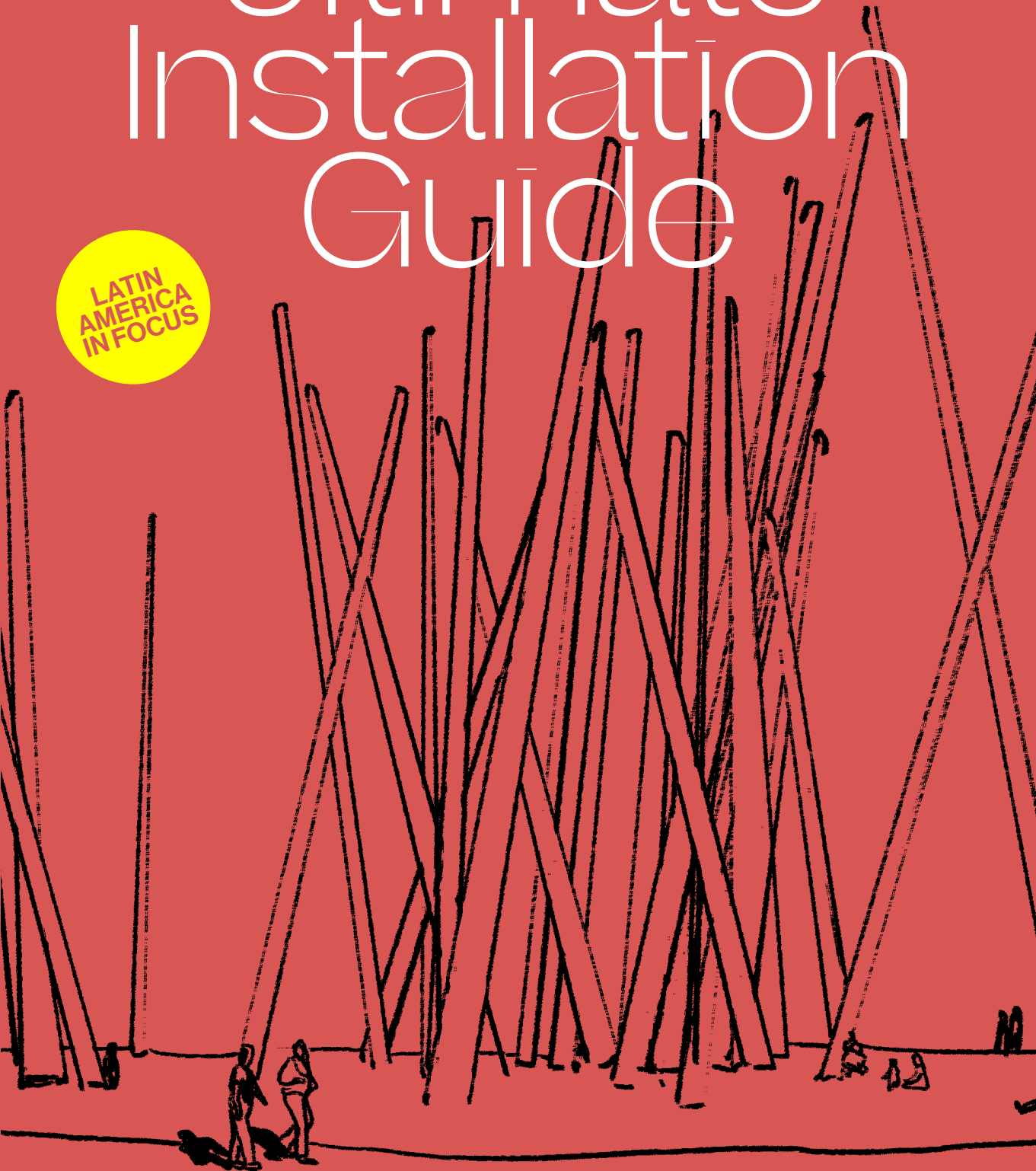


Ultimate Installation Guide

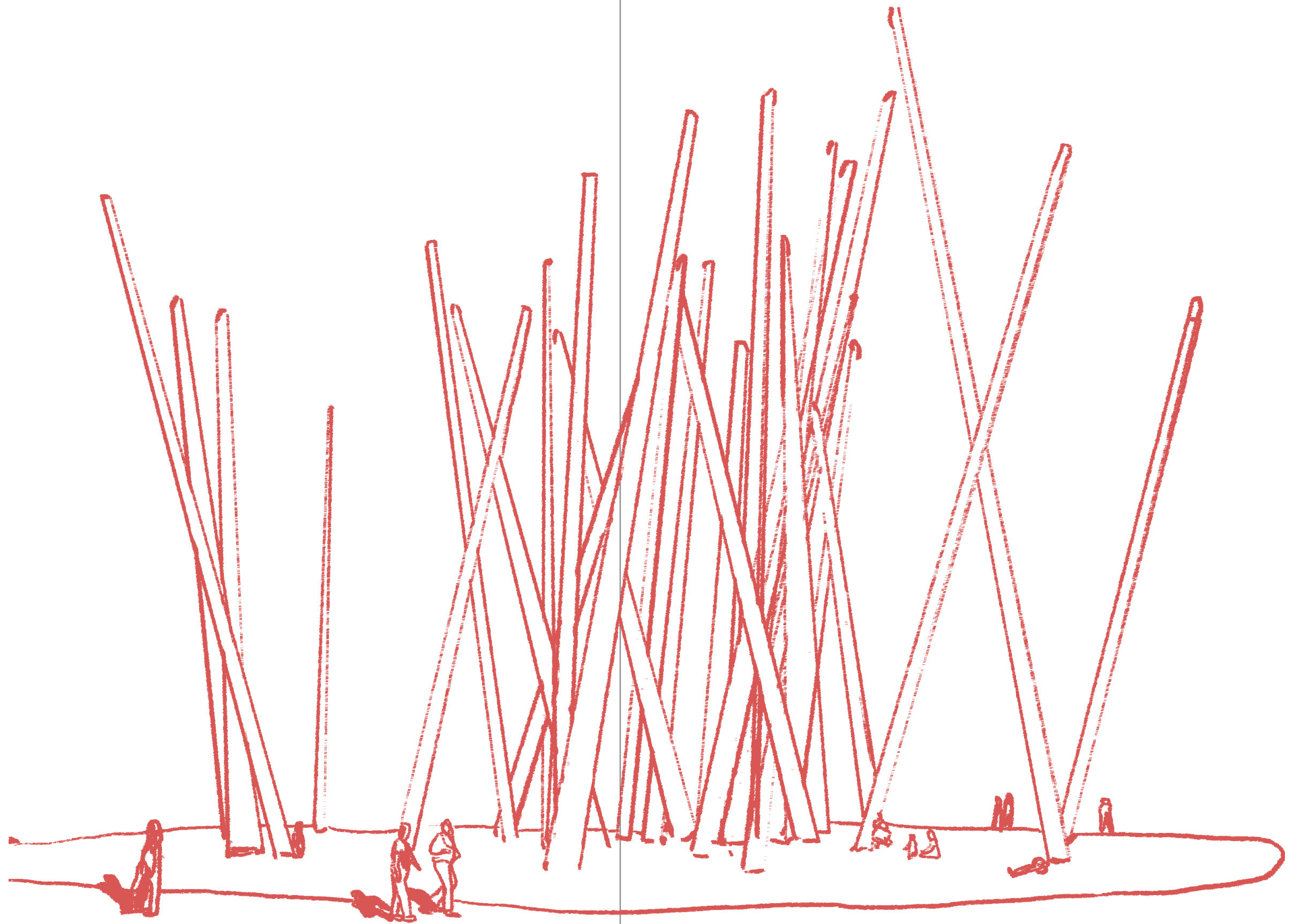
LATIN
AMERICA
IN FOCUS



ART VALUE REPORT
SYBARIS COLLECTION

Ultimate Installation Guide

ART VALUE REPORT
SYBARIS COLLECTION



Our *Art Value Report* explores one of the most fascinating topics in recent contemporary art. What is an artistic installation? Who are the most important artists exploring the qualities of installations? Unlike a sculpture, artistic installations invite the viewer to inhabit a space and transform their perception of the environment. We also review 10 of the most important art installations in Mexico, as well as the most expensive installations in recent years.

Ultimate Installation Guide Sybaris Collection

Short Guide To Acquiring
Art Installation 10

The 5 Most Emblematic Artists
Of Art Installations 18

The Most Expensive Art Installations
Of Recent Times 26

Latin America In Focus

15 Artists Redefining Art Installation
Right From Latin America 40

Intuitive Narratives.
Interview With El Aleph Escobedo 72

The Most Significant Mexican
Art Installations In History 84

ART INSTALLATIONS could be as simply as they seem or as complex they actually are. They could be simply made with a neon light stick –like some of the works by Claire Fontaine–, but also with tons of steel –such as the extraordinary steel layers made by Richard Serra. In any case, installations always involve three fundamental aspects: space, corporeality and landscape. Those are also characteristics which at the same time set a tiny but substantial difference between sculpture and installations.

To begin, both sculpture and installations share the interest for the three dimensions to shape it. However, the former uses the material in benefit of its own composition, while the material or the means used in the later has a more conceptual sense and are also chosen in terms of the space they are installed in. As the own term of “installation” indicates, an installation is—more or less— conceived to be installed in some place. In some many different ways, the space in which an installation is placed, also defines the way we experience it and the way we get it. In short, space is also part of the installation itself.

