



# OLINKA

*o donde se crea  
● el movimiento*

*Olinka, or Where Movement Is Created*

•

Those who are truly contemporary, who truly belong to their time, are those who neither perfectly coincide with it nor adjust themselves to its demands. They are thus in this sense irrelevant [*inattuale*]. But precisely because of this condition, precisely through this disconnection and this anachronism, they are more capable than others of perceiving and grasping their own time [...] Those who coincide to well with the epoch, those who are perfectly tied to it in every respect, are not contemporaries, precisely because they do not manage to see it; they are not able to firmly hold their gaze on it.

—Giorgio Agamben, “What Is the Contemporary?”



## Foreword

*Olinka, or Where Movement Is Created* is a group exhibition of works by contemporary artists, as well as documents and other works of historical importance. A number of different artistic techniques are on display, such as drawing, painting, installation, video and photography.

Despite the range of different materials and periods in which these works and records were created, every component of the exhibition shares an unusual connection with the past. Rather than looking at history as a collection of facts stored in the memory, *Olinka, or Where Movement Is Created* portrays history as unstable and constantly shifting, able to re-materialize and transform itself when recalled or reinterpreted.

The exhibition is named after Dr. Atl's project of the 1940s in which he imagined the construction of an international city of culture called Olinka. Its denizens would be scientists, artists and philosophers, with a mission to plan human evolution. The etymological root of Olinka is *Ollin*, a Nahuatl word for movement, a concept that fits in with this exhibition's dynamic approach to history.

Transposing the imaginary dimension of Olinka to the context of the exhibition creates a place in movement. The curatorial proposal includes figures from the twentieth-century art scene, such as Dr. Atl and Nahui Olin, juxtaposing them against the work of contemporary artists.

The exhibition contains works and documents by Dr. Atl, Nairy Baghramian, Ross Birrell & David Harding, Mariana Castillo Deball, Kate Davis, Thea Djordjadze, Susan Hiller, Nahui Olin, Paulina Olowaska, Manuel Rodríguez Lozano, Vivian Suter, Tercerunquinto, Danh Vo and Elisabeth Wild.

## Curatorial Statement

In the works of many contemporary artists, history is present as a possibility that can suddenly materialize during the process of recollection and the rereading of historical material, rather than simply existing as a stately collection of immutable facts, stored in archives and written in stone. As Walter Benjamin noted, “To articulate the past historically does not mean to recognize it ‘the way it was’ (Ranke). It means to seize hold of a memory as it flashes up at a moment of danger.” The exhibition *Olinka, or Where Movement Is Created* is sustained in this interpretation: history opens not like a book, but as a chasm, a *barranca* suddenly split open in the middle of known things.

Contrary to the methods applicable to the study and classification of fossils, history can also be read not as a timeline of events stored in memory, but rather as a dynamic and ever-changing constellation of dormant or active sites. In this geological and topological interpretation of history as an unstable territory, a terrain built on many layers and shaken by violent quakes and eruptions, a new reading of history can create a movement, like a drop of water sending concentric ripples across time, reaching toward the future while passing the present moment.

Historical events and figures, materialized in monuments that may include texts, buildings and artifacts alike, resonate in unexpected ways in contemporary works of art. History has advantages and disadvantages for life; it can be used and abused in service of nationalist politics and capital, but it continues to inspire action and remains a powerful critical tool for many artists and thinkers today. If, as Nabokov had it, “The future is but the obsolete in reverse,” there is a revolutionary aspect to things long ago buried in the past: Nostalgia points toward a future, and history is where movement is created.

From the metaphor of change embodied by earthquake, we can imagine other forms of violent movement that affect us psychologically, emotionally and intellectually, and that exert an influence on social, ideological, and aesthetic dimensions of our existence—particularly in Mexico, the country ravaged by drug war and experiencing precarious life conditions, but also elsewhere. The artists in *Olinka, or Where Movement Is Created* testify to this state of things through their works.

