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CRISTINA LUCAS

TRADING TRANSCENDENCE

08/10/2016 – 14/05/2017

PRESS KIT

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CRISTINA LUCAS

TRADING TRANSCENDENCE

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Press release

CRISTINA LUCAS

TRADING TRANSCENDENCE

Exhibition from October 8, 2016 to May 14, 2017

Curator Clément Minighetti

Cristina Lucas belongs to that generation of artists whose multifaceted practice employs a particular medium to suit the specific needs of each work. Her preferred techniques are photography and video, but she also makes frequent use of drawing, sculpture, painting and performance. Her work is always the outcome of meticulous historic and scientific research; sometimes the information she gathers develop into an authentic database that constitutes the work itself, as is the case with the installation *Elemental Order* (2016), on display in this exhibition.

For several years Cristina Lucas considers the influence of the capitalist system on our relationships with the world and with others. She investigates several aspects of this broad thematic field, including a reflection on a central notion of capitalism: the surplus value.

Her exhibition *Trading Transcendence* at Mudam features in particular the video installation *Philosophical Capitalism* (2014–16) in the new version with the interviews recorded in Luxembourg, questions the appropriation of ethical values and philosophical concepts by the capitalist ideology.

In partnership with Mudam Luxembourg, Lucas has also produced three new works for this exhibition. These round off her portrait of capitalism, on which she has concentrated for the past few years, by approaching new themes, such as the attribution of market values to all elements in the material world (*Elemental Order*, 2016) and the importance of the symbolism of colours in the creation of corporate logos (*Monochromes*, 2016). Lastly, the installation *Clockwise* (2016) highlights the rationalisation of a concept like time that has been spatialised and standardised in order to become an integral factor in the successful functioning of the globalised trading system.

As a complement to the exhibition, two videos by the artist – *Touch and Go* (2010) and *Surplus Value* (2014) – will be screened in the auditorium. The first underline the human and material consequences of globalisation, while the second takes a more humoristic and ironic look at the absurdity of speculation on the world's stock markets.

Cristina Lucas was born in 1973 in Jaén (Spain). She lives and works in Madrid.

Exhibition organised in collaboration with OK Offenes Kulturhaus Oberösterreich, Linz

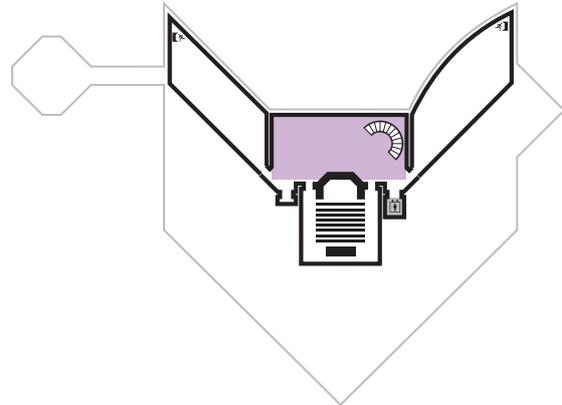
With the support of

AC/E
ACCIÓN CULTURAL
ESPAÑOLA

With the participation of Círculo Cultural Español Antonio Machado

Within the framework of this exhibition, a catalogue is published in collaboration with:
OK Offenes Kulturhaus Oberösterreich, Linz

FOYER



MONOCHROMES, 2016

Series of 10 digital prints on
methacrylate, wooden frame
200 × 150 cm each
Production Mudam Luxembourg
Courtesy the artist

In the seventeenth century, Isaac Newton separated a ray of light into its constituent colours through a prism and represented the result of his experiment – a light spectrum ranging from violet to red – in a colour circle. With her series of *Monochromes* specially produced for her exhibition at Mudam Luxembourg, Cristina Lucas has taken up this physical division of white light by adding grey, brown and black to the colours of the rainbow. She thus returns to one of the fundamental issues in art: the question of colour and its perception by the viewer. The perception of the ten monochromes alters as visitors walk into the space. From afar, the impression of a plain colour predominates, then, as viewers approach a work, they become aware of the logos packed extremely tightly together. A logo defines the visual identity of a company and, in accordance with marketing convention, its colour is associated to a specific value. Red suggests energy and dynamism, green nature and health, etc. The choice of certain colours therefore has the objective of convincing consumers of a company's desired image. Lucas combines these values with the history of modernist painting, in particular that of the monochrome, and invites visitors to take a little distance so as to return to a perception of colours untainted by commercial goals.

