

ELENA BAJO

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Biography

Elena Bajo was born in Madrid, Spain. She lives in Berlin and Los Angeles where she is co-initiator of the LA collective D'CLUB (Divestment Club) engaged in fossil fuel divestment activities, and climate action. After obtaining a degree in Science from the Complutense University in Madrid, (Spain) she received an MA in Architecture from ESARQ, School of Architecture at International University of Catalunya, Barcelona (Spain) and a MA in Fine Arts from Central Saint Martins School of Art, University of Arts, London (UK). She was a co-founder of the temporary art project EXHIBITION, in New York. She has taught and lectured at Saas-Fee Summer Institute of Art, Berlin; Goldsmith's College, London; Rhode Island School of Design, RISD, Providence; and Sheffield Hallam University, Sheffield among other institutions. She has had recent solo exhibitions at Parallel Oaxaca, Mexico; Audemars Piguet Award, ArcoMadrid; Garcia Galeria, Madrid; D+T Project Gallery, Brussels; Kunsthalle Sao Paulo, Brazil; and group shows at Pitzer Art Galleries, 44th Salon Nacional de Artistas, Pereira, Colombia; Kai 10 Arthena Foundation, Dusseldorf; 3rd Mardin Biennial, Turkey and "Trust" at Kunsthall Charlottenborg, Copenhagen, Denmark. In 2017 she was recipient of two international art Awards: the Audemars Piguet prize for ArcoMadrid and the Botin Foundation International Visual Arts Grant, for the project Urania's Mirror, an interdisciplinary project that investigates environmental and social impact that neoliberal economies have on the land and communities of Latin America. Soon to be released are her artist's monograph Artist: Critical Lexicon of Contemporary Art (KUENSTLER.Kritisches Lexikon der Gegenwartskunst) and her literary contribution "The Pleiades" to Without an Object, Art Journal, Cuenca University, Spain and "on Violence" for E.R.O.S, London. Future exhibits in 2018 "Ineditos" in Botin Center, Santander, Spain and Los Angeles Municipal Gallery, Los Angeles, CA, United States

Artist Statement

My art practice occurs at the intersection of anarchist thought, social ecology, and metaphysics. Concept-generated and research based is concerned with the ecological, social and political dimensions of everyday spaces, the strategies to conceptualize resistance, the poetics of ideologies, and the relationship between temporalities and subjectivities. I work individually and collectively, using forms of movement, performance, choreography, sculpture, text and video, that engages ideas of nature, and the body as a political and social entity questioning its relationship to ecologies of capital. Exhibition spaces become art studios or laboratories, where an experimental, itinerant, site specific performed work unfolds, generating improvised actions and choreographed movements. Having as a point of departure art production processes, working with places and existing materials as found, a new composition is created by rearranging these leftover or discarded, rejected elements, juxtaposing the identities of prefigured social, political spaces and historical dimensions, creating a sometimes cryptic but always revealing new code of signifiers. As a result an evolving re-staging of a space and time, of the past, into future events that uses chance, contingency and ambiguity of the moment. The normalized dialectic of space is refused and instead the artwork reestablishes its discourse according to the conditions of chance and contingency. The resulting works are both conceptual and poetic, in the sense they are linked to cognitive labor; a labor that cannot be valued and has no limits as it is the condition of precarious work in today's neoliberal economy generated amidst ecosophical moments of fracture and repositioning, in an attempt to entertain fissures in a world of crystallized sensibility.

THE OWL OF MINERVA ONLY FLIES AT DUSK (Urania's Mirror)

Curated by Oliver Martinez Kandt, Parallel Oaxaca, Mexico City 2017

VIDEO LINK: <https://vimeo.com/228652764>

The Owl of Minerva only flies at Dusk 2017 (Urania's Mirror) Parallel Mexico City is an interdisciplinary project that investigates environmental, social and political impact that economies of exploitation have on the land and communities of the Zapotec in the Isthmus of Tehuantepec in Oaxaca State, Mexico. This research reflects on the exhausted conditions of the present in which local natural resources, human and animal rights are 'owned' by multinational corporations, neoliberal governments and organized crime. Considering the ancient and contemporary cosmology of the Zapotec in Oaxaca ("The People of the Clouds") and their strategies and commitment to resist the threats to their territory, *Urania's Mirror* presents an installation of sculptural objects and a moving-image video with original footage and animation, as an analogy of how cosmological knowledge relates to nature, where natural goods (and common goods), earth, air, fire, animals, plants, are extensions of People themselves and any damage to these elements is a direct damage to People's lives and a crime to their community.

A video with sound experience and real footage and animation, includes a dystopic narrative, in which a divergent group of "femme radical" drone blowers, from the PIA,(Peripheral Intelligence Agency) in their role of new cosmic shamans, use their power to take over some parts of the system, and deliver "blows" of powdered customized hallucinogenic drugs, generated through data, code, and algorithms reversal hacking, to get users into altered states of mind that allow them to unclutter and "*dissentangle the future*" as per Franco "Bifo" Berardi, explains the transition from Resistance into Disentanglement and points at "*...the spell of semiocapitalism (financial abstraction, specters of the mediascape) captures the social body and delivers it over to the economic code, where experience is subjected to the power of simulation and standardization. But I also wish to search for and to imagine possible lines of escape. These can only be found in those places of the unconscious where the multilayered spell of semiocapital is ripped apart in order for a creative unconscious to resurface*". A musical sound component synchronizes the body's vibration to that of the Earth's.

The Owl of Minerva only Flies at Dusk, Detail, The Owl of Minerva only Flies at Dusk black and white and color, HD video, 7min 48 sec Parallel Mexico City, 2017 VIDEO LINK:

<https://vimeo.com/228652764>

Video Documentation: LED Radio Totopo Air don't sell yourself at Parallel Mexico City, 2017 Tambo Ventilator Owl at Parallel Mexico City, 2017

Project Supported by:
Botin Foundation International Visual Arts Grant



Elena Bajo, Installation View, *Urania's Mirror I, The Owl of Minerva only Flies at Dusk*, Parallel Mexico City, 2017



Elena Bajo, Installation View, *Urania's Mirror I, The Owl of Minerva only Flies at Dusk*, Parallel Mexico City, 2017



Elena Bajo, Installation View, *Urania's Mirror I*, *The Owl of Minerva only Flies at Dusk*, Detail, *Radio Totopo*
Air Don't sell yourself



LED, Concrete, glass 1.40 m x 60 cm x 7 cm (4.6x2x0.3 feet) Parallel Mexico City, 2017



Elena Bajo, Installation View, *Urania's Mirror I*, *The Owl of Minerva only Flies at Dusk*, *Detail*, *Green Power Toloache (Datura Innoxia)* 2 live plants, plastic. 40 cm x 20 cm diameter Parallel Mexico City, 2017



Elena Bajo, Installation View, *Urania's Mirror I, The Owl of Minerva only Flies at Dusk, Detail, Aire de Mexico (after Duchamp)* glass. Thread is 110 cm glass piece 30 cm x 13 cm Total with thread and piece together 140 cm x 14 cm Parallel Mexico City, 2017



Elena Bajo, Installation View, *Urania's Mirror I, The Owl of Minerva only Flies at Dusk, Detail, Aire de Mexico* (after Duchamp) glass. Thread is 110 cm glass piece 30 cm x 13 cm Total with thread and piece together 140 cm x 14 cm Parallel Mexico City, 201



Elena Bajo, Installation View, *Urania's Mirror I, The Owl of Minerva only Flies at Dusk, Detail, Tambo-Ventilator-Owl*, Ventilator, Glass, feathers, metal, concrete, cable. Height 147 cm concrete base 40 cm x 40cm, glass container 35 cm diameter. Total with cable to the ceiling 294 cm with concrete base 40cm x 40 cm included Parallel Mexico City, 2017



Elena Bajo, Installation View, *Urania's Mirror I, The Owl of Minerva only Flies at Dusk, Detail, Tambo-Ventilator-Owl, Ventilator, Glass, feathers, metal, concrete, cable. Height 147 cm concrete base 40 cm x 40cm, glass container 35 cm diameter. Total with cable to the ceiling 294 cm with concrete base 40cm x 40 cm included Parallel Mexico City, 201*



Elena Bajo, Installation View, *Urania's Mirror I, The Owl of Minerva only Flies at Dusk, Detail, Black Wind Spill 1* Dye on cotton fabric, metal, wood, concrete 230 x 135 cm Parallel Mexico City, 2017



Elena Bajo, Installation View, *Urania's Mirror I, The Owl of Minerva only Flies at Dusk, Detail, Black Wind Spill 2* Dye on cotton fabric, metal, wood, concrete 230 x 135 cm Parallel Mexico City, 2017



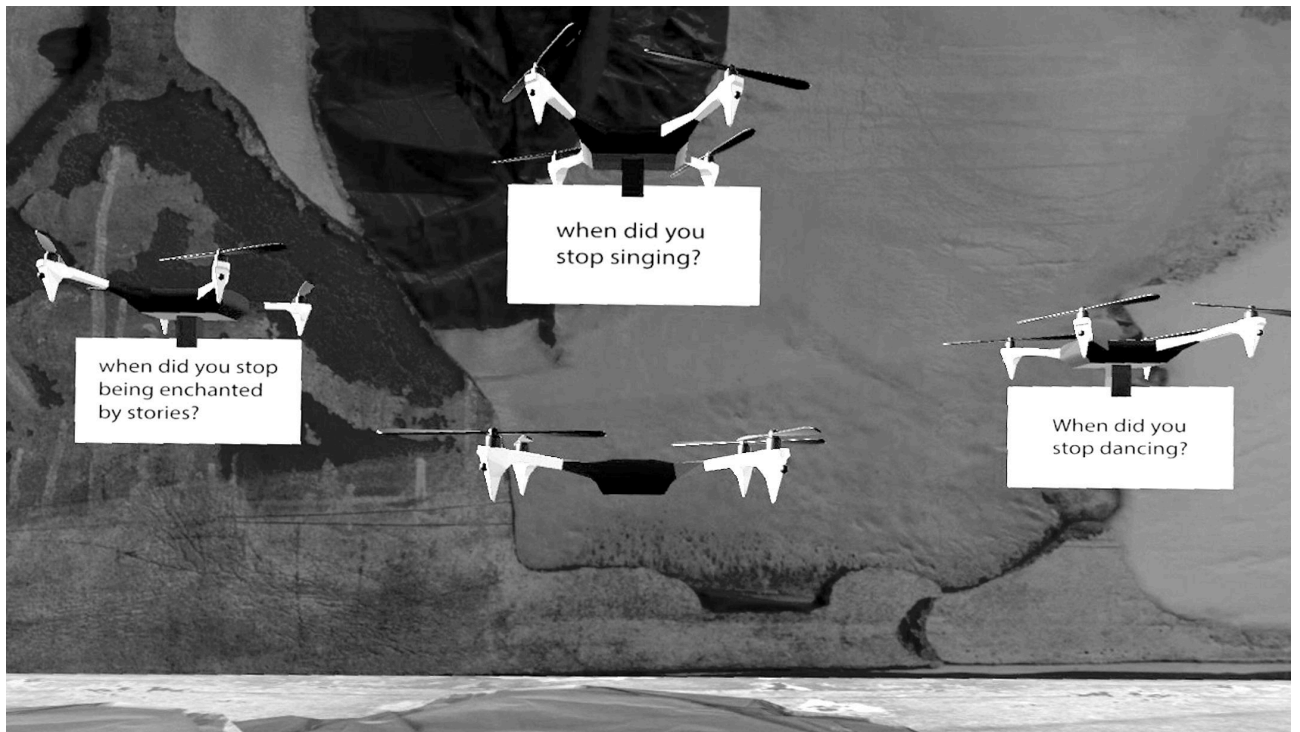
Elena Bajo, *Urania's Mirror I, The Owl of Minerva only Flies at DuFeathers*, glass, paper 34 cm x 65 cm
Tambo-Crow Metal Feathers, glass, paper 34 cm x 65 cm Parallel Mexico City, 2017



Elena Bajo, *Urania's Mirror I, The Owl of Minerva only Flies at Dusk, Detail, Tambo-Owl*
Metal Feathers, glpapercm x 65 cm Parallel Mexico City, 2017



Elena Bajo, *Urania's Mirror I, The Owl of Minerva only Flies at Dusk, Detail, Tambo-Crow*
Metal Feathers, glass,paper 34 cmx 65 cm Parallel Mexico City, 2017





Elena Bajo, *Urania's Mirror I, The Owl of Minerva only Flies at Dusk, Detail, The Owl of Minerva only Flies at Dusk* black and white and color, HD video, 7min 48 sec Parallel Mexico City, 2017 VIDEO LINK: <https://vimeo.com/228652764>



Elena Bajo, *Urania's Mirror I, The Owl of Minerva only Flies at Dusk, Detail, Tambo Black Wind Spills Dye fabric, metal. 60 cm diameter* Parallel Mexico City, 2017



Elena Bajo, *Urania's Mirror I, The Owl of Minerva only Flies at Dusk, Detail, Tambo Black Wind Spills Dye on fabric, metal. 60 cm diameter* Parallel Mexico City, 2017



Peyote ritual Milpa Alta, Mexico City. Host Silverio Jimenez Audifred, Botanist
Lead by leader shaman, Wixárika (Huichol) Nicolas de San Andres Cohamiata,
Sierra Norte de Jalisco.



Peyote plant growing in garden. Milpa Alta, Mexico City. Host Silverio Jimenez
Audifred, Botanist



Toloache, *Datura Stramonium*, entheogenic plant used by indigenous shaman in rituals for personal and community empowerment



Wind Turbine, Juchitan de Zaragoza, Isthmus of Tehuantepec, Oaxaca, Mexico

ALL TANGLED UP IN A FADING STAR

Audemars Piguet Award ArcoMadrid 2017

Plastic, Polyurethane, Concrete

Headset, headphones, 3D VR Video, animation, color, b&w, sound 5 min 2017

VR Virtual Reality VIDEO (watch with VR glasses, VR Chrome) All tangled Up in a Fading Star, 2017 WEblink Vimeo Please use PW: garciagaleria <https://vimeo.com/251913488>

Presented by Garcia Galeria, Madrid and Annex14, Zurich. Plastic, Polyurethane, Concrete Headset, headphones, 3D VR Video, animation, color, b&w, sound 5 min 2017 *All Tangled Up in a Fading Star* is a new artwork of the "Cosmic Distress" series that follows the line of investigation initiated in Bajo's last exhibition *Throwing Car Parts from a Cliff before Sunrise* at Garcia Galeria, Madrid, and has been produced specifically for the Audemars Piguet VIP Lounge space, conceptualized and developed within the framework of a world in crisis on every level, economic, political, social and of the individual. It is connected to Joseph Beuys' "Social Sculpture" but extrapolated to the digital contemporary mentality; it situates itself between reality and speculation, between the "now" and the possibility or not of a future full of doubt and uncertainty (melancholy is a condition produced and generated by the virtualization of society). It proposes a philosophical and ecological approach in a moment in which planet earth is being destroyed by human hand, the so called Anthropocene, and the social impact of neoliberal, totalitarian and predatory economies.

Presentation and Concept

Summary

All tangled up in a Fading Star is a new production art project, that orchestrates known material elements with unknown elements unfolding over time into an installation and performance of 12 sculptures, made out of plastic fragments from waste, and industrial urethane, that will be shown at the Audemars Piguet VIP lounge space during February 22- 26 at the ArcoMadrid 2017. It is part of the Cosmic Distress series. The performative aspect will be realized through the use of a Virtual Reality headset handed to the visitors to watch a film, in which they will engage and immerse themselves into an extended image-imagined landscape and a sound component that synchronizes the body's vibration to that of the earth, 8Hz the earth's "beat", at 432Hz of the Schumann Resonance, connecting this way the circadian biological rhythms, our biological "clocks" in reference to abstract time.

In these sculptural works artificial materials such as plastic, urethane are mixed in shapes and forms that break to show the interior. Perfect shapes appear to be misfits and nature and artificial collide. Delicate surfaces contrast with misshapen cavities affecting the viewer's perception by misguiding and misleading the senses. The virtual environment enhances the potential to imagine a parallel universe.

All Tangled Up in a Fading Star is an artwork of the "Cosmic Distress" series that follows the line of investigation initiated with *Throwing Car Parts from a Cliff before Sunrise* conceptualized within the framework of a world in crisis at every level: economic, political, social and of the individual. Connected to Joseph Beuys' "Social Sculpture" but extrapolated to the digital contemporary. Situated between reality and speculation, the "now" and the possibility or not of a future, full of doubt and uncertainty (melancholy is a condition produced and generated by the virtualization of society). It proposes a philosophical and ecological approach in a moment in which planet earth is being destroyed by human hand, the so called Anthropocene, and the social impact of neoliberal, totalitarian and predatory economies. The work was triggered by news of a dead whale found on a beach in an island of Holland, who died because of Intestinal Blockage produced by the ingestion of 50 kgs of plastic found in her bloated stomach. The installation is a composition of twelve cubic sculptures that orchestrates known

material elements, such as plastic bags fragments found contaminating rivers, and oceans and cities, and industrial polyurethane and unknown elements, unfolding over time. A VR virtual reality video, dissident drones hacking the system and using its resources, customized drugs, new cosmic shamans that analyze our symptoms and give us prescriptions with power to see beyond, data, code, algorithms, and a sound component that synchronizes the body's vibration to the earth's.

Concept

"The ecological thought does, indeed, consist in the ramifications of the 'truly wonderful fact' of the mesh. All life forms are the mesh, and so are all the dead ones, as are their habitats, which are also made up of living and non living beings." Timothy Morton

In July of 2013, a young male whale washed up on the shores of Terschelling, a northern island in the Netherlands. Rescuers were unable to save him. Researchers took a look inside of this unnaturally bloated whale to see what caused his premature death. Inside they found two small flowerpots, a plastic spray canister, nine meters of ropes, two hosepipes, and over 37 pounds of plastic. Intestinal blockage was the cause of death. This death by blockage constituted the limit where live organic matter and manufactured inanimate matter become assimilated. The ontology of plastic as a thing and as an idea and the whale's own evolutionary path were not commensurate. The whale's stomach did not evolve to eat and degrade manufactured petroleum products. Its death underscored the false continuities and unassimilable views between manmade and natural life cycles. Scientific propositions, embedded as they are in the very apparatus and machinery of capitalism, creates false ideas and relations, "strange strangers", in which epistemologies that are considered to be true are really interruptions of the actual way things are and which science, technology and the capitalism they perpetrate will not admit to.

But the dead whale is a testament to its inaccuracy. The whale's swallowing of the plastic which created its intestinal blockage serves as a metaphor for the condition of philosophical deadlock resulting from the inadequacy of transcendental idealism and it proofs no longer up to the task to solve the sublime conditions of cognitive dissonance that haunts its present condition. But what of the plastic once the whale's body has decayed? Will it be set free again to roam the ocean and find itself in the stomach of another animal at a later time. Is the plastic a recurring pathogen; alive, in a sense, to create more and more destruction, to contaminate more and more living systems? Is there a dialectic materialism of corruption? An object is much larger than the simple materials that constitute it. As political entities objects today are as much immaterial as material.

They are part of a mesh that extends beyond their substance and enfolds a multiplicity of relations. They are beyond our capacity to understand given our time/space coordinates and have become invisible in our moment of ecological crisis. Thus they constitute 'hyperobjects' in the words of Timothy Morton. Aesthetics tears apart and brings together varied materials, and the potentials they are invested with, in a variety of states or conditions and in this case is a means through which these seemingly unrelated events become meaningful and strange. Where the false relations set up in the sensory field can be teased apart and exposed in ways that emancipate underlying sets of conditions. Those with which the object is symbiotic, are unveiled and exhumed provoking a schism in the distributions of the sensory. On the one hand the waste products like Styrofoam and plastic do not degrade and when they do are toxic. They are relatively non-degradable being broken down into smaller pieces that circulate in the food chain where they end up in the stomachs of small and large sea creatures alike. These compounds, like the events occurring in the Internet, are never forgotten. Virtual memories are endless and never degrade. Like the contamination caused by petrochemical products, a result of the capacious desire for profit, these memories exuded by capitalism, contaminate the knowledge that now circulates in the global intelligences. This is the key to understanding global warming denial.

These meet in the architecture of the Internet where they participate in a market place of ideas engaged in a struggle for the survival of the fittest. As such all objects, material or immaterial, sign and signifier,

real or unreal, natural and man made eventually become contaminated by their own conditions of incommensurability and by the conditions of the meshwork which does not distinguish its own pollution for the truth.

