

LUCY+JORGE ORTA
LIGHT WORKS

black dog
publishing

IMPRINTS ON THE ANDES

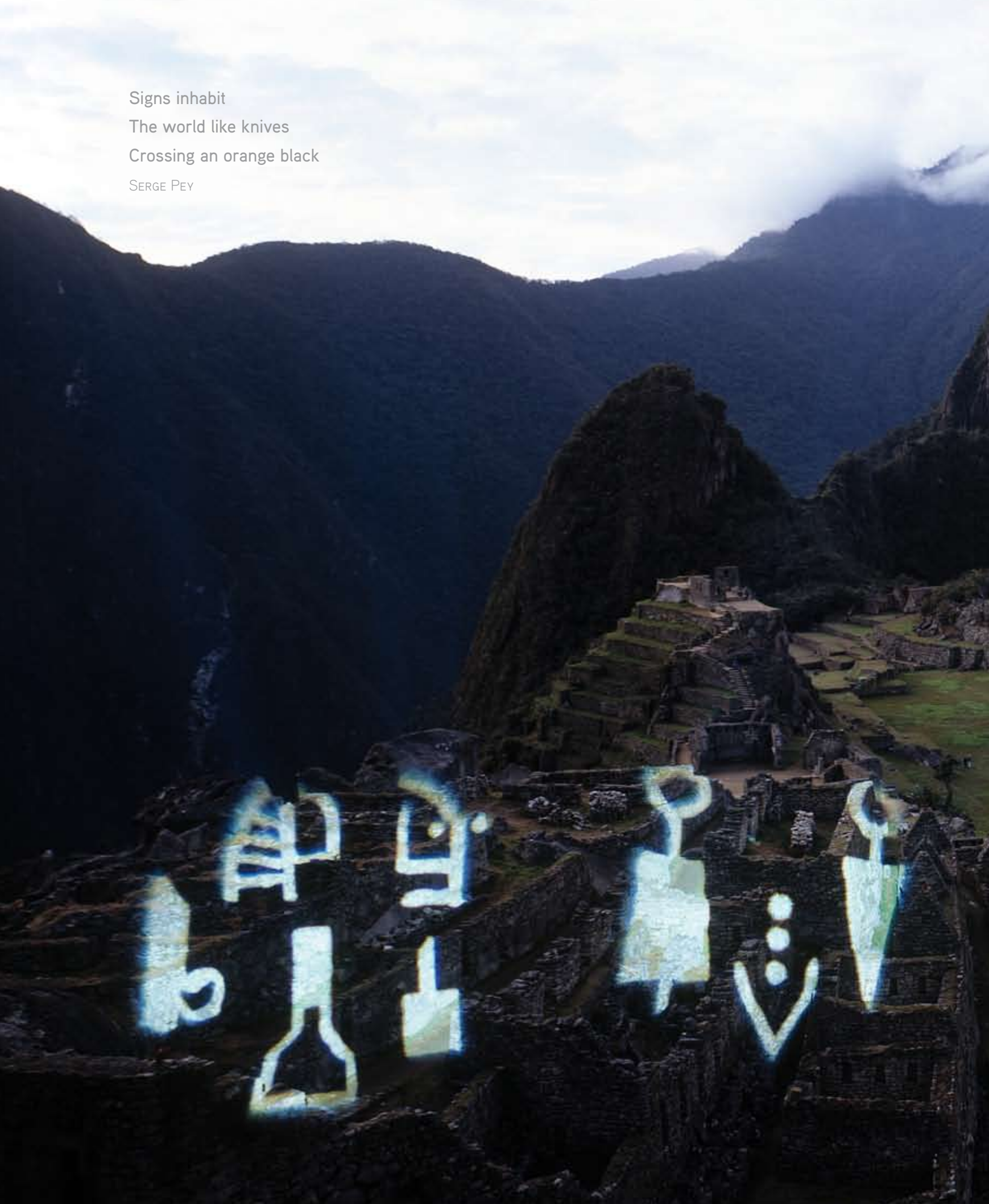
The Andes Mountain Range

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 frio, P.N., 1992-1995
Wood, earth, volcanic ash, minerals, neon, loud speakers
180x110x9cm