ELEMENTAL ORDER, 2016

LED installation
467 × 205 cm
Production Mudam Luxembourg
With the support of London Metal Exchange and Metalprices.com
Courtesy the artist

Created in 1869 by the Russian chemist Dmitri Mendeleev, the periodic table of chemical elements orders the substances that compose the physical world on the basis of their atomic weight. In her work *Elemental Order*, Cristina Lucas adds a factor to this classification by indicating the valuation each element has on the world's financial markets. This information, provided among others by the London Metal Exchange, appears in real time on the LED screen of the installation. By emphasizing capitalism's ability to give a market value to everything, Cristina Lucas transforms a physical reality – that of a universe composed of atoms and governed by a fundamental force – into an economic reality subject to an equally inevitable law, market value based on supply and demand.



Blue, 2016
From the series *Monochromes*, 2016
View of the exhibition *Cristina Lucas . Trading Transcendence*, 08.10.2016 - 14.05.2017, Mudam Luxembourg
© Photo: Cristina Lucas

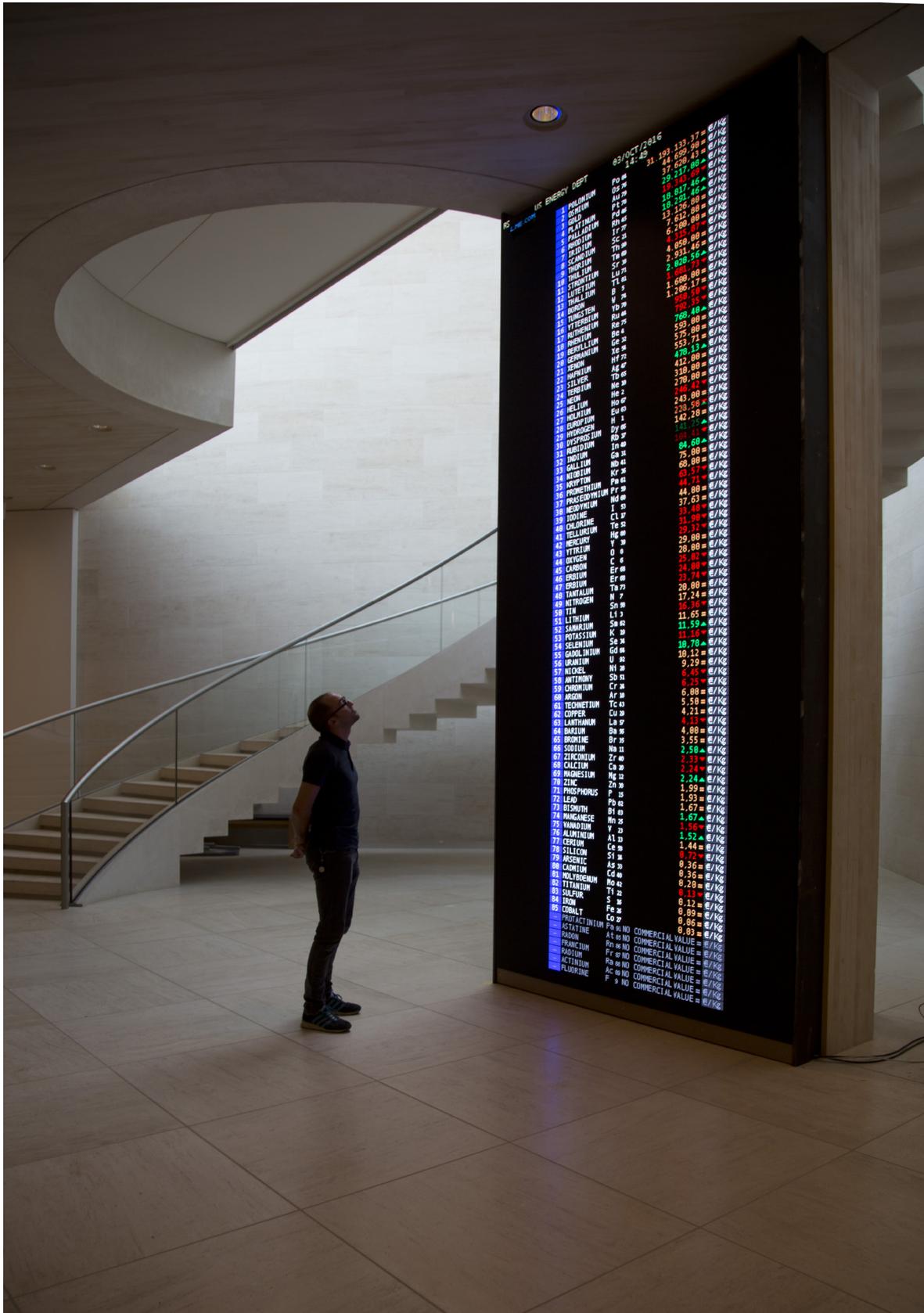


Black, 2016 (detail)

From the series *Monochromes*, 2016

View of the exhibition *Cristina Lucas . Trading Transcendence*, 08.10.2016 - 14.05.2017, Mudam Luxembourg

© Photo: Cristina Lucas



Elemental Order, 2016

View of the exhibition *Cristina Lucas. Trading Transcendence*, 08.10.2016 - 14.05.2017, Mudam Luxembourg

© Photo: Cristina Lucas

GALLERY 1

PHILOSOPHICAL CAPITALISM, 2014-2016

Video installation composed of 10 HD video projections
Colour, sound
10 HD projectors (16:9), 10 active directional speakers
(sound showers)
Co-production AC/E, Matadero Madrid and Mudam Luxembourg
Courtesy the artist

Mudam Luxembourg thanks Marc Elvinger, Robert Goeres,
Georges Reuter-Meertens, Jean-Lou Siweck and David Wagner