Space could also be thought of as a landscape, which could be an urban, natural or architectural landscape. Imagine the famous installation Prada Marfa by Elmegreen and Dragset, located in the middle of a highway in Texas, but now exhibited in the gallery of a museum. The earthy atmosphere of the Texas desert is an important component of the installation, and undoubtedly the cold with cube of a building would impact directly on the concept, experience and intention of the work.

Finally but no less important, there is the corporeality. As Michel De Certeau once said, space is nothing but the place activated by people. It is similar in this case: installations are perhaps one of the arts whose forms involve all the body senses.

Regina de Con Cossío



Short Guide To Acquiring Art Installations

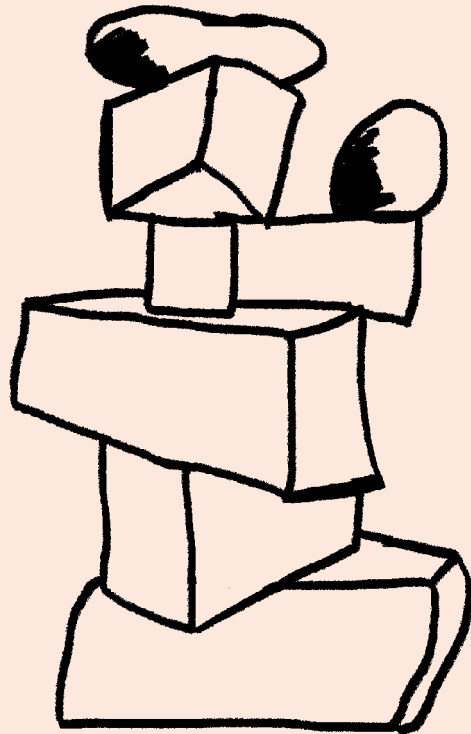
Acquiring works of art requires time to ask yourself the following questions: What are the qualities of the work that relate to my ideas? Does the economic value of the piece I want to buy compare with the emotional value that I attribute to it? How does this work integrate with the rest of the pieces that I collect? However, when we talk about artistic installations the problems increase. How to acquire works whose value resides in the place that surrounds them? We offer a brief guide to take into account:

Space



If the installations acquire aesthetic, social, political values, etc., with respect to the surroundings, choose an installation that can dialogue with the place where you want to put it. This is perhaps the most troublesome aspect. To solve it, do not hesitate to go to a curator or art historian to advise you. The spaces in your home are not necessarily ideal for all art installations.