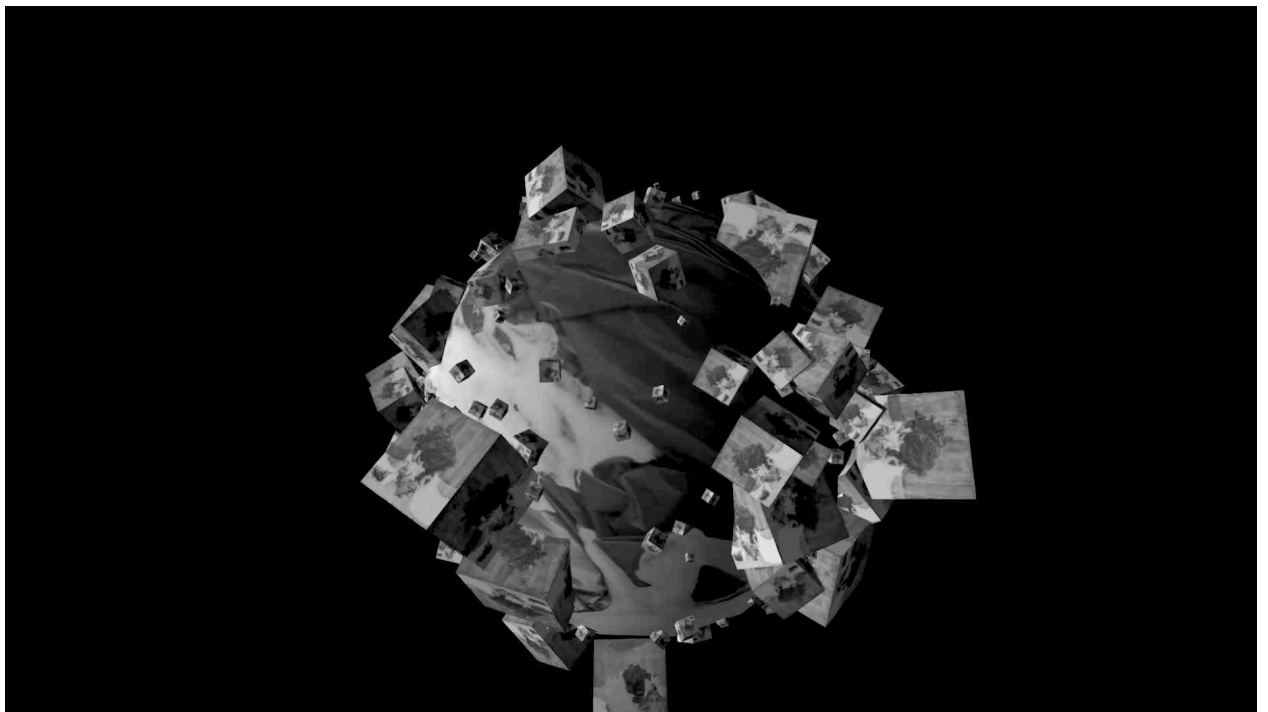
This is precisely where this project, as a thought experiments begin to speak in sonorous tones of deeply embedded and assembled anthropocentric disability. For her casted urethane sculptures are riddled with the plastic and the fossil fuels that create them. They are folds incommensurably lodged in the very structure of the pure form of the cube and its nod to pure forms from which the cube emanates and which basic teleology emanates. That is to say that the lineage of objects to their Hellenic past has become a space of rupture folded upon itself in the way Deleuze and Leibniz understood it as a topological folding of the inside into the outside and vice versa. In doing so opposing differences and similarities become commensurate activating new conditions for truth and subjectivity. For the history of objects will never be the same in a world contaminated both objectively and linguistically. For contamination is exactly this condition of folding in which what was a pure form becomes defiled, corrupted, filthy, foul, contagious, polluted, spoiled and rotten. Deformed in essential ways that require for us to look at these artistic work with a new language not yet formed or collectively engaged with.



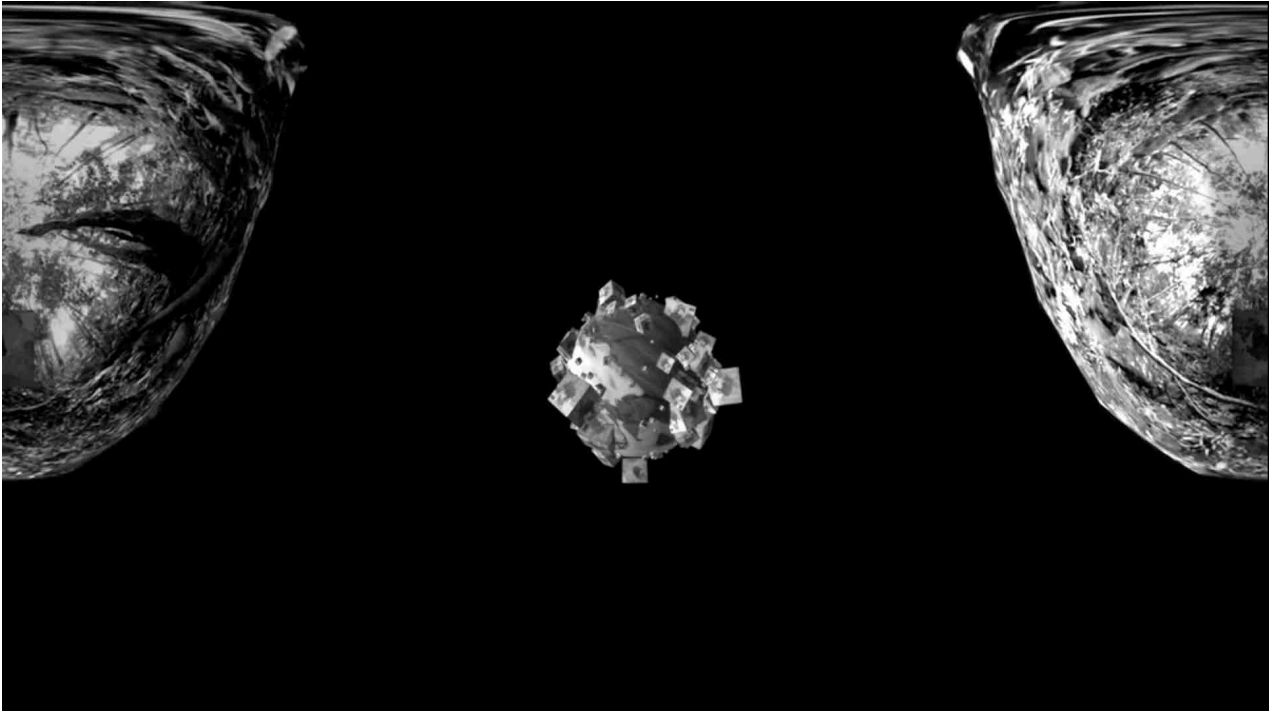
Elena Bajo Installation View, Urethane, found plastic bags, concrete. Audemars Piguet Award, ArcoMadrid 2017

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VR Virtual Reality VIDEO (watch with VR glasses, VR Chrome) *All tangled Up in a Fading Star*, 2017 WEblink Vimeo
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THE PLEIADES

Curated by Julia Schleis and Marion Eisele. at KAI 10, Arthena Foundation, Dusseldorf, Germany 2016

<https://vimeo.com/199282809>

PERFORMANCE "THE PLEIADES" curated by Julia Schleis and Marion Eisele. Dancers: Megan Ugur, Laura Burgener Kai10 Arthena Foundation, Dusseldorf, Germany. Many cultures have stories combining nature, science and mythology about the group of stars that constitute the Pleiades. Likewise Elena Bajo narrates the changes of our environment caused by human intervention by interweaving a research-based inventory with a fictitious future scenario..The PERFORMANCE is generated by a cut up TEXT-SCORE-SCRIPT. Created by the artist from digital and analogue sources and interpreted by invited PERFORMERS. A video is projected onto the ceiling. The audience is invited to participate by lying down on a bench and watching the projection, playing this way a double role as experiencer and performer. Simultaneously the dancers perform their score. This process is both a living archive and an event will both preserve and generate future PERFORMANCES. [Audio Recording after the performance. Contribution by Claudia Pages Rabal](#)

The PERFORMANCE is generated by a cut up TEXT-SCORE-SCRIPT created by the artist from digital and analogue sources and interpreted by invited PERFORMERS. A video is projected onto the ceiling. The audience is invited to participate by lying down on a bench and watching the projection, playing this way a double role as experiencer and performer. Simultaneously the dancers perform their score. This process will both preserve and generate future PERFORMANCES. Before the Performance: The artist creates 3D sketches, imagined situations in an imagined space. During the Performance: Numerous videos and photos were taken. After the Performance: An aural archive was opened to record voices of the audience's experience. The preservation and collection of the PERFORMANCE is best attained by facilitating the reactivation of its mediated aural, visual, and written MEMORIES, by endlessly PERFORMING them so they are inscribed in life and aligned with history and transmitted by means of space and the body taking this way a political dimension.



Installation, performance, 3D rendering and ceiling projection, KAI10 Arthana Foundation, Dusseldorf, 2016



Installation and performance, ceiling projection, headphones sound, KAI10 Arthana Foundation, Dusseldorf, 2016



3D rendering and wall projection, KAI10 Arthana Foundation, Dusseldorf, 2016 <https://vimeo.com/187073187>

Fordlandia was originally established by American industrialist Henry Ford in the Amazon Rainforest of Brazil in 1928 as a prefabricated industrial town intended to be inhabited by ten thousand people to secure a source of cultivated rubber for the automobile manufacturing operations of the Ford Motor Company in the United States. We do exist. I want to say to the world that we are alive and we want to be respected as a people. We Indians are like plants. How can we live without our soil, without our land? You have schools, we don't, but we know how to look after the forest. Why is it taking so long to believe that if we hurt nature, we hurt ourselves? We are not watching the world from without. We are not separate from it. I am a shaman of the rainforest and I work with the forces of nature, not with the forces of money or weapons. The shaman's role is really important: they cure sick people and study to know the world. This here is my life, my soul. If you take the land away from me, you take my life. We didn't know the white people were going to take our land. We didn't know anything about deforestation. We didn't know about the laws of the white men. In the old days, we were free. Now we are no longer. So our young people think there is nothing left. They sit down and think, they lose themselves, and then commit suicide. Capitalism steals our past, steals our present, steals our future. Capitalism steals our memories nature. Fish are dying because the rivers are drying up, and this has harmed forests too. The cycle of rainfall is not the same, which affects the plants and animals. This saddens me because my grandfather told me before he died that he was part of the land, part of the river, part of the forest. Then I see

that nature is crying and it is as if my grandfather is crying... For me, caring for nature is caring of my ancestors. Corporations are interested in environmental impacts only to the extent that they affect profits, either current or future. They may take what appears to be altruistic positions to improve their public image, but the assumption underlying those actions is that they will increase future profits. If there is a future on Earth it is by preserving the wisdom and knowledge of the indigenous and their land, by preserving the South from the North. Let us re-enact the story but consider anthropological collaborations with cultural industries beneficial to indigenous futures, because they fill in the deplorable void of bureaucratic indifference within a nationstate that prioritizes profit over the wellbeing of its disenfranchised subjects. There is at least a risk that there will be no more human history unless humanity undertakes a radical reconsideration of itself. Indigenous tribes in Brazil's Amazon rainforest, are facing "annihilation" from illegal loggers, ranchers and miners who want their land. Powerful business interests will accelerate the displacement of indigenous groups to access resources on the land they have called home for centuries. The indigenous peoples want to protect the land, but they don't have the firepower to take on the illegal loggers or gunmen hired by ranchers. For indigenous tribes, annihilation means the destruction of their land and livelihoods... the genocide of indigenous people is an ongoing situation. In the southern Brazilian state of Mato Grosso do Sul,

indigenous Guarani leaders are being targeted by private militias hired by cattle ranchers who want their land. Brazil's constitution recognizes indigenous land rights, but the government is not adequately protecting them due to a lack of political will and resources. I worry for my children, for all our children and the future generations. Despite our fight to keep the earth in balance, to protect our territory and our tradition, the Amazon is in danger. The world should know that indigenous people are being left to their own fate here in Brazil. Like other Indian rights activists in the region, she has received death threats for her work defending native communities from the loggers. My grandfather said long ago that the un-controlled action of man has unbalanced. What Ntôni is seeing is dramatic. And he's not alone. There are 15 other indigenous groups who live in the vast Xingu National Park and they too, like Indians throughout the Amazon, time their yearly farming cycle to the appearance of the Pleiades at sunset. They take this as a reliable signal of the end of the dry season and the beginning of the rains needed for crops to grow. This is part of their oral tradition, handed down over hundreds of generations. If the rise of the Pleiades has indicated the start of the rains for thousands of years, and now is no longer a reliable signal, this is itself probably an alarming sign of a drastic situation on Earth (of climate change.) This work is dedicated to Berta Cáceres, environmental activist recently assassinated in her home in Honduras. She represents all the activists in the world who are fighting to preserve our future in the

hope to keep alive the spirit, the wisdom and energy of mother earth. Her last words somehow will resonate in all of us and in generations to come: "...I believe it (water) signifies life. I would go into the river and I would feel what the river was telling me. I knew it was going to be difficult but I also knew we were going to triumph because the river told me so." Berta Cáceres

In [astronomy](#), the Pleiades (/ˈplɪ.ədiːz/ or /ˈpliːədiːz/), or Seven Sisters ([Messier 45](#) or [M45](#)), is an [open star cluster](#) containing middle-aged hot [B-type stars](#) located in the constellation of [Taurus](#). It is among the nearest [star clusters](#) to Earth and is the cluster most obvious to the [naked eye](#) in the [night sky](#). The celestial entity has several [meanings in different cultures and traditions](#). The Pleiades played an important role for the Indians in establishing the seasons and the right time to sow. When they disappear behind the western horizon, the rainy season starts, and when they reappear above the eastern horizon, they indicate the dry season.

Ntôni Kisêdje, leader of the Kisêdje people in the Xingu river basin in Mato Grosso, Brazil, is a traditional healer and a highly skilled forest farmer, and like most of his peers across the Amazon he pays very careful attention to what the myriad plants and animals of forest are doing at different times of the year and to the weather. "Before, when the little group of stars [the Pleiades] came out at sunset, and the muricí (*Byrsonima crassifolia*) flowered, it was the time to make gardens". "People would clear their gardens, then the rains would come. We can see that this has changed."



3D rendering and ceiling projection, KAI10 Arthana Foundation, Dusseldorf, 2016 <https://vimeo.com/187073187>

THROWING CAR PARTS FROM A CLIFF BEFORE SUNRISE

Garcia Galeria, Madrid 2016

THE LAND IS A MIRROR OF THE STARS video

VERSION 1-2016 HD Video, 11min 08 Please use PW: garciagaleria <https://vimeo.com/183676592>

VERSION 2-2016. HD Video, 11min 08 Please use PW: garciagaleria <https://vimeo.com/187045211>

About

In July of 2013, a young male whale washed up on the shores of Terschelling, a northern island in the Netherlands. Researchers took a look inside of this unnaturally bloated whale to find two small flowerpots, a plastic spray canister, nine meters of ropes, two hosepipes, and over 37 pounds of plastic. Intestinal blockage was the cause of death. This death by blockage constituted the limit where live organic matter and manufactured inanimate matter become assimilated. The ontology of plastic as a thing and as an idea and the whale's own evolutionary path were not commensurate. The whale's stomach did not evolve to eat and degrade manufactured petroleum products. Its death underscored the false continuities and unassimilable views between manmade and natural life cycles.

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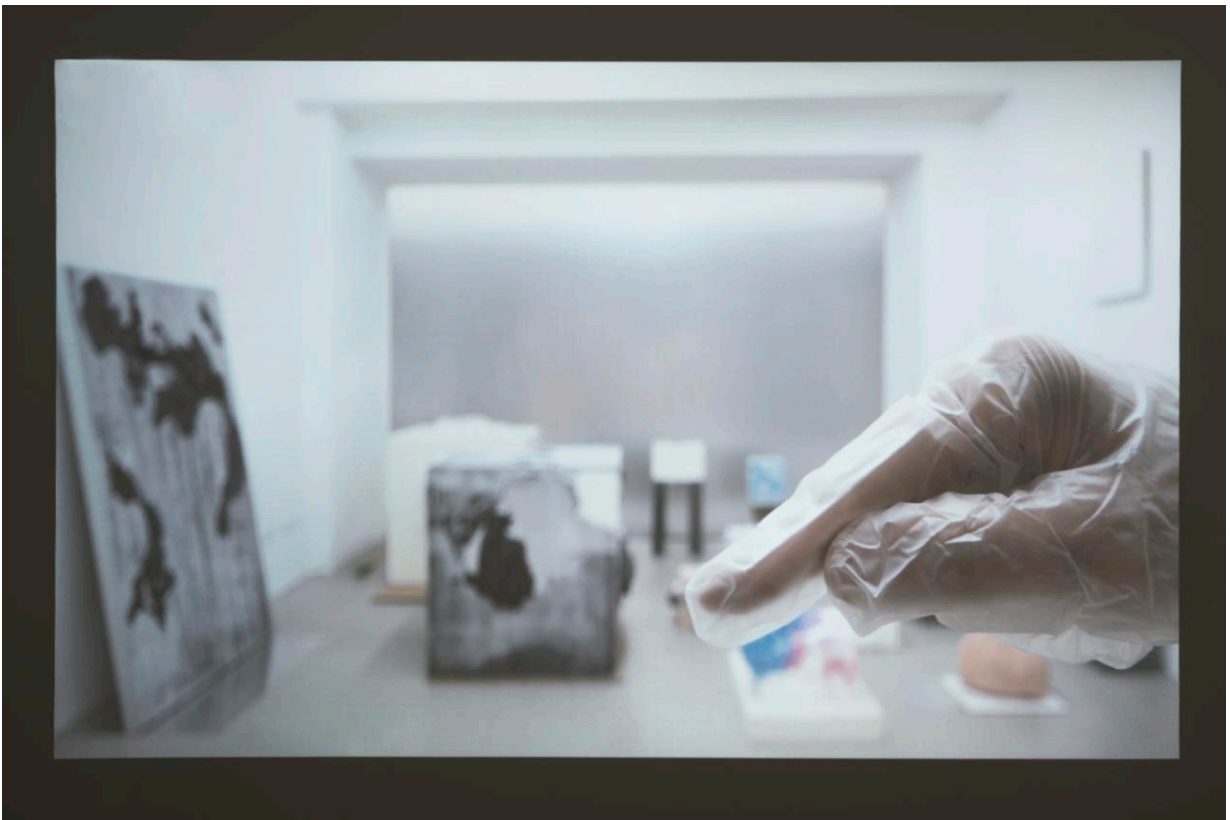
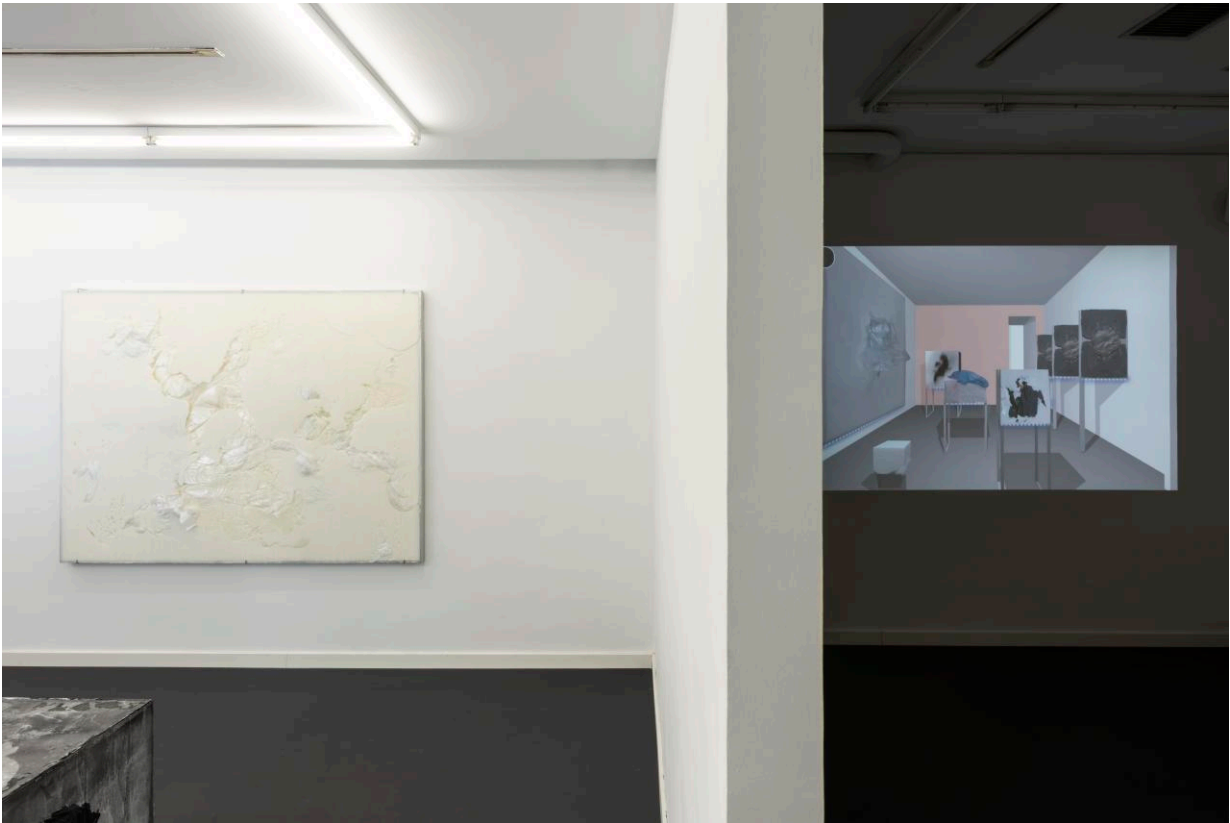
For her second show at García galería Elena Bajo will be presenting two related body of Works. The video work, The Land is a Mirror of the Stars investigates, through both real propositions and imaginary speculations, the articulation of negative spaces left/inherited by post-Fordist capitalism's social forms and now executed by neoliberal strategies. Mixed historical and literary texts, ethereal participatory elements and indigenous cosmologies. It proposes an extended exploration on global environmental, social and political issues as the base to address local, ancient knowledge, mythology, ethnobotany and cosmology. Using the words of honduran activist Berta Cáceres the video points at the consequences of the destruction of the natural habitats in the Amazonian Forest when describing the cycle that goes from the star constelations to the yearly harvest.

