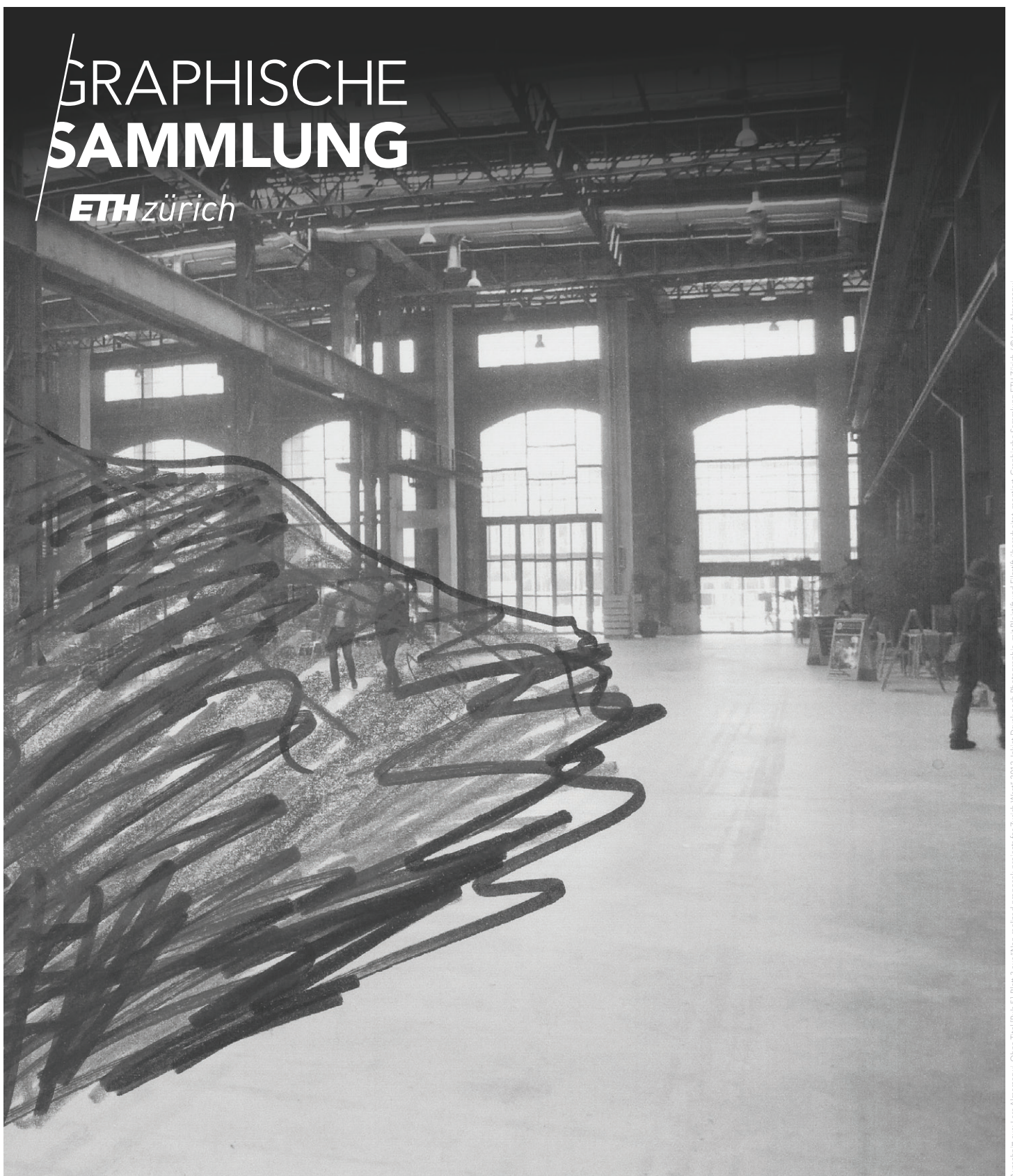


GRAPHISCHE SAMMLUNG

ETH zürich



Ausschnitt aus: Lara Almarcegui, Ohne Titel (Puls 5), Blatt 3 aus "Non realized proposal: projects for Zürich West" 2012. Inliefdruck nach Photographie, mit Bleistift und Filzstift überarbeitet, montiert, Graphische Sammlung ETH Zürich / © Lara Almarcegui

LARA ALMARCEGUI DEEP INSIDE – OUT

GRAPHISCHE SAMMLUNG
ETH ZÜRICH, RÄMISTRASSE 101

28 AUG. – 17 NOV. 2019

INFORMATION ON THE EXHIBITION

EVENTS

Scientifica: Science Fiction - Science Facts

Saturday/Sunday, 31 August/1 September 2019, 1.00 p.m.-6.00 p.m. and
11.00 a.m-5.00 p.m

Zurich's Long Night of Museums

Saturday, 7 September 2019 - Sunday, 8 September 2019, 6.00 p.m.-2.00 a.m.