Adam Szymczyk



History is a facsimile of events held together by flimsy biographical information. Art history is less explosive than the rest of history, so it sinks faster into the pulverized regions of time. History is representational, while time is abstract; both of these artifices may be found in museums, where they span everybody's own vacancy. The museum undermines one's confidence in sense-data and erodes the impression of textures upon which our sensations exist. Memories of "excitement" seem to promise something, but nothing is always the result. Those with exhausted memories will know the astonishment.

—Robert Smithson, "Some Void Thoughts on the Museum"  
in *The Collected Writings*

## List of works

### · Unknown

*Nahui Olin*, 1929  
Gelatin silver  
Collection of Tomás Zurián, Mexico

### · Unknown

*Nahui Olin, dedicated to Dr. Atl*, n.d.  
Bromide on gelatin  
Collection of Tomás Zurián, Mexico

### · Dr. Atl

(Guadalajara, 1875 -  
Mexico City, 1964)  
*Nahui Olin Hairless*, 1923  
Pastel on paper  
Private collection

*Portrait of Nahui Olin*, n.d.  
Atl Colors on linen  
Collection of Lourdes Sosa Galería,  
Mexico

*El Futuro de la Especie*, 1955  
Archivo Dr. Atl, clasif. 7-10.  
Fondo Reservado de la Biblioteca  
Nacional de México

*Crear la fuerza*, 1952  
Archivo Dr. Atl, clasif. 7Bis-60.  
Fondo Reservado de la Biblioteca  
Nacional de México

*Esquema de un Proyecto para Edificar en*

*México un Centro Internacional  
de Investigaciones Científicas*, 1959  
Archivo Dr. Atl, clasif. 7Bis-65.  
Fondo Reservado de la Biblioteca  
Nacional de México

*Programa General*, 1955  
Archivo Dr. Atl, clasif. 7-9. Fondo  
Reservado de la Biblioteca  
Nacional de México

Sketches:  
Vista del Valle de México y la Sierra  
de Santa Catarina  
Olinka con símbolo  
Volcán

Facsimile

### · Nairy Baghramian

(Isfahan, Iran, 1971)  
*Fugue*, 2012  
MDF, paint, rubber, and Durock  
Courtesy of the artist and Galerie  
Buchholz, Cologne



· **Ross Birrell & David Harding**

(Glasgow, Scotland, 1969 /  
Edinburgh, Scotland, 1936)

*Cuarteto*, 2012  
Video

Courtesy of the artists with the  
collaboration of Orquesta Juvenil  
Esperanza Azteca de Ciudad Juárez/  
Fundación Azteca

· **David Harding**

(Edinburgh, Scotland, 1936)

*Dr. Atl's 'Olinka': Notes Towards a  
Film*, 2012

Booklet

Courtesy of the artist

· **Ross Birrell**

(Glasgow, Scotland, 1969)

*Olinka Variations*, 2012

Composition for piano and 12 prints

Courtesy of Bruijne Projects,  
Amsterdam

· **Mariana Castillo Deball**

(Mexico City, 1975)

*The Skin of the Deer*, 2011

*Death Fed with Life in the First and  
Last Beat*, 2011

*What was a population of hieroglyphs*,  
2011

All works: Indian ink on cotton paper  
Courtesy of the artist and Galerie  
Wien Lukatsch, Berlin

· **Kate Davis**

(New Zealand, 1977)

*Disgrace V - VIII*, 2012

Four pencil drawings on found object  
Courtesy of the artist and Galerie  
Kamm, Berlin

*Disgrace, 2008 or 1918?*, 2012

Video HD

9' 36", color, sound

Courtesy of the artist and Galerie  
Kamm, Berlin

· **Thea Djordjadze**

(Tbilisi, Georgia, 1971)

*She didn't have friends, children, sex, religion, marriage, success, a salary or a fear of death. She worked*, 2012

Steel, foam, Plaster from Paris, wood, paint

Courtesy of the artist and Galerie Sprüth Magers, Berlin/London

*Black open water*, 2012

Steel

Courtesy of the artist and Galerie Sprüth Magers, Berlin/London

· **Susan Hiller**

(Tallahassee, EE. UU., 1940)

*Measure by Measure*, 1993 - 2012

Ashes of paintings burned from 1993 to 2012, 20 glass burettes, rubber stoppers, lead tags, 4 glass containers, steel shelf

Courtesy of the artist and Timothy Taylor Gallery, London

· **Nahui Olin**

(Mexico City, 1893 - 1978)

*Apotheosis of General Manuel*

*Mondragón*, n.d.

