IMPRINTS ON
THE ANDES

The Andes Mountain Range

1992

To cut a knife
Simply with a flower
And to offer it like a flower
To one who knows how to see

SERGE PEY
Signs inhabit
The world like knives
Crossing an orange black

SERGE PEY
The shadows
Are the slippers of a bird in the snow
Man who comes out of the mouth of a man
Crosses
His fingers to remind himself

SERGE PEY
Destino Esperanza, 1992-1995
Wood, earth, volcanic ash, minerals, neon
80x80x7cm
Courtesy of Galería el Museo, Bogotá, Colombia

Networks of Dust, 1992-1995
Wood, earth, volcanic ash, minerals, neon, loud speakers
222x70x9cm
XXXIX Dentadura Nevada, trueno frío, P.N., 1992-1995
Wood, earth, volcanic ash, minerals, neon, loud speakers
180x110x9cm

Túnica triangular, polen de piedra, P.N., 1992-1995
Wood, earth, volcanic ash, minerals, neon, loud speakers
190x100x9cm
Courtesy of Catherine Pettigas, London
XIII Madréra del tempo sumergido, P.N., 1996
Neon, light projector, gobo
Approx. 120x120cm

Croix Cardinale, 1996
Neon, light projector, gobo
Approx. 120x120cm
The face captures a bone with its fingers
And blows into it like a flute
To wake up the right hand
Who slaps death

Serge Pey
Gods speak without speaking
And drop their key rings
Which no longer open the door locks
That they had erected on the mountains

Serge Pey
Signs inhabit
The world like knives
Crossing an orange black

SERGE PEY
Because man wishes to hold the cold sun in his hands
From where the sun watches from the sky
Because man establishes his difference
On the slice of mirror which cuts the sky
Into two suns

SERGE PEY
Marking the 500th anniversary of the discovery of the American continent by Christopher Columbus, Imprints on the Andes along the Inca trail was carried out during a treacherous five-week expedition across the Peruvian cordilleras. The Light Works coincided with the capturing of Abimael Guzmán, the leader of the Sendero Luminoso (Shining Path), a Maoist guerrilla organisation in Peru, and a wave of violent attacks surged. The aid promised by the French Embassy in Lima to realise the work was reduced and some of the French team had to abandon, leaving Lucy + Jorge Orta and associate Claude Namer to mount the expedition with a new inexperienced crew and an armed guard.

The date set for the Light Works Imprints on the Andes, was highly symbolic as it marked the most important gathering of over one hundred thousand people in Cuzco, the historic centre of the Inca Empire, to celebrate the Inti Rymi (Festival of the Sun). The PAE image projectors transported from France, arrived just in time for the public event on 24 June, the day when the Inca ceremonial events begin with an invocation by the Sapa Inca in the Qorikancha ruins, in front of the Santo Domingo church, which is built over the ancient Temple of the Sun. At 8:30pm the Light Work projections commenced on the Cuzco Cathedral, gliding over the baroque facades of Plaza de Armas and onto the surrounding hills, in front of the awe-inspired audience of hundreds and thousands. The combination of the advanced technology projectors with their powerful light beams, the universal motifs and the symbolic occasion, made for a truly unique and highly emotional event for the spectators, which surpassed the expectations of the artists.

After the Inca celebrations Lucy + Jorge Orta followed the cortège to the ancient fortress of Sacsayhuamán, in the hills above Cuzco. Here the crew worked for several nights until the early hours of the morning before sunrise in the ruins with a petrol generator, in freezing conditions and at the breathless altitude of 3,700 metres. The PAE
Projectors have a light output of 2,500–5,000 watts each and can project mobile images up to 5,000 square metres from a distance up to 1,000 metres. These mighty light-paintbrushes are perfectly adapted to the artists’ large scale image projections as each of the massive hand-carved limestone blocks that make up the impressive Inca fortress can weigh up to 200 tonnes.

After the exhausting nights in the ruins of Sacsayhuamán, further light experiments continued in the Inca ruins of Tampu-Machay: the ancient water source which served the city of Cuzco, a sacred site based on the cult of water. The Inca architecture incorporates the natural topography of the stony ground around the source, which comes from the ground, creating a perfect harmony between man and nature. Gusilluchayoc: a snake’s head appears at the entrance of the temple of the moon and its body inside symbolising the link between the interior and exterior world. At certain times in the year a hole in the ceiling of the temple is lit by moonlight for rites, sacrifices and offerings to the gods. After, another night of projections and a performance in Quenko the PAE image projectors were loaded into the cargo wagon at Cuzco station for the spectacular train journey along the Sacred Valley to the ancient ruins of Machu Picchu.
Each morning a man combs a hair
Stretched between words and things
That no longer know how to meet

Serge Pey
ACKNOWLEDGMENTS

2009
BRASILIA EM LUZ - Brasilia, Brazil
Emmanuel Roux (3D rendering) / Anne Loyet & Michelle Robert (Cultures France) / French Embassy in Brazil / Pierre Henry (composer), Isabelle Warnier (studio Son/Re) / Nicolas Doerler (artistic director) / Nicolas Goret & Fabio Scrugli (Grupo AG Brasilia) / Nicolas Doerler (artistic director)

2006
LIGHTS ON TAMPA - Tampa, South Florida, United States
Thierry Bal (photography) / Emmanuel Roux (digital design) / The University of Tampa: Dr. Ronald L.Vaughn (president), Deborah Lester, Joanne Steinhardt (artistic coordinator), Santiago Echeverry (workshops) / Tampa City Public Art Program: Robin Nigh (director) Melissa Le Baron (project coordinator) / Gilles Gingras & Louis-Marc Plante (projections)