Art on Monday at Noon: Lara Almarcegui und die Gewinnung von Rohstoffen

Laura Vuille, Graphische Sammlung ETH Zürich
Monday, 16 September 2019, 12.30 p.m.-1.00 p.m.

Curator's Tour

Dr. Linda Schädler, Curator and Head of Graphische Sammlung ETH Zürich
Tuesday, 24 September 2019, 6.30 p.m.-7.30 p.m.

Art on Monday at noon: Design und Antidesign bei Lara Almarcegui

Dr. Linda Schädler discusses with Berit Seidel, Dipl.-Ing. Arch., MA of Arts ZFH,
Assistant at the gta Institute, ETH Zurich
Monday, 30 September 2019, 12.30 p.m.-1.00 p.m.

Art on Monday at noon: Lara Almarcegui und Pierre Huyghe im Vergleich

Helene Romakin, Doctoral Candidate, gta Institute, ETH Zurich
Monday, 7 October 2019, 12.30 p.m.-1.00 p.m.

In Focus: Was kann Kunst im öffentlichen Raum? Lara Almarceguis Projekt für Zürich

Dr. Linda Schädler discusses with Christoph Doswald, Chair of the Working Group
on Art in Public Space of the city of Zurich
Tuesday, 8 October 2019, 6.30 p.m.-7.30 p.m.

International Congress on Lara Almarcegui: Deep Inside - Out

Thursday, 17 October, 2.00 p.m.-6.30 p.m.
Evening Lecture by Lara Almarcegui: 7.00 p.m. (in English)
For detailed programme see: www.gs.ethz.ch

Art on Monday at Noon: Urbane Zwischenräume. Lara Almarceguis Guides durch Brachen

Laura Vuille, Graphische Sammlung ETH Zürich
Monday, 21 October 2019, 12.30 p.m.-1.00 p.m.

Art on Monday at Noon: Der spanische Pavillon an der Venedig-Biennale 2013

Laura Vuille, Graphische Sammlung ETH Zürich
Monday, 4 November 2019, 12.30 p.m.-1.00 p.m.

Curator's Tour

Dr. Linda Schädler, Curator and Head of Graphische Sammlung ETH Zürich
Tuesday, 5 November 2019, 6.30 p.m.-7.30 p.m.

All events in German (except Evening Lecture by Lara Almarcegui).
Free entry, no registration needed.

LARA ALMARCEGUI. DEEP INSIDE - OUT

It's a familiar sight - countless construction cranes in the big cities. Urban development is advancing inexorably and rapidly, and it seems to be almost unstoppable. Spanish artist Lara Almarcegui (b. 1972) takes a critical view of the phenomenon. She questions the scale of the comprehensive urban redesign processes that are taking place and investigates the complex relationships between building materials, construction and the decay of the built world.

Since the mid-1990s, the artist, who lives in Rotterdam, has been collecting information on the history of buildings and peripheral areas, on their geographic and urban-planning context and also on the ecological and economic conditions underlying them. She carries out research on the components and building materials used. The topics that Almarcegui addresses always have the greatest possible current relevance: the artist makes it clear that the world of built and manufactured materials can never be separated from political, economic and ecological changes.

Lara Almarcegui became internationally known by deliberately contrasting excessive urban design with formless elements - for example, by taking stock of the construction materials used to build a house and heaping piles of these materials inside the building. In other projects, she has engaged with temporarily unused zones, and has calculated and listed the weight of the building materials used for a building or even for an entire city. In works of this type, Almarcegui creates a commentary on our overplanned and built world, without having to shape it herself: "I am looking for a way of talking about architecture without using images." She achieves this through a specific approach in which - like a scientist - she first carries out meticulous research and brings together a dense complex of facts.

In the Graphische Sammlung ETH Zürich, special attention is now being given for the first time to the role of her drawings, photographs, newspaper cuttings and statistics. They provide a new and unexpected insight into her oeuvre. These works make Almarcegui's process based approach superbly comprehensible and also allow a large selection of her projects to be experienced afresh. With this focus on paper, the Graphische Sammlung ETH Zürich is expanding our view of the work of this important artist and at the same time presenting a previously less-known area of her work.