for their kind participation in the interviews realised in Luxembourg.

Art, 2014-2016
6 min 23 sec, looped

Life & Death, 2014-2016
14 min 47 sec, looped

Beauty, 2014-2016
10 min 53 sec, looped

Pain, 2014-2016
8 min 5 sec, looped

Citizen/Consumer, 2014-2016
7 min 23 sec, looped

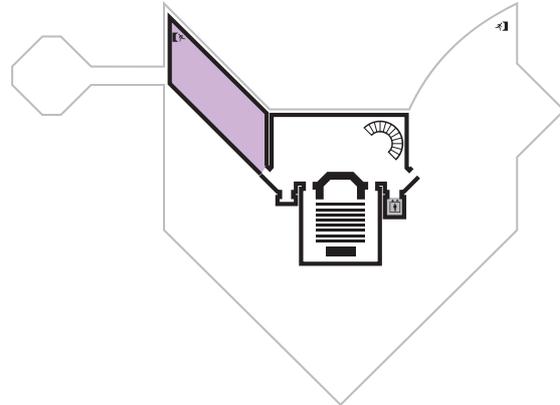
Space, 2014-2016
10 min 49 sec, looped

Fear, 2014-2016
6 min 4 sec, looped

Time, 2014-2016
8 min 53 sec, looped

Justice, 2014-2016
8 min 36 sec, looped

Truth, 2014-2016
7 min 17 sec, looped



With the installation *Philosophical Capitalism*, Cristina Lucas is interested in the interpretation of philosophical notions by actors working in different economic sectors. She carried out sixty or so interviews with corporate managers, questioning them on aspects of their job, and then, unexpectedly, on a concept linked to their field of activity. For example, what does the idea of Beauty mean to a clinic specialising in plastic surgery? What does Space represent to an architect? Or Truth to a notary? For her exhibition at Mudam Luxembourg, Lucas wanted to round out the work she had already started in Spain by adding five new interviews with members of the Luxembourgish civil society: an architect, a journalist, a corporate lawyer, a clockmaker, and a politician.

The candid and revelatory results are presented without a commentary in a series of fairly short sequences. We are led to understand that for the interviewees these notions are influenced by the economic reality that governs our lives and defined on the basis of the imperative of profitability or, at least, of a necessary efficiency, even though important existential questions are under discussion. The work thus becomes a reflection of the contemporary society as well as an invitation to the viewer to question this state of affairs and the implicit dissolution of philosophical concepts.