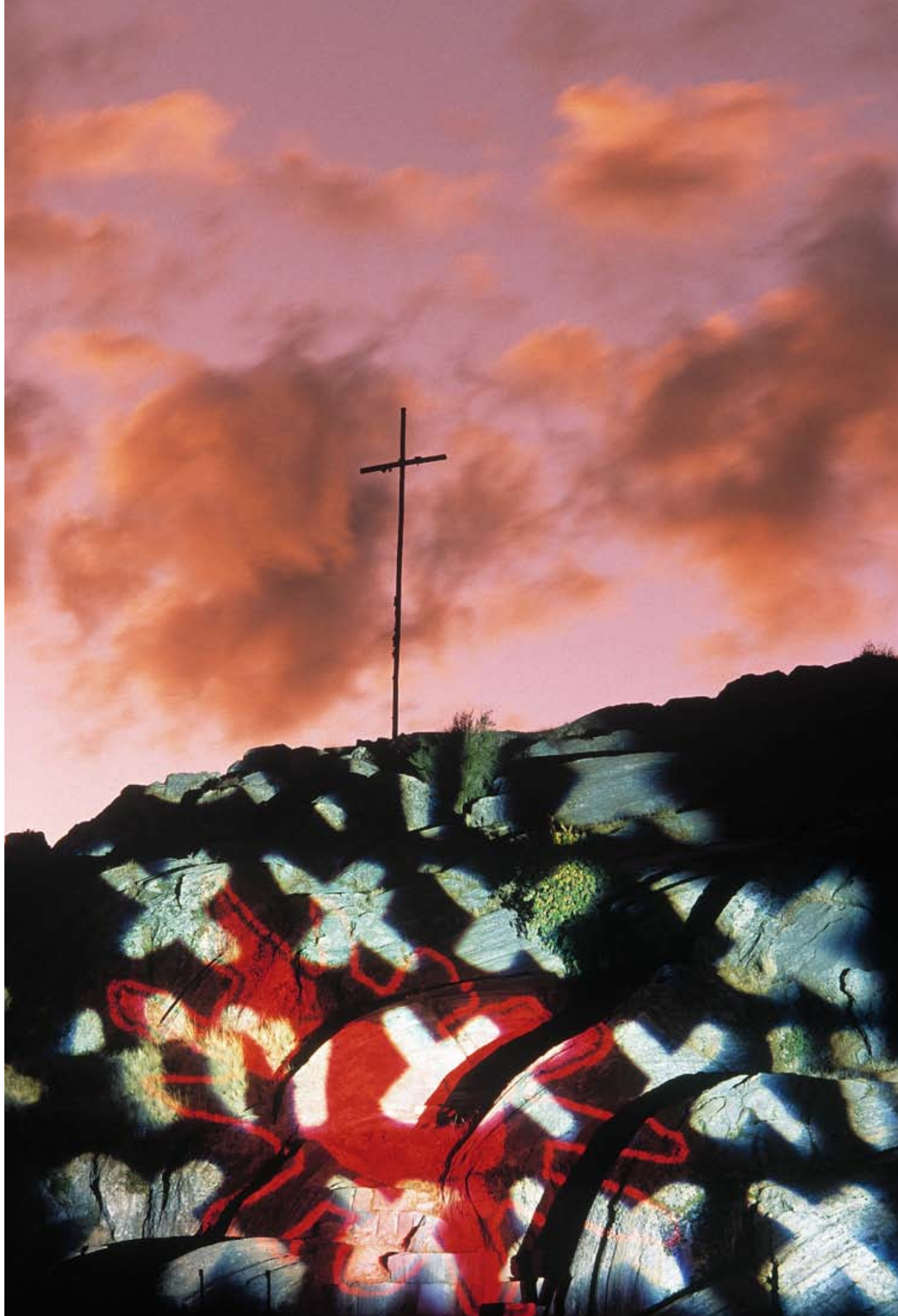
Túnica triangular, pollen de piedra, P.N., 1992-1995
Wood, earth, volcanic ash, minerals, neon, loud speakers
190x100x9cm
Courtesy of Catherine Pettigas, London