2006
CASA ABIERTA - Casa Argentina, London, UK
Anna Schori (photography) / Emmanuel Roux (digital design) / Gabriela Salgado (curator) / Argentine Embassy London: Javier Pedrazzini (cultural attaché), Federico Mirré (ambassador) / ETC (projections)

2003-2004
LILLE LIGHTS - Opéra de Lille, Chamber of Commerce and Tour Belfry, Lille, France
Jean Jean Crance (photography) / Lille 2004: Didier Fussler (director), Marc Menis (coordination) / Concert: Pierre Henry (composer), Isabelle Warnier (studio Son/Re), Thierry Balasse (sound diffusion) / Jean-Paul Dufour (technical director) / Nicolas Doerler (artistic director) / Charles Carcopino (video projection)

2003
OPERA.tion Life Nexus act IX - Place Stanislas Nancy, France
Jean Jean Crance (photography) / Concert: Pierre Henry (composer), Isabelle Warnier (studio Son/Re), Thierry Balasse (sound diffusion) / Emmanuel Roux (digital design) / Nicolas Doerler (artistic director) / Adeline Cousin (workshop coordinator) / Olivier Coustere (president Trans-Forme) / François Pelissier, (president, Comité Organisateur Local) / Henri Blanc (project director) / Maurice Slapak (president World Transplant Games Federation)

Code of ethics or organ donation:
Michel Dinet (president, Conseil général de Meurthe-et-Moselle) / Laurence Chaupin & Philippe Colson (communication) / Dominique Dautricourt (E.F.G.) / A.D.D.O.T.H.

Public sculpture:
André Rossinot (Mayor of Nancy & president, Communauté Urbaine du Grand Nancy) / Joel Huguenin (Vézelise foundry) / Piero Lembo (stone quarry)

2002
OPERA.tion Life Nexus act VIII - Eglise Saint-Eustache, Paris, France
Jean Jean Crance (photography) / Concert: Simon Stockhausen (composer), Danny Schoeteler (drums), Kalle Kalimar (guitar), Christian Weichner (saxophone) / Yves Roux (lighting) / Emmanuel Roux (digital design) / Nicolas Doerler (artistic director) / Léon Miquel (Contre Jour) / Didier Renaud (projections) / Dominique Dautricourt (E.F.G.),

2001
OPERA.tion Life Nexus act VI - Battement des Grands Jours / Palais de Tau, Reims Cathedral, France
Jean Jean Crance (photography) / Llorenç Barbeur (composer) / Yves Roux & Philippe Desperz (lighting) / Thierry Dumanoir (administrator, Palais du Tau) / Didier Renaud (projections)

2001
NEXO CORAZÓN act V - El Zócalo, Mexico City, Mexico
Mathieu Rousseaux (photography) / Concert: Pierre Henry (composer), Isabelle Warnier (studio Son/Re), Thierry Balasse (sound diffusion) / Roberto Vázquez (director general, Festival del Centro Histórico), Mediha Martínez (public relations) / Jean Paul Dufour (technical director) / Jean François Bowen (projections) / Yves Roux (lighting).

2000
OPERA.tion Life Nexus act IV – Millennium - Lieu Unique LU, Nantes, France
Mathieu Rousseaux & Jean Jean Crance (photography) / Jean Paul Dufour (technical director) / François Bowen (projections) / Yves Roux, Gérôme Billy & Frédérique Peslier (lighting) / Jean Blaise (director, Lieu Unique)

1996
CROSSROADS - Cathédral d’Évry, France
Mathieu Rousseaux (photography) / Yves Roux & Philippe Martinaud (lighting) / Jean Paul Dufour (technical director), Père Alain Bobière (general vicar) / Diocese of Évry-Corbeil-Essonnes

1996
LIGHT MESSENGER - Parc du Dourven, Brittany, France
Mathieu Rousseaux (photography) / Frédérique Peslier (lighting) / Jean Paul Dufour (technical director), Didier Lamandé (curator)

1996
VIA CRUCIS - Le cloitre de la Cathédrale Saint-Étienne de Cahors, France
Mathieu Rousseaux (photography) / Frédérique Peslier (lighting), Marie-Thérèse Perrin (director, Festival Printemps de Cahors) / Didier Renaud (projections)
1996

HEART OF THE MOON - Four de Casseaux
Kiln, Limoges, France
Mathieu Rousseaux (photography) / Frédérique Peslier (lighting) / Didier Renaud (projections) / Colette Billaud (modeling) / Henri-Michel Borderie (curator) / Jean-Claude & Lionel Delaygue (directors Royal Limoges) / Paul Blaise (president of culture and Patrimoine, Limousin) / Christian Couty (president, Espace-porcelaine)

1995

LIGHT MESSENGER - Canal Grande, XLVI
Biennale Biennale di Venezia, Italy
Jorge Glusberg (curator) / Guido Di Tella (Argentine cancillería) / Michel Brossard (Philips Lighting) / Herve Morin & Marie-Clerin (photography) / Jean-Paul Dufour (technical director) / Didier Renaud & Jean-François Voven (projections) / Jérôme de Missolz & Remi Levin (video) / Alessandro del Pra (logistics Venice) / Valerie Ogé / Sophie Vieille / Jean-Michel Place (publisher) / Leila Voight (project associate) / Texts: Norbert Hilaire / Pierre Ponant / Bernard Heidsieck