Also in the show her recent sculptures in which she mixes artificial materials such as plastic, urthane and aluminium in shapes and forms that break to show the interior. Perfect shapes appeared to be misfit and nature and artificial collide. Delicate surfaces contrast with misshapen cavities affecting the viewer perception and misguide and mislead the senses.

With Throwing car parts from a cliff before sunrise Bajo expands on her two previous projects include With Entheogenic Intent (Burn the Witch), LA 2014 which addressed the mythologies of american indigenous cultures and its global political resonance, and Isle of Innocence (After Fordlandia), Sao Paulo, Brazil 2015, a project that has as a point of departure the city of Fordlandia, built by Henry Ford in the middle of the Amazonian rain forest. These three projects constitute work of the Cosmic Distress Series, focused on the ecological impact of neoliberal economies.









THE LAND IS A MIRROR OF THE STARS video

VERSION 1-2016 HD Video, 11min 08 Please use PW: garciagaleria <https://vimeo.com/183676592>

VERSION 2-2016. HD Video, 11min 08 Please use PW: garciagaleria <https://vimeo.com/187045211>

ISLE OF INNOCENCE (AFTER FORDLANDIA)

Curated by Marina Coelho, Kunsthalle São Paulo Sao Paulo, Brazil 2015

Celebrating **three years** of activities, **KUNSTHALLE São Paulo** invites Spanish artist **Elena Bajo** (*1976 Madrid) to present her first solo exhibition in Brazil. Adopting a conceptual approach, the artist focuses on social issues and artistic processes and conditions. Her research-oriented practice unfolds in the use of a wide variety of media such as sculpture, installation, painting, performance, film, text and also participatory projects and own publications.

For the project in Brazil, the artist chose to address capitalism political systems by comparing material labor of production lines of the past and immaterial labor of today. After a wide research of digital archives, Elena Bajo visited Fordlândia, the city founded by Henry Ford in the Amazon in the 1930s, for the industrial productions of latex, used in Ford cars' tires. The city was all prefabricated as a typical American town, reaching the number of 5000 inhabitants, who lived according to the American way of life. The project failed because of series of reasons but mainly due to lack of knowledge of Seringueira's handling (the tree from which latex is extracted) and the city was abandoned. What remains today are just ruins and some residents, who have occupied the American villa's houses, previously built for Ford's directive class, and tell the stories of how diseases were proliferating among trees and workers.

Transferring the logic of Fordist production to current immaterial labor, produced by Internet users, the artist speculates how corporations play Ford's role today. At that time, Ford manufactured a completely artificial environment in the Amazon, imposing control over workers' lifestyle and shopping habits, by even offering them facilities in the purchase of Ford products, which were actually manufactured by them. In the same way, nowadays companies, hired by big corporations, collect and analyse data from the Internet, not only to exercise control on habits and preferences of users, but also to develop products that will be finally consumed by them. Without realizing it, while using browsers and social medias, the cognitariat (term used by Franco Berardi to define the worker under cognitive capitalism system) is constantly producing information that generates products that are offered to us in the digital environment.

Making an allusion to both, the artificial environment created by Ford, and the digital environment of today, Elena Bajo creates the exhibition **«Isle of Innocence»**, an installation with a window case character, composed of seven works: an environment to be experienced from a distance by the observer.

The first work, which links the entire installation, is the floor painting. Produced by the dripping of white latex paint, the work refers not only to the human gesture that imprints the individuality, but also to the latex bleeding from the Seringueira tree. Furthermore, by creating a white environment, the artist brings in the idea of "clean rooms", referring to aseptic environments – the hospital in Fordlândia was the first one in Brazil where a skin transplant was conducted – such as the clean rooms where micro electronic components for computers and phones are assembled and manufactured and also to the production of latex products used in bacteria absent environments, such as surgical gloves and condoms.

In the right corner of the installation, lies a work made up of ceramic and rubber molds used in the manufacture of surgical gloves – one has been mass produced and the other individually crafted – that also suggests the hands of the workers, human parts becoming machine parts and also products, their lives, and individualities. Closer to the center, in the front, there are a number of left-overs from artistic molds made in latex brought from the workshop of a craftsman, where the production system is individualized, made one by one, and opposite to mass production. Behind this artwork, the artist made an assemblage with plastic materials and artificial latex, pointing to the lack of awareness and irresponsible attitude when replacing the production of natural latex by the artificially produced one, which is highly pollutant.

In the back of the space, leaning on the wall, there is a series of seven used wooden white frames with glass, left empty, without any images. They are lit and connected by a blue LED strip, resembling computer screens. These frames can both refer to the disappearance of the individual in the material labor production line of former factories, or to the immaterial labor performed nowadays by Internet users. On the left side of the installation, there is a work composed of amorphous objects made of Styrofoam, an artificial derivative of latex also highly

pollutant, which, arranged on top of white tiles and under a suspended metal rod, suggest some of the manufacturing processes in a Fordist factory.

And last but not least, right outside the main installation, a rolling text LED screen displays the sentence “LOVE AND DO NOT MULTIPLY,” taken from the title of a book by the Brazilian anarchist Maria Lacerda de Moura. Considered one of the pioneers of feminism in Brazil in the early twentieth century, Maria Lacerda de Moura discussed women status from the perspective of class struggle and defended big taboos of the time, such as the right to sexual pleasure and conscious motherhood. This work, as well as the title of the exhibition, point to the absurdity of the rules that Ford imposed to their workers. “Isle of Innocence” was a place in an island in the Tapajós river, 8 miles from Fordlândia, created by the Ford factory workers to escape Ford prohibition on alcohol consumption and sex, for their nightlife amusement, where they could consume alcoholic beverages in the company of prostitutes coming from Belém and Santarém. Similarly, the artist reflects on our technological reality of today, and questions where is our “Isle of Innocence”. Where could we make our own consumption decisions, and not be subjected to the unnoticed control and surveillance imposed on us? For Elena Bajo, to disconnect is the way to not multiply.

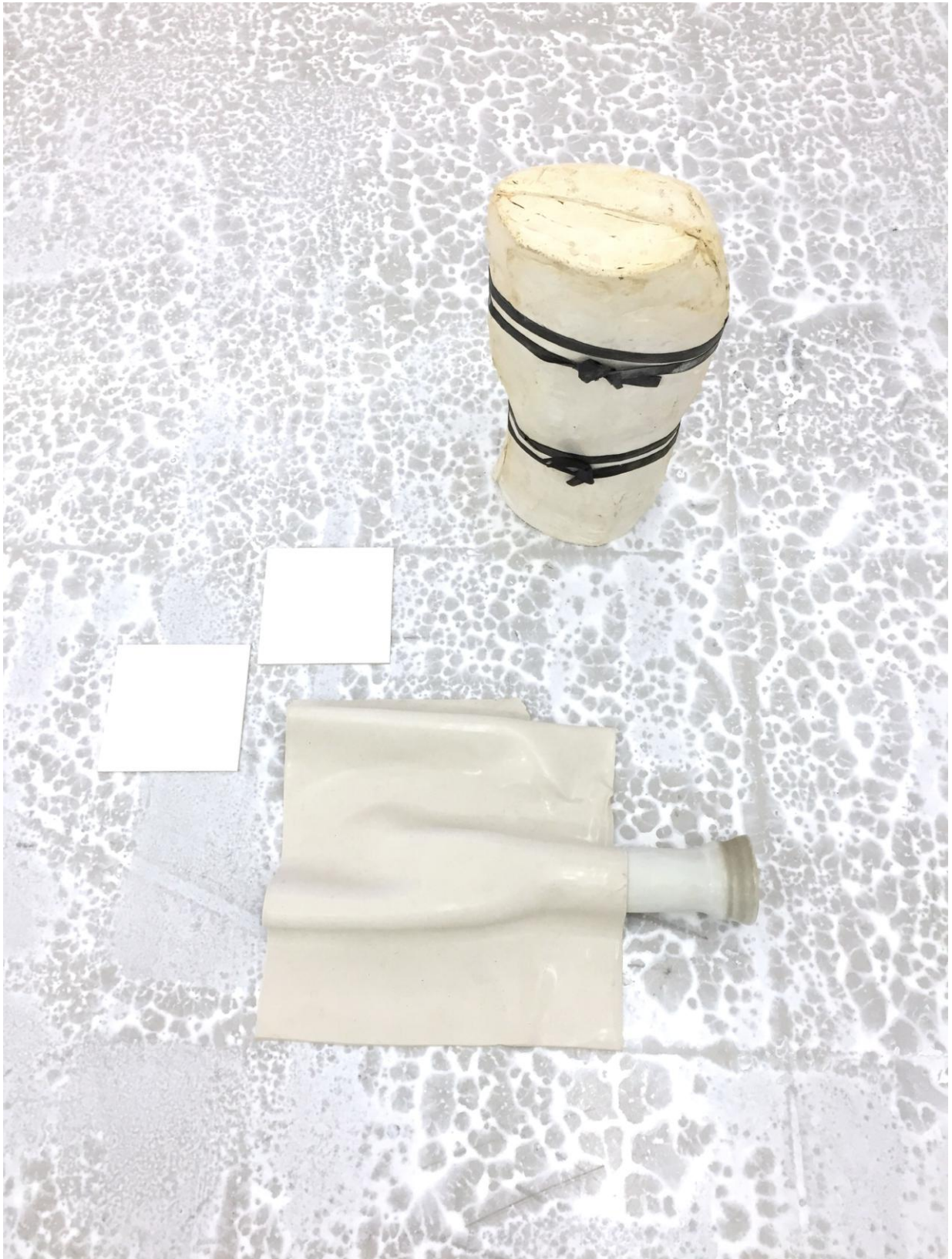
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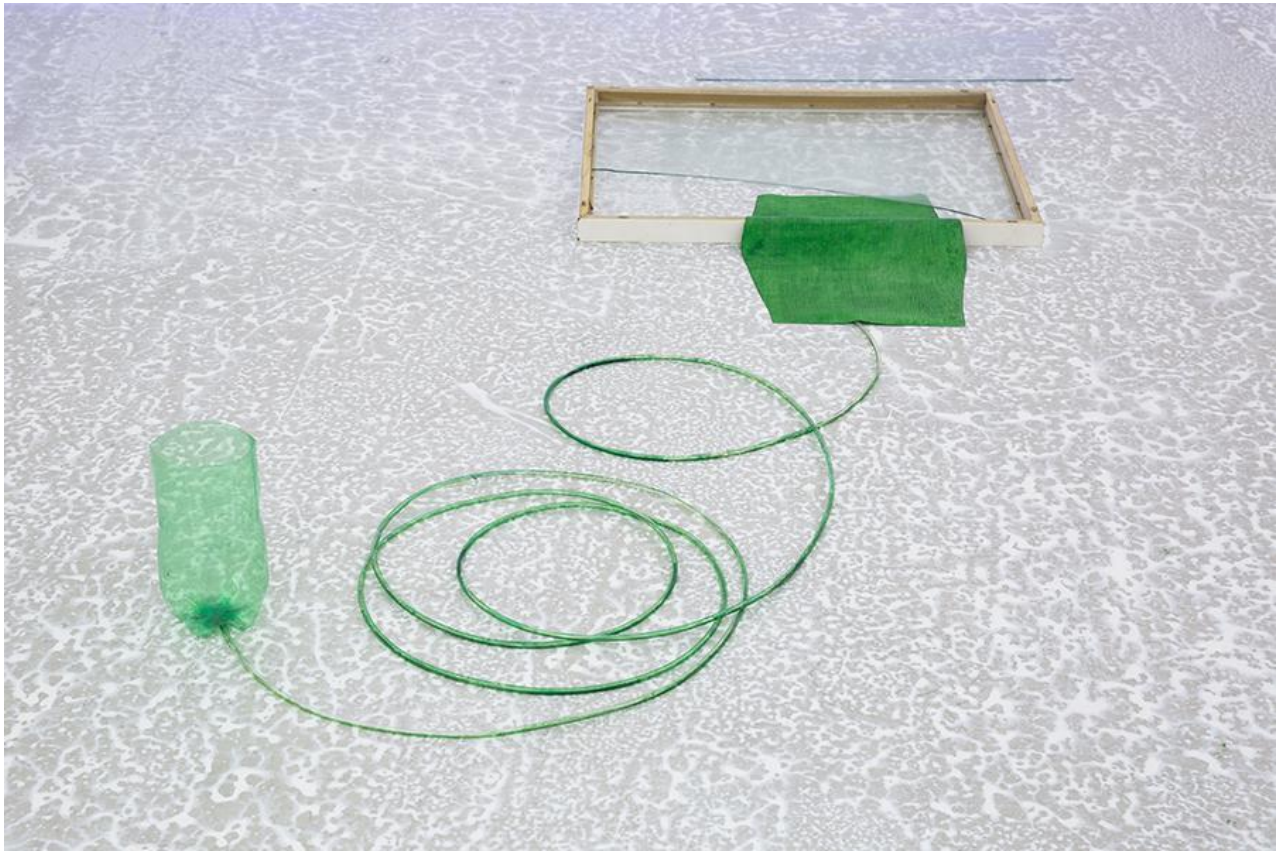


Hevea brasiliensis, rubber tree young leaves, and the ecologies of acceleration
Fordlandia, Brazil
VIDEO <https://vimeo.com/155941712>



Installation View MATERIALS: Wood, LED lights, natural rubber, plastic, stain, glass, polyurethane, stainless steel, plastic, ceramic, acrylic on plastic.

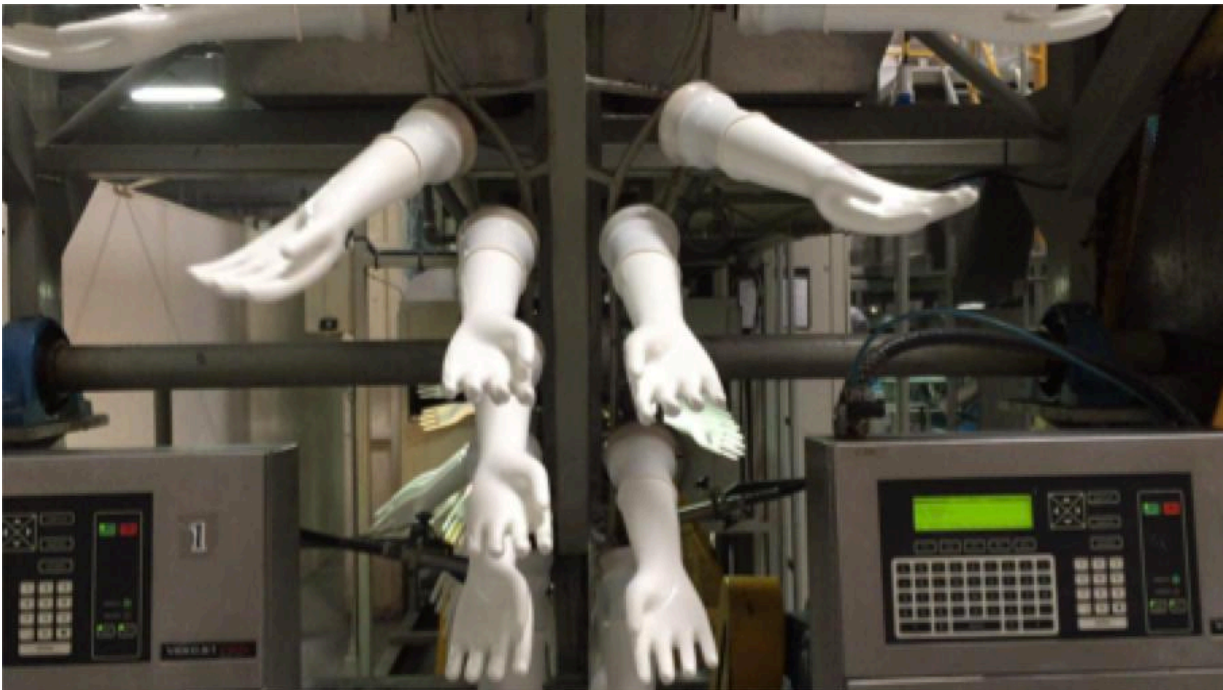






Love and Do Not Multiply Installation view, Video, title taken from book of brazilian anarchist Maria Lacerda de Moura discussed women status from the perspective of class struggle and defended big taboos of the time, such as the right to sexual pleasure and conscious motherhood.