XIII Madrépora del tempo sumergido, P.N., 1996
Neon, light projector, gobo
Approx. 120x120cm



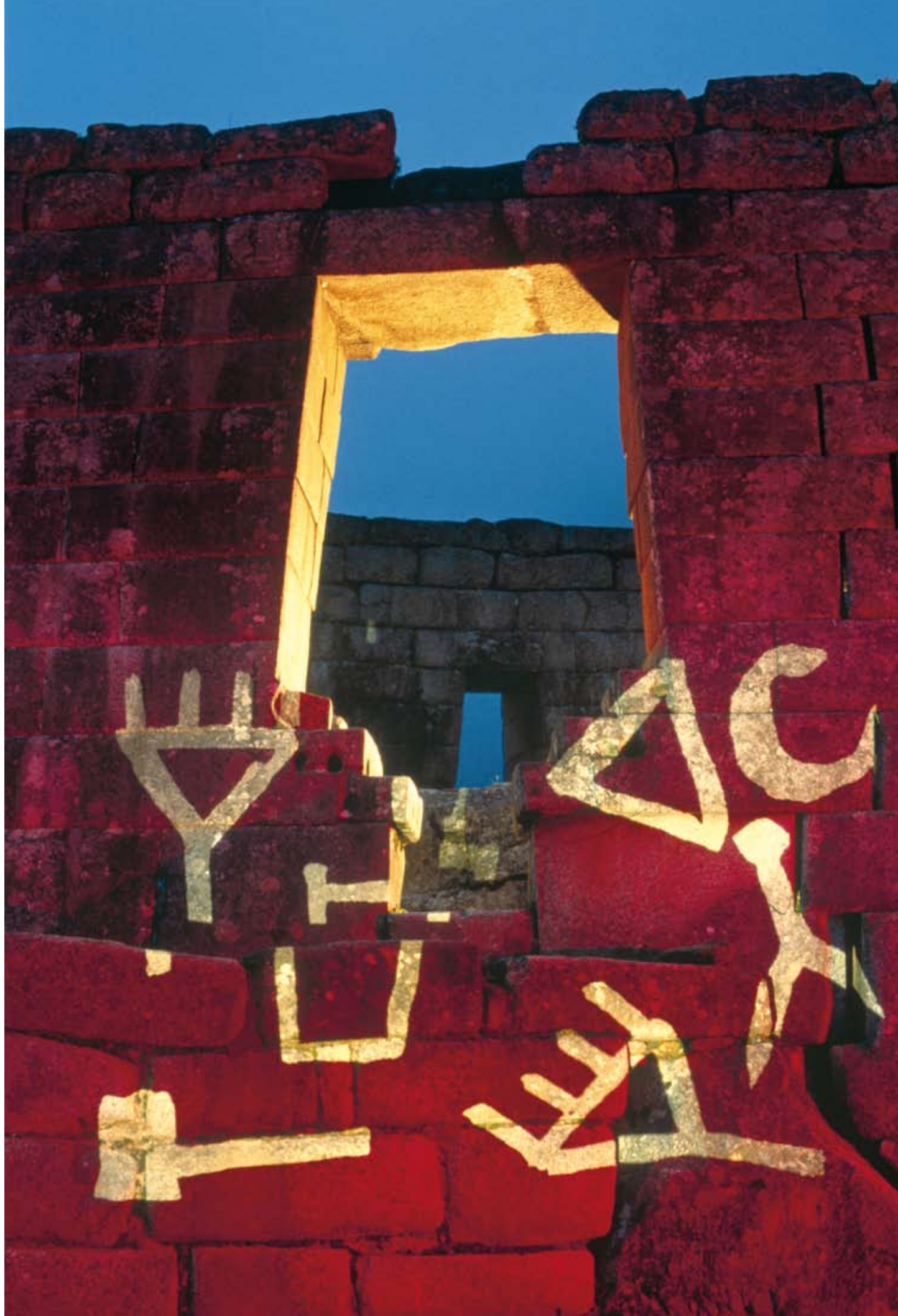
Croix Cardinale, 1996
Neon, light projector, gobo,
Approx. 120x120cm



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



The train to Machu Picchu descends 2,000 metres into the Sacred Valley with awe-inspiring views of the dramatic canyon of the Urubamba River at the foothills of the Andes. The crew off-loaded the projectors at the Aguas Caliente station and waited for a succession of lorries to drive up the mountain to the citadel. To continue Lucy.....