Curator: Dr. Linda Schädler, Head, Graphische Sammlung ETH Zürich

Exhibition generously supported by:

Ernst und Olga Gubler-Hablützel Stiftung and Dr. Georg und Josi Guggenheim-Stiftung

1. CONSTRUCTION MATERIALS

For many years, Lara Almarcegui has been addressing topics involving the built environment. In some of her projects, she has started to make inventories of the weight of different building materials that have been used for buildings, temporary structures, and even for historic city centres, entire cities or regions. Calculations are made by compiling existing measurements from district plans or architectural drawings. When this information is not available, structures are surveyed directly and buildings logged systematically. The result of this research are lists - like the ones presented in the exhibition - that lay emphasis on the physical reality. With them Almarcegui visualizes the inconceivable amounts of lead, glass, copper, iron or concrete that hold our cities together today.

MATERIAIS DE CONSTRUÇÃO CIDADE DE SÃO PAULO

Concreto	446 818 460	toneladas
Argamassa	291 076 763	toneladas
Tijolo	208 277 018	toneladas
Pedra	146 341 396	toneladas
Madeira	36 228 180	toneladas
Brita	34 346 592	toneladas
Aço	32 387 457	toneladas
Asfalto	28 622 160	toneladas
Telha	120 250	toneladas
Vidrio	115 475	toneladas
Cobre	90 080	toneladas
Plástico	74 110	toneladas
Total	1 224 497 941	toneladas

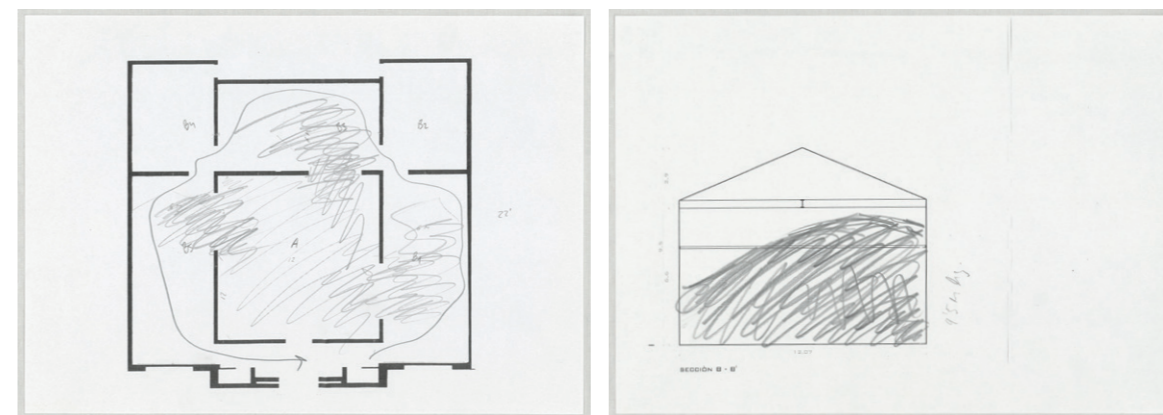
Construction Materials, 2005-06
Cidade de São Paulo
Inkjet print, Ed. 3 + 1 AP

2. CONSTRUCTION RUBBLE

Venice Biennale, 2013

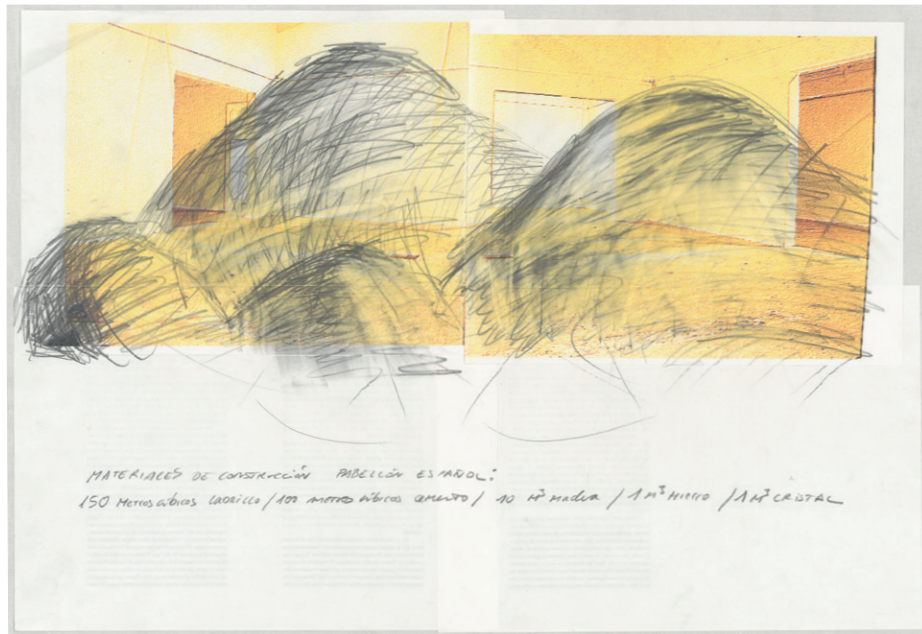
Lara Almarcegui rose to international fame in 2013 with one of her works for the Spanish Pavilion at the Venice Biennale. In the interior of the Pavilion, she assembled all the materials needed to construct the Pavilion itself, in the form of builder's rubble. Both the completed building and the building materials for it were visible simultaneously. This made it possible to experience the building's material qualities with an immediate physical directness, and the shapeless heaps drew attention to the unbelievable amount of materials required to construct the building.