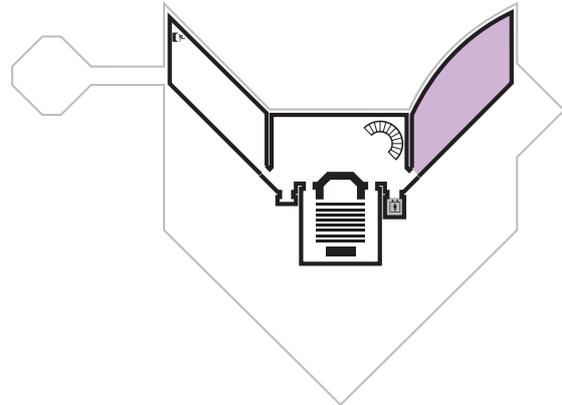


Fear, 2014-2016
From the video installation *Philosophical Capitalism*, 2014-2016
© Video still: Cristina Lucas



Space, 2014-2016
From the video installation *Philosophical Capitalism*, 2014-2016
© Video still: Cristina Lucas

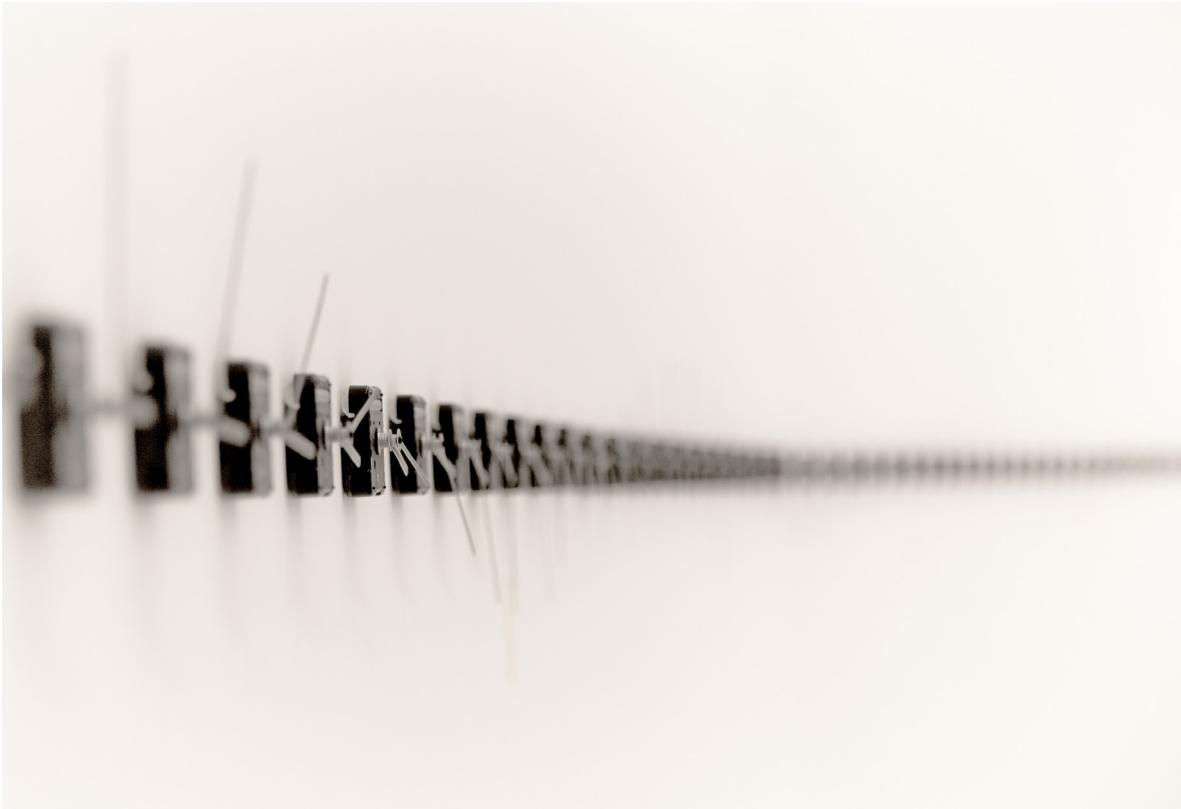
GALLERY 2



CLOCKWISE, 2016

Installation
360 clocks
Production Mudam Luxembourg
Courtesy the artist

The serial and minimalist arrangement of the installation *Clockwise* offers a sensory experience, that of the simultaneous perception of the ticking of 360 clocks. Isolated from the external world in which our attention is constantly importuned, visitors are subjected to a physical experience of time or, more exactly, of its normed measure. The installation focuses on the division of time. Each dial shows four minutes more than the previous one and their sum totals 24 hours, the time the Earth takes to make a full turn on its axis. This conception of linear, chronometric and spatialised time, which allows us to associate space and time with precision, is fundamental to the organisation of human society and all mercantile activities. Following the first circumnavigation of the globe by Ferdinand Magellan in the early sixteenth century, seaborne trade and the use of maritime routes necessitated increasingly precise clocks to be able to work out a ship's longitudinal position and thus the direction it needed to take. With the spread of the railways in the nineteenth century and subsequent explosive economic and financial growth around the world, clocks were synchronised with one another, thus the very concept of time was adapted to benefit the capitalist system. Lucas's work not only highlights this phenomenon, it suggests that a prevailing system can be challenged and rivalled by other ways of thinking, which are here represented by hundreds of clocks coexisting beside one another. This multitude of cacophonous "voices" is moreover physically experienced through the clicks and cheerful brouhaha that they produce.



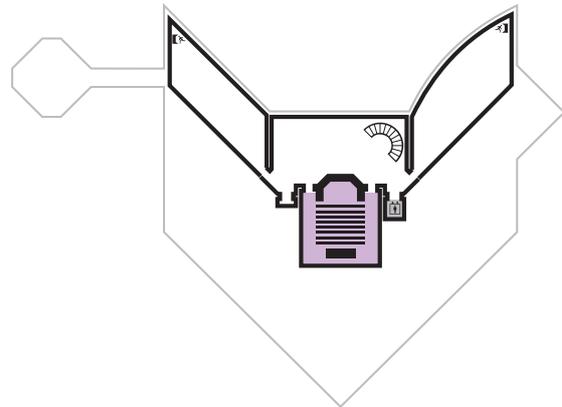
Clockwise, 2016 (detail)

View of the exhibition *Cristina Lucas . Trading Transcendence*, 08.10.2016 - 14.05.2017, Mudam Luxembourg