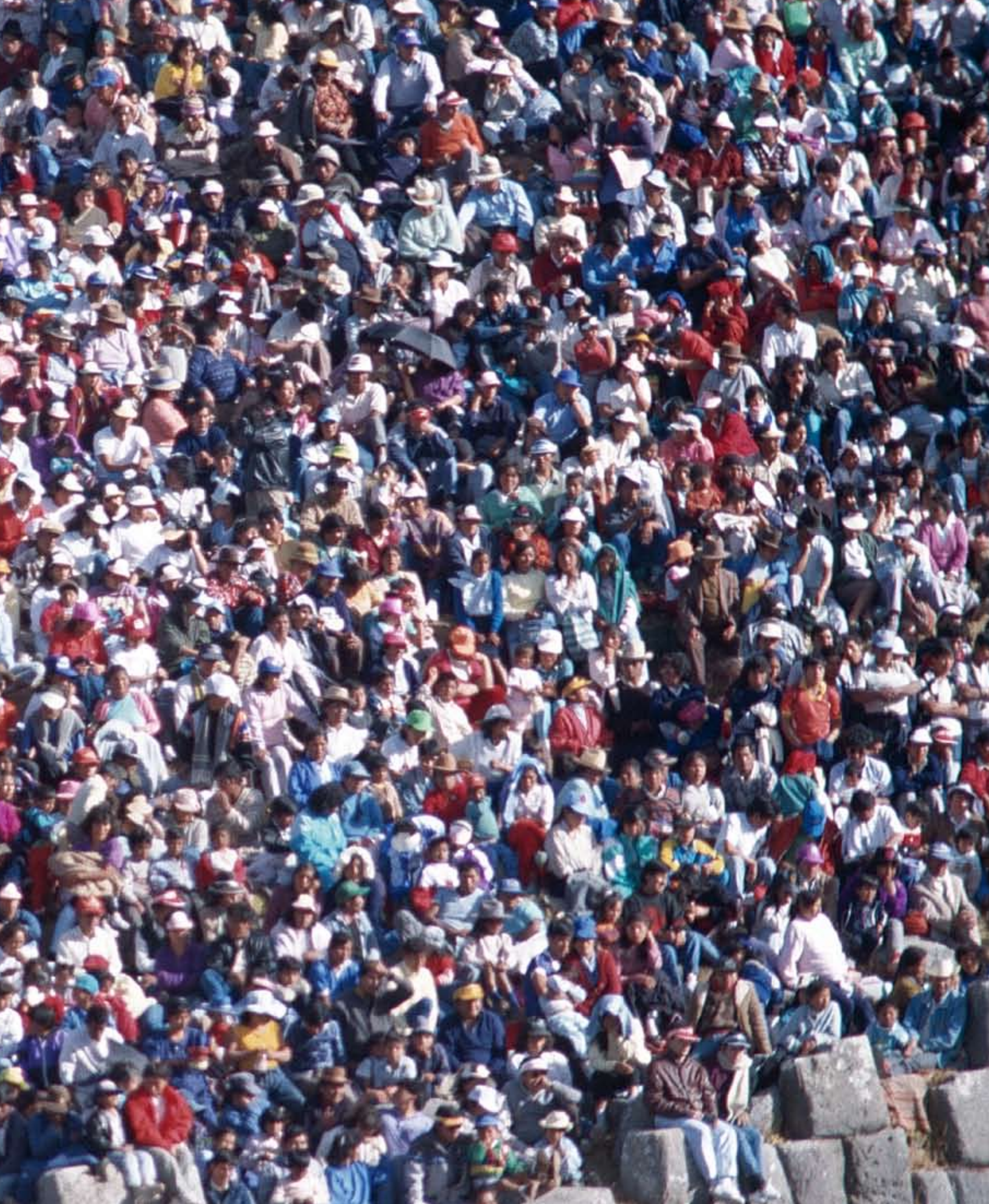


projectors have a light output of 2,500–5,000 watts each and can project mobile images up to 5,000 square metres from a distance up to 1,000 metres. These mighty light-paintbrushes are perfectly adapted to the artists' large scale image projections as each of the massive hand-carved limestone blocks 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