Oil on cardboard

*Dr. Atl ("... -cuckold- I have made a cuckold of you with 20 real lovers-old fool-you think you are intelligent because you exploit other people's talent*, n.d.

Indian ink and graphite on paper

*Woman with Glasses*, n.d.

Oil on cardboard

*Cycle Trip to Nautla: Self-portrait with Antonio Garduño at village of Martínez de la Torre, Veracruz*, n.d.

Indian ink, watercolor, crayons and pastel

*Cycle Trip to Nautla: Portraits of Mr. Guerrero and Mr. Enrique Bert*.

*Portrait of Mr. Rosendo Montenegro*, n.d.

Indian ink and watercolor on paper

*Cycle Trip to Nautla: Jazz Band*

*Playing in a pickup truck on the way to Nautla and Enjoying the sea and the food*, n.d.

Indian ink and watercolor on paper

*Cycle Trip to Nautla*, n.d.

Indian ink and watercolor on paper

11 cartoons

*À dix ans Sur mon pupitre*, Mexico:  
Editorial Cultura, 1924  
Book

*Carmen. Óptica cerebral, poemas  
dinámicos*, Mexico: Librería  
Guillot, 1922  
Book. Front cover by Dr. Atl, stencil

*Cálinement je suis dedans*, Mexico:  
Librería Guillot, 1923  
Book

*Nahui Olin*, Mexico: Imprenta  
Mundial, 1927  
Book

*Energía cósmica*, Mexico: Botas  
Editor, 1937  
Book

All works and books: Collection of  
Tomás Zurián, Mexico

*Loving Cats*, n.d.  
Oil on cardboard  
Collection of Galería Windsor,  
Mexico

*The Embrace*, n.d.  
Oil on cardboard  
Private collection

· **Paulina Ołowska**  
(Gdansk, Poland, 1976)  
*Portrait of the Artist - Outdoor*, 2012  
Oil on canvas, inkjet print on  
transparent foil  
Courtesy of the artist, Metro  
Pictures, New York and with special  
thanks to Norman Parkinson  
Archive, London

*Portrait of the Artist - Indoor*, 2012  
Oil on canvas, inkjet print on  
blueprint paper, wool.  
Courtesy of the artist, Metro  
Pictures, New York and with special  
thanks to Norman Parkinson  
Archive, London

*The End of Spectacle*, 2012  
(After Isamu Noguchi set  
element of Martha Graham's  
dance "Cave of the Hearth")  
Concrete base, aluminum wire, spray  
paint and silk-screen on fabric  
Courtesy of the artist and Metro  
Pictures, New York

· **Manuel Rodríguez Lozano**  
(Mexico City, 1894 - 1971)  
*The Taxi*, 1924 (Portrait of  
Salvador Novo)  
Oil on cardboard  
Collection of Museo Nacional  
de Arte, INBA-Conaculta

· Vivian Suter

(Buenos Aires, 1949)

*Blankets Hung*, 2010 - 2012

Oil and Acrylic on canvas, wooden structure

*Agatha*, 2005 - 2012

Seven paintings, oil and Acrylic on canvas

All works: Courtesy of the artist

· Tercerunquinto

(Julio Castro Carreón, Monterrey, 1976/Gabriel Cázares Salas, Monterrey, 1978/Rolando Flores Tovar, Monterrey, 1975)

*Sketch of an unrealized project hidden in the museum*, 2012

· Danh Vo

(Saigon, Vietnam, 1975)

*Untitled*, 2012

Installation, 10 black and white photographs, artifacts Huichol Collection of Joseph Carrier  
Courtesy of the artist and Joseph Carrier

· Elisabeth Wild

(Vienna, 1922)

*Phantasies*, n.d.

Collages

Courtesy of the artist



## THE NAME OF THE CITY

It calls Olinka, what it means in Náhuatl “where the movement is concentrated.”