VIDEO <https://vimeo.com/155941196>



Detail View of assembly line in factory of Surgical Gloves **VIDEO** <https://vimeo.com/153330120>

VICTORY OVER THE SUN (Black Love, Two Bodies racing in Space)

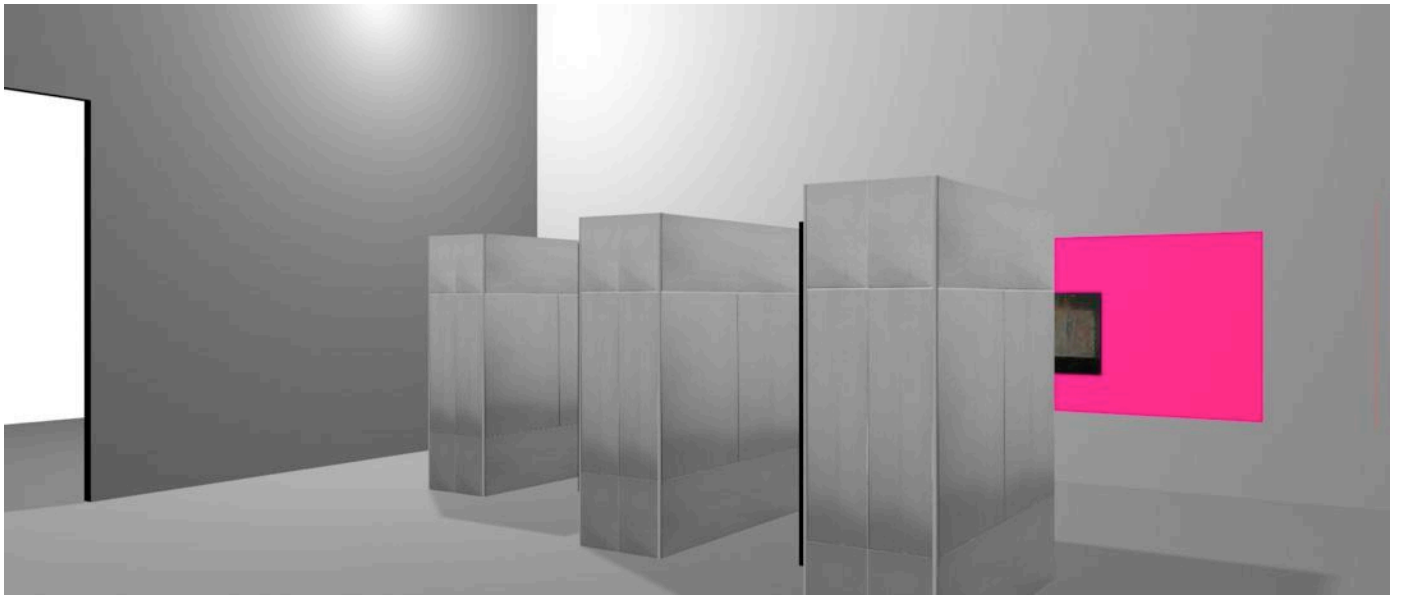
Trust curated by Sonia Dermience, Kunsthalle Charlottenborg, Copenhagen,
Denmark, 2015

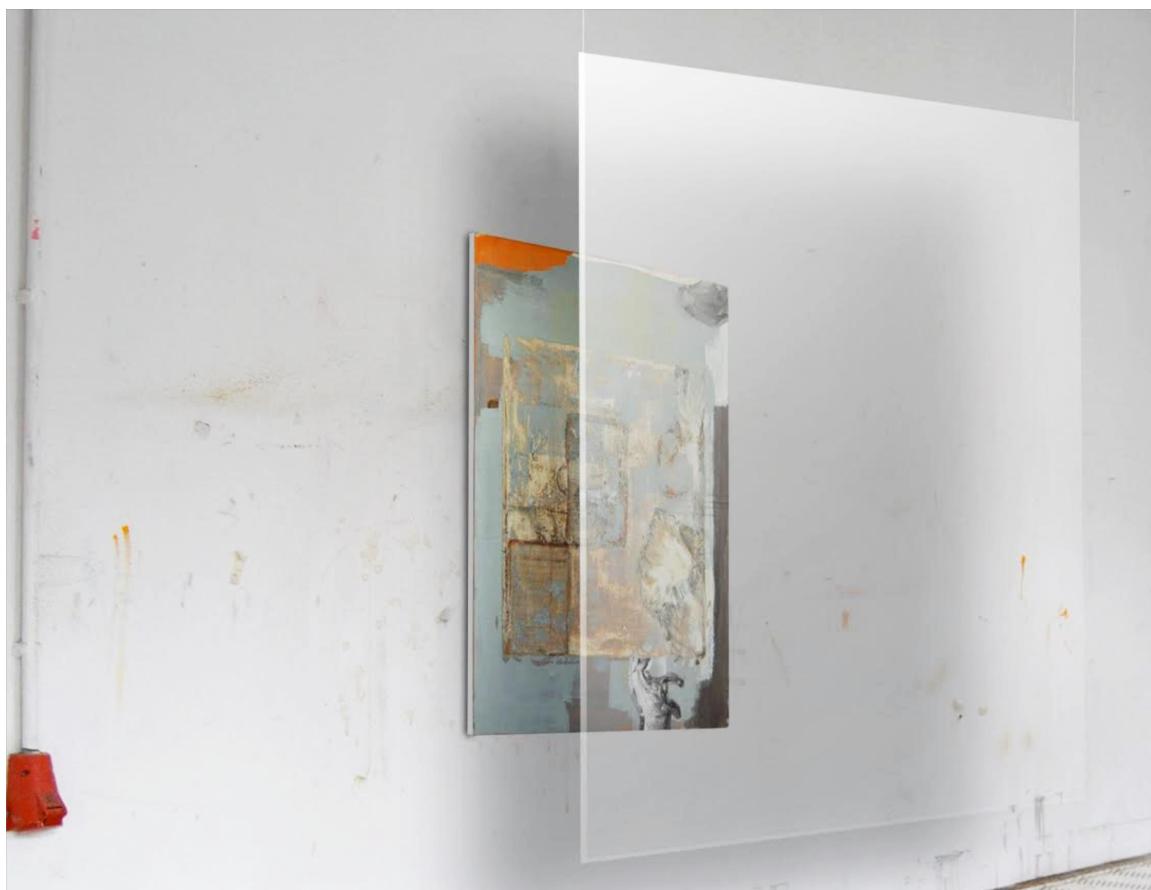
From 2006 to 2009 Elena Bajo collected found paintings in flea markets in London, Madrid, Los Angeles and Berlin which she then sanded and overpainted. Her acts of transfiguring the material surface of the original object was part of an intricate silent performance enacted in her studio recalling the singular performances of Bruce Nauman's *Dance or Exercise on the Perimeter of a Square* (Square Dance), 1968.

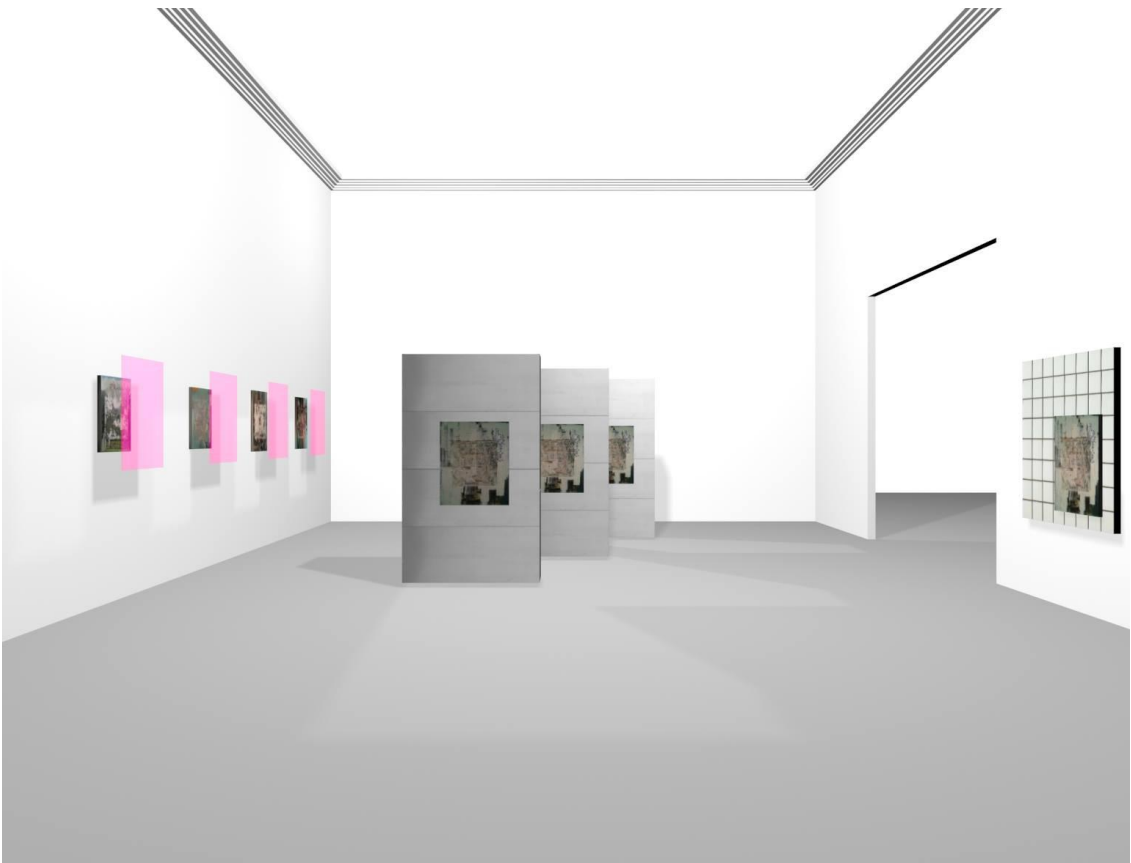
Here the intention is quite different and we must push forward from those seminal moments of 1968 to the early 20th century in which the contingencies of art practice have moved from the investigation of Euclidian Geometries and original events to those of folded multiplicities in which reenactment and effacement of the past are favored. The works presented here are not about retracing a square, within the paradigm of structuralism and systems theory, but instead is a shamanistic conjuring of the first Black Square of Kazimir Severinovich Malevich. This beginning of Abstraction did not first appear as a painting but first rather as part of the set design of the first futurist opera *Victory Over the Sun*, 1913 in Saint Petersburg, Russia. Thus the title of the show. It was two years later in 1915 that it appeared as the painting *Black Square*, at the Tretyakov Gallery in Moscow. In her Cosmic Distress series represented in the gallery as eight paintings, each contains one black square the dimension of the original Malevich's work. The square is reconstituted; the forms are released from the crystalized condition of the found painting to become actual or other. Quentin Meillassoux describes science fiction as fictions generated by knowledge conditioned by science in the present. Science fiction has the possibility of opening up scientific knowledge to unknown horizons, as it is based upon the presumption of science expanding beyond its knowledge, opening up possible futures retained within it. (1) Building on Meillassoux's concept, Bajo's works produce, by analogy, 'artistic fictions': actions that through surface negation create negentropic relations from which new sensations and actions are made palpable. Another work entitled *Dust Clocks*, made from the powder or dust generated by the action of sanding the surface of the paintings is not shown in the gallery at this time.

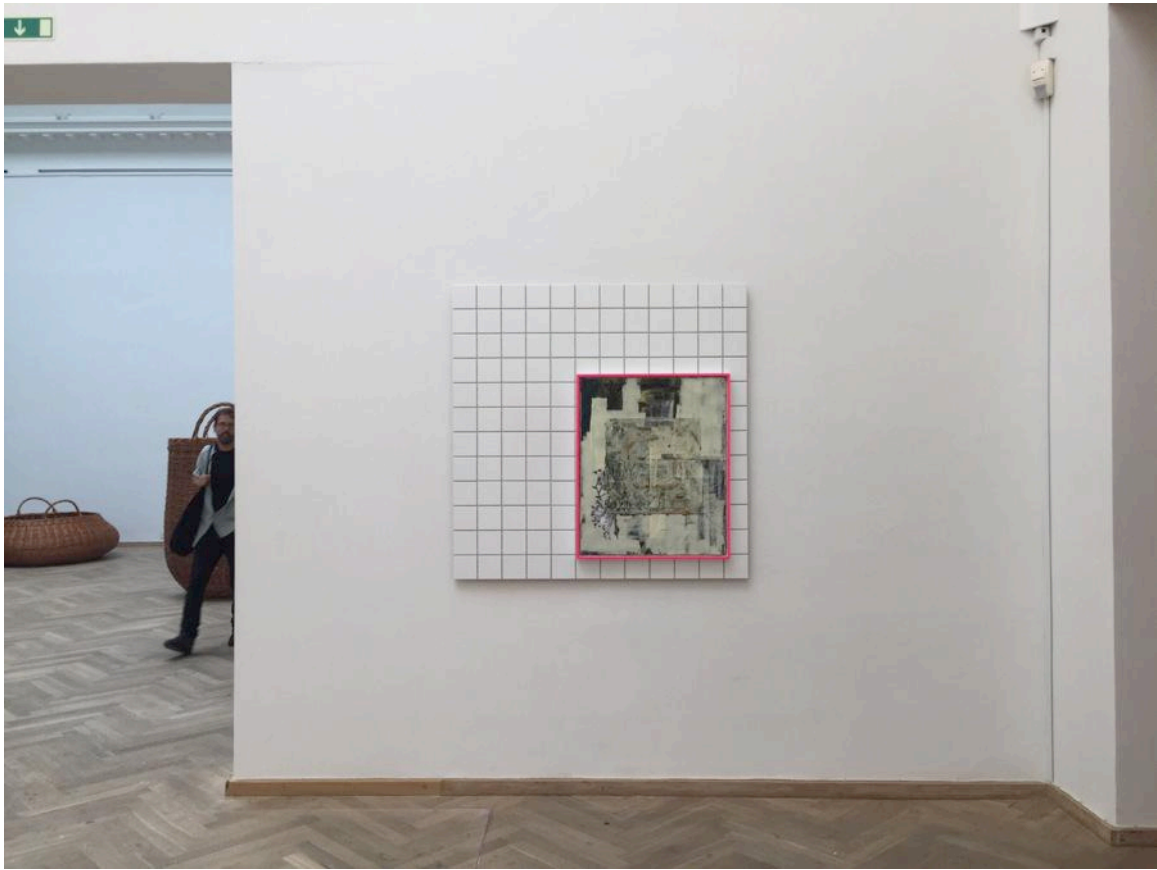
WN, Venice, CA, 2016

(1) Quentin Meillassoux, "Metaphysics and Extro-Science Fiction," in *Speculative Solution*, ed Robin Mackay (Falmouth: Editions Mego and Urbanomic, 2011), 24-60











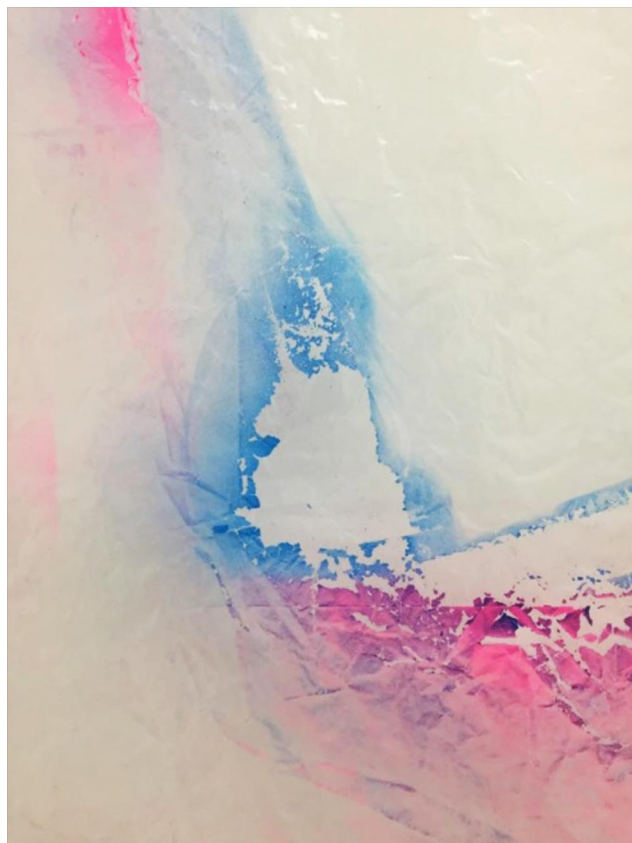
AN INFINITE QUANDARY

Song for when you are walking on Mars, Los Angeles, 2016

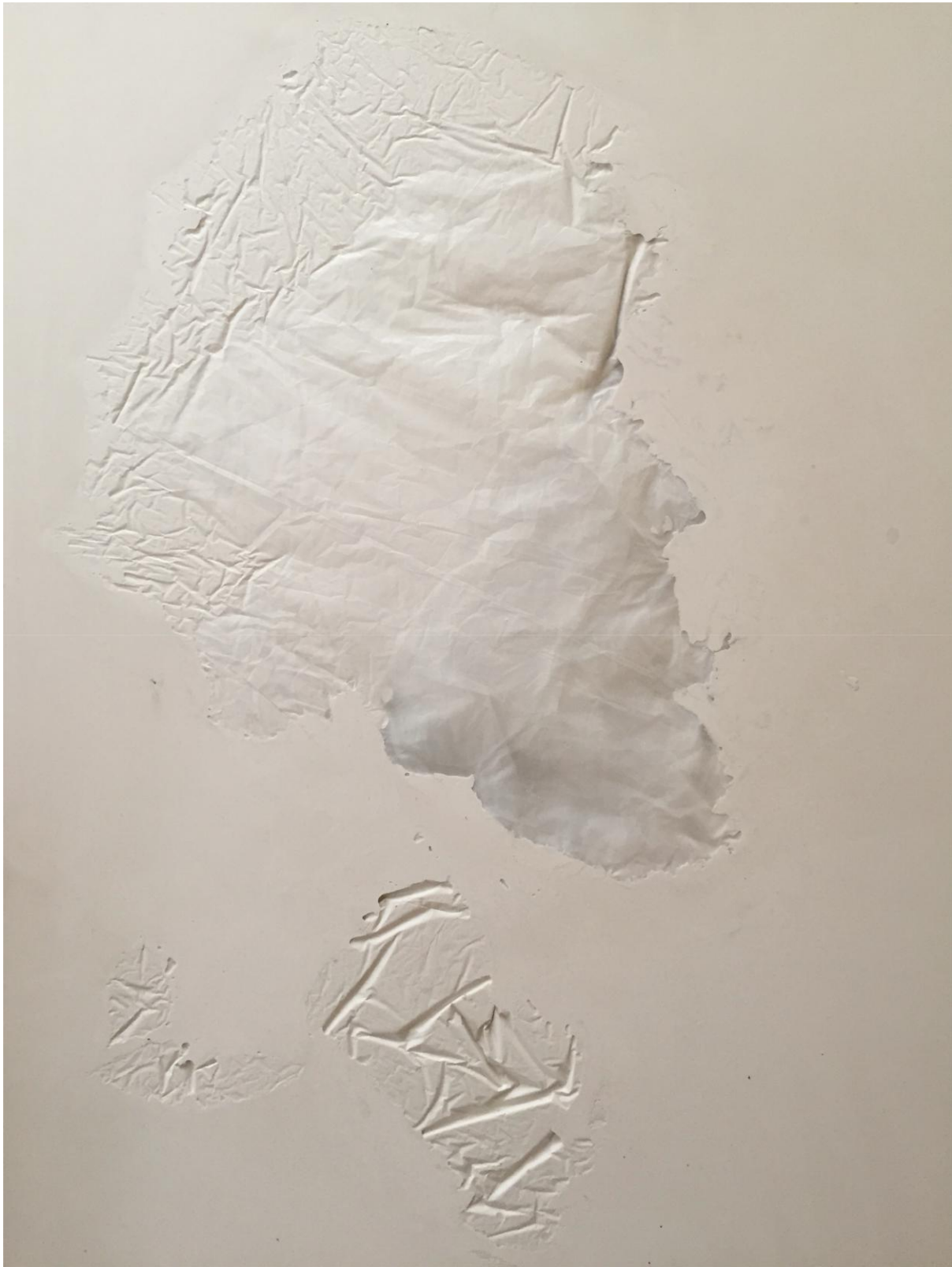


Installation Detail, artificially created objects “hyperobjects” that went “havoc” such as plastics found in local LA river are mixed in and representations of artificial-natural objects (photographs replace the real natural object, since in a near future nature will be extinct), plastic flowers replace natural flowers. An speculative installation of possible “fossils”.









Universal Geography, Plastic recuperated from Los Angeles river, concrete, 2015



Big

Bang

THE ONE WHO LIES AT A PERSON'S HEAD (THE QUESTIONER)

Mythologies 3rd Mardin Biennial Mardin Turkey 2015



The One who lies at a person's head: Ten digital coded composition, Tree of Life, Hekate, Installation. Wood, formica, lime stone. Installation at the "german headquarters in Mardin" a refuge place in war times, exploring historical processes of cultural voids. Bajo's work references historic and mythical (Hekate, Tree of Life) objects and artifacts to trace in an intuitive way connecting across multiple disciplines, political, cultural and economic element over time and analyzes imagery from digital sources and analogue historical archives of objects and systems of information storage. In this new work, she focuses on a moment of world's exhaustion. Local furniture maker interprets the "tree of Life" myth and builds ten monoliths with wood mdf used to make cheap kitchen cabinets.





TIME IS THE FORM OF THE OBJECT

Plagiarizing the Future Hangar Center for Artistic Research, Lisbon, PT, 2016

VIDEO <https://vimeo.com/153323850>

VIDEO <https://vimeo.com/153328811>

VIDEO <https://vimeo.com/153328812>

"A universe comes into being when a space is severed or taken apart."

Elena Bajo encounters the relationship between temporalities by experimenting with concept-generated art, that implements an expanded vision of perception. Her ideas are conjured in relation to the exhibition space, which she uses as a platform to unfold itinerant site-specific performance work that allows her to dynamically infiltrate her experimental arrangements.

"Time is the Form of the Object" offers a visual hypothesis that responds to speculated metaphysical laws of the universe, though instead of understanding cosmos through metaphysical rules, she interprets it philosophically. In this sense, she presents an alternative reading of the story of science, structured on the basis of other laws; chance, form, intuition. Through this, the viewer is encouraged to look at their surroundings in a new way, channeled through the amalgamation of spatial and temporal realms, that reposition the world's matrix, and deal with new forms of coexistence, ordering and transformation.

The performance restages time and space, merging the past into future events, which are transmittable through movements related to chance and contingency, and incited by the ambiguity of the moment.

Time is historically related to space. Within the parameters of exhibition area, space and time are interwoven into a single continuum that exercises the fourth-dimension, thus exposing a number of potential temporal realms. Past, Present and Future exist alongside each other, interacting through various platforms. Time is not an entity that flows sequentially. Rather, it is a perception of the mind, and space is perceived *in* time. Our universe is embedded in this fourth-dimension Space-Time continuum, so that all events, places, moments and actions are described in terms of their location in Space-Time.