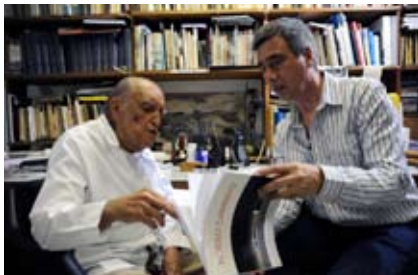








ACKNOWLEDGMENTS



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) / Nicola Goretti & 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 Fusiler (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 Dinot (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 (Vézelize foundry) / Piero Lembo (stone quarry)

2002

OPERA.tion Life Nexus acte 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, Jérôme 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) / Galerie du Dourven: Daniele Yvergniaux (director), Didier Lamandé (curator)

1996

VIA CRUCIS - Le cloître 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 cancelleria) / Michel Brossard
(Philips Lighting) / Herve Morin & Marie
Clerin (photography) / Jean-Paul Dufour
(technical director) / Didier Renaud & Jean
François Vowen (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) / UCPA:
Olivier Hindermeyer (director), Ameth Diller
(coordination), Dragana Ilic (assistant) /
Jean-Michel Place (publishing) / Goksin
Sipahioglu (Sipa Press)

1994

**THE CRY FROM THE EARTH - Mount Aso,
Kyushu, Japan**

Philippe Fuzeau & Jean-Jean Crance
(photography) / Yves Roux (lighting) /
François Dussolier (sound) / Emmanuel
Roux (digital design) / TV Man Union Japan:

Yoko Hatakeyama, Naoto Tanaka, Kazuko
Miyazaki / UPIC

1994

**SACRED LIGHT - Cathédral de Chartres,
France**

Mathieu Rousseaux, Patrice Maurein &
Philippe Fuzeau (photography) / Odile
Jutten (organist) / Philippe Martinaud &
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) /
François Dussolier (sound)

1992



**RIVE DES AMERIQUES - Torocadero,
Paris, France**

Claude Namer (project director) / Philippe
Fuzeau & Alain Nozay (photography), Léon
Miquel (Contre Jour)

1992

**IMPRINTS ON THE ANDES - The Andes
Mountain Range, Peru**

Claude Namer (project director) / Jean Jean
Crance & Philippe Fuzeau (photography)
/ Claire Seguin (logistics) / Herve Breuil,
Denis Banz & José Huaman (video) /
Laurent Aubry & Léon Miquel (Contre Jour)
/ Eric Palliet (digital design) / Stéphane
Marinier (consultant) / Hélène Violle

(texts) / Vilma Abella (communication)
/ SIPA Press / Claire Durieux (D.A.I.) /
Gladys Moreano (coordination Peru) /
Luis Figueroa, Jorge Vignati & Númitor
Hidalgo (cinema photography) / Pierre
Labbe (French cultural attaché) / Humberto
Paredes (Mayor of Comas) / Mario Obando
(events director Municipality of Cuzco) /
Wilfredo Yepes (anthropologist) / Jean-
Pierre Jeremenko (Alliance Française)
/ Horacio Delgado, Roberto Romero &
Juan Ricardo Piroja (Multiservice) / Juan
Valdivian (general administrator, Coca Cola
Cuzco) / Serge Pey (poet)

1992

POEME INFOGRAPHIQUE

Palais de Tokyo, Paris

Jouy-en-Josas, France

Philippe Fuzeau (photography) / Léon
Miquel (Contre Jour)

1991

**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)



BIOGRAPHY

LUCY+JORGE ORTA

studio-orta.com

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 Argentinean 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 Zócolo, 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.