Weight and size



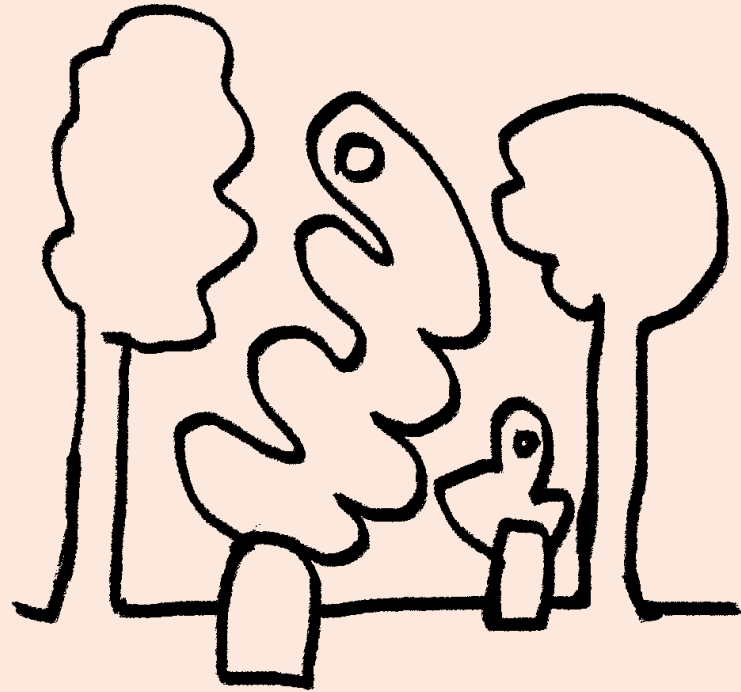
If installations take on visual power because of their size, consider the space up and to the sides. The merits of some of the most attractive installations lie not only in the objects that make them up but also in the spectator's visual breaks. An object that fits into a space is not the same as one whose surroundings seem to have no limits.

Maintenance



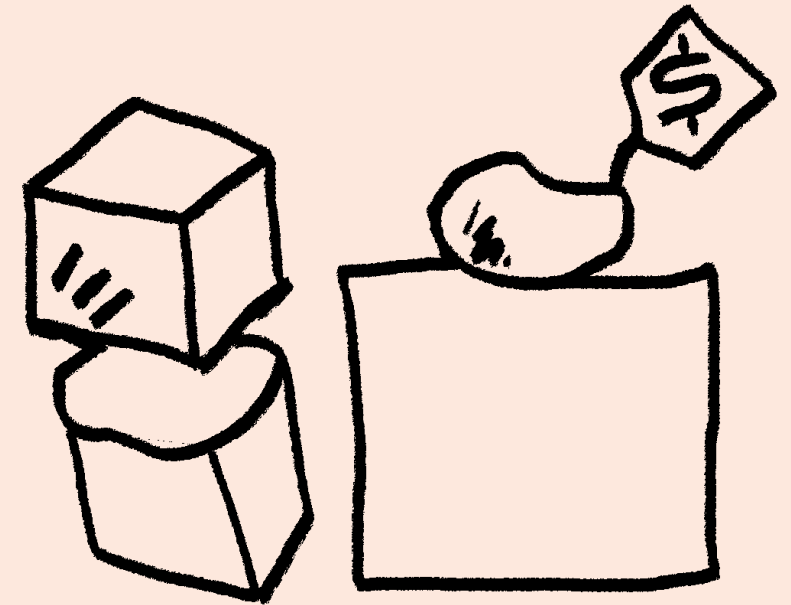
Remember that the installations are made up of objects of different materials, so it is necessary that you know how to care for each one of them, ensuring a long life.

Exterior or interior?



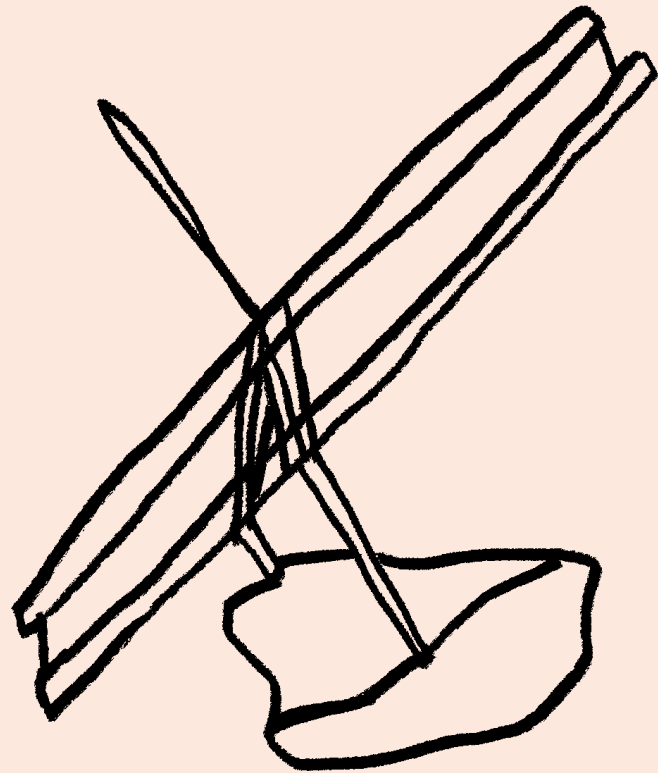
If the space where you want to place the installation does not convince you, remember that there are many artistic pieces that dialogue better with open spaces, such as backyards and gardens. Some of them can even be mistaken for sculptures. Try not to turn the works of art into decorative objects. In this case it is better to have a curator as a consultant than an interior designer.