Moving with guided meditation, and self-hypnosis, the **performers** co-exist in concord, separated only by their location in parallel universes. They work in a future-present Space-Time, which is perpetually transforming through evolving temporal states that expose dimensions that are imponderable. The past is a set of events that can send light signals to an entity and the future is a set of events to which an entity can send light signals.

The **performers** work corresponds to their biological clock, that beats in an organic rhythm, dictating their movement and gestures by a timeframe they cannot control. Behind them, their past actions are memorized in a perpetual cycle, which paradoxically reverberates the movement that is occurring in the present state.

The white figures are secured to the absorbing black surface that attracts the light of their attire. The floor emanates similar functions of a black hole; a geometrically defined region of space-time, which exhibits strong gravitational effects. The surface contains elements from the past, through which the performers penetrate. The action of cutting causes a split to occur, rendering an interrupt from another universe. The workers collect black circles that resemble meteorites, and through this process, a new universe comes into being. The gravitational force of the black surface is resisted, and they defy its pull, exposing the light beneath which opens an entry to a possible future, energized by the vibration and frequency of light.

PERFORMATIVE SCULPTURE/VIDEO. Score: Cut the black carpet of the exhibition space into circles; gallery assistants perform this action throughout the duration of the exhibition, choreography is created by mimicking each other's movements cutting the carpet, background screen projects previous videotaped actions of cutting the carpet. Past and present actions are simultaneously experienced. This activity could be executed by anyone, anywhere, anytime.







IS OUR FUTURE A THING OF THE PAST

Annex14 Gallery Zurich Switzerland, 2015

SOUNDTRACK <http://elenabajo.com/soundofbigbang.mov>

Taking a conceptual approach, Elena Bajo focuses on social themes and artistic processes and conditions. Her research-oriented way of thinking and acting leads to an open handling of a wide variety of media, such as performance, film, text, sculpture, installation, painting and also participatory projects and own publications.

The point of departure for the exhibition in Zurich is the work *Power Object 7 Breath of Quaoar*, 2014, a wooden latticed structure stabilised with a number of balloons and propped up against the wall. The work was originally carried out on-site in Santa Monica, California as part of a project while she was an artist lab resident at the 18th Street Arts Center there. It was inspired by the mythology and shamanism of the native inhabitants. Elena Bajo examined their notion that objects, dreams, song and dance have within them a force for change in which she discovered an artistic potential for herself by means of which she analyses fixed structures of the present and reconsiders them afresh. Here, as in many of Elena Bajo's projects, the idea is to give space and visibility to what is absent, invisible. In this specific case, it is the resistant potential that could well accrue to magical thinking in an enlightened society.

The above-mentioned work is typical of the artist insofar as it shows a kind of order that is free of hierarchy. It is no accident that Elena Bajo has coined the term "anarcho-sculpture" (anarchist sculpture) for herself. This can be understood in relation both to aesthetic form and content. It also points up her fascination with anarchism, among other things, the exclusion from historiography of the women in that movement. Consequently, cultural history is an important focus of her work. The sources for her artistic projects are mostly artefacts of past cultures which she sources both from analogue and digital archives and from her own fieldwork. Working scientifically and intuitively, she explores traces of cultural history, such as found objects, rituals, everyday items and materials, as bearers of information. In this she is always guided by the question of how looking at the past can clear the way to utopian thinking.

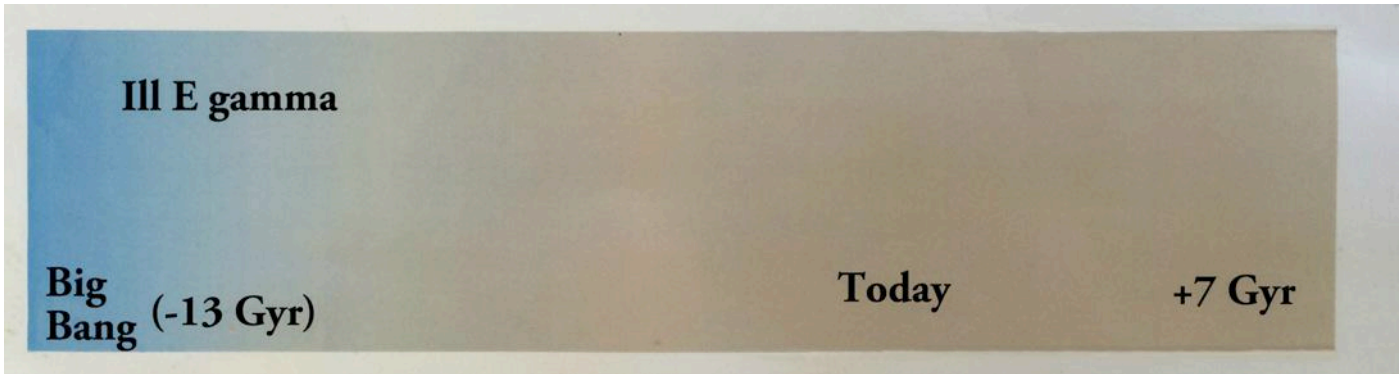
The ready-made and chance are major tools in Elena Bajo's artistic process, while her fundamental interest in concepts of life and the world reveals an in-depth understanding of historical, social, political and economic processes. Out of opposition to a world which today is predominantly determined by economic rules, Elena Bajo's preoccupation with marginalised or forgotten cultural and social phenomena has resulted in a visual idiom that encourages a new way of dealing with concepts like structure and anarchy.

To achieve the latter, an excursion into art-alien areas is sometimes sufficient, as in the installation *Is Our Future a Thing of the Past?* (2015), which refers to the Big Bang and the cosmological redshift (used in astrophysics as an indicator of distance and indirectly to measure the age of cosmic objects). A more than 15-metre-long silk ribbon runs throughout the gallery space measuring it anew, relating temporality to architectural elements and imbuing the distances and intermediary spaces with rhythm as a dynamic quality of form. Through her thinking and her artistic practice, Elena Bajo opens up spaces and scenarios in which materials, ideas and forms enter into new and unexpected relations. Her constant quest for indeterminateness and ambiguity gives rise to an individual poetics of resistance.

Elizabeth Gerber is an art historian and lecturer in Switzerland

PERFORMATIVE SCULPTURE: SCORE: Collaborated with a professional local industrial furniture painter. He was shown a NASA scientific image of the predicted average color of the Universe gradient in the past, present and future, Color Gradient Digital render of the Universe Redshift Big Bang 13 billion years in the past and 7 billion years in the future. He was asked to paint his own interpretation, It could be executed by any professional industrial painter, anywhere, anytime. Accidental acrylic paint spills on canvas were collected. Pieces of asphalt from the construction site outside the exhibition space were collected and exhibited with traces of yellow paint. Soundtrack: recording of the extrapolated frequency on sound waves and scaled up to match the human ear Sound of the Universe Big Bang, simulation scientific model by John G. Cramer.

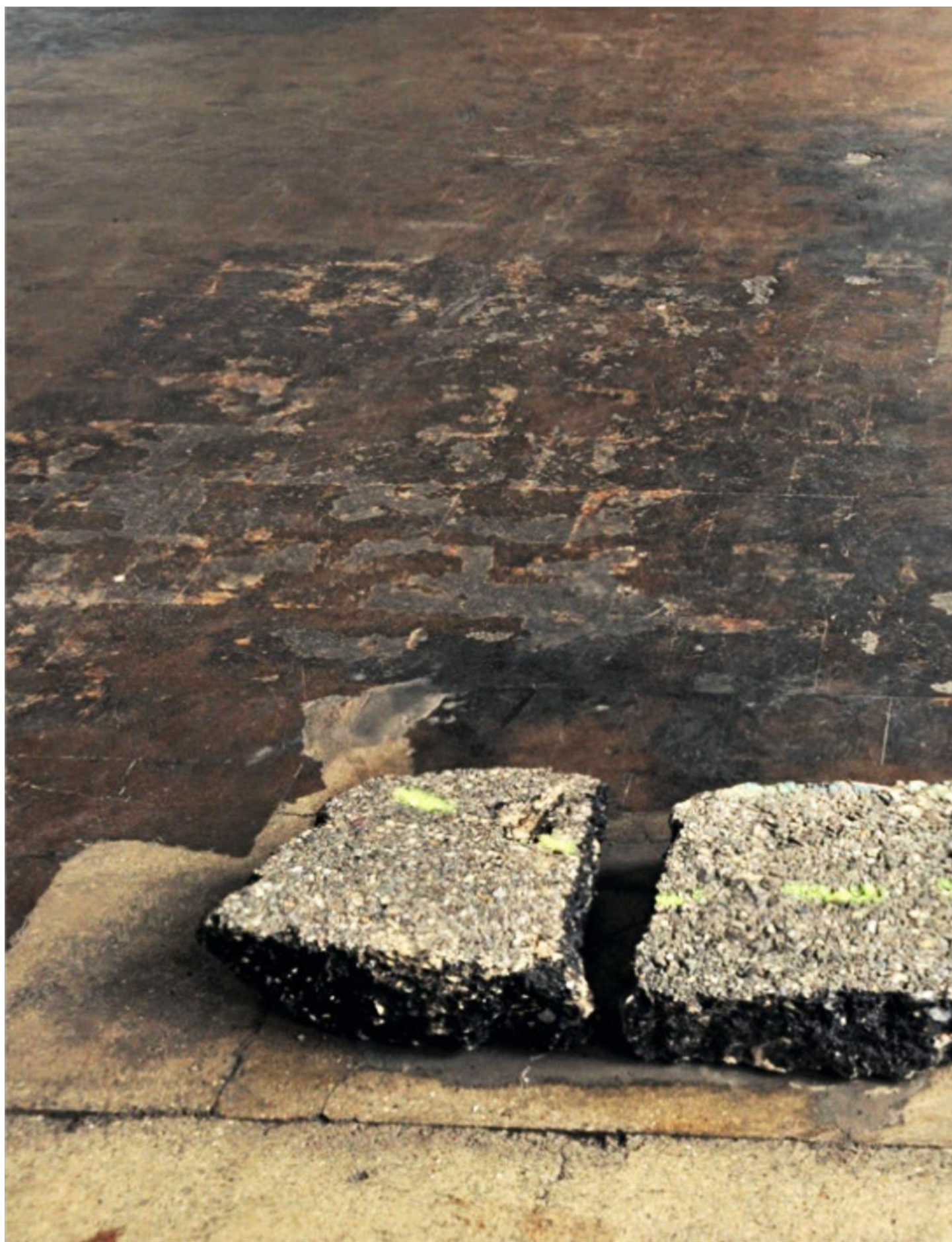
MATERIALS: Painting (Lacquer on silk mesh) 0.80x1.55 m. Asphalt Digital Scientific sourced information from NASA.



III E gamma

**Big
Bang (-13 Gyr)**







UNIVERSAL FLAG RELOADED

Swab Performance Curated by Juan Canela, Barcelona 2015 -Love Letters to a
Surrogate II MUHKA, Antwerp 2011 -Sahara Desert, Morocco 2011 Dry Lake Desert,
Joshua Tree, CA, United States

VIDEO <https://vimeo.com/156622285>



ACTION/PERFORMANCE. Multiple executions. Score: Take a piece of silver mylar (emergency blanket) and carry it around, the flag represents all human beings on planet Earth with no distinction of nationalities. Anyone can execute it, anytime, anywhere **MATERIALS:** Mylar, wind, sun. Dimensions Variable



THE INFINITE PERSEVERANCE OF MATTER

Joshua Treennial , Joshua Tree Desert, CA *Cosmic Distress Series*, 2015





The Infinite Perseverance of Matter, Cosmic Distress Series, 2015 Installation View Plexiglass rejects from a local factory, rocks. Joshua Treennial , Joshua Tree Desert, CA

WITH ENTHEOGENIC INTENT (burn the witch)

18th Street Arts Center, Los Angeles, CA 2014

Nature, Women, Anarchy



Video <https://vimeo.com/156629068>

We live in the multilayered dimension of technomaya. Digital technology has given power to the media that is directly acting on the mind, so that the spell of the media-sphere has wrapped itself around the psychosphere. Technomaya captures the flows that proceed from the activity of the mind, and returns them to mental receptors as a mirror would, in the form of a template for future forms of life. In the digital sphere, people are spending more and more time with electronic ghosts. However the techno-media spell (technomaya) is sometimes broken down when barred windows are all of a sudden opened by the winds of joy, or by the storms of despair. Letting the dazzling light of uncanny dimensions burst onto the scene of the social imagination, and allowing forgotten fragments of the unconscious to surface. What I would like to describe here are the ways in which the spell of semiocapitalism (financial abstraction, specters of the mediascape) captures the social body and delivers it over to the economic code, where experience is subjected to the power of simulation and standardization.

But I also wish to search for and to imagine possible lines of escape. These can only be found in those places of the unconscious where the multilayered spell of semiocapital is ripped apart in order for a creative unconscious to resurface.

Franco "Bifo" Berardi, 2014. *Neuro-Totalitarianism in Technomaya: goof-colonization of the experience and neuroplastic alternative* Semiotext(e) 6-7

Elena Bajo's work refuses the binary distinction between art and politics. Rather than art that takes politics as a subject, Bajo's work is embedded with the political in the very forms and materials that it takes. Every object, every performer, every word that fills and activates the gallery space is a political actor shaped by unseen socio-economic forces. Like the Italian Marxist theorists she admires, Bajo believes in a politics of action rather than theory. Her installations tell us nothing, but with careful looking they show us everything.

For *With Entheogenic Intent (Burn the Witch)*, Bajo compiled a survey of the forms of artisanal labor that surround Hollywood's industry of dreams. She incorporated custom framers, set builders, ceramicists, actors, artists, and curators as contributors whose various forms of professional labor were engaged by Bajo to create the objects and events associated with her exhibition. As with the title of her exhibition, this process indicates Bajo's interest in both the theoretical and the imaginative capacities of human thought. Within the architecture of display at work in her installation, human invention intersects with the trajectories of capital, creating ruptures and detritus that she exploits with artistic intent. The entheogenic capacity of the artist is to infuse even waste material with metaphysical potency, which Bajo does skillfully.

The "anti-aesthetic" that Bajo applies derives from a Marxist inclination to eschew superfluous labor by allowing materials to stand as themselves with all the greater implications of their material realities laid bare. Best articulated by Hal Foster, this ethos "destructures the order of representations in order to rein-scribe them."¹ Regrettably, in the decade since Foster's writing the "anti-aesthetic" has too often come to represent a kind of art world anorexia in which difficult and spare aesthetics have become associated with other forms of excess—market speculation, celebrity infatuation, ecological devastation. In the context of the art market, much work of this type appears politically engaged only in comparison with the neo-Baroque excesses of corporate Pop art. Not so Elena Bajo's work, which retains the intellectual sharpness missing from so much of the new Casualism. Her "sculptural an-archives" express what remains vital in this unsentimental approach to art as material.

Bajo's use of performance also contrasts with market trends, which have of late skewed away from spontaneity toward re-enactment. Bajo's performers are living sculptures, her sculptures inanimate performers, each a body acted upon by externalities. Working with found text and repetition, Bajo dramatizes labor and resistance on the body itself to orchestrate performances that are infused with the politics of their own making. Women's bodies in particular are sites of political contention that Bajo makes evident, juxtaposing texts from anarchist, feminist, indigenous, and other revolutionary histories with performative gestures and material objects. At the same time, performance allows Bajo to explore the most current form of labor exploitation, that of the affective economy that demands not only time and effort but also emotional engagement from its workers. For *With Entheogenic Intent (Burn the Witch)*, Bajo enlisted performers whose regular practices are oriented toward entertainment rather than art, and designed the performances based on their individual skills and modes of expression. The labor of creation that supports an industry of artifice is made visible through Bajo's multiform interventions.

Perhaps the most remarkable aspect of Bajo's work is that it reads as visual art at all, considering the many forms her inspiration and expression can take. Yet although familiarity with Bajo's references to literary and historical sources adds great richness to the experience of her work, it is entirely comprehensible as an installation of visual art understood strictly from formal and spatial perspectives. Bajo wears her anti-formalism as a kind of complicity cloak, using a visual language that has been deemed acceptable at the highest echelons of the contemporary art field to introduce ideas that are frequently tuned out at that level. Her work speaks to the ongoing potential that art holds to bring the urgent issues of our day to the attention of those best situated to address them.

1 Foster, Hal. *The Anti-Aesthetic: Essays on Postmodern Culture*. New York: The New Press, 2002. P xvi





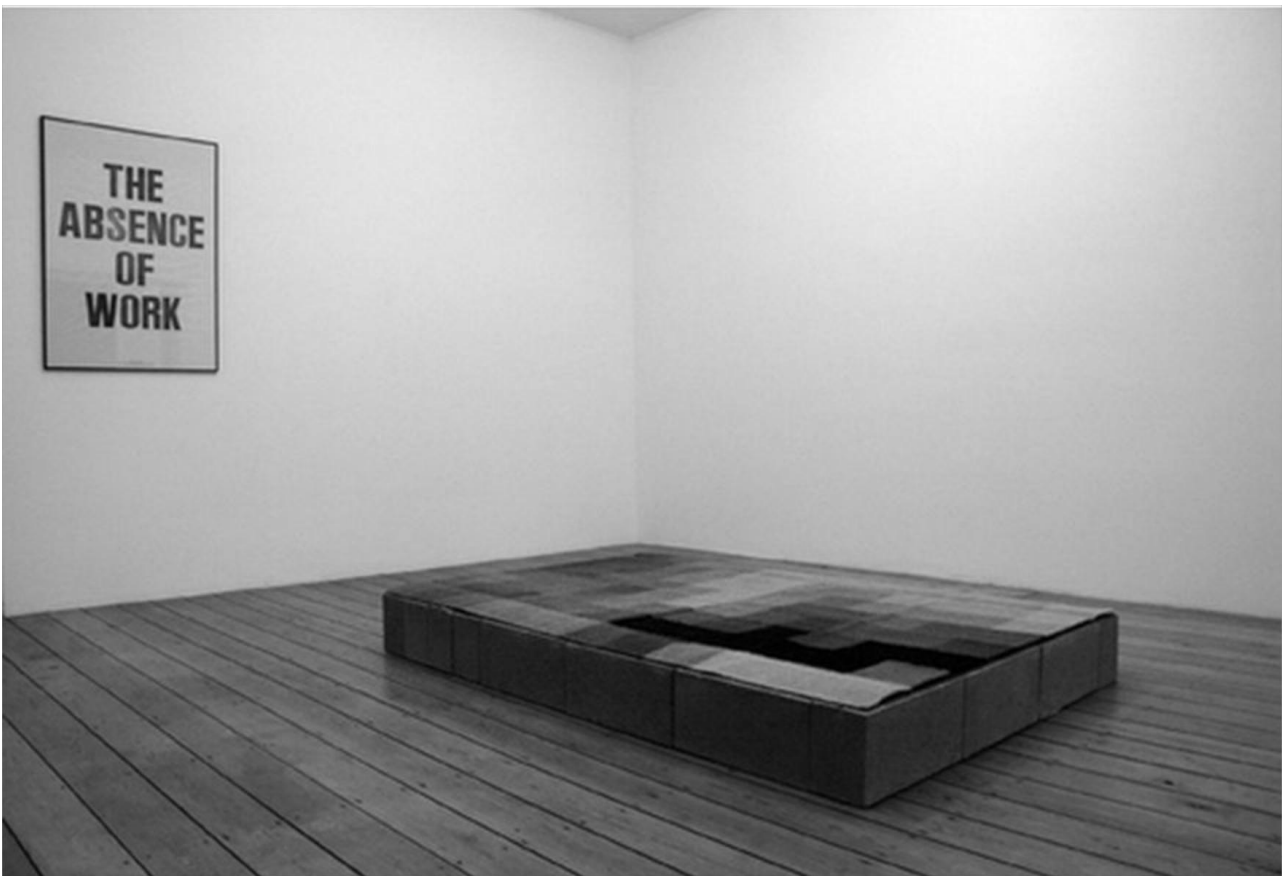
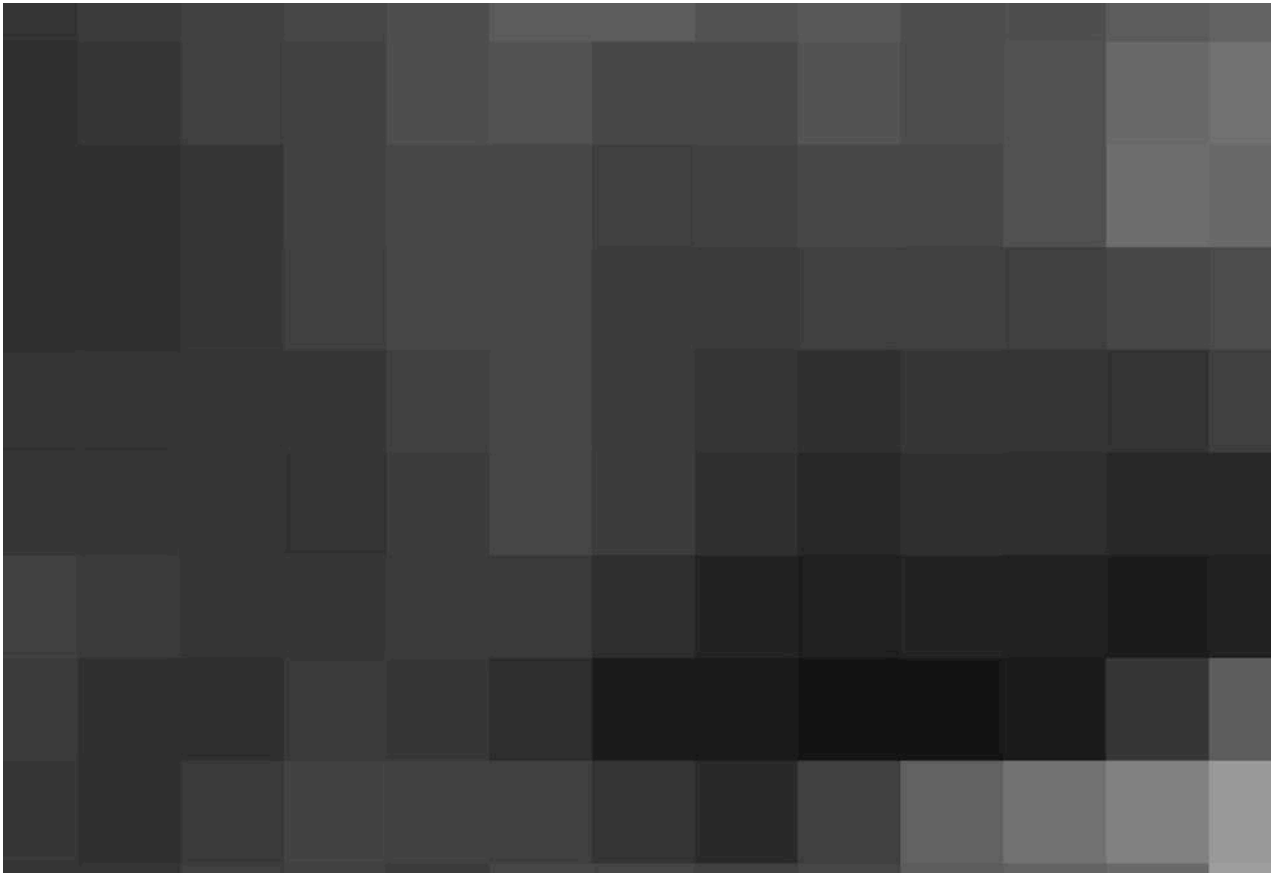
LA FEMME RADICALE (OR THE POINT OF NO RETURN)