In the exhibition at ETH's collection of prints and drawings, several of Almarcegui's sketches of this project are on view. They make the artist's approach and also her reflections visible in a very special way. Almarcegui made her sketches after she had calculated the amount of each construction material used in the building: concrete, bricks, wood, iron, glass and tiles. She started with a ground plan and a vertical section of the Spanish Pavilion in which she outlined the different heaps, shifting them constantly in order to find out if the installation was feasible. Then, the artist used



Sketches for Venice Biennale, Spanish Pavilion, 2013
Drawings on inkjet print

different inkjet prints of photos others had taken and continued drawing the rubble heaps - sometimes putting together different sheets of paper, sometimes working in colours. The drawings served as a first approach to the installation. Almarcegui then built a real model of the Pavilion before she ended up building the heaps on the spot.



Sketch for Venice Biennale, Spanish Pavilion, 2013
Drawing on inkjet-print

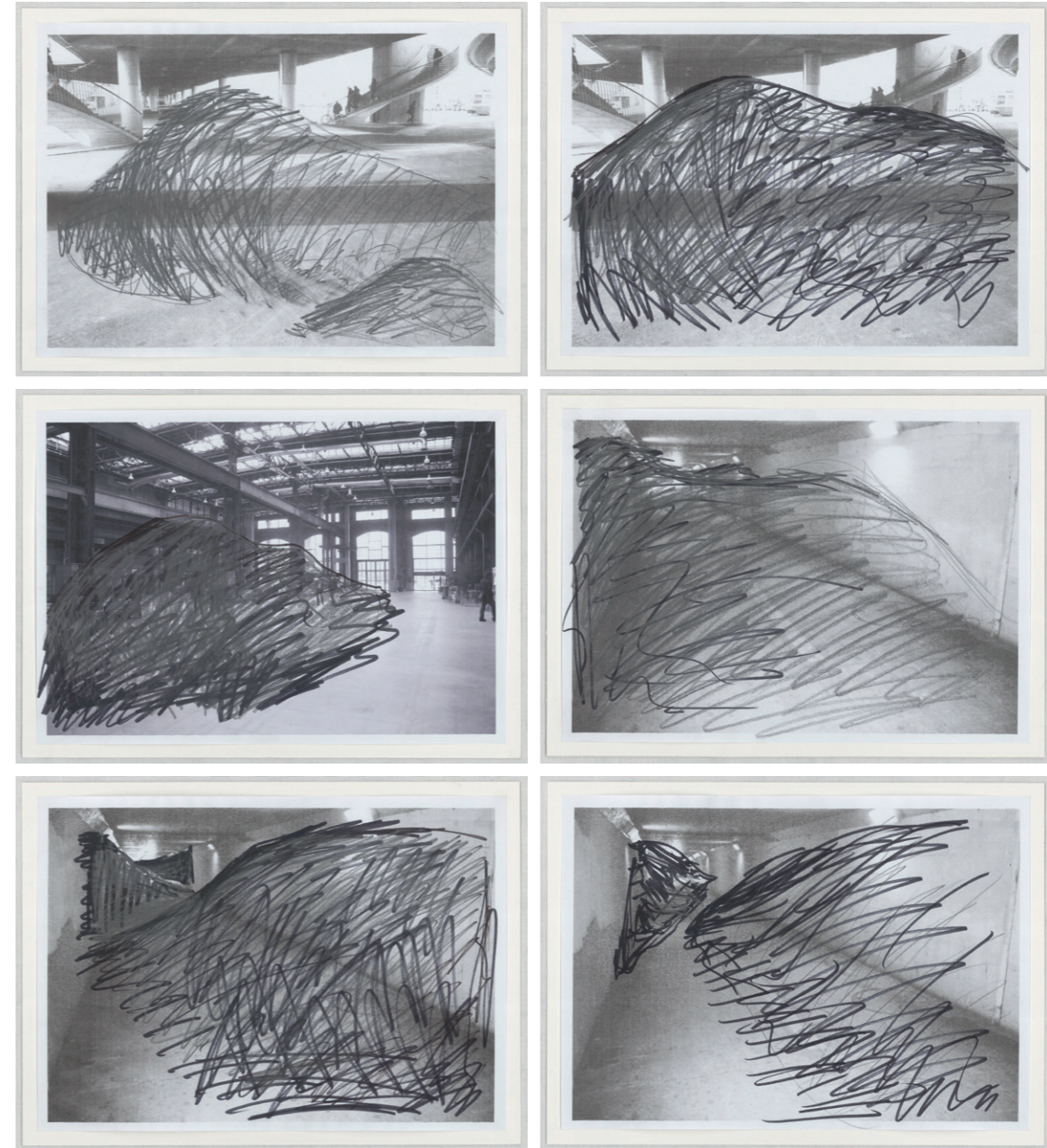
It is interesting to see that in her sketches, Almarcegui depicts the heaps with nearly expressive pencil lines that do not yet distinguish the different material qualities of the heaps. In stark contrast to the final installation, the drawings show the heaps as transparent structures.