Buy and sell



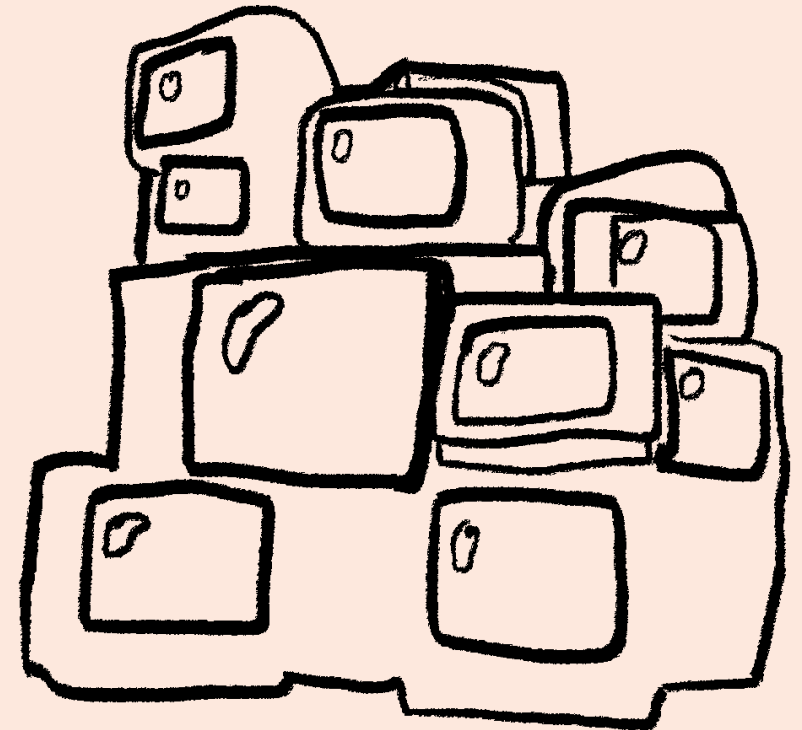
When one acquires a work of art, it should have the legend inscribed: until death do them part. However, we know that many collectors buy and sell art as if it were more than a lifestyle, a way to make money. If you plan to purchase an art installation, keep in mind that these pieces are very difficult to sell, due to the space they occupy. It does not mean that you will never be able to sell it, but that the process may take longer than selling a painting or a photograph.

Art or architecture?



The installations are interesting because they are linked to different materials and forms. But also with various disciplines. If you are interested in these pieces, you must have something of an architect, know how to read plans and know the spaces. Most installations have a set of assembly instructions. As if they were Lego objects. Dust off your design and architecture books because you will need that knowledge to be an expert.

Technology



Newer installations are likely to increasingly involve the use of technology, such as 3-D printing. Take into account that the manufacture of objects or their arrangement may require machines for their creation. The future of artistic installations will lie in the creation of an artist in Berlin and its materialization in Argentina. To achieve this, technology will be essential. Which implies one more expense in the equation.

THE 5 MOST EMBLEMATIC ARTISTS OF ART INSTALLATIONS

The production of art installations began in the 70s. Thus, the names on this list are composed of living artists in the works of art still cause a great impact. However, the names that appear on this list are not necessarily the same ones responsible for the best-selling installations, although they are part of those precursors that extend the limits of contemporary art to question critically its expressive possibilities. Of course, our list is very short. Other names that do not integrate it but who have proposed some of the most notable installations are Tadashi Kawamata, Agnes Denes, Chiharu Shiota, Doris Salcedo, Cildo Meireles, Claire Morgan, Emmanuelle Moreaux, Yayoi Kusama, Louise Bourgeois, Ana Mendieta, StudioKCA, Gabriel Dawe or Alex Chinneck.



From the Allan Kaprow's Happenings Series, Yard. Image is courtesy of The New York Times.

The American artist is recognized by art history as the formal forerunner of art installations. Although the first gestures of these pieces of art can be attributed to Duchamp or the Dada movement, it was not until the late 1960s and early 1970s that the concept circulated most frequently. To define art installations Kaprow mentioned: "I just simply filled the whole gallery up ... When you opened the door you found yourself in the midst of an entire environment ... The materials were varied: sheets of plastic, crumpled up cellophane, tangles of Scotch tape, sections of slashed and daubed enamel and pieces of coloured cloth ... five tape machines spread around the space played electronic sounds which I had composed." Kaprow studied composition with John Cage and Art History with Meyer Schapiro. He was one of the most influential artists with regard to artistic installations, but also happenings and performance. In addition, he insisted on the relationship between the environment and art, as well as in everyday life and artistic activities.



Ilya Kabakov The Man Who Flew Into Space From His Apartment 1985 Centre Georges Pompidou, Paris. Musée national d'art moderne/Centre de Création industrielle. Purchase, 1990 © Ilya & Emilia Kabakov

In the 1970s and 1980s this Soviet artist revolutionized contemporary art through what he himself called the total installation. For Ilya Kabakov there are two perspectives to understand the installations. The first, that of the West, privileges the value and usefulness of objects. The second, the Soviet, gives more importance to environments and their relationship with objects. However, Kabakov mentioned that, "the main actor of the total installation, the main center towards which everything is directed, to which everything is destined, is the viewer". Ilya's art cannot be understood without the duet he has made with his wife Emilia. Collectively, the Kabakovs have created unusual experiences for viewers. On many occasions, these experiences become true metaphors of time and space.

Robert Smithson

New Jersey, 1938-1973

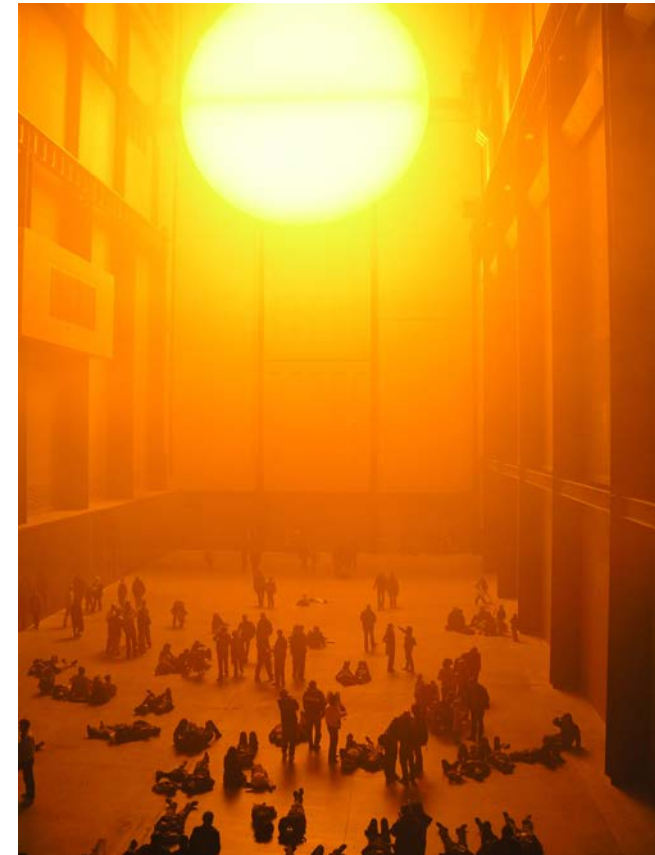


Photograph of Robert Smithson's earthwork, Spiral Jetty, located at Rozel Point, Utah on the shore of the Great Salt Lake, by Netherworld