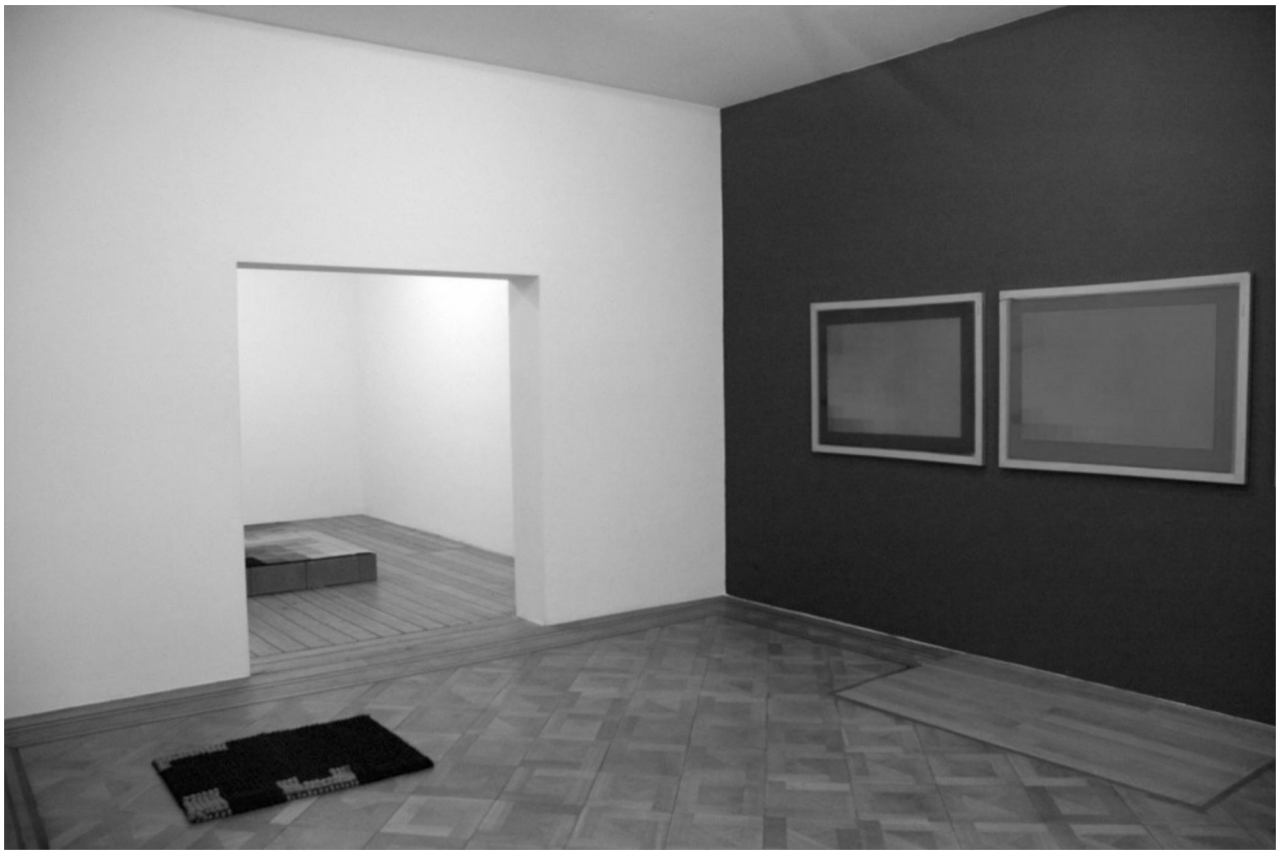
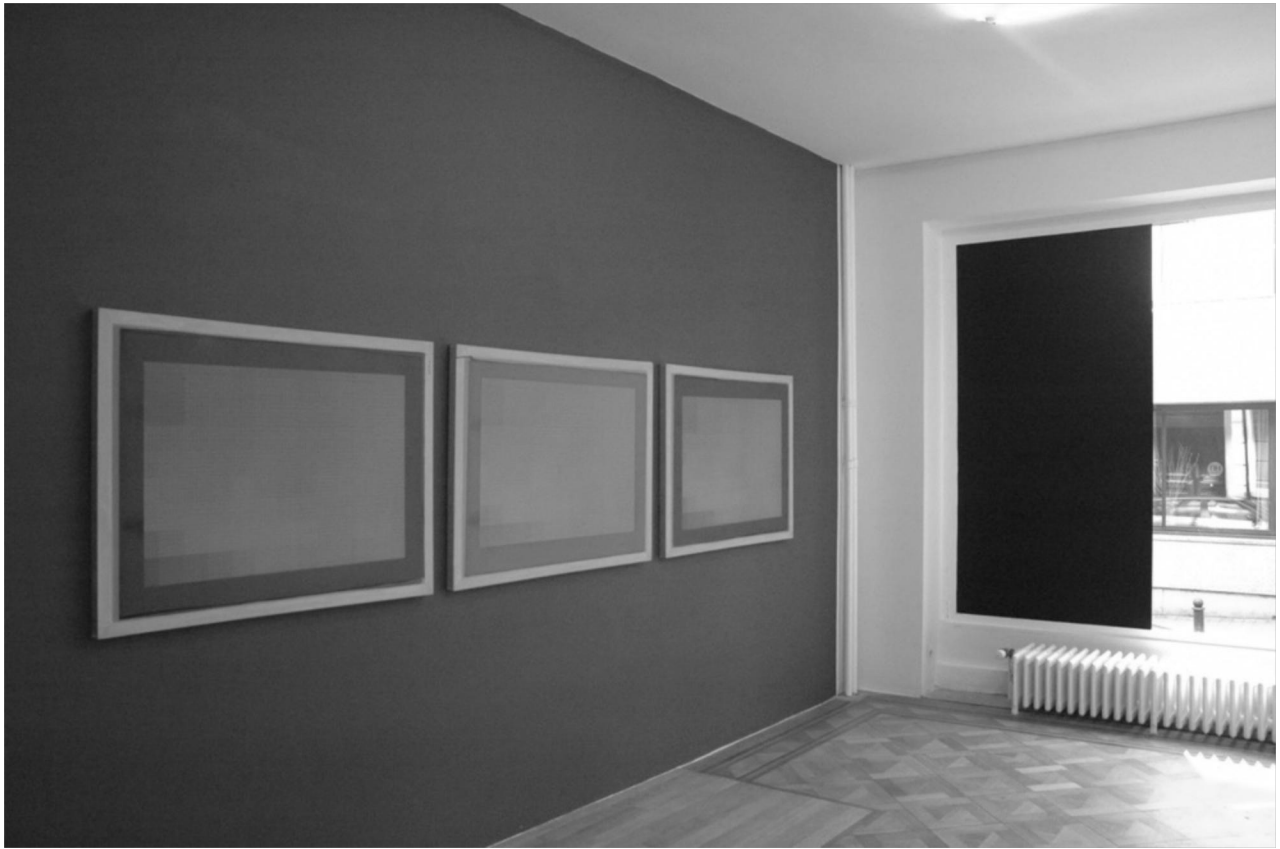
D+T Project Gallery, Brussels, BE 2014

For her third solo show at D+T Project Gallery, Elena Bajo (1976) presents a new series of works created in Los Angeles, a research part of the project *La Femme Radicale* or *The Point of No Return* commissioned by Octavio Zaya for the art journal *Atlantica*. (Octavio Zaya is the curator of the Spanish Pavilion, Venice Biennale 2013)

The research on the history and image's ontology of anarchist women such as Emma Goldman (1869-1940) and their reinterpretations by various craftsmen brings altogether a unique body of work that pays tribute to political activism.

"(...) Since the original digital portraits were found in black and white, the process of investigation of the local history of psychedelic drugs used by the californian native, brought in colors exposing the potential similarities between hallucinatory and pixel effects. Referring to the traditional genre of portrait painting, the artist points at the way Goldman's singularity gets lost in the abstract image the same way her personal voice was part of a broader political agenda. By extracting the image from its original condition, Bajo sets it free and embodies this process as a symbol of anarchy itself" (Florence Ostende)





A UNIVERSE COMES INTO BEING WHEN A SPACE IS SEVERED OR TAKEN APART

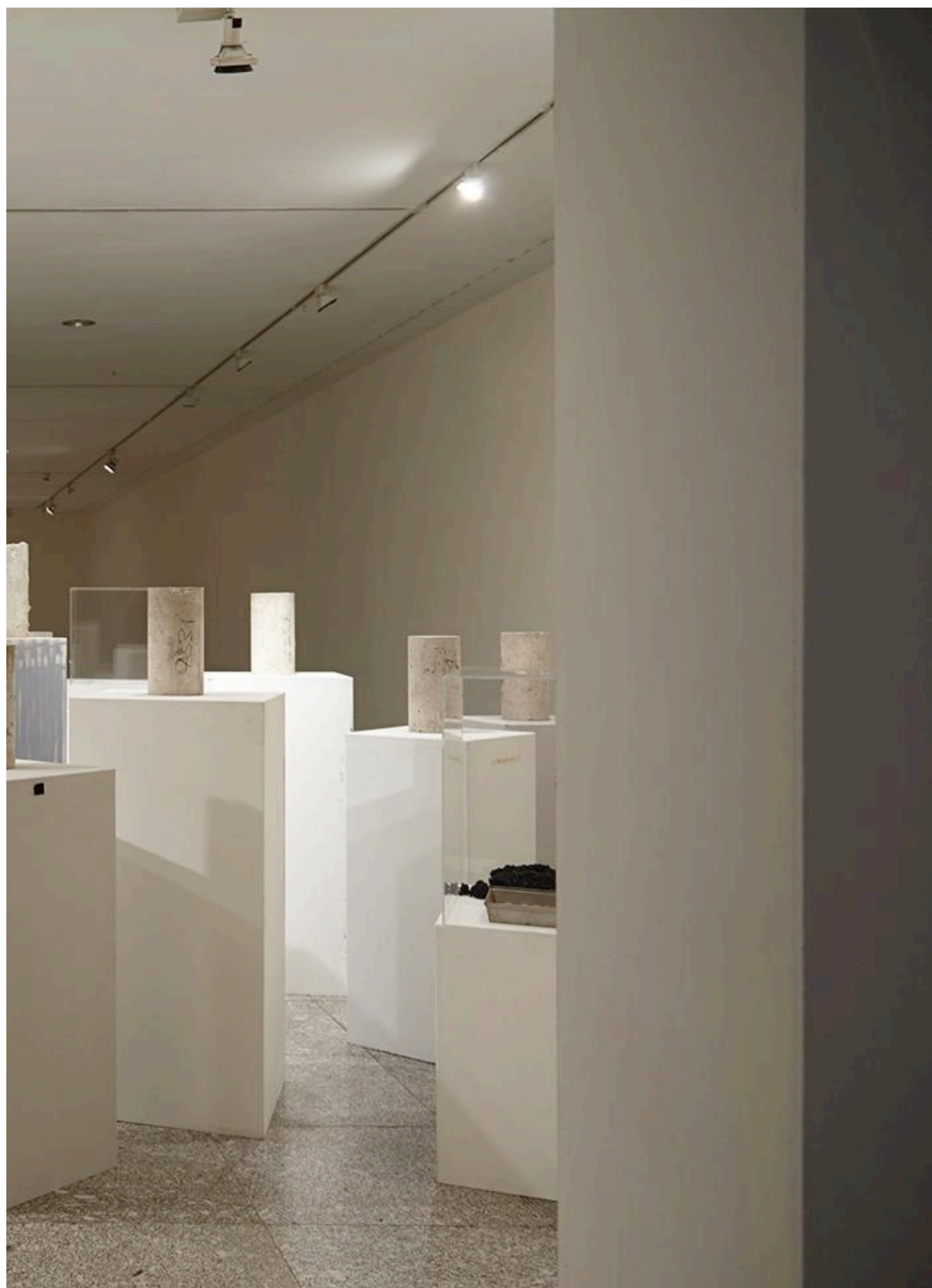
Curated by Eduardo Garcia for PRAXIS ARTIUM-Basque *Museum* Center of Contemporary Art, Vitoria-Gasteiz, 2014

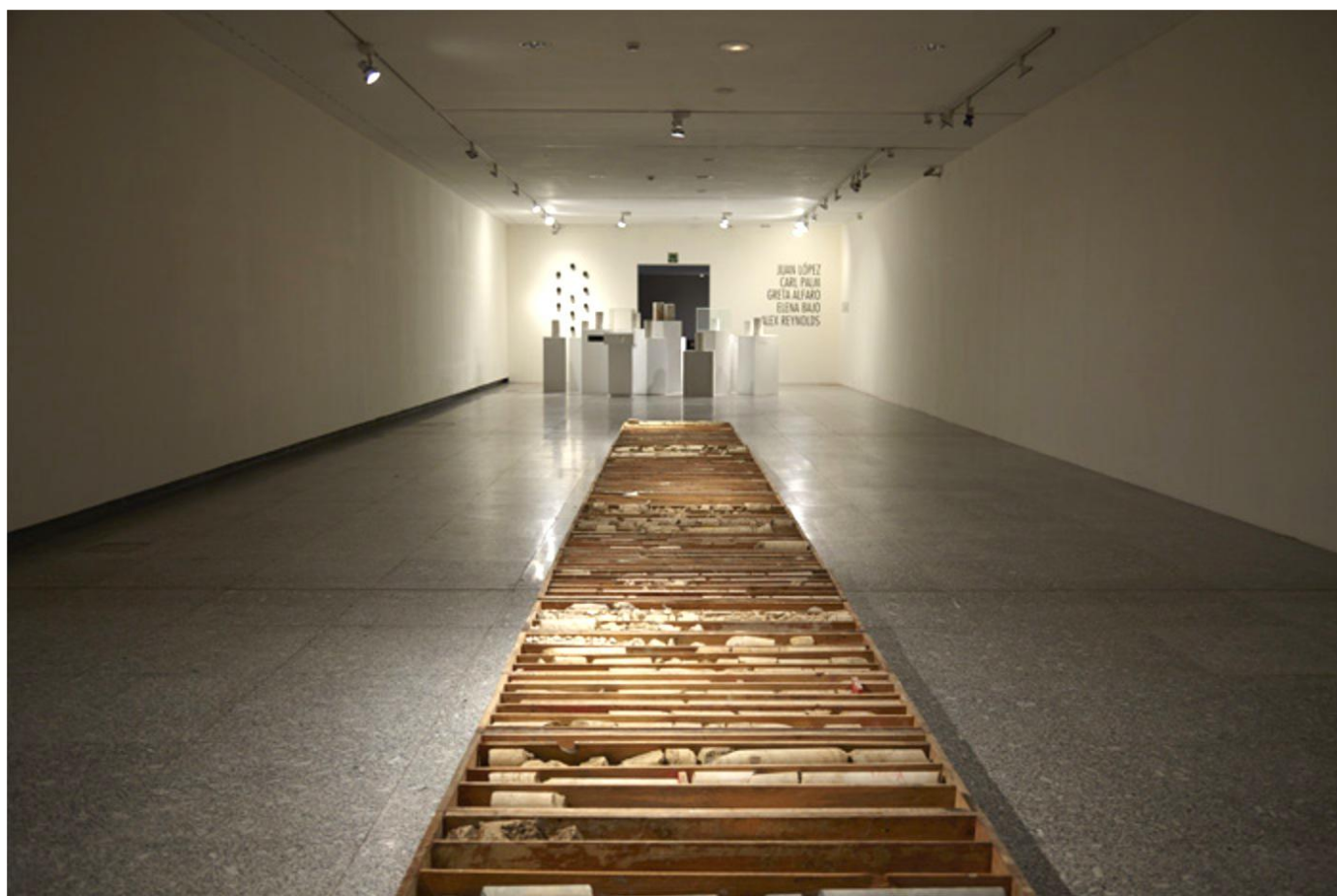
By working with geotechnical samples from the region, with data that could apply to fracking or road building, the artist presents a project that suggests other ways of reading the story of science. Despite starting from this scientific language, her work is structured on the basis of other laws: chance, form, intuition. These elements form a “zero degree” of conflict and tension. Similar to what some of these pieces have undergone. Many of the elements comprising this installation are part of this multiplicity of layers and readings, document and object, sculpture and fetish. A ritual seeking to create a vacuum in the assertive social order that must be completed by questions (universes).

By taking geotechnical samples from the region, the artist proposes that we look at our surroundings in a new way, both spatially (“downwards”) and temporally (including the rock's formation, but also the 2,800-year-old human remains in the area). As in many of her previous works, Bajo configures the exhibition space as a laboratory that may either be scientific or alchemical. She repositions the world's matrix within it, as a territory that is indivisible from the social, and from there she chooses the power to name and arrange primeval and, therefore, magical acts; although we cannot read this magic as miraculous or exceptional. The supernatural lies in showing us everyday strangeness, in our beliefs, our work, our spaces and our bodies, thereby destabilising naturalised and assumed power structures.

A routine activity performed by a female museum staff member happened everyday for the duration of the exhibition in which she read the data accompanying the geological samples stating depth of dilling, size and kind, time, etc. Yellow light and UV light alternated the exhibit.









TIMELESS CONSIDERATIONS

Curated by Albert Heta Stacion, Prishtina, Kosovo 2014



Stacion - Center for Contemporary Art Prishtina is proud to present the first solo exhibition by Elena Bajo, centered on her new project, Timeless Considerations. Bajo's Art practice is proposed as a hybrid form of sculpture (or "sculpting") and choreography, material and movement, in which images are perceived and simultaneously evoked in the viewer's critical imagination through the artworks.

