



la_cápsula

Saturday, February 23, 2019
Stauffacherstr. 119, 8004 Zurich

terremoto

Terremoto (earthquake in Spanish) brings together two audiovisual installations that address the aesthetic, visual and metaphorical possibilities that these natural forces can generate. The dialogue between the two pieces goes from Europe to Mexico and back, pointing out not only the unstoppable force of nature and the human dimension of tragedy, but the utopia and failure of the Western idea of progress, represented by the cycles of destruction and re-construction of buildings and monuments.

wave · forms, the piece created by Joanna Selinger and Mayar el Hayawan, is the visualization of four earthquakes that originated in the ocean and resulted in tsunamis: Sumatra, Indonesia (2004), Samoa (2009), Japan (2011), and Chile (2015). Using a software that translates data into sound (Sonifyer), the artists were able to produce audible frequencies from the seismographic data of each earthquake, which they then used to create an experimental sound piece and an audio reactive script that allows the spectators to see (and hear) the epicentres, the movement and the rise of the seismic/audio waves of each earthquake. Expanding on the ground, in the shape of concentric circles, the audience can only imagine the degree of destruction that the waves left behind. Contrasting this abstract visualization of earthquakes, the artists included a photographic installation with images of the two earthquakes that hit Mexico City on the same day but 32 years apart: 19th September 1985 (magnitude 8.0) and 19th September 2017 (magnitude 7.1), shaking not only the earth, but the collective spirit of a city of more than 20 million people.

On the other wall of the space, **Europa Endlos**, the video installation created by Derzu Campos specifically for this exhibition, explores the idea of earthquakes as a cycle of collapse and re-construction. During the first half of the video, images of the destruction that followed the Second World War in Europe appear combined with images of ruins all around the world. Following a "turning point" represented by an artificial flower that grows an architectural structure, the video goes on to show both modernist, brutalist buildings merging with postmodernist skyscrapers, representative of our neoliberal era, in order to highlight how the idealist notion of progress that impelled the reconstruction of post-war Europe has evolved in a speed race towards growth. Near the end of the video, images of refugee camps and natural disasters caused by global warming close and at the same time re-open the cycle of destruction, questioning human agency on the effects of natural disasters and the success of the modernist project. The title of the video "Europa Endlos", is an appropriation of a song by Kraftwerk, a German band pioneer of electronic music, which Derzu modified, slowing it down 10 times its normal pace.

la_cápsula is an independent and experimental curatorial project that occupies spaces with art and connects emerging art from Latin America and Switzerland. It is a project that contracts, expands and changes. After being itinerant and pop-up for one and a half years, **la_cápsula** opened the doors of its permanent exhibition space, **el_espacio**.

la_cápsula is curated by Adriana Domínguez and Elena Rosauo.