—Dr. Atl, “Esquema de un proyecto para edificar un centro internacional de investigaciones científicas”

## About the artists

**Dr. Atl** (Guadalajara, 1875 - Mexico City, 1964)

Gerardo Murillo, known as “Dr. Atl”, was a Mexican painter, writer, philosopher, and amateur volcanologist as well as a passionate supporter of arts and culture in Mexico. In 1896 he was admitted to the Escuela Nacional de Bellas Artes (National School of Fine Arts) in Mexico City; a year later he was granted a scholarship to study in Europe. During his tour through England, Italy, and France he worked as a journalist while studying fine art, philosophy, and law, and he received a silver medal for his paintings in the Paris Salon of 1900. Upon returning to Mexico, Dr. Atl played an active role in the Mexican Revolution and became an important figure among Mexican artists of the period. In 1921 he met María del Carmen Mondragón Valseca who changed her name, at Dr. Atl’s suggestion, to Nahui Olin, which means the “fourth movement of the sun,” and is equal to the “earthquake’s sun,” according to Aztec mythology. Their tempestuous and creative relationship is described by Dr. Atl in his book *Gentes profanas en el convento* (1950). In 1941, Dr. Atl documented the birth and formation of the Parícutin volcano in texts, paintings, drawings, and photographs that became the book *Cómo nace y crece un volcán, el Parícutín*, (Parícutin: How a Volcano is Born and Grows, 1950). In the 1950s he began the project of creating a city in Mexico called Olinka, with a building in the form of an “inconceivably tall” cylinder populated by artists and scientists, who embody the spiritual and intellectual achievement of humanity. In 2011 the Museo Colección Blaisten, in that time part of the Centro Cultural Universitario Tlatelolco, mounted *Dr. Atl. Obras maestras*, a survey of his work.

**Nairy Baghramian** (Isfahan, Iran, 1971)

Nairy Baghramian relocated to Germany when she was a teenager. Her sculptural installations created in relation to specific buildings and interiors often reinterpret some lesser known art-historical positions within twentieth-century aesthetics, particularly those of Modernism and Minimalism, while simultaneously infusing them with a witty feminism and a casual stylish eroticism. She notably collaborated numerous times with the late designer Janette Laverrière, and her works have been shown at the Sculpture Center, New York (2012); the International Visual Arts Festival, Glasgow (2012); the Venice Biennale (2011); the Berlin Biennale (2008); and Tate Modern, London (2008). She lives and works in Berlin.

**Ross Birrell & David Harding** (Glasgow, Scotland, 1969; Edinburgh, Scotland, 1936)

Ross Birrell studied English literature at Glasgow University, where he also earned a PhD. David Harding was a professor for several years at the Glasgow School of Art, where he founded the environmental art program, whose graduates include Douglas Gordon, Nathan Coley, and Martin Boyce. Since 2005, Birrell and Harding have been collaborating on installations, films, and sound projects that often limn a kind of literary and/or cultural history or figure, from Walter Benjamin to Malcolm Lowry to José Martí. Their work has recently been shown in group shows at Kunsthalle Basel (2006), Swiss Institute in Rome (2010) and in their individual show at Portikus, Frankfurt (2011). They live and work in Glasgow.

### Mariana Castillo Deball (Mexico City, 1975)

Mariana Castillo Deball studied philosophy at the Universidad Iberoamericana, and fine arts at the Universidad Nacional Autónoma de México (UNAM), both in Mexico City, and completed her postgraduate studies at the Jan Van Eyck Academie, Maastricht. Her interests include historical documentation and archives, and her works often analyze archeology's role in the construction of cultural and political norms and narratives. Her work has been featured at DOCUMENTA 13, Kassel, Germany (2012); the Venice Biennale (2011); the Latin American Art Museum of California, Los Angeles (2010); and the Museo de Arte Carrillo Gil, Mexico City (2006). She received the Prix de Rome in 2004 and the Zurich Art Prize in 2012. She lives and works in Berlin and Amsterdam.