For the history of art Robert Smithson is closer to Land Art than to art installations. However, his works with Land Art and sculpture have positioned him as one of the greatest precursors of art installations. In 1970 Smithson unveiled the Spiral Jetty, a monumental sculpture set in the Utah desert made up of 5,000 tons of black basalt blocks. The result is simply amazing. The piece was covered due to changes in the surface caused by the weather. Many years later, it surfaced again. Its relationship with the environment has changed it in unexpected ways. The Dia Art Foundation acquired the work and has carried out multiple investigations to find out the material changes that have occurred in it.

Olafur Eliasson

Copenhagen, 1973



Olafur Eliasson's Weather Project TATE Modern installation. Photograph by Nathan Williams

Olafur Eliasson is not only one of the most transcendent artists within the art installation, but one of the benchmarks that has pushed the definition of artist to the limit: He moves with agility between sculpture, photography, installations and the media audiovisuals. His installations not only create a surprising experience for the viewer, but also make him a participant in the creation process. Oftentimes, the viewer not only looks at Eliasson's work but lives within it, altering his senses and his horizon of knowledge. Likewise, Eliasson has created pieces of research on the behavior of materials; the climate, its changes and the repercussions on human behavior; as well as the future of man on Earth.



Image vía estudiotomassaraceno.org

Talking about Tomás Saraceno is talking about the relationship between art, science, architecture and nature. His spectacular works are philosophical treatises that try to give the viewer an experience close to nature without false sentimentality. In addition, Saraceno projects in his works of art the idea of a human who cares for the environment, inhabiting it in unexpected ways. Perhaps the most important contribution of Saraceno is to have extended the idea of Allan Kaprow (art and life can be oneself): for the Argentine artist, artistic installations are a way of finding solutions for the most urgent problems to be solved for human being. His works are visual and technological proposals that imagine new future worlds that impact the environment, mobility and social interaction.

ASSESSMENT IN ART INVESTMENT

Sybaris Collection turns advisory into a comprehensive experience that releases the personal taste and knowledge of collectors through **PERSONALIZED ASSISTANCE AND KEY INFORMATION** on the art world and market.

Reach us at INFO@SYBARISCOLLECTION.COM



The Most Expensive Art Installations Of Recent Times

SOME OF THE INSTALLATIONS that are included in this selection could belong to another list with the most expensive sculptures of recent times. An art installation can be, in many ways, a sculpture. However, its differentiating value lies fundamentally in the dialogue it establishes with the environment. On the other hand, the sculptures are associated more with certain classical materials than with contemporary proposals. Sculptures, installations? The following titles were signed by renowned artists who on many occasions produced works from other disciplines, such as video, painting or performance.