Other works on paper

Comparable to the project for the Venice Biennale, Lara Almarcegui also makes sketches in preparation for other projects with rubble heaps. The examples on view in the exhibition reveal that she usually prepares inkjet prints, mostly based on a photograph of the site she has taken herself, on which she draws - very often in pencil, sometimes in pen or wax pencil. With the execution of such projects, questions of technical feasibility arise, for example limits of floor load allowance, or restrictions regarding accessibility to a place. Hence, some projects cannot be executed, and the drawings are the only traces of such a project.

One example is *Nonrealized proposal: projects for Zurich West* (2012) exhibited at the Graphische Sammlung ETH Zürich. It was outlined for *Art and the City* (2012), a public art project with different artists. It took place in Zürich West, a formerly industrial district that has undergone severe transformation and reconfiguration in recent decades and where various aggregate states of urban life can be found.

Almarcegui intended to fill up a bike tunnel in the area of Langstrasse in the city centre with concrete rubble until the tunnel would contain the same amount of concrete that was used to construct it. She also made sketches that explore the possibility of heaping rubble inside an industrial hall or on the Escher Wyss square. Each of the proposals had to be declined due to heavy traffic with pedestrians, bikes and cars.



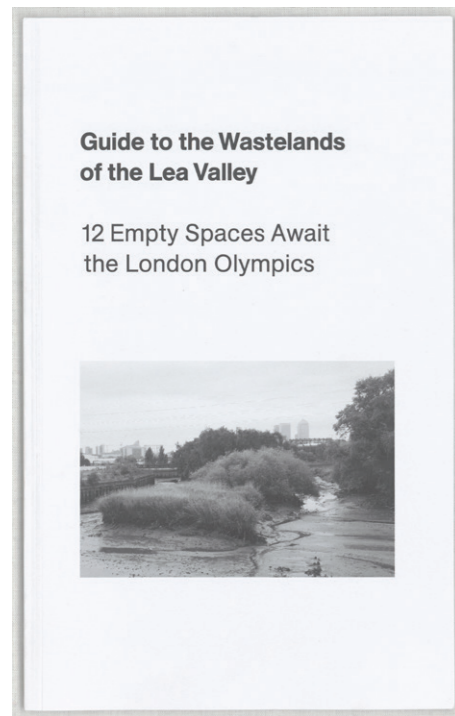
Nonrealized proposal: projects for Zurich West, 2012

Inkjet prints after photographs, reworked with pencil and felt-tip marker

3. WASTELANDS

Wasteland Guides

Almarcegui is constantly moving in transitional zones and drawing our attention to abandoned, often forgotten plots. The areas are unused and may or may not have modern ruins on them, running wild – and at the same time beginning to show new steps in urban development. Almarcegui makes inquiries of specialists regarding these “*terrains vagues*” and collects historical, geographic, ecological, and sociological data about the vacant areas in the urban space, documenting them in “guides” – small books in which she combines matter-of-fact alternative readings of the past, present and future of an area. These little brochures include information, photos and plans of a specific area that was once used extensively, is now temporarily abandoned and will be used again in the near future.



Guide to the Wastelands of the Lea Valley, 12 Empty Spaces Await the London Olympics, 2009

In 2009, for example, Almarcegui published a guide to twelve still empty, abandoned areas that were to be developed for the Olympic Games in London three years later (*Guide to the Wastelands of the Lea Valley. 12 Empty Spaces Await the London Olympics*). In the introduction, the artist writes:

The Lower Lea Valley will be the main location for the 2012 Olympic Park, and is going through a period of rapid urban transformation in preparation for the Games and for the years beyond 2012. The places that appear in this guide are unprotected and will disappear over the next few years, absorbed by the growing, regenerating city. ...

These places are some of the few in London that are not subject to any design or used for any particular purpose. ... They are in-between places where almost anything is possible, where time seems to have stopped. Independent of the rhythm of the city, they offer a paradise for vegetation and for visitors, though perhaps not for much longer.

