

*I believe I have one thing interesting here.  
I have a movement  
a very serious one  
over this... the art of the  
will public sex.*

## ÁNGELA BONADIES

David Alfaro Siqueiros, América Tropical + Street Meeting, LA, 1932-2016

INAUGURACIÓ / INAUGURACIÓN / OPENING EXHIBITION

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EXPOSICIÓ / EXPOSICIÓN / EXHIBITION

24/09 - 01/12/2018

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*"In the series that I present here, I am using as a base two murals made by David Alfaro Siqueiros in 1932 in Los Angeles, California, which were "painted white", that is, they disappeared shortly after they were finished.*

*América Tropical, the largest of the two murals, located on Olvera Street, was restored and presented to the public in 2012. Now we can see it from a platform in the distance, located inside the America Tropical Interpretive Center, a place from which it is given a context and it is analyzed. I decided to work from the photographs of the room texts or didactic panels of the interpretation center and apply "censors" on them - deletions, erasures, overprints - to vary meanings through rewriting and find hidden ghosts in words.*

*The other mural, Street Meeting, still sleeps under layers of paint on the kitchen wall of a Korean school near MacArthur Park. In the original mural, workers gathered in an assembly discuss, for example, their rights. In the pieces I present, Street Meeting is revealed in fragments demarcated by blue ribbon, as a finding of restorers. In front of it we see women working, the "living" extension of its ghostly presence.*

*Some of the pieces I present here were part of the exhibition A Universal History of Infamy at Los Angeles County Museum of Art (LACMA) in the year 2017"*

David Alfaro Siqueiros, América Tropical + Street Meeting, LA, 1932-2016. It is the result of her research residency experience in the late summer and early fall of 2016 at 18th Street Arts Center in Santa Monica, California, as a prior invitation to her participation in the exhibition *Una Historia Universal de la Infamia (A Universal History of Infamy)*, organized by LACMA (Los Angeles County Museum of Art). This exhibition was curated by Rita González, José Luis Blondet and Pilar Tompkins Rivas. It is part of the Pacific Standard Time project: LA/LA, a Getty initiative that involves other California arts institutions. The exhibition takes its name from the homonymous collection of stories by Luis Borges, known for moving between fiction and nonfiction, and focuses on alternative artistic practices in Latin America and the United States. In this context, 18th Street Arts Center received eight Latin American artists in residence.

*"The story seemed impressive. It is in itself a story that shows many tensions and that allows to speak of visibility and invisibility, of censures and deletions, of infamous stories. The fact that there is a center that houses and interprets the mural adds more layers and blocks to its reading, sometimes of an identitarian and political literality that forgets nuances. My decision was to work on that literality and disarm it though the same strategy: deletion, blocking, covering, scraping, erasures that generate other images and other texts. I worked from the didactic panels of the America Tropical Interpretive Center.*

*The mere fact of posing a place, from which the interpretation of a work of art is made, seems to me a block in itself. It is because it offers a single reading, where each character of the mural fulfils a function or plays a role. It is like having a script of the piece, where everything is determined. On the contrary, I would like to see the options multiply and read the disappearance of the mural in other ways, including the possibility that it is alive and that time (political, ideological, climatic) acts on it. A wall is many things and among them, it is a skin. It reminds me of a poem by Zbigniew Herbert: when he tries to read a wooden cube, he cuts it in half and, instead of being able to look inside, he creates a new surface, a new mystery. In that sense I think that the interpretation of a work should reaffirm that mystery, delve into it. And a wall separates, it is architecture, it has back and forth, it is like a line of memory that doesn't die on its surface.*

*During the investigation, I got articles that spoke about two other murals that Siqueiros made during his stay in Los Angeles. The first, Street Meeting, was also covered. The second is America Tropical and the third is preserved in the Museum of Santa Barbara. I decided then to see under what conditions Street Meeting was, located in the kitchen of a school near Mac Arthur Park, in a building that belonged to the emblematic Chouinard Art Institute, where Siqueiros dictated a workshop, which culminated with the realization of the mural.*

*From that idea of the invisible, the fragment and the mystery, I worked the pieces that were presented in LACMA and in 18th Street. I used Street Meeting to create a puzzle or, as we say in Venezuela, a "rompecabezas", which is shown in the exhibition at 18th Street. On a game board with the image of the original mural, the puzzle is assembled, mixing a linear drawing of the context and the image of the mural as it is now. The idea is to play with a paradox: the observation of the reconstruction of the erasure, of the whitewashed, together with its new life.*

*In LACMA, Street Meeting was transformed into a fragment mural that gives meaning to a whole. A gap between the work and reality: a mural that is alive in its current condition, within a school full of people, in a kitchen that doesn't stop producing meanings. The original work represents a group of workers gathered together, so why*

*not think that it is completed with the women who work there daily."*

## ÁNGELA BONADIES (Caracas, 1970)

Lives and works between Madrid and Caracas.

Artist represented by ADDAYA.

The photographic work of the artist focuses on the memory, the visibility and the invisibility of cultural structures and urban space. Among its exhibitions are: *Santa Fe SITELines 2018 Biennial: New Perspectives on Art of the Americas*, Casa Tomada, USA; *The Matter of Photography in the Americas*, Cantor Arts Center, Stanford University, USA; *A Universal History of Infamy*, LACMA, Los Angeles and 18th Street Arts Center, Santa Monica, USA; *West Side*, Abra Caracas gallery; *Die Bestie und ist der Souverän / The beast is the sovereign*, WKV, Stuttgart, Germany and MACBA, Barcelona, Spain; *The torment and the ecstasy*, Es Baluard Museu d'art modern i contemporani de Palma, Spain; *Magical (a) Real: Entranced Land*, Momenta Art, Brooklyn, USA, and Global Activism, ZKM, Karlsruhe, Germany.

She has received the following recognitions: Scholarship 2018 MAEC-AECID for the Royal Academy of Spain in Rome, Italy; Artist Residency Program, Goethe-Institut Salvador-Bahia / Vila Sul, Brazil, 2017; Experimental-South Latin American Scholarship 2017, Bogotá, Colombia; Residency Award 2016 at 18th Street Arts Center, Santa Monica, USA, granted by LACMA.

## ARTISTA EN RESIDENCIA ACTUAL ADDAYA centre d'art contemporani

During her residency in September, Ángela Bonadies sets out to develop a research project on *El Terreno*, a suburb of Mallorca that hosted important intellectuals and alternative movements throughout the 20th century. The initial form of the work aims to establish a crossroads of relationships that can become a table game or wall game, where ghostly exchanges take place: a timeless board where the architectural structure of the neighborhood functions as a container of ideologies, postures, words and deeds that build infamous stories: silent memories that still fly over us.

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