Timeless Considerations at Stacion - Center for Contemporary Art Prishtina is an installation exploring historical processes of cultural voids. Bajo's work references historic objects and artifacts to trace in an intuitive way connections across multiple disciplines, political, cultural and economic over time.

Bajo analyses imagery from both digital and analogue sources, historical archives of objects and systems of information storage. In this new project for Stacion - Center for Contemporary Art Prishtina, she focuses on a moment of world's exhaustion. Bajo, taking the role of a new breed of cosmic artisan, crafts and weaves and choreographs fragments found in her anthropological research on the relevance of mythologies, goddess cults and methods of forecasting natural phenomena in ancient civilizations, such as dream interpretation to predict the future (oneiromancy) into the contemporary reality, under the hypothesis of a new geophysical era, one that is characterized by exhaustion of earth resources but at the same time embodies the desire of eternal life and infinite re-production of capital, into a hybrid new manifestation and perception of what "natural" and "artificial" is.

A new unspecific cosmology or Naturalia/Artificialia is created, the one that considers the gaps and voids, the faults and absences of myth, creating a choreographic alternative archive, politically inclined by default, what Bajo's calls the sculptural an-archive of the ecosophical turn.

For Timeless Considerations, Bajo researched and travelled to Prishtina, home to a web of cultures, and engaged in an in situ research of their mythology, in present archeological excavations, ethnographic museum archives and local artisan organizations of women. First, by exposing and unveiling traces of these myths in everyday objects, their presence or absence on these artifacts, or what is left of them, such as in the flag of the city.

By considering the absence of these myths as much as their presence, it is said that dance is what happens in between movements, the development and unfolding of new objects takes place which are called transitional objects. These moments of transition, are linked though to the accelerated speed of life as we experience it now, and a new kind of materiality is contemplated, hyperobjects, defined by Timothy Morton as "objects so massively distributed in time and space as to transcend localization, such as climate change (global warming) and styrofoam".

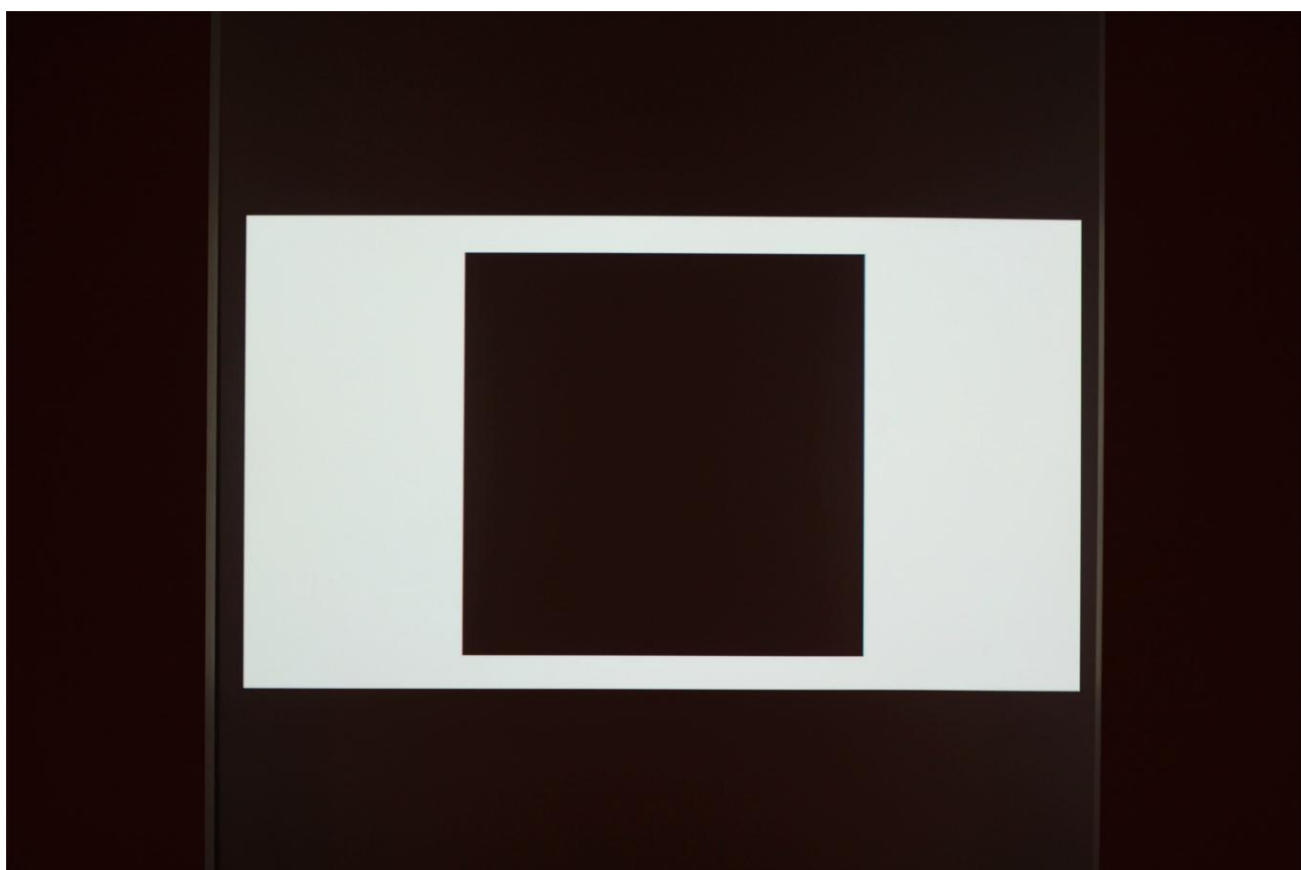
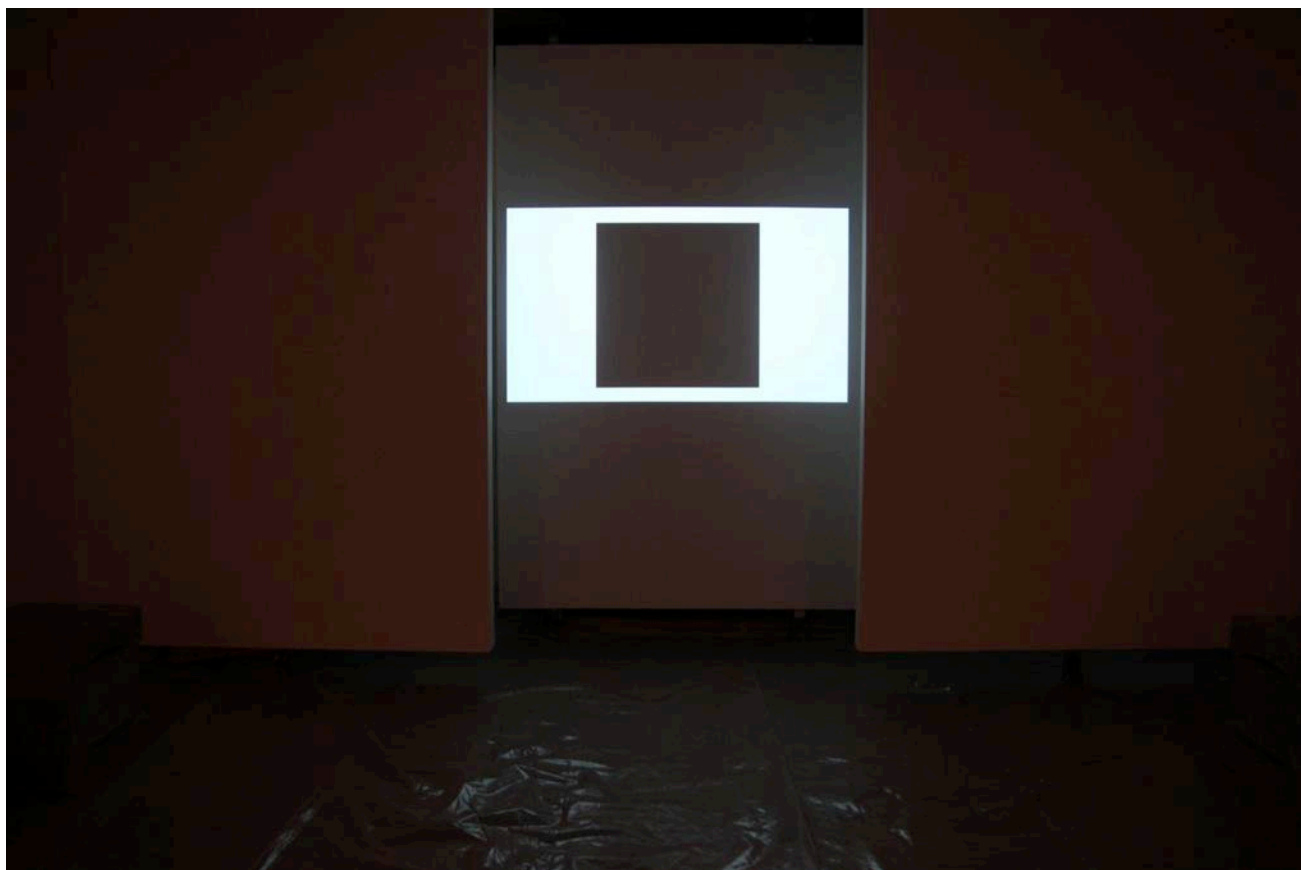
Second, her research expands into the digital realm by using digital archives of images and online divination games, imagery generated algorithmically by searches using different data input and suited to the "questioner's" subjectivity and of the contingency, chance objects are created.

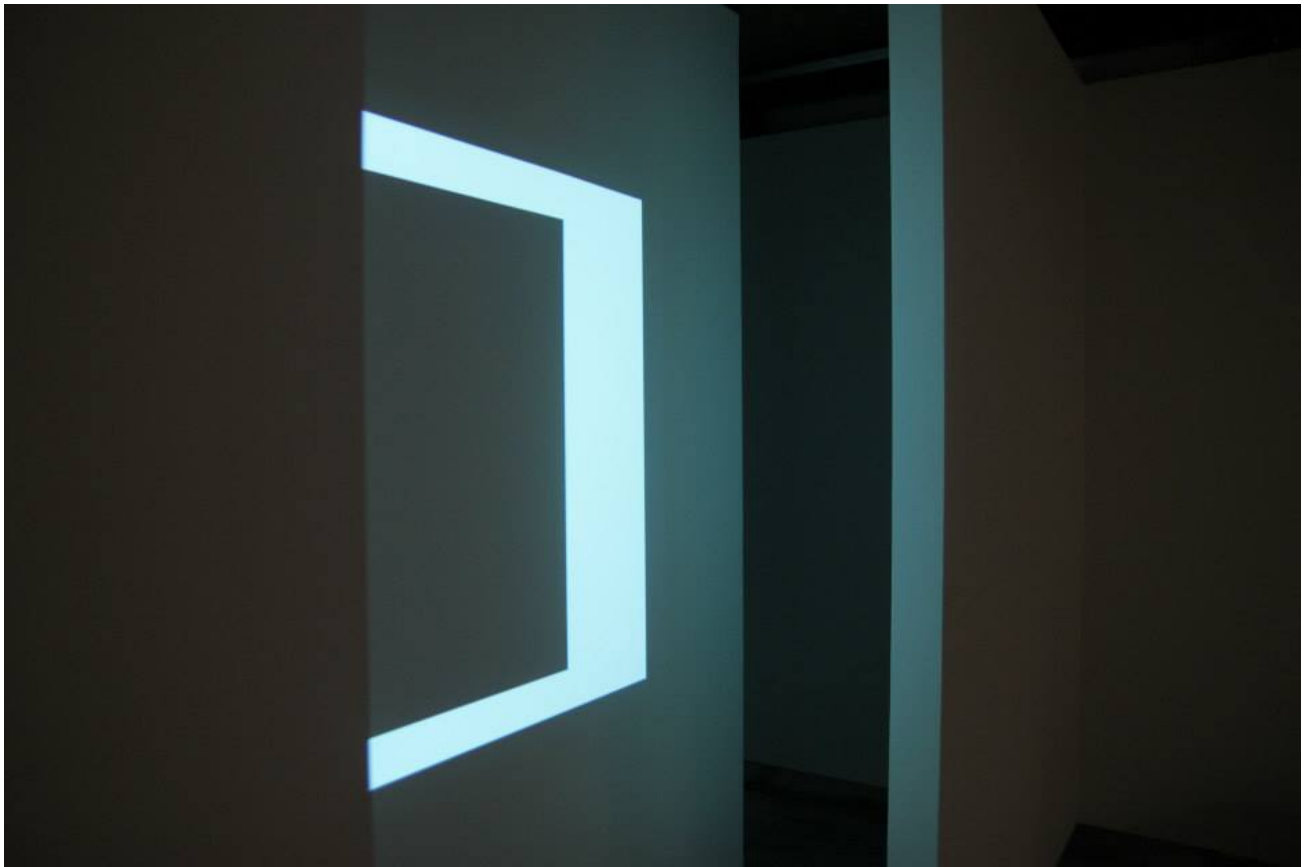
As a third line of enquiry Bajo researches Botanist and Herbalist sources in relationship to the use of active principles present in plants to induce dreams, drugs generating altered state of consciousness and the link to shamanistic ritualistic practices used for divinatory purposes in which the dreamer walks into the future, and a third kind of materialization occurs what Bajo calls power objects.

And fourth, a consideration is given to methods of dealing with man made ecological impact, and animal and vegetal species extinction processes, compared to ancient prophecies of floods and climatic disasters, research with Natural Resources Protection Programs and conservation programs environmental Emergency will be contemplated.

Timeless Considerations expands on Bajo's latest project With Entheogenic Intent(Burn the Witch) presented in 18th Street Arts Center, Los Angeles, in April of 2014 after a three month's residency, focused in the local mythologies of American indigenous cultures and its global political resonance. Bajo's work is engaged with the relationship between objects and abstract narratives and how those voids and abstractions reflect on politics and power dynamics.

She researches the history of cultures to contemplate the ways in which "objects" embody values and social systems of the past and of the future. By reenacting situations and objects that have disappeared, Bajo connects the devastation processes of material objects and the obliteration of cultural capital, simultaneously referencing on both ancient and digital methods of learning about the world.







DEM ...VOLKE (TO ALL PEOPLE)

The Phylogenesis of Generosity First Triennial of Outdoor Sculpture, Curated by Office of Occupation and Helena Producciones, Berlin, 2013

40 sq m (5x8 sq m) of lawn from the Reichstag (Berlin Government premises) in Berlin were transplanted into the Prinzessinnen Garten. Title taken from the front of the Reichstag building (to german people) and made into a flag Dem Volke (to all people) .Google earth view of the lawn at the Reichstag building. A surface of 5x8 =40 sqm of lawn will be displaced and re-planted at the Prinzessinnengarten, a community garden in Kreuzberg. The Office of Aesthetic Occupation and Helena Producciones have teamed up to initiate a provocation which explores the development of forms and kinds of generosity in the beginning of the 21st century at the Prinzessinnengarten: a community garden/ socially engaged space located in Kreuzberg, Berlin, Germany







DEM

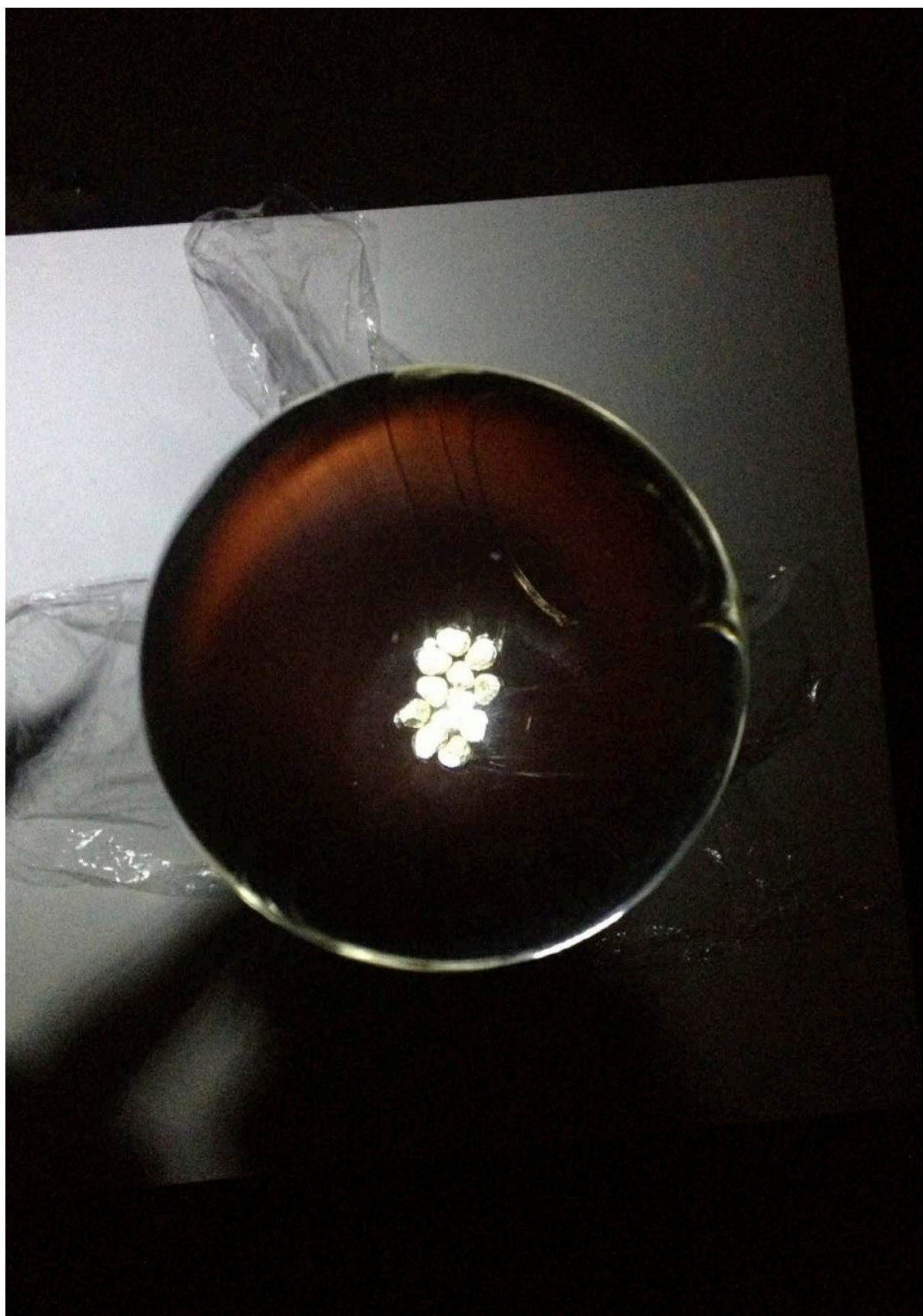
VOLKE

THE COSMIC ARTISAN

Siegfried Contemporary, London, 2013

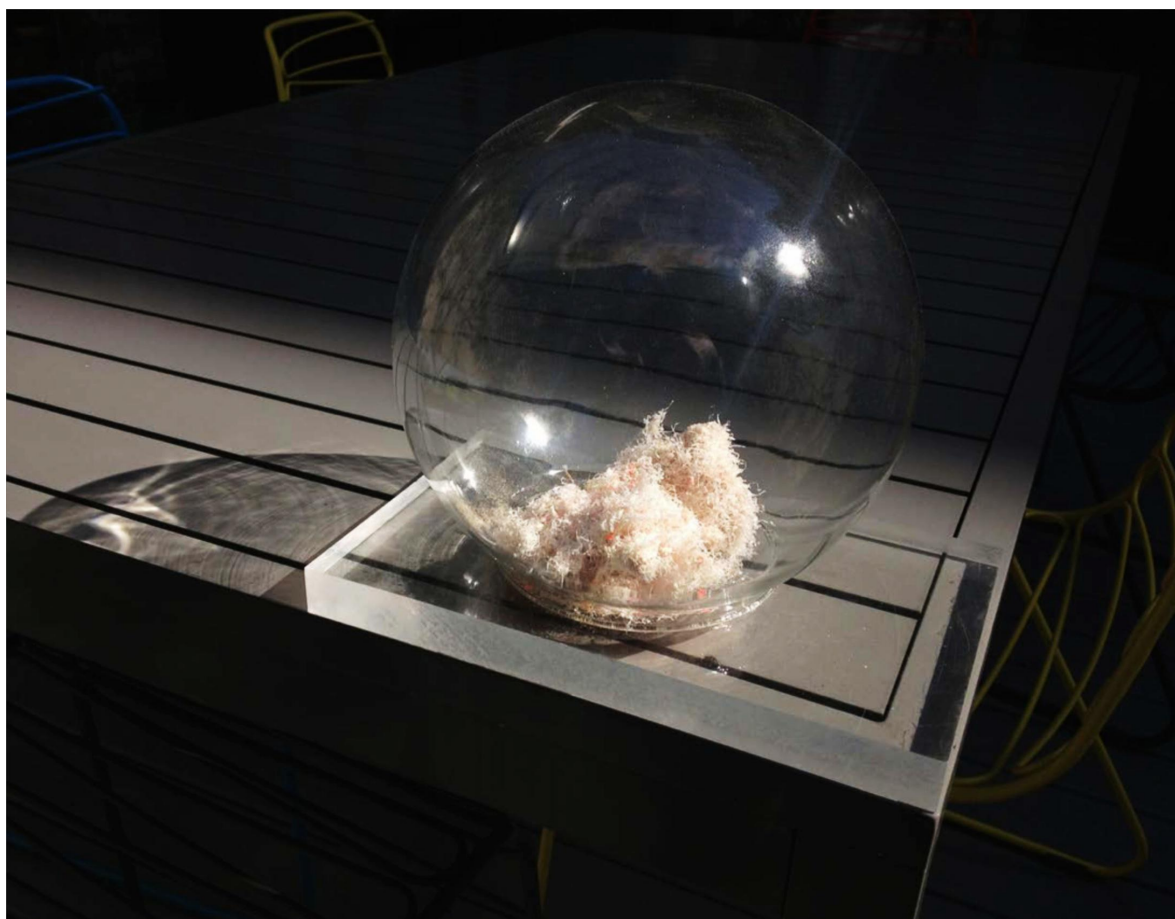
An Investigation of the Image's Ontology





9. Elena Bajo
2013, crystal ball, hand carved
golden Datura seeds, copper
'tulip', cling film, LED blue light





1. Elena Bajo
2013, round shape glass display, perspex dust,
acrylic glass, London Evening Standard April 18th
2013 edition, organic-like shape marble plate



PLAN FOR A COMPOSITION IN THREE MOVEMENTS (REGIME OF CHANGES)

Verse une Hypothese curated by Andrea Rodriguez CAC Fort du Brussein Lyon Biennial 2013

Video <https://vimeo.com/157295875>



With this sculpture, Elena Bajo embodies Technology's fascism in the materiality of an assemblage of found objects. The performance goes with a political statement spoken out loud, which was an interpretation of a series of texts on Anarchism and specific socio-political issues (Monsanto, seeds banks, etc.) she compiled or wrote herself.

