

# YA BASTA HIJOS DE PUTA

28.3 – 20.5.2018  
PAC  
PADIGLIONE D'ARTE  
CONTEMPORANEA  
MILAN

TERESA MARGOLLES

**PRESS PREVIEW** Tuesday, March 27th, 12:00

**GRAND OPENING** Tuesday, March 27th, 7:00 p.m. (upon invitation)

**PERFORMANCE** Friday, April 13th, 7:30 p.m. on the occasion of miart and Art Week

**ART WEEK SPECIAL** from 10-14 April open from 9:30 a.m.-10:30 p.m. with discounted admission tickets from 7:00 p.m. + guided tours on April 12th at 7:00 p.m. and April 15th at 6:00 p.m. with curator

From 28 March until 20 May 2018 PAC Pavilion of Contemporary Art Milan presents the solo exhibition of Teresa Margolles, Mexican artist born in Culiacán (Sinaloa) in 1963, who presently works and lives between Mexico City and Madrid. The art of Teresa Margolles, being particularly prone to crude realism, bears witness to the complexities of contemporary society. A society that is weakened by the alarming proportions of organized crime that is tearing the world apart as a whole and especially Mexico, which is considered one of the most dangerous countries on earth.

Teresa Margolles was granted the 2012 Prince Claus Award and represented Mexico during the 53rd Venice Biennale held in 2009. Her works have been exhibited in many international museums, institutions and foundations, including Dallas Biennale (2017), Bolivia Biennale (2016), Migros Museum für Gegenwartskunst in Zurich (2014), Dos de Mayo Arts Centre in Madrid (2014), Modern Art Museum in Mexico City (2011), Museion in Bolzano (2011), Kunsthalle Fridericianum in Kassel (2010) and Los Angeles County Museum of Art (2010).

Promoted by the Culture Department of the City of Milan and produced by PAC together with the Silvana Editoriale publishing company, the exhibition is curated by Diego Sileo and represents one of the four research paths of the Pavilion of Contemporary Art. Its protagonists are resounding figures in the international art setting, in view of the weeks in which Milan will turn into an international showcase thanks to miart and the Milan Furniture Fair – the same that will be bringing Anna Maria Maiolino to PAC in 2019.

In fact, **on the occasion of miart and Art Week**, on Friday, April 13th the artist will be presenting a tribute performance dedicated to Karla, a transsexual prostitute who was murdered in Ciudad Juárez (Mexico) in 2016. A strong statement, one that will be leaving an open wound on PAC walls and will be played by Sonja Victoria Vera Bohórquez, a transgender woman who works as a prostitute in Zurich.

Moreover, for the entire week **from 10 to 14 April**, PAC will be **open until 10:30 p.m.**, with discounted admission

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tickets at € 4 from 7:00 p.m. and two free guided tours: on Thursday, March 12th at 7:00 p.m. and on Sunday, March 15th at 6:00 p.m. with the curator of the exhibition.

“During Art Week, the week that Milan dedicates to contemporary art with many events being scheduled all over the city, Teresa Margolles will be presenting a performance tribute at the PAC dedicated to one of the victims of those stories of pain and death witnessed in her works”, according to Filippo Del Corno, Councillor for the Department of Culture. “Attention towards the language of performing arts is in fact one of the PAC prerogatives, which is more and more attentive towards grasping the trends of international art production. And Teresa Margolles has become a well-known exponent of this art, the world over”.

The fourteen installations by Margolles on display at PAC feature a minimalist yet high-impact style that is almost overpowering at the conceptual level. They explore thorny issues such as death, social injustice, gender hatred, marginalization and corruption, leading to constant tension between horror and beauty.

Originally trained in Forensic Medicine, Teresa Margolles worked with the SEMEFO (Servicio Médico Forense) artist's collective for ten years; it was founded in Mexico City in 1990, denouncing systematic violence in contemporary society. Thanks to the artist's in-depth studies inherent to the dynamics triggered by violence and the consequences that fear has produced in society, she has experienced in the first person what the war against drug trafficking has caused to the city and its inhabitants: the destruction of its urban, architectural and social fabric.

Traces of these violent scenarios become narration in her art. The artist collects the last elements of life – objects, material, fragments of buildings and bodily fluids – in morgues or on the streets. She takes possession of them and transports them into exhibition spaces.