1995

PATHS OF LIGHT - Gorges du Verdon, France
Mathieu Rousseaux (photography), Jean Paul Dufour (technical director) / Frédérique Peslier (lighting) / Olivier Hindermeyer (director UCPA)

1995

WOVEN LIGHT - Cappadocia, Turkey
Mathieu Rousseaux (photography), Jean Paul Dufour (technical director) / Frédérique Peslier (lighting) / Olivier Hindermeyer (director UCPA)

1994

SACRED LIGHT - Cathédral de Chartres, France
Mathieu Rousseaux, Patrice Maurein & Philippe Fuzeau (photography) / Odile Jutten (organist) / Philippe Martin & Yves Roux (lighting) / Maite Vallez Bled (director, Musée de Chartres) / Hélène Violle / Stephan Marinier / Xavier Maignan / Georges Lemoine (Mayor of Chartres) / Alain Erlande-Brandenburg (historian) / chamber of commerce Chartres / Rector of Chartres Cathedral

1993

LIGHT OF STONE - Castille-La Manche, Cuenca, Spain
Fundacion Banesto: Araceli Pere (director), Lola Garrido (curator) / Mathieu Rousseaux & Patrice Morin (photography) / Jean-Paul Dufour (technical director) / Yves Roux (lighting) / Didier Renaud (technician) / Francois Dussolier (sound)

1992

POEME INFOGRAPHIQUE - Georges Pompidou Centre, Paris, France
Jean Jean Crance (photography) / Eric Paillet (digital design) / Stephan Marinier (video), Nils Aziosmanoff (president, Art 3000) / Léon Miquel (Contre Jour)

1991

Leçons Ténèbres - Basilica of Neuvy-Saint-Sépulchre, France
Jean Jean Crance (photography) / Stephan Marinier (curator) / Sylvie Colas (soprano)
LUCY+JORGE ORTA

BIOGRAPHY

Lucy Orta was born in 1966 in Sutton Coldfield, United Kingdom. After graduating with an honours degree in fashion-knitwear design from Nottingham Trent University in 1989, Lucy began practicing as a visual artist in Paris in 1991. Her sculptural work investigates the boundaries between the body and architecture, exploring their common social factors, such as communication and identity. Lucy uses the media of sculpture, public intervention, video, and photography to realize her work. Her most emblematic artworks include Refuge Wear and Body Architecture, 1992–1998, portable, lightweight, and autonomous structures representing issues of survival. Nexus Architecture, 1994–2002, is a series of participative interventions in which a variable number of people wear suits connected to each other, shaping modular and collective structures. When recorded in photography and video, these interventions visualise the concept of social links. Urban Life Guards, 2004–2008, are wearable objects that reflect on the body as a metaphorical supportive structure.

Lucy’s work has been the focus of major survey exhibitions at the Weiner Secession, Austria, 1999; the Contemporary Art Museum of the University of South Florida, for which she received the Andy Warhol Foundation for the Visual Arts Award, 2001; and the Barbican Centre, London, 2005. She is a Professor of Art, Fashion and the Environment at London College of Fashion, University of the Arts London and was the inaugural Rootstein Hopkins Chair at London College of Fashion from 2002–2007. From 2002–2005 was the head of Man and Humanity, a pioneering masters programme that stimulates socially driven and sustainable design, which she cofounded with Li Edelkoort at the Design Academy in Eindhoven in 2002.

Jorge Orta was born in 1953 in Rosario, Argentina. He studied simultaneously at the faculty of fine arts, 1972–1979, and the faculty of architecture, 1973–1980, of the Universidad Nacional de Rosario. Dedicated to transforming the methods and expressions of the dominant art academy, his artistic research explores alternative modes of expression and representation resulting from the specific social and political contexts of Argentina and South America. Jorge became convinced of the social role of art during a period of social injustice and revolutionary violence in Argentina, and his work explores the periphery in terms of expression and audience. Jorge was a pioneer of video art, mail art, and large-scale public performances in his hometown of Rosario, representing Argentina with Crónica Gráfica at the Biennale de Paris in 1982. Interested in interdisciplinary and collective art practices, he founded the research groups Huapi and Ceac to create a bridge between contemporary art and mass audiences, creating public works including Transcurso Vital, 1978, Testigos Blancos, 1982, Madera y Trapo, 1983, Arte Portable, 1983, and Fusion de Sangre Latinoamericana, 1984. He has published several Manifestos, including: Arte Constructor, Arte Catalizador, and Utopias Fundadoras.

Jorge was a lecturer in the faculty of fine arts of the Universidad Nacional de Rosario and a member of CONICET, the Argentine national council for scientific research, until 1984, when he received a scholarship from the Ministry of Foreign and European Affairs to pursue a DEA (Diplôme d’études approfondies) at the Sorbonne in Paris. In 1991, a fire tragically destroyed his entire archive of work conducted in Argentina. Parallel to a studio-based practice in Paris, Jorge Orta continued his 1978 light technology artworks and created the first ceramic glass plates for the PAE 2500 (Projector Art Effect), which would allow him to pursue large-scale image projections, called Light Works. From 1991, he created Light Works in mythical sites of architecture of cultural significance across the world, including the Mount Aso Volcano, Japan; Cappadocia, Turkey; the Zocolo, Mexico City; the Gorges du Verdon, France; and the Venetian palaces along the Grand Canal, representing Argentina for the Venice Biennale in 1995. The most exceptional of these Light Works took place in 1992, on a five-week expedition along the Andes mountain range that culminated at the Inca vestiges of Machu Picchu and Sacsayhuamán, to partake in the festival of the Inti Raymi in front of two hundred thousand Peruvian Indians.