### Kate Davis (New Zealand, 1977)

Kate Davis studied painting and printmaking at the Glasgow School of Art, where she now teaches. Her practice explores issues of gender politics in modern and contemporary art, and domesticity, memory, and the relic-strewn mediums in which they are manifested, from haunting drawings, collages, and texts to photography, graphic design, and installations. She has recently had solo shows at the National Portrait Gallery, London (2012); Modern Art Gallery, Glasgow (2011); Museo de la Ciudad, Querétaro, Mexico (2010); and Tate Britain (2007). She has also participated in group shows at the Contemporary Art Center, Glasgow (2008), and she represented Scotland in the Venice Biennale in 2003. She lives and works in Glasgow.



**Thea Djordjadze** (Tbilisi, Georgia, 1971)

Thea Djordjadze was educated at the Arts Academy of Tbilisi and the State Art Academy of Dusseldorf, from which she graduated in 2001. She co-founded the hobbypopMUSEUM, an alternative art space and collective in Dusseldorf, in 1999. Her sculptural practice engages various literary and historical referents that she uses to produce objects and installations that explore the intersection of materiality and memory. Her work has been featured at DOCUMENTA 13, Kassel, Germany (2012); the Malmö Museum of Modern Art, Malmö, Sweden (2012); the Australian Contemporary Art Center, Melbourne (2012); Kunsthalle Basel (2009); the Lyon Biennale (2008); and the Venice Biennale (2003). She lives and works in Berlin.

**Susan Hiller** (Tallahassee, Tennessee, USA, 1940)

Susan Hiller's early academic studies were in the field of anthropology. After conducting anthropological field research in Latin America, she moved to London and began working as an artist in the late 1960s. Her practice employs myriad media, from sound sculpture, and photography to postcards and textile design to explore cultural phenomena such as UFO sightings, the horror-film genre, and the disappearance of indigenous languages. Her work has been featured at DOCUMENTA 13, Kassel, Germany (2012), and it has been the subject of retrospectives at the Institute of Contemporary Art, London (1986), and Tate Liverpool (1996). She has also had solo shows at Castello di Rivoli, Turin (2006); Kunsthalle Basel (2004); and the Wexner Center for the Arts, Columbus, Ohio (2005). She was awarded the Guggenheim Fellowship in 1998. She lives and works in London.

## Nahui Olin (Mexico City, 1893 - 1978)

María del Carmen Mondragón Valseca was a Mexican poet, painter, and model who embraced the pseudonym Nahui Olin. The name of fifth and last sun in the Nahuatl tradition, it symbolizes an age of violent transformation and the imminent extinction of humanity, and was given to her by Dr. Atl, with whom she had a storied personal and professional relationship; while his studies of her are quite famous, she also made some distinctly less-idealized portraits of him. After studying in Mexico City and Paris, and briefly settling in Spain with her first and only husband, Manuel Rodríguez Lozano, Olin returned to Mexico single. After the end of the Mexican Revolution, in which Olin's late father played an important role, she famously began modeling for artists such as Diego Rivera, Chucho Reyes, Tina Modotti, Edward Weston, and Dr. Atl. Though she also painted and drew during this period, her largest artistic output was her experimental poetic writing. Her poetry collections include *Óptica cerebral. Poemas dinámicos* (1922) and *Câlinement je suis dedans* (1923), as well as later anthologies that brought both her prose and her poems together. The most recent anthology is *Nahui Olin. Sin principio ni fin. Vida, obra y varia invención* by Patricia Rosas Lopátegui (Universidad Autónoma de Nuevo León, 2012). Olin's visual artworks, meanwhile, were recently the subject of the exhibition *Nahui Olin: A Woman Beyond Time*, at the National Museum of Mexican Art in Chicago in 2007.

**Paulina Olowska** (Gdansk, Poland, 1976)

Paulina Olowska studied at the Art Institute of Chicago and the Fine Arts Academy of Gdansk, where she received her degree in 2000. Her works embrace a wide range of media—graphic design, fashion, music, performance, installation, and painting—and often examine the performative aspect of language and figures outside of the modernist mainstream (Pauline Boty, Norman Parkinson, Zofia Stryjeńska). She has been the recipient of artist residencies in The Hague, Lisbon, Amsterdam, and Japan. Her work has been exhibited at the Museum of Modern Art, New York (2012); Tate Modern, London (2008); the Berlin Biennale (2008); the Istanbul Biennial (2005); the Moscow Biennial (2005); and the Venice Biennale (2003). She lives and works in Raba Nizna, Poland.