1

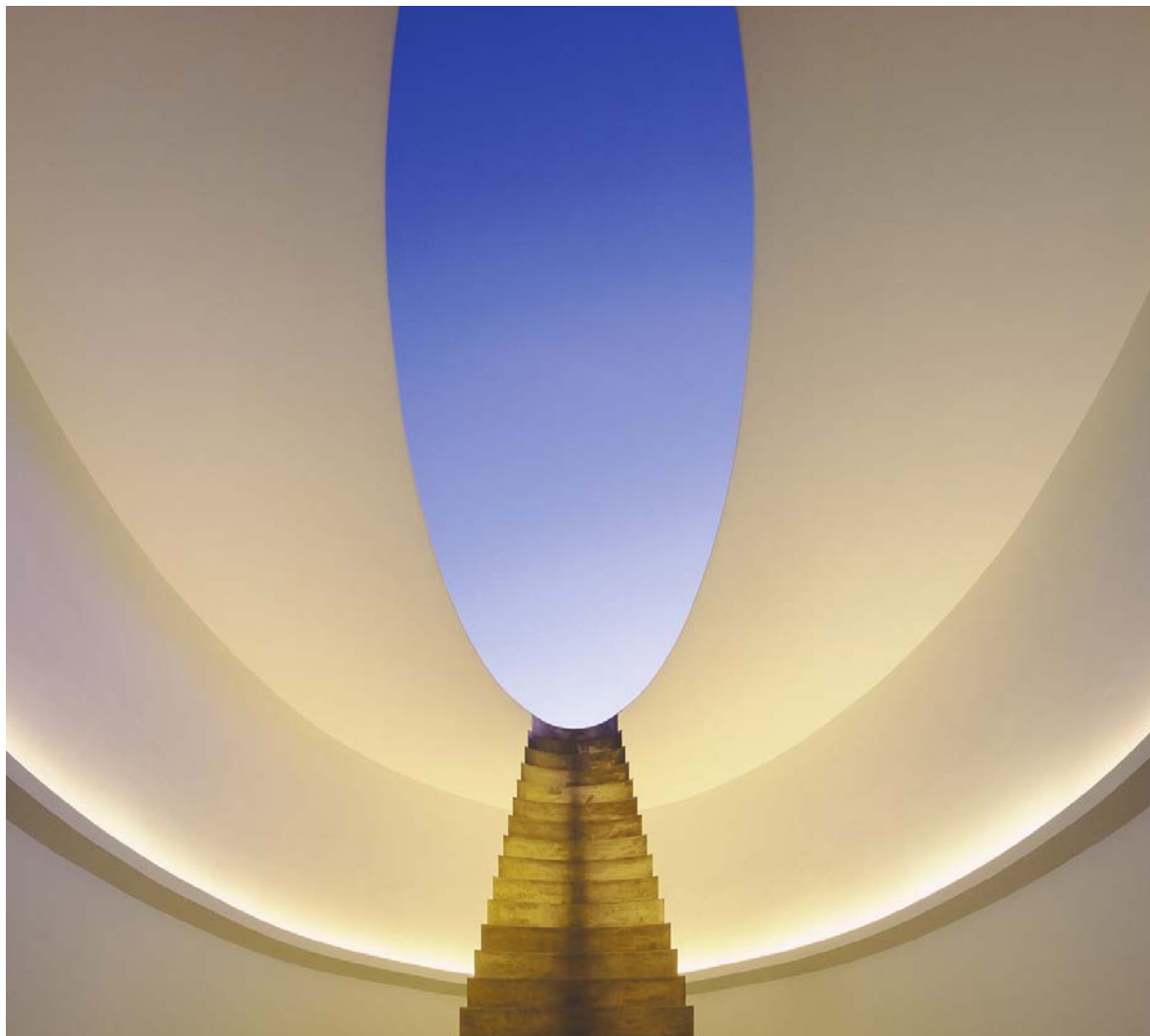
Roden crater

James Turrell

\$ 200,000,000

It is no secret to anyone that James Turrell has created some of the most ambitious works of recent times.

Roden Crater is located in the Arizona desert and is part of a project for viewers to assimilate the environment as an experience to contemplate the light.



Photograph via arcelormittalorbit.com

2

Vessel

Thomas Heatherwick

\$ 150,000,000

The British artist is an expert on installations.

He has made these artistic pieces in different parts of the world, including some that took place in the 2012 London Olympic Games. This installation was produced in 2016 in New York. It was made up of 2,500 steps. And people could climb them, if they had the courage to do so.



Photograph via heatherwick.com

3

Orbit by ArcelorMittal
Anish Kapoor
\$ 28,000,000

Conceived for the 2012 London Olympics, this installation was intended to allow both city-born citizens and tourists to be able to contemplate the surroundings from one of the highest points. Most of the materials used for its production are recycled.



Photograph via arcelormittalorbit.com

4

Balloon Flower
Jeff Koons
\$ 15,000,000

We are on the grounds of Jeff Koons: a monumental work with references to pop culture and kitsch objects. Although the exact cost of this New York-based facility is not known, its blue version was paid for \$ 15,000,000. It is one of the most recognizable pieces by the artist.



Photograph via jeffkoons.com

5

Cloud Gate

Anish Kapoor

\$ 23,000,000

The way Cloud Gate dialogues with the environment is fascinating. It is not only a piece that serves as a reflection of what happens around it, but also an object that promotes the active participation of the public. Especially when it comes to selfies. It is undoubtedly one of Kapoor's most important works. And probably one of the most iconic images of the city of Chicago.



Photograph via anishkapoor.com

6

Coralarium

Jason deCaires Taylor

The price of this piece is unknown. But his intentions are very clear. Coralarium is a piece that unites the marine world with the land. The facility was intended to become a coral reef. However, it was destroyed by order of the Maldivian president due to political issues only days after it was completed.



Photograph via underwatersculpture.com

7

Cloud City

Thomas Saraceno

\$ 11,000,000

Like most of Saraceno's pieces, this installation relates art to architecture and science. The lines that make up this installation are inspired by clouds, bubbles, bacteria and neural communication. This installation has toured emblematic venues of contemporary art around the world.



Photograph via anishkapoor.com

8

Maman

Louise Bourgeois

\$ 10,000,000

Louise Bourgeois is one of the most highly valued artists on the art market. And this monumental installation also shows that it is not only a favorite of the market but also of the public and art critics. Maman synthesizes the obsessions of the French artist: a terrifying animal where concepts such as sexuality, violence, but also maternal protection and love are projected.



Photograph via guggenheimmuseum.com

9

Stix

Christian Moeller

\$ 750,000

Located in Nashville, Tennessee, *Stix* refers to the native peoples of that part of the United States. In appearance simple the piece has a strong political connotation that is more than metaphorically linked to the environment. Moeller produces an object to remind citizens of their history and how it should have meaning in the present.