Lucy and Jorge created Studio Orta, an interdisciplinary structure for the development of their work, in Paris in 1993. More recently, they restored three historical sites along the Grand Morin river in Marne-la-Vallée, France: the Laiterie (the Dairy) in 2000, and the Moulin de Boissy and the Moulin Sainte-Marie, two former paper mills, in 2007 and 2009, respectively. They relocated their large-scale studios to these former industrial buildings for experimentation and production, as well as workshops, presentation spaces, artist residencies, and a laboratory for artistic and environmental research.

The Ortas’ collaborative artwork, which often deals with issues of sustainability, has been the focus of major solo exhibitions, including OrtaWater, held at the Fondazione Bevilacqua La Masa in Venice, 2005, the Museum Boijmans Van Beuningen in Rotterdam, 2006, and the Galleria Continua in Beijing, San Gimignano, and Le Moulin, 2007–2008; Antarctica, held at the Biennial of the End of the World, Ushuaia, and the Antarctic Peninsula, 2007, and the Hangar Bicocca spazio d’arte in Milan, 2008; and Amazonia, held at the Natural History Museum, London, 2010. In 2007, the artists received the Green Leaf Award for artistic excellence with an environmental message, presented by the United Nations Environment Programme in partnership with the Natural World Museum at the Nobel Peace Center in Oslo, Norway.
GABRIELLA SALGADO

Gabriela Salgado was born in Buenos Aires, Argentina and has lived in London, United Kingdom since 1995. She studied Philosophy at the Faculty of Philosophy and Literature at the University of Buenos Aires and in 1983 she moved to Barcelona, Spain, where she worked as Director of exhibitions and international residencies of Fundació Llorens Artigas in Barcelona. In 1997 Gabriela obtained a Master’s Degree in Curating Contemporary Art from the Royal College of Art, London. In 2006 she was appointed curator of Public Programmes at Tate Modern in London and co-curated the 2nd Thessaloniki Biennale in Greece in 2009.

Since the early 1990s Gabriela Salgado has worked with artists, such as the British sculptor Barry Flanagan, as archivist and curator. She was appointed Curator of the Latin American Art Collection for the University of Essex (UECLAA) from 1999–2005 and has specialised in Latin American contemporary art. She lectures extensively in galleries and museums and has participated as a conference speaker in the 8th and 9th Havana Biennale’s in Cuba. She has organised events and conferences for institutions such as the British Council Museum Management seminars in Mexico City and Buenos Aires and the lecture-performance by Mexican artist Guillermo Gómez Peña for the British Museum in London.

Gabriela has curated a number of international exhibitions: León Ferrari: The Architecture of Madness and Arena Mexico at the University of Essex Gallery, United Kingdom, 2002; Alex Gama, Printmaker and Chance Encounters, at Gallery 32, London, 2003; Nostalgia of the Body at Firstsite Gallery, Colchester, 2005–2006; Casa Abierta / Open House in London, 2006; La Octava Región: arte contemporáneo hecho en Oaxaca at the Centro Cultural Recoleta, Buenos Aires in Argentina, 2006 and Humanos Direitos at Galeria EF, São Paulo, Brazil, 2008. In 2005 she organised the project Tucumán Chicano with performance artist and theorist Guillermo Gómez Peña in Tucumán, Argentina and is a member of the multidisciplinary collective La Pocha Nostra, directed by Gómez Peña in San Francisco, California.

JAMES PUTMAN

James Putnam is an independent curator and writer based in London. He founded and was curator of the British Museum’s Contemporary Arts and Cultures Programme from 1999–2003 and was formerly a curator of their Egyptian Antiquities Department from 1985–1998. In 1994 he conceived and curated the groundbreaking exhibition Time Machine, which involved juxtaposing works by contemporary artists with ancient sculpture in the British Museum’s Egyptian Gallery, and which travelled to the Museo Egizio in Turin, Italy, 1995. His book Art and Artifact—The Museum as Medium, 2000 and 2009, surveys the interaction between contemporary artists and the museum.

James Putman was Visiting Scholar in Museum Studies at New York University from 2003–2004 and lectures at Curatorial Studies at Central Saint Martins, University of the Arts London since 2004. He has curated a series of critically acclaimed projects with contemporary artists at the Petrie Museum, University College London and the Freud Museum that have included Sophie Calle, Sarah Lucas, Ellen Gallagher, Noble and Webster and Mat Collishaw. He was curator of Arte all’Arte 9 in Tuscany, Italy, 2005, Associate Curator at the Bowes Museum, County Durham, 2004–2006, and was on the curatorial committee for the Echigo Tsumari Triennial, Japan, 2006. In 2009, he curated Distortion and Library for the 53rd Venice Biennale in Italy and co-curated the inaugural exhibition Mythologies at the Haunch of Venison in London with 45 international artists. James is currently a curator for the 2010 Busan Biennale in South Korea.
LUCY+JORGE ORTA CURRICULUM VITAE

SOLO EXHIBITIONS

2010
Amazonia. Natural History Museum, London, United Kingdom

The Gift. Adelaide International 2010: Apart, we are together; Jam Factory, Adelaide, Australia