**Manuel Rodríguez Lozano** (Mexico City, 1894 - 1971)

Considered one of the greatest painters of the 20th century in Mexico, Manuel Rodríguez Lozano studied at the Heroico Colegio Militar since he was 11 years old and subsequently he joined the diplomatic service. In this realm he met the painter and writer Carmen Mondragón, best known as Nahui Olin, who he married in 1913, although they got separated in 1922. During his stay in Paris from 1914 to 1921, Rodríguez Lozano was in contact with Henri Matisse, Georges Braque, Pablo Picasso, André Lhote, André Salmon and Jean Cassou. Upon his return to Mexico, he created a series of landscapes as well as a series of portraits of characters from the culture of that time period: Alfonso Reyes, Daniel Cosío Villegas, Salvador Novo, Antonieta Rivas Mercado and Jaime Torres Bodet, among others. Besides painting, Rodríguez Lozano created theatrical set designs and he was a government official.

**Vivian Suter** (Buenos Aires, 1949)

Travelling through North and Central America in 1982, Vivian Suter arrived in Panajachel—a village on the Atitlan Lake in Guatemala. Since the early 1980s, most of her works have been created against this backdrop. Vivian Suter's studio looks out over the tips of the treetops down to the village of Panajachel with its lake and volcanoes. Down below, in the shadow of the coffee plantation is a second studio. Vivian Suter's paintings, photographs and drawings react to the environment, in which they are created, to be in turn devoured by this very environment and the natural disasters occurring in the area. Her first individual exhibition took place at Stampa gallery in Basel in 1971. In 1981, she participated in the seminal *6 Artists from Basel* exhibition at Kunsthalle Basel, curated by Jean-Christophe Ammann. In 2004, her solo show *Alrededor de mi cuarto* took place at Kunstmuseum Olten, Switzerland. Vivian Suter has been working as an artist in Basel, Vienna, Bern, Rome and Africa. She lives and works in Panajachel, Guatemala.

**Tercerunquinto** (Julio Castro Carreón, Monterrey, 1976; Gabriel Cázares Salas, Monterrey, 1978; and Rolando Flores Tovar, Monterrey, 1975)

Tercerunquinto, an artist collective, was formed in Monterrey in 1996. Through its investigations into architecture, political history, and public policy, Tercerunquinto examines the relationship between institutions (as represented by their daily routines and their architecture), society at large, and personal artistic practice. They have recently realized exhibitions at the Contemporary Art Museum, Denver (2012); Museo de Arte Carrillo Gil, Mexico City (2008); and the New Langston Arts Center, San Francisco (2007). They have participated in group shows at the Museum of Modern Art, Paris (2012); Tate Modern, London (2012); and Museo Universitario de Arte Contemporáneo, Mexico City (2010). They live and work in Mexico City.

Danh Vo (Saigon, Vietnam, 1975)

Danh Vo studied at the Royal Academy of Fine Arts in Copenhagen and at the Städelschule in Frankfurt. His poetic and political works use material vestiges as devices that suggest and negotiate place, patrimony, colonialism, homosexuality, and personal and collective histories. He has recently had solo exhibitions at the Renaissance Society and the Art Institute of Chicago (2012); National Gallery of Denmark, Copenhagen (2012); Kunsthalle Fridericianum, Kassel (2011); National Art Museum of Denmark, Copenhagen (2010); and Kunsthalle Basel (2009). He has also participated in the Triennale of the New Museum, New York (2009); the Singapore Biennale (2011); and the Berlin Biennale (2010). He was awarded the Hugo Boss Prize in 2012. He lives and works in Basel and Berlin.