© Photo: Cristina Lucas

MUDAM AUDITORIUM

EXHIBITED WORKS IN PARALLEL TO THE EXHIBITION



SURPLUS VALUE, 2014

Documentary in three chapters
Colour, stereo sound
21 min
Co-production AC/E and Matadero Madrid
Courtesy the artist

In the exhibition *Es Capital* at the Matadero Madrid, the work *Surplus Value* was presented as an installation consisting of: a documentary on the history of the book *Capital* written by Karl Marx and Friedrich Engels; photocopies of the original manuscripts; a photograph of Karl Marx's personal copy of the original edition taken by the artist; auction market assessment of the value of first editions of the book made by several auction houses such as Christie's and Sotheby's. Only the video – divided in three parts and narrated by Marien van der Heijden, a researcher at Amsterdam International Institute of Social History (IISH) – is screened in Mudam's auditorium. The audience discovers the history of the writing of the book, as well as the fate of the book (as a material object) after the death of its authors, and the evolution of the value ascribed to these manuscripts. *Surplus Value* treats with humour and irony the theme of the merchandising of the real and the absurdity of speculation, which is even extended to things that criticise it.

TOUCH AND GO, 2010

HD video
Colour, stereo sound
13 min
Courtesy the artist

Touch and Go is a video that was commissioned by the Liverpool Biennial in 2010. The work focuses on a disused factory in Liverpool that was formerly owned by the textile company named "Europleasure International Ltd". Cristina Lucas invited the city's inhabitants to throw stones through the windows of this relic of Liverpool's industrial past. This transgression was all the more powerful that the participants were old enough to have worked in the building and taken part in the strikes that occurred there. This poignant work draws attention to the human and material consequences of capitalist globalisation, its (un)predictable nature, and the resulting powerlessness of the individuals. Regardless of their stubbornness, their factory is now empty and its unoccupied volume will haunt the city until a new profitable use is made of it.