Lucy Orta. CCANW: Centre for Contemporary Art and the Natural World, United Kingdom

Antarctica. E'te des Arts en Auxois-Morvan, Montbard, France

OrtaWater. Motive Gallery / Vienna Art Fair, Austria

OrtaWater. DSM, Heerlen and Sittard, Holland

70 x 7 The Meal, act XXXI. Sherwell Church Hall, North Hill, Plymouth, United Kingdom

Lucy Orta. Plymouth Arts Centre / Plymouth College of Art & Design, United Kingdom

Light Works—Brasilia em Luz (project). Brasilia, Brazil

2009

OrtaWater. Motive Gallery / Vienna Art Fair, Austria

OrtaWater. DSM, Heerlen and Sittard, Holland

70 x 7 The Meal, act XXXX. Fries Museum, Leeuwarden, Holland

Antarctica Village—Works in Progress. Motive Gallery, Amsterdam, Holland

70 x 7 The Meal, act XXIX. La Venaria Reale, Turin, Italy

70 x 7 The Meal, act XXVIII. Villa Ephrussi de Rothschild, Cap Ferrat, Monaco

OrtaWater. Expo Zaragoza 2008, Austrian Pavilion, Spain


Survival. Fashion Space Gallery, London College of Fashion, United Kingdom

2008

Antarctica. Galleria Continua: Le Moulin, Boissy le Châtel, France

Antarctica. Hangar Bicocca spazio d’arte, Milan, Italy

Antarctica Village—13:3. Fries Museum, Leeuwarden, Holland

Antarctica Village—Works in Progress. Motive Gallery, Amsterdam, Holland

70 x 7 The Meal, act XXIX. La Venaria Reale, Turin, Italy

70 x 7 The Meal, act XXVIII. Villa Ephrussi de Rothschild, Cap Ferrat, Monaco

OrtaWater. Expo Zaragoza 2008, Austrian Pavilion, Spain


Survival. Fashion Space Gallery, London College of Fashion, United Kingdom

2007

Antarctica Village—No Borders. Galleria Continua: San Gimignano, Italy

Antarctica Village—No Borders. Antarctic Peninsula, Antarctica

Heads or Tails, Tails or Heads. Antarctic Marambio Base, Antarctica

Fallujah—works in progress. Galerie Peter Kilchmann, Zurich, Switzerland

Fallujah. Institute of Contemporary Art / Old Truman Brewery, London, United Kingdom

Fallujah—Casey’s Pawns, 11th Prague Quadrennial International Exhibition of Scenography and Theatre Architecture, Czech Republic

Fallujah. Art Forum Berlin / Motive Gallery, Germany

Fallujah—Auszug 01. Context Festival, Hebbel am Ufer, Berlin, Germany

70 x 7 The Meal, act XXVII. Albion Gallery, London, United Kingdom

Nexus Architecture. Tramway, Glasgow, Scotland

2006

OrtaWater. Galleria Continua: Beijing, China

70 x 7 The Meal, act XXV, Open House. Casa Argentina, London, United Kingdom

Selected Works: Lucy + Jorge Orta. Motive Gallery, Amsterdam, Holland

Light Works—Lights on Tampa. Tampa Bay Hotel / University of Tampa, Florida, United States

Light Works—Open House/Casa Abierta. Casa Argentina, London, United Kingdom

2005

Lucy Orta. The Curve, Barbican Centre, London, United Kingdom

Drink Water! 51st Venice Biennale, Fondazione Bevilacqua La Masa, Italy

Water & Works. Museum Boijmans Van Beuningen, Rotterdam, Holland

70 x 7 The Meal, act XXIII. Lunch with Lucy, The Curve, Barbican Centre, London, United Kingdom

70 x 7 The Meal, act XXII. Z33, Hasselt, Belgium

70 x 7 The Meal, act XXI. Pleinmuseum / Centraal Museum, Utrecht, Holland

Totipotent Architecture. Centre for Contemporary Visual Arts, University of Brighton, United Kingdom

2004

Casey’s Pawns—Nexus Architecture. Victoria & Albert Museum, London, United Kingdom

Dwelling X. RIBA, London, United Kingdom

Nexus Architecture x 110. Attwood Green, Birmingham, United Kingdom

Light Works—Lille European Cultural Capital 2004. Opera House, Lille, France

2003

70 x 7 The Meal, act XX. UNESCO, Paris, France

Connector Mobile Village. Southeastern Center for Contemporary Art, Winston-Salem, North Carolina, United States

Body Architecture. Lothringer13, Munich, Germany

Dwelling X. Old Market Square, Nottingham, United Kingdom

Collective Dwelling. act IX. Institute for Contemporary Art, Brisbane, Australia

Collective Dwelling, act VIII. Ciconig High School, Fredrikstad, Norway

Light Works—OPÉRation Life Nexus, act IX. 14th World Transplant Games, Place Stanislas, Nancy, France

2002

70 x 7 The Meal, act XIX. Design Academy Eindhoven, Holland

70 x 7 The Meal, act XVII (Enactments of the Self). Sterischer Herbst, Graz, Austria

70 x 7 The Meal, act XVII. Rio Garonne, Toulouse, France

70 x 7 The Meal, act XVI. Ar/ge Kunst Museum Gallery, Waltherplatz, Bolzano, Italy

Connector Body Architecture sector IX. Musée d’Art et d’Histoire de Cholet, France