Elisabeth Wild (Vienna, 1922)

“I was born in Vienna on February 6, 1922. In 1939 I immigrated with my parents Franz and Stefanie Pollak to Buenos Aires, Argentina. I learned to paint with the artist Eichhorn from the Vienna Academy of Art. In the circle of fine arts of Buenos Aires I drew nudes with a great professor. I participated in exhibitions in Buenos Aires and Mar del Plata. I earned my living making textile drawings to print on fabric. That is how I met my husband August Wild of Swiss nationality. We had a daughter, Vivian, who was born in 1949. In 1962 we went to live to Basel. There I opened an antique store in a historic building. In 1996 I moved to Panajachel, Guatemala, to live with my daughter, and where I have participated in exhibitions. My most recent works are collages.” (*Elisabeth Wild*, 2012)

Adam Szymczyk, curator (Piotrków Trybunalski, Poland, 1970)

Adam Szymczyk has been the director and chief curator of Kunsthalle Basel since 2003, where he has curated exhibitions of artists including Adriana Lara, Danaï Anesiadou, Danh Vo, Lee Lozano, Hannah Weinberger, Artur Zmijewski, Paul Sietsema, Marieta Chirulescu, Rosalind Nashashibi, Tomma Abts, and Moyra Davey, as well as numerous group exhibitions. He was among the co-founders of the Foksal Gallery Foundation in Warsaw in 1997, and in 2008 he co-curated with Elena Filipovic *When Things Cast No Shadow*, the 5th Berlin Biennial for Contemporary Art. In 2011 he received the Walter Hopps Award for Curatorial Achievement from the Menil Foundation, Houston. He lives and works in Basel.



We live in a world populated by structures—a complex mixture of geological, biological, social and linguistic constructions that are nothing but accumulations of materials shaped and hardened by history.”

—Manuel De Landa, “A Thousand Years of Nonlinear History”

## Educational Notes

*Installation:* refers to a type of artwork in which the artist makes use of the exhibition space and context as part of the composition, employing a variety of artistic materials and media. Installations can be temporary or permanent and the spectator can often pass through them.

*Olinka:* Dr. Atl's project for designing an "inconceivably tall" cylindrical building, inhabited by an intellectual elite of the learned and artists from around the world. From 1952, Dr. Atl tried to persuade politicians and scientists of the need to build Olinka. The artist envisaged the city being built in beautiful natural settings in Mexico, such as the Pihuamo valley in Michoacán; inside the craters of the Sierra de Santa Catarina; alongside Teotihuacán; at the Lagunas of Montebello in Chiapas; or near Tepoztlán.



## Education Program

- Workshops •

*Olinka-nika*

For all ages from 4 years

*Construyendo el movimiento*

For all ages from 8 years

Learning Space

Tuesday to Friday, 10 pm to 2 pm

Sunday and Saturday: 12 pm to 4 pm

- Guided Visits

For the general public, special and school groups with prior reservation.

- School Visits

Guided visits to the exhibitions for nursery, primary, junior and senior-high school and university students.

Tuesday to Friday, 10 am to 12 pm

Duration: 30 - 40 minutes

Small fee to cover costs

For reservations contact: [educacion@museotamayo.org](mailto:educacion@museotamayo.org)

- Public program in parallel to exhibition

For more information, please check the schedule at [www.museotamayo.org](http://www.museotamayo.org)

## Credits

### *Curator*

Adam Szymczyk

In collaboration with

Magnolia de la Garza

### *Curatorial Assistance*

Javier Rivero

### *Museography*

Rodolfo García

### *Design*

Lídice Jiménez

### *Montage*

Jorge Alvarado Arellano

Edgar Cabral Ortiz

Juan Martín Chávez Vélez

José Leonardo López Cruz

Daniel Reyes Ramírez

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*Olinka, or Where Movement Is Created*

Dr. Atl • Nairy Baghramian  
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Vivian Suter • Tercerunquinto • Danh Vo • Elisabeth Wild

Curator: Adam Szymczyk  
In collaboration with: Magnolia de la Garza

December 11th, 2012 – April 15th, 2013

Front:  
Mariana Castillo Deball  
*Ligero, invisible, mudo*, 2011  
Indian ink on cotton paper  
Courtesy of the artist

Museo Tamayo Arte Contemporáneo  
Reforma y Gandhi s/n, Bosque de Chapultepec  
México, D.F. 11580

Opening Times  
Tuesday to Sunday  
10 am - 6 pm

Admission Fees  
\$19.00 pesos  
Free entry for students, teachers, senior citizens with valid ID  
Free entry on Sundays