BIOGRAPHIES OF CONTRIBUTORS

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 in 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. Été des Arts en Auxois-Morvan, Montbard, France

2009

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—Brasília em Luz (project). Brasília, Brazil

2008

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

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

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

Antarctic 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

Body Architecture. The Swedish Museum of Architecture, Stockholm, Sweden

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

2007

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

Antarctic 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. Cicignon High School, Fredrikstad, Norway

Light Works—OPÉRA.tion 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, United 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—OPÉRA.tion Life Nexus, act VIII. Saint-Eustache, Paris, France

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

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

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

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

70 x 7 The Meal, act XI (They say this is the

2001

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

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

70 x 7 The Meal, act XI (They say this is the

Place). Antwerp, Belgium
70 x 7 The Meal, act X (Active Ingredients).
 The American Center for Food Wine and the
 Arts, Napa Valley, California, United States
*70 x 7 The Meal, act IX (OPÉRA.tion Life
 Nexus, act VII)*. Museum für Angewandte
 Kunst, Cologne, Germany
70 x 7 The Meal, act V–VII. Casa de Francia
 / Museo Diego Rivera/ Couvent de la
 Mercedes, Mexico City, Mexico
Connector Guardian Angel sector VIII. Casa de
 Francia, Mexico City, Mexico
Connector Mobile Village sector IV. University
 of South Florida Contemporary Art Museum,
 Tampa, Florida, United States
*Light Works—OPÉRA.tion Life Nexus, act
 VI—Battement des Grands Jours*. Palais de
 Tau / Reims Cathedral, France
*Light Works—OPÉRA.tion Nexo Corazón, act
 V*. Festival del Centro Histórico, El Zocalo,
 Mexico City, Mexico
The Gift. Firstsite gallery, Colchester, United
 Kingdom
Arbor Vitae (Making History). Freeport Talke,
 Staffordshire, United Kingdom

2000

70 x 7 The Meal, act IV. Dieuze, France
70 x 7 The Meal, act III (The Invisible Touch).
 Kunstraum Innsbruck, Austria
Connector Mobile Village sector VII. Talbot
 Rice Gallery, Edinburgh, United Kingdom
Connector MacroWear sector VI. Kapelica
 Gallery, Ljubljana, Slovenia
Connector Mobile Village III. Australian Centre
 for Contemporary Art, Melbourne, Australia
Connector Mobile Village II. La Cambre
 E.N.S.A.V., Brussels, Belgium
Connector Mobile Village I. Pitti Immagine,
 Florence, Italy
The Gift - Life Nexus. Cité des Sciences et de
 l'Industrie, Parc de la Villette, Paris, France
*Light Works—OPÉRA.tion Life Nexus, act
 IV Millennium*. Le Grenier du Siècle / Lieu
 Unique, Nantes, France
OPÉRA.tion Life Nexus, act III. Chapiteau
 Larue Foraine, Paris, France
Light Works—OPÉRA.tion Life Nexus, act II.
 Hôpital Robert Giffard, Québec, Canada
Light Works—OPÉRA.tion Life Nexus, act I.
 Festival Internacional de Arte, Medellín,
 Colombia
The Gift—Life Nexus. Athens Sculpture
 Biennale, Greece
The Gift—Life Nexus. Mediterranean seabed,
 France
Jorge Orta recent works. Galería El Museo,
 Bogotá, Colombia

1999

HortiRecycling Enterprise, act II. Weiner
 Secession, Vienna, Austria

Nexus Architecture. Haus der Kulturen der
 Welt, Berlin, Germany
Nexus Architecture. Passages centre d'art
 contemporain, Troyes, France
Collective Dwelling, act VII. Fabrica gallery,
 Brighton, United Kingdom
Urban Life Guards—works in progress.
 Expofil, Paris, France

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

1997

Collective Dwelling, act II. Le Creux de l'Enfer,
 Thiers, France
All in One Basket, act I. Galerie du Forum
 Saint-Eustache, Paris, France
Refuge Wear. East End London, United
 Kingdom
Commune Communicate (Actions Urbaines).
 C.P. Metz detention centre, France
Ici et Ailleurs. Le Parvis, Tarbes, France