When facing one of the works by Teresa Margolles, you have the feeling of witnessing a game of brutal strengths, certainly not invisible ones, causing death and pain, shattering bodies and bonds (the same mangled bodies evoked by the work called *57 cuerpos*, 2010), but also producing new social relations and new metaphors of power. The artist's intention is to explore violence, in the sense of “political act”; but even the individual and social effects of many contemporary horrors, such as the tragic and constant disappearance of women in various Mexican cities – including the presently well-known Ciudad Juárez – narrated in the work entitled *La búsqueda* (aka “The Search”, 2014) presented in full on PAC premises for the first time in Italy.

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The boundless quantity of products of violence described by the Mexican artist – pain, deaths, mutilated bodies, cruelty, impunity, terror, hatred – converts her research into an actual challenge. The representation of death, in a more direct key as in *Papeles* (2003) or in a more metaphorical key as in *Vaporización* (2002-2018) installed in its new version on PAC premises, constitutes a sombre theme. Drawing close to them necessitates solid fortitude, preparation in resisting the seductions as much as resisting the revulsions of a theme so different from the more customary ones of artistic reflections. Often one is dominated by an impulse to back away in front of experiences that are unthinkable, to say the least, such as those reported on a daily basis by the Mexican *PM* (2012) newspaper whose front page flanks sex-oriented advertisements with the images of violent deaths.

The dramatic nature of Margolles's works besieges and overwhelms viewers with the crudeness of their meanings and images, but they are also fascinated by luxurious and precious jewels (*Joyas*, 2007) of macabre contents.

Referring to these aspects, Margolles work may be defined as “research at the limits” since violence constantly invades her moral and mental space. In fact, her narration causes a metamorphosis in those who confront themselves with her works, obliging them into assuming the difficult and painful role as witnesses. Violence produces, not only in those who are subjected to it, a particular disjunction effect between seeing and knowing. The burden alluded to is not only that deriving from witnessing inhuman and unspeakable events, or that of ethical commitment that envisages a duty for the artist to remember along with the victims, but also that originated from direct awareness that transforms someone who hears into someone who sees. Precisely for this reason, works by Margolles challenge usual cognitive strategies, generating a disquieting proximity between listening, witnessing and experiencing; and this blend of emotions is communicated by a series of works drawn from the *Pistas de baile project* (2016), in which the artist gives voice to a group of transsexuals denouncing abuse and oppression.

As is customary, PAC is organizing a series of **didactic activities** with the aim of approaching, involving and raising the awareness of audiences towards the themes involved in the artist's work: free guided tours for the public, also envisaging special guests, on Thursday from 7:00 p.m. (with discounted admission tickets at € 4) and Sunday at 6:00 p.m. with workshops and meetings. The complete schedule may be consulted on the Website.

A **free exhibition guide** will be accompanying visitors through the works, curated by Francesca Guerisoli, Professor of Art and Architecture and Photography Languages from the Milan-Bicocca University that for some

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time has been involved in the relationship of art with the social and political dimension. The guide analyzes the works on display, providing visitors with an indispensable tool, with in-depth analysis of the theme of femicide, confrontations made between Italy and Mexico on the subject of gender violence data.

The exhibition has been established with the support of TOD'S, sponsor of PAC exhibition activities, with the contribution of Alcantara and Cairo Editore, with the support of Vulcano.

The **catalogue** is published by Silvana Editoriale, containing new texts by the curator and by: Tatiana Abellán, Ferran Barenblit, Emanuela Borzacchiello, Mario Canal, Oscar Gardea Duarte, Francesca Guerisoli, Raphael Gygax, Antoine Henry-Jonquieres, Micky Marxuach, Melissa Martin, Angel Moya Garcia, Gilbert Vicario, Eugenio Viola.

**PROJECT ROOM** — on the occasion of the exhibition and within its Project Room, PAC will be hosting a focus on the video work entitled *Mum, I'm sorry* (2017) by Martina Melilli and curated by Chiara Agnello, a project by Careof and Sky Academy, in collaboration with Sky Arte HD and in partnership with Museo del Novecento in support of the Italian art scene. The artwork, winner of the ArteVisione 2017 award and close to the art of Teresa Margolles for its themes and references, will also be prompting two workshops on PAC premises, open to the public between 5-19 April, concentrating on the value of objects and their narrative power, established subsequent to a guided tour to the YA BASTA HIJOS DE PUTA exhibition.

**LINK CONTENTS PRESS FILE AND IMAGES** <https://goo.gl/AX1Zvd>

## INFO

pacmilano.it

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**PROGRAMME EVENTS AND ACTIVITIES** [pacmilano.it](http://pacmilano.it)

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