Connector Mobile Village. Florida Atlantic University Galleries, Boca Raton, Florida, United States

Nexus Architecture x 110. Miami Design District / Art Basel Miami Beach, Miami, Florida, Unites States

Fluid Architecture II workshops. The Dairy, St Siméon, France / Stroom Den Haag, The Hague, Holland

Fluid Architecture I workshops. Drill Hall, Melbourne, Australia

Light Works—OPÉRation Life Nexus, act VIII. Saint-Eustache, Paris, France

The Gift—Life Nexus. TwoTen Gallery, The Welcome Trust, London, United Kingdom

Borderline. Berlin Ballet: Komische Oper Berlin, Germany / Compagnie Blanca Li: Créteil Maison des Arts, France

2001

70 x 7 The Meal, act XIII. Firstsite gallery, Colchester, United Kingdom

70 x 7 The Meal, act XII. Parc Beaumont, Amiens, France

70 x 7 The Meal, act XI (They say this is the
The Gift—Life Nexus. Cité des Sciences et de l’Industrie, Parc de la Villette, Paris, France
Light Works—OPÉRA.tion Life Nexus. Act VIII. Festival of the Century, Saint-Eustache, Paris, France
Commune Communicate (Actions Urbaines). C.P. Metz detention centre, France
Ici et Ailleurs. Le Parvis, Tarbes, France
Light Works—Imprints on the Andes Mountain Range, Peru
Light Works—Rive des Amériques. Palais de Tokyo, Paris
Jorge Orta. Center for Art and Communication, Buenos Aires, Argentina
1998
Lucy Orta—Urban Armour. Art Gallery of Western Australia, Perth, Australia
Nexus Architecture. Appel d’Air, Paris, France
Nexus Architecture. March Against Child Labour, Lyon, France
Questions from the Heart 0023. Espace d’Art Yvonamor Palix, Paris
Light Works—Cardinal Cross. Evry Cathedral, France
Light Works—Heart of the Moon. Causseaux Kiln, Limoges, France
Light Works—Woven Light. Troglodyte villages, Cappadocia, Turkey
Refuge Wear. Montparnasse Station, Paris, France
Nexus Architecture x 8. Cité La Noue, Montreuil, France
Refuge Wear. Louvre / Le Pont des Arts, Paris, France
Refuge Wear. Salvation Army Cité de Refuge, Paris, France
Light Works—Cry from the Earth. Mount Aso, Kyūshū, Japan
Light Works—Sacred Light. Chartres Cathedral, France
Light Works—Figures d’Origines. Chapelle de la Salpêtrière, Paris, France
1992
Light Works—Light of Stone. Castilla-La Mancha, Cuenca, Spain
Light Works—Fire Signs (project). Vesuvius / Institut Français, Naples, Italy
Jorge Orta. Recoleta Cultural Centre, Buenos Aires, Argentina
1991
Light Works—Poème Infographique (Graphic Light Poem). Centre Pompidou, Paris, France
Light Works—Lecons Tolérés. Basilique de Neuvy Saint-Sépulchre, France
Light Works—untitled. Chapelle de la Salpêtrière, Paris, France
Jorge Orta. Galería La Kabla, Madrid, Spain
Poussière / Dust. Galerie Paris-Bastille, France
1990–1994
Jorge Orta. Keller-Kindler Gallery, Paris France
Jorge Orta. Frankfurter Buchmesse, Frankfurt Germany
Jorge Orta. Galerie Seul, Brussels, Belgium
Rito y sacrificios. Cloître des Billettes, Paris, France
Irracional Alatorio. Bernanos Gallery, Paris, France
Sustancia e inmaterialidad de signos. Le Pont d’Arcole, Paris
Jorge Orta. Galería Krass, Rosario, Argentina
1984
Fusion de sangre Latinoamericana. Bernardino Rivadavia centro cultural, Rosario, Argentina
1983
Madera y Trapo. Bernardino Rivadavia centro
1982  
*Cronica Grafica.* XII Biennale de Paris, France / Bernardino Rivadavia centro cultura, Rosario, Argentina  
**Jorge Orta.** Buonarroti Gallery, Rosario, Argentina

1981  
*Transcurso Vital.* Museo de Arte Contemporanea da Universidade Sao Paulo, Sao Paulo, Brazil

1978  
*Transcurso Vital.* Plaza Vicene Lopez y Planes, Fisherton, Rosario, Argentina  
**Jorge Orta.** Galería Krass, Rosario, Argentina

1976  
**Jorge Orta.** Galería Dalila Bonomi, Rosario, Argentina

1975  
**Jorge Orta.** Galería Sala de la Pequena Muestra, Rosario, Argentina

1974  
**Jorge Orta.** Galería de Arte II Duomo, Rosario, Argentina  
**Jorge Orta.** Galería Lirolay, Buenos Aires, Argentina

1973  
**Jorge Orta.** Galería Raquel Real, Rosario, Argentina  
**Jorge Orta.** Galería Krass, Rosario, Argentina  
**Jorge Orta.** Galería Lirolay, Buenos Aires, Argentina  
**Jorge Orta.** Colegio de Graduados de Ciencias Económicas de Rosario, Argentina

**GROUP EXHIBITIONS**

2010  
**Urban Life Guard (Eclaircies).** Le Quai Angers, France  
**Antarctic Village—No Borders.** MAXXI, Rome, Italy  
**A New Stance For Tomorrow: Part 3.** Sketch, London, United Kingdom  
**Climate Capsules: Means of Surviving Disaster.** Museum für Kunst und Gewerbe, Hamburg, Germany