Photograph by Stacy Irvin, via christianmoeller.com

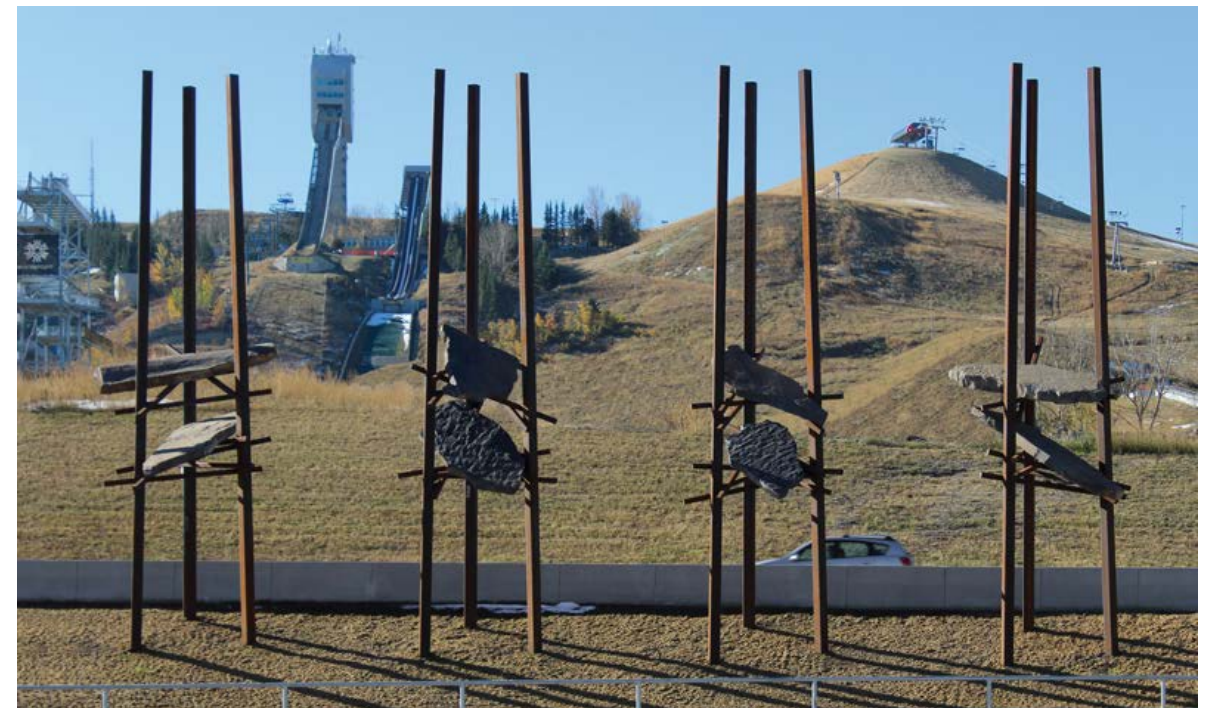
10

Bowfot Towers

Del Geist and Patricia Leighton

\$ 500,000

This work has gone down in Canadian history, but not precisely because of its aesthetic power. Located next to a highway, citizens have expressed their disagreement over the expense it represented. The media pressure was so intense that the project had to be stopped in 2018. So far it has not been resumed.



Photograph via delgeist.com

LATIN AMERICA IN FOCUS

EL GRAN VIDRIO BEGAN in 2010 in Córdoba (Argentina) as an art gallery and a space focused on the production, exhibition, sale and the exploration of contemporary artistic practices.

The gallery works as part of the national and international art market, representing artists of short, middle and large careers. Although the artists in the gallery explore different artistic languages, they share an interest in experimental processes and methodologies. El Gran Vidrio has been part of international art fairs such as ArteBA, SParte, CLAVO, JustMAD, Otra Feria, MAC, Micro feria de Rosario, among others. They have also hosted almost 30 exhibitions of artists such as Roberto Jacoby, Nina Novensky and Lucas Di Pascuale.

Since 2018, the gallery has been part of the Fundación El Gran Vidrio, an art platform interested in strengthening, enriching and expanding both the possibilities and the practices around contemporary art and its communities.

[CLICK HERE TO INQUIRE
COSTS AND AVAILABILITY](#)

15 ARTISTS REDEFINING ART INSTALLATION RIGHT FROM LATIN AMERICA

TO INCLUDE IN YOUR ART
COLLECTION

IN COLLABORATION WITH
EL GRAN VIDRIO

Veo gente muerta is a series of graphic pieces such as parades, posters and flyers, made with minimal resources that evoke the visuality of state employee unions and resonate, as slogans, small paradoxes of the labor market.

How do you define installations? As an object? A practice?

A phenomenon? An action?

A way of thinking and making images. An affectation to space and vice versa.

A discontinuity in the plane. In some cases, a necessity.

What is the value of the installation in contemporary art? How is it different from other artistic disciplines, speaking of its contemporary contributions?

At this point in the history of art, and especially the disputes over language in which we are immersed, it does not occur to me to think in terms of disciplines. I believe that the contributions that art could make today are in indiscipline.

Which artist of the installation do you admire? Why?

I admire works by Celina Eceiza, Ad Minoliti, Marcela Sinclair, Laura Códega, Elda Cerrato, Claudia Del Río, Adriana Bustos, Mónica Millán, Alberto Greco, Verónica Meloni, Diana Aisenberg, Yente, Delia Cancela, Lucrecia Lioni, Magdalena Jitrik, Cristina Schiavi, Belkys Scolamieri, María del Carmen Cachin and many more.

Carla Barbero



Carla Barbero
*Cambian sus nombres en Facebook,
buscan trabajo*

From the series *Veo gente muerta*

2019

Painting on plastic canvas

800 × 100 cm

Parade installed in the INCLUSIVE
exhibition, curated by Larisa Zmud,
in the room of Fundación El Gran Vidrio
(Argentina)

Realizing Emptiness is a circle that evokes life and death. We live occupying spaces that when we die are emptied. I occupied those spaces with things from my mother. When I disassembled her dressing room I noticed that each drawer is a small house with a ceiling and walls. In these spaces, objects are released that evoke memories of her history that, at the same time, are part of mine. The circular shape of this piece is possible thanks to the rigidity provided by these small buildings, joined by presses that I also found inside some of these drawers.

How do you define installations? As an object? A practice?

A phenomenon? An action?

Install is defined as putting something in its place. As an artistic genre, installation involves working with a specific space or context. I find something interesting that Wikipedia says about the installations: “the idea that the work prevails over its formal aspects”. In my work, I cannot say if the idea prevails over the form, but my work depends on the spaces and contexts. I seek to turn spaces into places.

Which artist of the installation do you admire? Why?

Within the installation as an artistic genre, I can highlight Yannis Kounnelis, who shows how objects change their meaning when they change position.

César López Negrete



César López Negrete

Realizing Emptiness

2021

Wooden crates and presses

Installation in Casa Versalles (Mexico)

What is justice? How does it work? What is Liberty? How does it work? Innocence and guilt... And what does the clown have to do with all this? It is a question, a proposal and an intuition ready to be traveled with others. An experience that becomes possible.

This work is one of my last steps on a path that is increasingly directed towards the performative: towards the body and the intensification of its presence. Towards art as a ritual. Installation and performance as a way of making certain intuitions about justice habitable.

La justicia se roza responds to an existential, ethical and political urgency: Justice is the name of a series of processes that, among other things, imprison and kill. This installation works as a fold that brings us closer to what has been expelled to the periphery in an invisible and naturalized way: the prisons and their interior. It also introduces the figure of the clown, a marginal being, beyond the law, who plays an innocent and unpredictable game, full of vitality. The dichotomies freedom / confinement, inside / outside, innocence / guilt are called into question. Surveillance cameras, which record images from both sides of the fence, do not differentiate between inside and outside. On the one hand we see a live clown; on the other, we observe the public that attends an art show, with a fairly stereotyped and uniformed behavior. However, the public is infected by the movements of the clown.

The installation and the performance project different levels of meaning. The animal and the human are at stake, the domestication that imprisons us by limiting what a body can do. Here the installation is a reflective game of mirrors.

What at first was an intuition eventually becomes a conviction: clowning does justice to our very own places that have been systematically humiliated. The power of tenderness in this ancestral practice, the ethics and poetics that it embodies, is presented as a fertile space, capable of stimulating justice to come.