Screenings of the two films:

Thursday-Monday

10.15am, 11am, 11.45am, 12.30pm, 1.15pm, 2pm, 2.45pm, 3.30pm, 4.15pm, 5pm

Wednesday

10.15am, 11am, 11.45am, 12.30pm, 1.15pm, 2pm, 2.45pm, 3.30pm, 4.15pm, 5pm, 5.45pm, 6.30pm, 7.15pm, 8pm, 8.45pm, 9.30pm

24.12 & 31.12.2016

10.15am, 11am, 11.45am, 12.30pm, 1.15pm, 2pm



Surplus Value, 2014
View of the exhibition *Cristina Lucas. Es Capital*, 01.02 - 11.05.2014, Matadero Madrid
© Photo: Paco Gómez / Matadero Madrid



Touch and Go, 2010
© Video still: Cristina Lucas

CULTURAL PROGRAMME WITHIN THE FRAMEWORK OF THE EXHIBITION

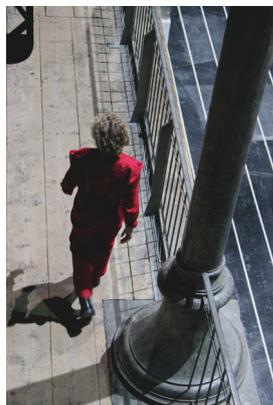


© Photo: Mudam Luxembourg

REGULAR GUIDED TOURS

(Combined with the exhibition *Wim Delvoye*)
Wednesday 7pm and Sunday 11am in English
Saturday 11am in Luxembourgish
Saturday and Sunday at 3pm in German
Saturday and Sunday at 4pm in French

Tours free of charge except for the entrance fee, no booking required
Information: visites@mudam.lu; t.453785 531



© Photo: Anne Schartmann

CLIO VAN AERDE . SYNDROME DE LA DÉCÉLÉRATION IV

Performance, variable duration
08.10.2016, from 7.15pm

In *Deceleration Syndrome IV*, Clio Van Aerde walks backwards, tracing a trajectory without destination in order to explore and highlight the anatomy of the gallery in which she performs. She refuses to face the path she tirelessly reproduces and thus incorporates the space through her movements, creating an intimate relationship with it. The duration and repetition, the absurdity of the gesture, and the refusal of the spectacular turn this performance into a rejection of the dogma of performativity.

Its contemplative aspect contrasts with the hyperstimulation of the everyday and encourages and invites us to become aware of the present moment. *Deceleration Syndrome IV* thus echoes the installation *Clockwise* by the artist Cristina Lucas, presented in her solo exhibition *Trading Transcendence* at Mudam.

Clio Van Aerde was born in Luxembourg in 1991 and is a designer and performer living in Luxembourg and Vienna. She was educated in Madrid and Paris before graduating in stage design at the Academy of Fine Arts in Vienna in early 2016.

Within the framework of the 16th Museum's Night
Information: www.museumsmile.lu



© Photo: Christian Aschman

MUDAM AKADEMIE

19.11.2016, from 11am to noon in French
Tour/conference in the galleries on Cristina Lucas' works
Guest auditor admitted, no booking required
Participation: 7 €
Information: visites@mudam.lu; t.453785 531

CRISTINA LUCAS TRADING TRANSCENDENCE

Exhibition from Octobre 8, 2016 to May 14, 2017

Curator Clément Minighetti

In collaboration with OK Offenes Kulturhaus Oberösterreich, Linz

With the support of



With the participation of Círculo Cultural Español Antonio Machado

PRACTICAL INFORMATION

Address and information

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t. +352 45 37 85 1, info@mudam.lu, www.mudam.lu

New opening hours from 1st September 2016

Thursday-Monday and public holidays: 10am-6pm
Wednesday: 10am-11pm (Exhibition spaces closing at 10pm)
24.12 and 31.12: 10am-15pm
Closed on Tuesday and 25.12

By car

Kirchberg -> Avenue John F. Kennedy -> Philharmonie -> Tunnel -> Mudam
GPS : X 49.62 - Y 6.14

Images

Available on request

Press contact

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MUDAM THANKS

Mudam thanks all the donors and the sponsors, and particularly



Delfin



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