2009  
**GSK Contemporary, Earth: Art of a changing world.** Royal Academy of Arts, London, United Kingdom  
**Green Platform: Art Ecology Sustainability.** Palazzo Strozzi, Florence, Italy  
**Dress Code.** ISELP, Brussels, Belgium  
**Pot Luck: Food and Art.** The New Art Gallery, Walsall, United Kingdom  
**Interimperio: Fenomenos Esteticos da Mudanca Climatica e da Antartida.** Centro Cultural Oi Futuro, Rio de Janeiro, Brazil  
**Sur Polar: Arte en Antartida.** MUTEK, Mexico City, Mexico  
**Return to Function.** Madison Museum of Contemporary Art, Madison, Wisconsin, United States  
**Frozen Time: Art from the Antarctic.** Stadtgalerie Kiel, Germany  
**Antarctica World Passport distribution bureau.** HEAVEN, 2nd Athens Biennale, P. Filaro Beach, Greece  
**Retreat.** KunstFort Asperen, Acquoy, Holland  
**Off the Beaten Path: Violence, Women and Art.** The Stenersen Museum, Oslo, Norway  
**(Un)Inhabitable? Art of Extreme Environments.** Festival Ört Outsiders 2009, Maison Européenne de la Photographie, Paris, France  
**A Way Beyond Fashion.** Apexart, New York, Unites States  
**Antarctic Village—Nuit Blanche.** FRAC Lorraine, Metz, France  
**Esthétique des pôles: Le testament des glaces.** FRAC Lorraine, Metz, France  
**Sphères.** Galería Continua: Le Moulin, Boissy le Châtel, France  
**AntArctica.** Haugar Vestfold Kunstmuseum, Tonsberg, Norway  
**The Spectacle of the Everyday—TAMA project.** Xth Biennale de Lyon, Museum of Contemporary Art, Lyon, France

2008  
**Life Size Utopia.** Motive Gallery, Amsterdam, Holland  
**Poëziezomer Watou 2008.** Watou, Belgium  
**1% Water and our future.** Z33, Hasselt, Belgium  
**Shelter X Survival: Alternative Homes for Fantastic Lives.** Hiroshima City Museum of Contemporary Art, Japan  
**Totipotent Architecture—Skin Deep.** KunstFort Asperen, Acquoy, Holland  
**Sur Polar: Arte en Antártida.** MUNITREF Museo de la Universidad Nacional de Tres de Febrero, Buenos Aires, Argentina  
**Carried Away—Procession in Art.** MMKA, Arnhem, Holland

2007  
**The Politics of Fear.** Albion Gallery, London, United Kingdom  
**OrtaWater —Envisioning Change.** Nobel Peace Center, Oslo, Norway  
**OrtaWater —Environmental Renaissance.** City Hall, San Francisco, California, Unites States  
**OrtaWater —Dans ces eaux là... Chateau d’Avignon, Saintes Maries de la Mer, France  
**Urban Life Guard.** Galleria Continua: Le Moulin, Boissy le Châtel, France  
**Antarctic Village—No Borders.** 1st Biennial of the End of the World, Ushuaia, Tierra del Fuego, Argentina

2006  
**Nexus Architecture.** 9th Havana Biennale, La Habana Vieja, Cuba  
**LESS—Alternative Strategies for Living.** PAC contemporary art museum, Milano, Italy  
**This is America!** Centraal Museum, Utrecht, Holland  
**Monument Minimal.** Chateau d’Avignon, Saintes Maries de la Mer, France  
**Metro Pictures, part two.** MoCA, North Miami, Florida, Unites States  
**Taille Humaine.** Orangerie du Sénat, Le Jardin du Luxembourg, Paris, France  
**Other than Art.** G Fine Art Gallery, Washington, DC, United States  
**Channel.** Cupola Gallery, Hillsborough, Sheffield, United Kingdom  
**The Fashion of Architecture.** Center for Architecture, New York, United States  
**Dark Places.** The Santa Monica Museum of Art, California, United States

2005  
**Contemporaneo Líquido.** Franco Soffiantino Gallery, Turin, Italy  
**Five Rings: Ornaments of Suffering.** Fort of Exilles, Piedmont, Italy  
**Sweet Taboo.** Tirana Biennale 3, Tirana, Albania  
**Fear Gear.** Roebling Hall, New York, United States  
**Pattern Language: Clothing as Communicator.** Tufts University Art Gallery, Aidekman Arts Center, Medford, Massachusetts, United States  
**Fête Maison.** La Briqueterie en Bourgogne, Le Creusot, France  
**Est-Ouest/Nord-Sud: faire habiter l’homme, là encore, autrement.** arc-en-reve centre d’architecture, Bordeaux, France  
**Art-Robe: Women Artists in a Nexus of Art and Fashion.** UNESCO, Paris  
**On Conceptual Clothing.** Kirishima Open-Air Museum, Kagoshima, Japan  
**Biennale de l’urgence en Tchéchénie.** Palais de Tokyo, Paris
2004
*On Conceptual Clothing*. Musashino Art University, Tokyo, Japan
*A Grain of Dust A Drop of Water*. Kwangju Biennale 2004, South Korea
*Totipotent Architecture (Arte all’Arte. Arte Architettura Paesaggial)*. Associazione Arte Containa, Buonconvento, Italy
*The Interventionists: Art in the Social Sphere*. MASS MoCA, North Adams, Massachusetts, United States
*Flexible 4: Identities*. Kunsthall Brandts, Klødefabrik, Odense, Denmark
*The Space Between*. John Curtin Gallery, Curtin University of Technology, Perth, Australia
*Lies and Lust: Art & Fashion*. Podewil, Berlin, Germany
*Dwelling X. Northern Gallery for Contemporary Art, Sunderland, United Kingdom*