The performer was asked to pick up a few paragraphs amongst about 50 pages to design a choreography to be performed at the opening, and which would augment one's experience of the newly created site-relational sculpture. The protagonist was meant to perform it in three 'movements', three consecutive periods. Each time, she would repeat the text of which she would have reduced the length to end up in the third movement with almost only a sound. This is to me a great sign of Elena Bajo's awareness that only a few people can relate to such a clearly positioned political – almost militant – discourse. The fact she is integrating that presumption to the performance's structuring system is a fairly smart way to enunciate that reality in an experiential way! In this piece, she seems to always be one step ahead.

Bastien Rousseau





AN ARBITRARY ISSUE

Garcia Galeria, Madrid, Spain 2014



PERFORMATIVE SCULPTURE: INADVERTENT READY MADE. Accidental acrylic paint spills on PAPER were collected. SCORE: FRAMESHOP, THE WORKER (THE FRAMER) MAKES THE WORK WHILE PAINTING FRAMES, NOT KNOWING HE IS MAKING AN ARTWORK, THE ARTWORK (TRACES OF PAINT ON PAPER) IS FOUND IN THE TRASH. THE ARTIST COLLECTS THESE LEFTOVERS, APPROPRIATES THEM AND PRESENTS THEM AS ARTWORKS. THE ARTWORK IS FINISHED WHEN THE FRAMER FRAMES THE LEFTOVERS FROM THE FRAMING ACTIVITY. THIS SITUATION IS SET UP IN INDUSTRIAL PLACES WHERE THE MATERIALS GENERATED IN THE PRODCUTION OF A COMMODITY ARE USUALLY DISCARDED. ARTISTS ALWAYS ON THE LOOK TO FIND MATERIALS

MATERIALS: Acrylic, ink, stain on paper



STILL SQUARE, BLACK SONATA

Curated by Juan Canela, La Casa Encendida, Madrid, SP 2013

VIDEO <https://vimeo.com/153330603>



PERFORMATIVE SCULPTURE. **SCORE:** *An anarchist TEXT is decoded into musical notes. An anarchist generates the score for the musician, the choreography for the dancers, the script for the actors. A new site-specific performance piece that confronts an anarchist manifesto, movement, objects, time, space and sound. Three performers are given an anarchist manifesto to read that will generate their individual movements. The music of the performance is generated by translating each word of the anarchist manifesto into musical notes, following a chance system used by John Cage. The dancers have no knowledge in advance of the music that they will be dancing to or what the other dancer's movements will be. The process of not-knowing, indeterminacy and improvising is made visible, a space devoided of hierarchies is suggested.*

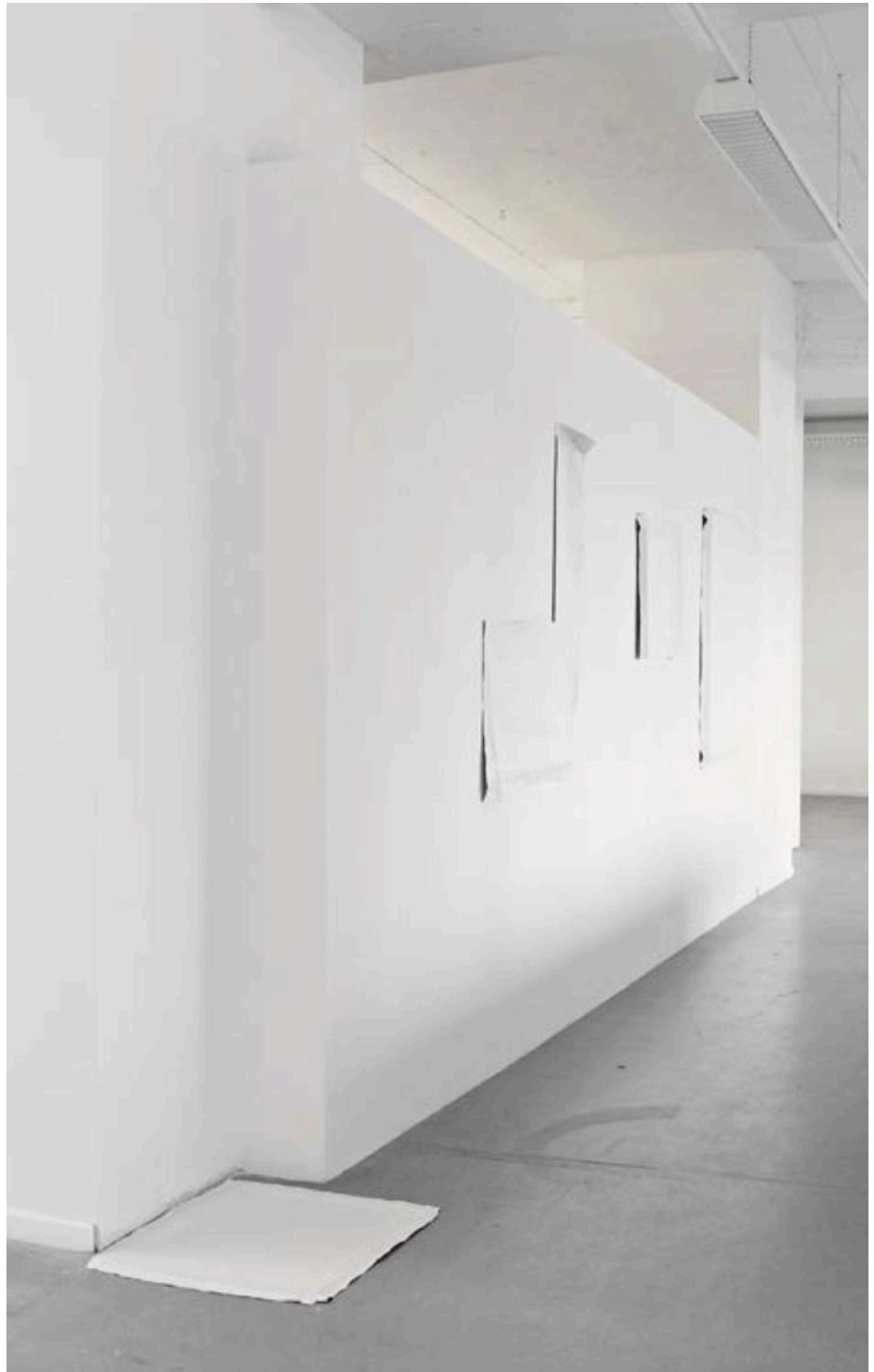
MATERIALS: Reclaimed fire resistant blankets, glass.



THE ABSENCE OF WORK

D+T Project Gallery, Brussels BE 2014

Platform3 Munich GE 2012



PERFORMATIVE SCULPTURE and ARTIST'S BOOK **SCORE:** Search for materials leftovers from artists studios, collect leftovers. Display and exhibit what you find as artworks

ARTIST'S BOOK [http://www.elenabajo.com/Elena Bajo THE ABSENCE OF WORK.pdf](http://www.elenabajo.com/Elena_Bajo_THE_ABSENCE_OF_WORK.pdf)



PERFORMATIVE SCULPTURE **SCORE:** Worker in printshop prints with a hand press a series of posters that read The Absence of Work, pulling impressions until ink faded and the text completely disappeared. It took twenty-five impressions to go from full ink to no ink

THE OBJECT OF A MOVEMENT / STUDIES FOR AN EXHIBITION

Social Sound Curated by Lennard Dost VHDG Blokhuispoort Leeuwarden NL 2013
Studies for an Exhibition Curated by Mathieu Copeland DRAF London UK 2011

SOUNDTRACK http://www.elenabajo.com/the_object_of_a_movement_soundtrack.mov
VIDEO <https://vimeo.com/155135742>



PERFORMATIVE INSTALLATION **SCORE**: *Political text converted into musical notes, recorded in a 33 rpm vinyl record and played in a borrowed record player, sound track for the performance, includes the fragments of texts chosen by each dancer from political text decoded into musical notes using an open source software John Cage. Limited Edition, Signed*





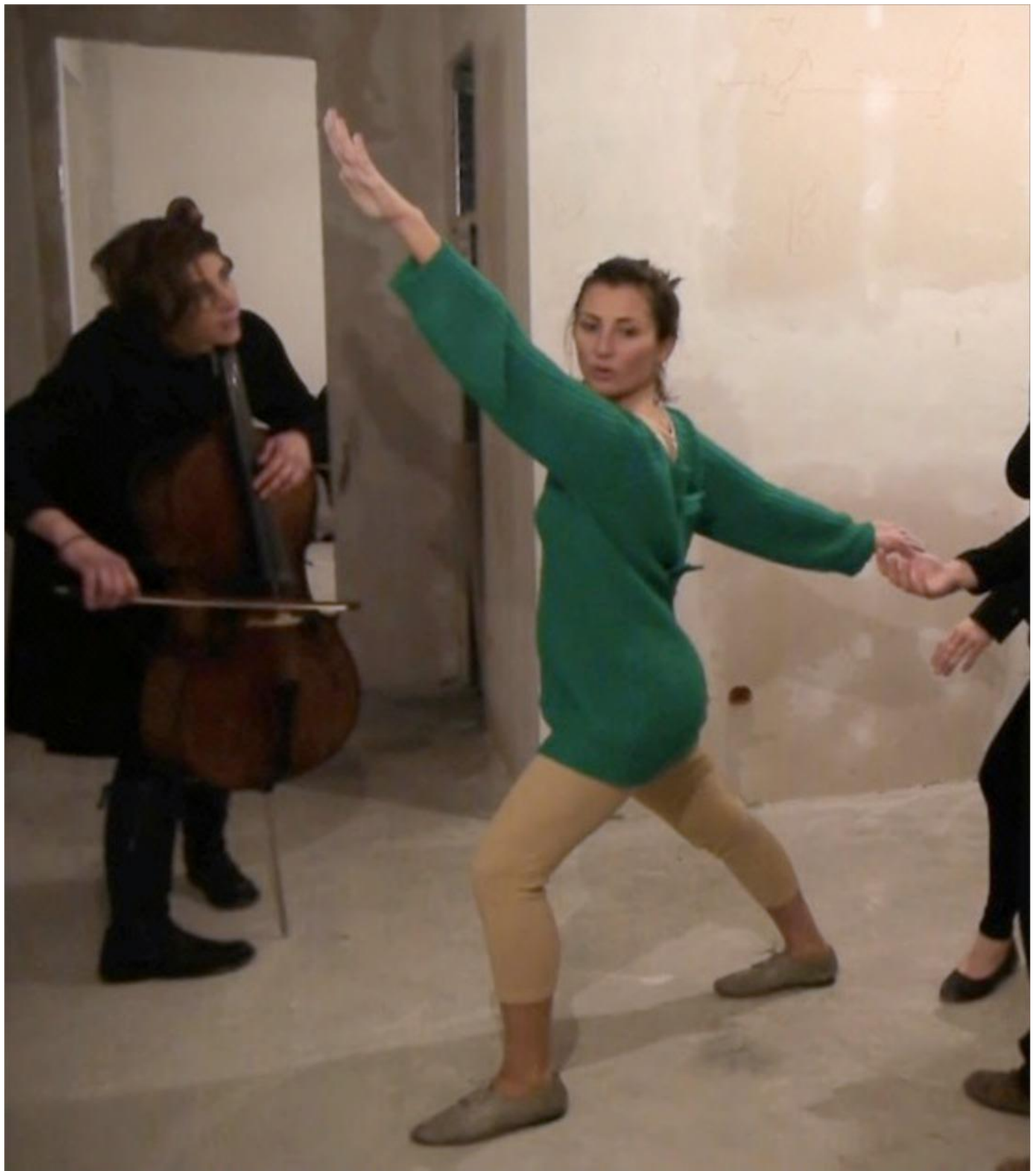
ON UNCERTAIN TERMS

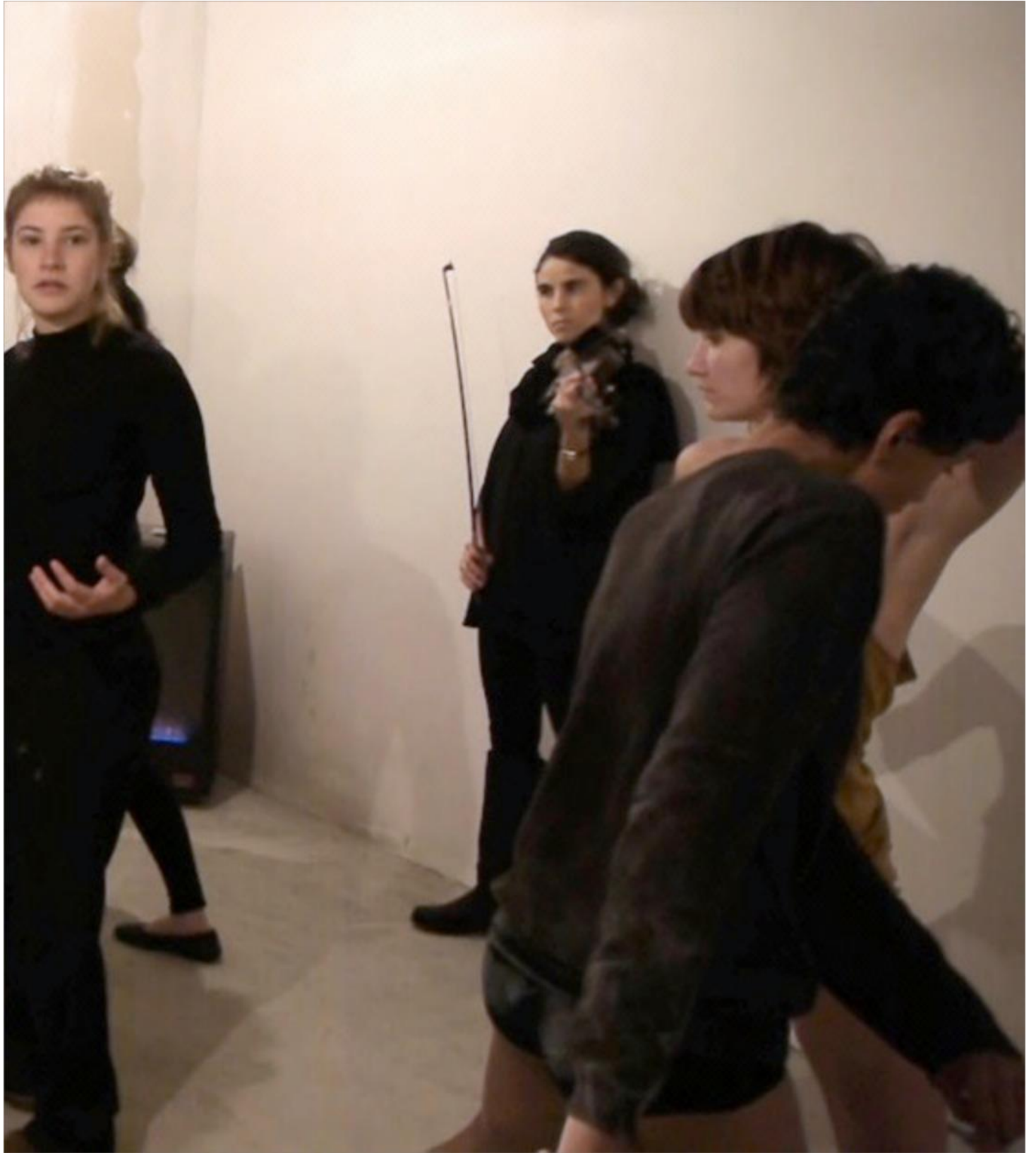
Social Sound Curated by Lennard Dost VHDG Blokhuispoort Leeuwarden NL 2013
S/T Contemporary Art Berlin, Germany 2012

PERFORMANCE, INSTALLATION AND UNFINISHED ARTIST PUBLICATION. **SCORE:** *An anarchist TEXT is decoded into musical notes. An anarchist generates the score for the musician, the choreography for the dancers, the script for the actors. A new site-specific performance piece that confronts an anarchist manifesto, movement, objects, time, space and sound. Three performers are given an anarchist manifesto to read that will generate their individual movements. The music of the performance is generated by translating each word of the anarchist manifesto into musical notes, following a chance system used by John Cage. The dancers have no knowledge in advance of the music that they will be dancing to or what the other dancer's movements will be. The process of not-knowing, indeterminacy and improvising is made visible, a space devoided of hierarchies is suggested.*

VIDEO <https://vimeo.com/155138070>

FINISHED UNFINISHED PUBLICATION http://www.elenabajo.com/Elena_Bajo_On_Uncertain_Terms.pdf





BLACK FLAG

Movement towards Formation Kunstlerhaus Bethanien Berlin 2015

Who Told You so? Truth Vs Organization, Onomatopoe, Eindhoven, NL 2012



PERFORMATIVE SCULPTURE: INADVERTENT READY MADE. **SCORE:** Accidental acrylic paint spills on DROP CLOTHS were collected. INDUSTRIAL PLACES OR SITUATIONS WHERE A WORK ACTIVITY IS TAKING PLACE WHERE MATERIALS GENERATED IN THE PRODUCTION OF A COMMODITY ARE USUALLY DISCARDED. THE ARTWORKS ARE THE LEFTOVERS FROM THESE WORK ACTIVITIES AND ARE FOUND IN THE TRASH. THE ARTIST COLLECTS THESE LEFTOVERS FROM WORK ACTIVITIES AND APPROPRIATES THEM AND PRESENT THEM AS ARTWORKS. THE WORKER MAKES THE ARTWORK, UNAWARE OF IT. MATERIALS: Acrylic paint on cotton drop cloth taken from workers painting building walls



A SCRIPT FOR A FORM

Performa Biennial 11 Fluxus Weekend, New York, United States, 2011

VIDEO <https://vimeo.com/155140012>



PERFORMATIVE SCULPTURE. **SCORE:** *A political text is decoded into musical notes, and interpreted by performers for them to generate the score for the musicians, the choreography for the dancers and the script for the actors. The performers encounter each other for the first time in the moment of the performance. It could be executed by anyone, anytime, anywhere.* MATERIALS: Wood, glass, concrete