In several wasteland projects, Almarcegui creates not only “guides” but also video or slide projections presenting the terrains she addresses in her brochures such as *Guide to the Wastelands of the Lea Valley*.

Visiting Wastelands

In other projects, such as in *L'Area dismessa ex Michelin apre al pubblico* (Ex Michelin wasteland opens to the public, 2006), Lara Almarcegui is providing public access to a vacant lot that is normally fenced off. People had an opportunity to enter the area during an entire weekend (16 and 17 December 2006). The brochure the artist created served as an invitation as well as a source of information on the history, present and future of the site. Among other things, Almarcegui described the economic peak of the Michelin plant in the Sixties, which was followed by worker's protests against “heavy lay-offs of employees in the Seventies and Eighties.” She wrote not only about future plans for the wasteland but also about the ecosystem, especially the flora and fauna.



L'Area dismessa ex Michelin apre al pubblico, 2006
Brochure

4. MINERAL RIGHTS

Lara Almarcegui has for some time now been concerned quite specifically with the sources and professional dismantling of building materials. In what ways are natural resources used, and indeed exploited, to construct the world? Among other things, the artist has acquired mineral rights in Norway (and later in Austria) that she does not use, in order to remove iron – an important building material – from the economic cycle. She says:

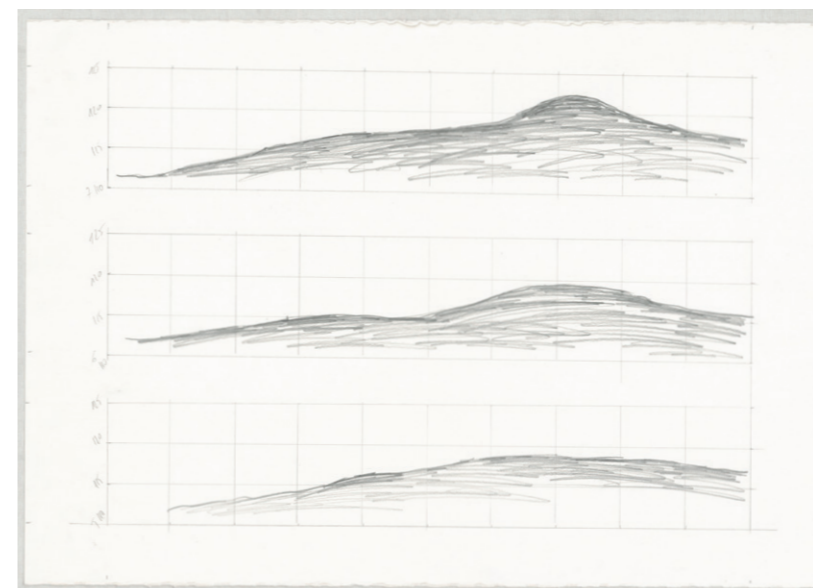
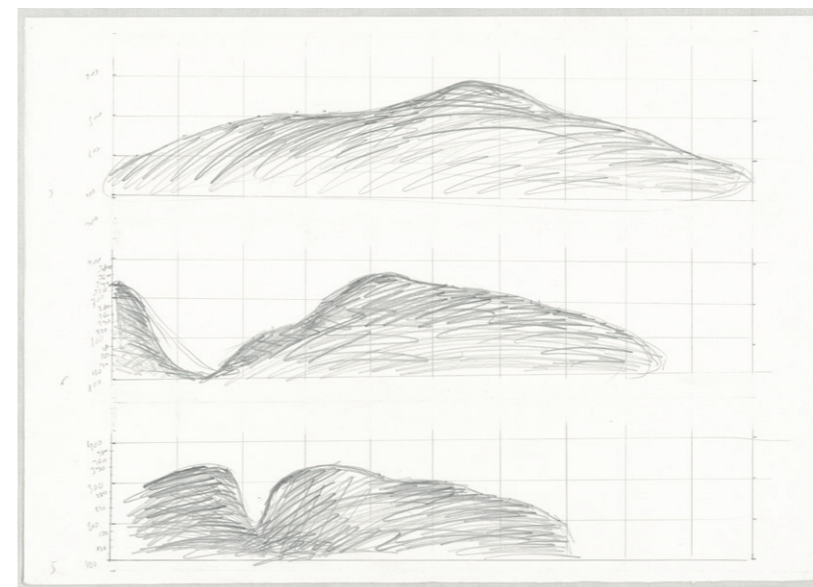
My project consists of acquiring the mineral rights to a subterranean mineral deposit, which is not being exploited, with the intention of studying it. Without extracting the minerals, the project highlights how the territory is shaped and how it is broken down and split into pieces for exploitation. It relates to the origin of construction materials and pinpoints how the world of the constructed and fabricated derives from the natural environment.