2003
*Design et Habitats*. Centre Georges Pompidou, Paris, France
*Flexible*. Whitworth Art Gallery, The University of Manchester, United Kingdom
*Creuats/Cruzados/Crossed*. CCCB, Barcelona, Spain
*Armour: The Fortification of Man*. KunstFtAsperen, Acquoy, Holland
*Nexus Architecture x 50 (Micro Utopias)*. Art and Architecture Biennale, Valencia, Spain
*M.I.U. Mobile Intervention Units (Kaape Helder)*. Den Helder, Holland
*Fashion: The Greatest Show on Earth*. Bellevue Art Museum, Bellevue, Washington, United States
*Doubles*. Musée national des beaux-arts du Québec, Canada

2002
*Connector Body Architecture*. Laing Art Gallery, Newcastle, United Kingdom
*Strike*. Wolverhampton Art Gallery, West Midlands, United Kingdom
*Somewhere: Places in Refuge*. Angel Row Gallery, Nottingham, United Kingdom
*Shine*. The Lowry, Salford Quays, United Kingdom
*Portable Living Spaces*. The Fabric Workshop and Museum, Philadelphia, Pennsylvania, United States
*Fragilités*. Le Printemps de Septembre, Toulouse, France

2001
*Mobile Village: Plug In*. Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Munster, Germany
*Untragbar*. Museum für Angewandte Kunst Köln, Cologne, Germany
*To the Trade*. Diverse Works Art Space, Houston, Texas, United States
*Wegziehen*. Frauen Museum, Bonn, Germany
*Global Tools*. Künstlerhaus Wien, Vienna, Austria
*M.I.U. (Transforms)*. G8 Environment Summit, Trieste, Italy

2000
*Dynamic City*. La Fondation pour l’Architecture, Brussels, Belgium
*Air en Forme*. Musée des Arts Décoratifs / Vitra Design Museum, Lausanne, Switzerland
*Ici On Peut Toucher*. Galerie TBN, Rennes, France
*Life Nexus Village Fête (Home)*. Art Gallery of Western Australia, Perth, Australia
*Mutations/Modes 1960–2000*. Musée Galliera, Paris, France

1999
*Body Architecture*. Institut Français d’Architecture, Paris, France
*Visions of the Body*. Museum of Modern Art, Kyoto / Museum of Contemporary Art, Tokyo, Japan
*Life Nexus Village Fête (In the Midst of Things)*. Bourvillie Village Green, Birmingham, United Kingdom
*Collective Dwelling (Design Machine)*. Kelvingrove Museum, Glasgow, United Kingdom
*Model Homes: Explorations in Alternate Living*. The Edmonton Art Gallery, Alberta, Canada
*Untitiled*. Ronald Feldman Gallery, New York, United States

1998
*Personal Effects: The Collective Unconscious*. Museum of Contemporary Art, Sydney, Australia
*Addressing the Century: 100 Years of Art and Fashion*. The Hayward Gallery, London, United Kingdom
*The Campaign Against Living Miserably*. The Royal College of Art Galleries, London, United Kingdom
*Nexus Architecture*. Passage de Retz, Paris, France

1997
*Nexus Architecture (Trade Routes: History and Geography)*. 2nd Johannesburg Biennale, Electric Workshop, South Africa
*Produire Créer Collectionner*. Musée du Luxembourg, Paris, France
*P.S.I. Open*. MoMA P.S.I., New York, United States
*Bournes Citoyenne (Ici et Maintenant)*. Parc de la Villette, Paris, France
*Touche pour Voir*. Le Creux de l’Enfer, Thiers, France

1996
*Visual Reports*. International Cultural Centre, Antwerp, Belgium
*Nexus Architecture (On Route to Mex)*. Art & Idea, Mexico City, Mexico
*Commune Communicate (Actions Urbaines)*. Casino Luxembourg, Luxembourg
*Identity + Refuge Act II (Shopping)*. Deitch Projects / Salvation Army, New York, United States
*Light Works—Via Crucis*. Printemps de Septembre, Cahors, France

1995
*Survival Kits (On Board)*. 46th Venice Biennale, Canal Grande, Venice, Italy
*Nexus Architecture—Collective Wear x 16*. 46th Venice Biennale, Canal Grande, Venice, Italy
*Un Sac pour la Rue (Shopping)*. CAPC Musée d’art contemporain, Bordeaux, France
*Identity + Refuge Act I*. Salvation Army Cité de Refuge, Paris, France

1994
*Ateliers 94*. Musée d’art moderne de la ville de Paris, France

1993
*Art Fonction Sociale!*. Salvation Army Cité de Refuge, Paris, France
*Body Ware: Habitus*. Galerie Anne de Villepoix, Paris, France

1989
*Signes Metasociaux*. 3rd Havana Biennale, La Habana Vieja, Cuba

1985
*1st Art-of-Peace Biennale*. Biennale des Friedens, Hamburg, Germany