1996

Modular Architecture. Soirées Nomades,
 Fondation Cartier pour l'art contemporain,
 Paris, France
Refuge Wear—Nexus Architecture. Soho
 Festival, New York
Refuge Wear. Espace d'Art Yvonamor Palix,
 Paris, France
Light Messenger. Galerie du Dourven
 Brittany, France
Light Works—Cardinal Cross. Evry Cathedral,
 France
Light Works—Light Messenger. Coastline of
 Brittany, France
Light Works—Heart of the Moon. Causseaux
 Kiln, Limoges, France

1995

Identity + Refuge Act I. Salvation Army Cité
 de Refuge, Paris, France
Nexus Architecture—Collective Wear x 16.
 46th Venice Biennale, Venice, Italy
Light Works—Light Messenger. 46th Venice
 Biennale, Canal Grande, Venice, Italy
Light Works—Paths of Light. Gorges du
 Verdon, France
Light Works—Woven Light. Troglodyte
 villages, Cappadocia, Turkey

1994

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

1993

Light Works—Light of Stone. Castilla-La
 Manche, Cuenca, Spain
Light Works—Fire Signs (project). Vesuvius /
 Institut Français, Naples, Italy
Jorge Orta. Recoleta Cultural Centre, Buenos
 Aires, Argentina

1992

Light Works—Imprints on the Ande. The
 Andes Mountain Range, Peru
Light Works—Rive des Amériques. Palais de
 Tokyo, Paris
Jorge Orta. Center for Art and
 Communication, Buenos Aires, Argentina
Terre. Galerie Procréart, Paris, France

1991

*Light Works—Poème Infographique (Graphic
 Light Poem)*. Centre Pompidou, Paris, France
Light Works—Leçons Ténébres. Basilique de
 Neuilly Saint Sulpice, France
Light Works—untitled. Chapelle de la
 Salpêtrière, Paris, France
Jorge Orta. Galería La Kabla, Madrid, Spain
Poussière / Dust. Galerie Paris-Bastille,
 France

1990–1984

Jorge Orta. Keller-Kinder 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 culturel,
 Rosario, Argentina

1983

Madera y Trapo. Bernardino Rivadavia centro

culturel, Rosario, Argentina
Testigos Blancos. Plaza Santa Cruz, Rosario, Argentina

1982

Cronica Grafica. XII Biennale de Paris, France / Bernardino Rivadavia centro culturel, Rosario, Argentina
Jorge Orta. Buonarroto Gallery, Rosario, Argentina

1981

Transcurso Vital. Museu de Arte Contemporanea da Universidade Sao Paulo, São Paulo, Brazil

1978

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

1977

Jorge Orta. Galería del Bajo, 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 Il 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
Intemperie: 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. Faliro 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 d'Art Outsiders 2009, Maison Européenne de la Photographie, Paris, France
A Way Beyond Fashion. Apexart, New York, United States
Antarctic Village—Nuit Blanche. FRAC Lorraine, Metz, France
Esthétique des pôles: Le testament des glaces. FRAC Lorraine, Metz, France
Sphères. Galleria Continua: Le Moulin, Boissy le Châtel, France
AntArctica. Haugar Vestfold Kunstmuseum, Tønsberg, 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. MUNTREF 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, United 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. Château d'Avignon, Saintes Maries de la Mer, France
Metro Pictures, part two. MoCA, North Miami, Florida, United 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 Liquido. Franco Soffiantino Gallery, Turin, Italy
Five Rings: Ornaments of Suffering. Fort of Exilles, Piedmont, Italy
Sweet Taboos. 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
Fée 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 Tchétchénie. Palais de Tokyo, Paris

2004

On Conceptual Clothing. Musashino Art University, Tokyo, Japan
A Grain of Dust A Drop of Water. Gwangju Biennale 2004, South Korea
Totipotent Architecture (Arte all'Arte: Arte Architettura Paesaggio). Associazione Arte Continua, Buonconvento, Italy
The Interventionists: Art in the Social Sphere. MASS MoCA, North Adams, Massachusetts, United States
Flexible 4: Identities. Kunsthallen Brandts Klædefabrik, 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. KunstFort Asperen, 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
Doublures. 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, Münster, 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 Fete (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). Bournville 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
Untitled. 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
L'art du plastique. Ecole Nationale Supérieure des Beaux-Arts, Paris, France
Refuge Wear. Première Vision, Paris, France
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