Almarcegui looks into the essential, yet scarcely asked, questions about ownership of the subterranean. Although it is practically impossible for a private individual to acquire mineral rights, Lara Almarcegui was able to obtain



Video stills from *Mineral Rights, Tveitvangen, Oslo (Norway), 2015*
Digital video, colour, no sound, 9'06", Ed. 5 + 1 AP

them in Tveitvangen, not far from Oslo (and later on in Thal near Graz). This area is known for the occurrence of iron, which is one of the most important materials in the building business nowadays. Almarcegui holds the rights for an area of one square kilometer, but has no intention to extract the iron, although the contract states that the holder is obliged to perform mineral



Mineral Rights Tveitvangen, Oslo (Norway), 2016
Drawings based on sections made from magnetometer measurements

exploration. Her project aims to draw attention to the presence of minerals underfoot, reminding us how fundamentally they would be altered in the course of exploitation and how strongly they are linked to the economy.

Almarcegui's video work on Tveitvangen is – along with drawings she made in conjunction with the project – on view in the exhibition. In the project, the artist was in close contact with scientists who did geophysical surveys. Following their indications, Almarcegui and her assistant used magnetometers to detect magnetic anomalies and hence magnetic ferrous metals below ground. With the instruments, it was possible to check where and how much iron you would find on the square kilometer Almarcegui acquired the rights to. The artist used the resulting diagrams as models for her own drawings without having to extract the iron itself. In the exhibition at the Graphische Sammlung ETH Zürich, you can find depictions indicating either the topographical distribution of ore or sections showing how thick the metalliferous vein is in different places.

5. RUINS

For the last twenty years, Lara Almarcegui has been engaged in buildings in different stages of decay, whether transforming an abandoned building into a temporary free hotel (1997) or demolishing a wall in Taipei (2008) in order to make a small house in ruins visible to the public.



Relocated Houses, Wellington, New Zealand, 2009 (Detail)
C-Print

In the project *Relocated Houses, Wellington, New Zealand* (2009), Almarcegui presents 19 houses for sale at *Britton's Yard, Haywards Hill*, which have been relocated from various neighborhoods in Wellington and its suburbs over recent years. They are in a state of transition, and are - like orphans - awaiting their future destiny at another site after they have been bought. The artist did research on the histories of the houses and published the results in *The Dominion Post* newspaper on 13 February 2009. There, she writes:

While recovering the origins of each house, a range of issues surfaced concerning heritage, land ownership, the endless subdivision of land, the evolution of regulated urban planning, changing fashions, and the building of luxury homes in the 21st century.

The paradox of relocation, in which the site and the architecture are no longer linked to each other, draws attention to a controversy that cannot be detached from economic aspects.

Lara Almarcegui (b. 1972)

Lara Almarcegui's work has been shown in various solo exhibitions in institutions such as IVAM, Valencia, Spain (2019); Kunstverein Neuenkirchen, Germany (2017); Casino Luxembourg, Luxembourg (2016); Kunsthaus Baselland, Switzerland (2015); CREDAC, Ivry sur Seine, France (2013); MUSAC, León, Spain (2013); the Stedelijk Museum, Amsterdam, The Netherlands (2012); Künstlerhaus Bremen, Germany (2012); TENT, Rotterdam, The Netherlands (2011); Palais de la Sécession, Vienna, Austria (2010); Ludlow 38, New York, USA (2010); FRAC Bourgogne, Dijon, France (2004); Le Grand Café, Saint Nazaire, France (2003); and INDEX, Stockholm, Sweden (2003). She has participated in many collective exhibitions and international events such as the Biennale de Lyon, France (2017); the 1st Triennale of Aichi, Nagoya, Japan (2013); the Spanish Pavilion at the 55th Venice Biennale, Italy (2013), Manifesta 9, Genk, Limbourg, Belgium (2012); the Taipei Biennial, Taiwan (2010); the 2nd Athens Biennial, Greece; the 7th Gwangju Biennial, South Korea (2008); the 8th Sharjah Biennial, UAE (2007) and the Liverpool Biennial, UK in 2004. Her work can be found in important public and private collections, most notably in those of the Stedelijk Museum, Amsterdam; MACBA, Barcelona; Museo Centro de Arte Reina Sofía, Madrid; FRAC Pays de la Loire; FRAC Normandie Rouen; Sharjah Art Foundation; FRAC Alsace; FRAC Bourgogne, Dijon; Graphische Sammlung ETH Zürich.

List of Works

Construction Materials, 2005–15
Gemeentemuseum Den Haag
Haus Lange Krefeld
Galerie, Noisy-Le-Sec
Edificio Marco De Vigo
Edificio Mac Quinta Normal
Fondazione Sandretto
Each: Inkjet print on paper,
Ed. 3 + 1 AP

Construction Materials, 2005–07
Cidade de São Paulo
Lunds Centrum
Burgos Centro Histórico
Dijon Centre Historique
Each: Inkjet print on paper,
Ed. 3 + 1 AP

Nonrealized proposal: Rubble of Waterschei, Genk, 2011
6 Inkjet prints after photographs,
reworked with pencil and felt-tip
marker
© Courtesy Gallery Mor Charpentier,
Paris

Nonrealized proposal: projects for Zurich West, 2012
6 Inkjet prints after photographs,
reworked with pencil and felt-tip
marker
Graphische Sammlung ETH Zürich

Nonrealized proposal: Rubble of Storke Plaza, South California University, Santa Barbara, 2012
2 Inkjet prints after photographs,
reworked with pencil
Graphische Sammlung ETH Zürich

Sketches for Venice Biennale,
Spanish Pavilion, 2013
30 drawings, partly on Inkjet prints,
based on photographs

Nonrealized proposal: Iron,
Haus Lange, Krefeld, 2014
4 Inkjet prints after photographs,
reworked with pencil and felt-tip
marker

Berlin, Excavation Earth, *Haus der Kulturen der Welt*, 2015
6 Inkjet prints after photographs,
reworked with pencil and felt-tip
marker
© Courtesy Gallery Parra & Romero,
Madrid

Nonrealized proposal: Iron slag,
Luleå-Project, 2016
6 Inkjet prints after photographs,
reworked with pencil and wax
pencil

Sketches for Gravel, *Messeplatz*,
Art Basel, 2018
10 Inkjet prints after photographs,
reworked with pencil

Gravel, *Messeplatz*, *Art Basel*, 2018
Digital Video, colour, sound, 10',
Camera: Cesar Martinez
Editing: Pablo Gil Rituerto
Ed. 5 + 1 AP

Wasteland Guides, 2006–18
Guia de Terrenos Baldios de São
Paulo (Guide to the Wastelands of
São Paulo), 2006
Guide to Al Khan, 2007
Billboko itsadarreko eremuen gida
(Guide to the Wastelands along the
Bilbao river estuary), 2008
Guide to the Wastelands of the
Lea Valley. 12 Empty Spaces Await
the London Olympics, 2009
Guide to the Wastelands of Flush-
ing Rover, Queens, New York City,
2010
Guida alle aree abbandonate del
fiume Tevere (Guide to the Waste-
lands of the River Tevere), 2011
Vacant buildings in the Hotel dis-
trict, Beirut, 2012
Guida di Sacca San Mattia, l'isola
abbandonata di Murano, Venezia
(A Guide to Sacca San Mattia, the
Abandoned Island of Murano,
Venice), 2013

L'île de la Chèvre. Un site à l'aban-
don dans la Vallée de la Chimie
(A site in Chemical Valley in the
process of being abandoned), 2017
Die Kiesgruben von Basel
(The gravel pits of Basel), 2018

*12 Empty Spaces Await the London
Olympics*, 2009
Slide Projection
Ed. 3 + 1 AP

Wastelands Map Amsterdam.
*Guide to the empty sites of Amster-
dam*, 1999
Brochure

*L'Area dismessa ex Michelin apre al
pubblico*, 2006
(Ex Michelin wasteland opens to
the public)
Brochure

*Het braakliggend terrein van de
Norfolkline open voor het publiek*,
2007
(The wasteland of Norfolkline opens
for to public)
Brochure

*Braakliggende terreinen in de
Rotterdamse haven*, 2009
(Wastelands of the Port of Rotter-
dam)
Newspaper

Relocated Houses, *Wellington*,
New Zealand, 2009
C-print of a photograph and a
newspaper, Ed. 3 + 1 AP

Mineral Rights Tveitvangen, *Oslo
(Norway)*, 2016
2 drawings, based on magnet-
ometer measurements
© Courtesy Gallery Mor Charpentier,
Paris

Mineral Rights Tveitvangen, *Oslo
(Norway)*, 2018
3 drawings, based on sections
made from magnetometer
measurements

Mineral Rights Tveitvangen, *Oslo
(Norway)*, 2015
Digital video, colour, no sound,
9'06", Ed. 5 + 1 AP
© Courtesy Gallery Mor Charpentier,
Paris

Mineral Rights, Thal (Graz, Austria),
2016
4 drawings, based on magnet-
ometer measurements
© Courtesy Gallery Mor Charpentier,
Paris

Mineral Rights, Thal (Graz, Austria),
2018
2 drawings, based on sections
made from magnetometer
measurements