Eugenia Puccio



Eugenia Puccio
La justicia se roza
2017

Installation and performance at the
Cría. En el nombre del padre, curated by
Catalina Urtubey and Adrián Cangi, in
the room of Fundación El Gran Vidrio
(Argentina)

The idea of this installation is literal. I installed a shelf that functions as a library where objects that are not necessarily books can be read: books / objects, non-books, semantic and syntactic objects, editions and things or elements associated with writing and reading.

How do you define installations? As an object? A practice? A phenomenon? An action?

It is an artistic practice in which a piece of furniture is placed where objects are posed in a museum room.

What is the value of the installation in contemporary art? How is it different from other artistic disciplines, speaking of its contemporary contributions?

I understand the installation as a device. Installing something in a room is to convey an idea, giving meaning to the work as a whole and giving it value in situ.

Which artist of the installation do you admire? Why?

I admire many who do installations. Rebeca Horn, Jenny Holzer, Elba Bairon, Daniel Buren, Jean Dupuy, Eric Watier, Christian Boltansky, among others.

Guillermo Daghero



Guillermo Daghero
Library of objects related to letters
2018

Installation in the textos y objetos
exhibition at the Emilio Caraffa Museum
(Argentina)

This installation began as a search for the edges that determine objects, phenomena, identities. I looked for that which manifests itself prior to an object: the fragile stability of the identity that sustains things. In the play there was no program to distinguish right from wrong. I bet on the search for an experience.

How do you define installations? As an object? A practice? A phenomenon? An action?

I understand the installation as a genre where the artist takes advantage of the value of the objectual and the contextual in terms of space and time (with all its material and phenomenal possibilities), as well as the presence of the person who is in that space. In the installation, both the artist and the spectators and objects can play active roles.

What is the value of the installation in contemporary art? How is it different from other artistic disciplines, speaking of its contemporary contributions?

I personally emphasize that this is a genre that helped break the frames that contained artistic production within certain limits. These limits understand the materialization of the works as products, where the material of the work and the roles of the artists and the spectators are more defined. In the installation, the tacit presence of people, objects, time and space make possible an active becoming of both materials and experiences. The aesthetic search remains the same, but its media, producers and receivers are more dynamic.

Which artist of the installation do you admire? Why?

I prefer not to mention anyone. It always seemed “risky” to point out personal references or tastes because, on the one hand, it can condition the interpretation of my work and, on the other, because I do not know in depth all the artistic production to highlight names responsibly.

José Quinteros



José Quinteros

Espectro de la luz y el color

2018

Triangle of waterproofed cementitious plate with steel frame. Ink-stained triangular cement board. Iron trestles. Bottle with water sprinkler. Used motor oil.

280 × 164 × 200 cm

Installation in the *ex Nihilo* exhibition, curated by Federico Baeza, in the room of Fundación El Gran Vidrio (Argentina)

Ronda de lectura is an installation made up of a series of publications arranged towards the edges of a black circle of canvas, which is resting on the floor. These are publications of various formats, sizes and materials, almost entirely unique in nature. The piece invites us to take off our shoes and sit in front of each publication to establish an intimate relationship with it. Also to look up and observe someone who is observing other publications, in a situation similar to ours. Some posts are huge, to the degree that collaboration between several people is required to turn its pages. There is a publication with prints, another that portrays images from Japan, another that contains summaries of the book *Being Singular Plural* by Jean-Luc Nancy, there are several publications with portraits, there are publications on plants, on the Lakshmi Nivas residence and also a publication with texts on what is drawing.

The scale between the canvas circle and the space in the room is related to Kazimir Malevich's painting *Black Circle*. This installation has a proposal in its dismantling: there are days when the publications are withdrawn and the canvas circle is open to the participation of other voices, other bodies and other practices.

How do you define installations? As an object? A practice?

A phenomenon? An action?

The installation is a space - time that is inhabited.

What is the value of the installation in contemporary art?

How is it different from other artistic disciplines, speaking of its contemporary contributions?

The installation, from its origins - think for example of Merzbau, the cumulative piece made by Kurt Schwitters between 1923 and 1943 - modified the exhibition experience of art. To the point that, today - following Boris Groys - every exhibition is an installation.

Which artist of the installation do you admire? Why?

My most intense artistic experience had taken place in Cildo Meireles' *Red Room*. And in several pieces by Eugenia González Mussano. I think that in both cases and from very different strategies, the tensions between the exhibition space and my body were very powerful.

Lucas Di Pascuale



Lucas Di Pascuale

Ronda de lectura

Publications on circular canvas

9 × 9 m

From the exhibition *Los colores de los días*, curated by Eugenia González Mussano, in the room of Fundación El Gran Vidrio (Argentina)

La carpa de Todas las ideas con las que me he acostado is a copy of Tracey Emin's marquee. It was made from Misiones, in the north of Argentina, for a solo show in Buenos Aires. As the entire show had to move, the flexibility of a tent and a camping site became their natural form. The hexagonal carp was copied patch by patch from Emin's. In the title the word "person" was changed to "idea". Inside the tent, all the names of the people with whom the artist spent the night were replaced by concepts and ideas that occupy the same number of letters. The more than 300 patches are glued and sewn to the walls of the tent; the walls, to the structure of the igloo. A lighted orange portable lamp hangs from inside.

How do you define installations? As an object? A practice? A phenomenon? An action?

Installation is a genre of contemporary visual arts, which takes space, volume, time and experience as its working materials.

What is the value of the installation in contemporary art? How is it different from other artistic disciplines, speaking of its contemporary contributions?

It has a value, as well as mercantile, as a trend in contemporary art, but also pedagogical: it allows creating new connections, making whoever falls "trapped" in the game of installation experience something strange, and the strange raises questions.

Which artist of the installation do you admire? Why?

I like Anish Kapoor's work, I don't know if the word is admiration. His works, between sensuality and ominous, are attached to the spectacular of museum architecture.

Manuel Molina



Manuel Molina

Todas las ideas con las que me he acostado
2013

Tent intervened with fabric patches and
sewn by hand.

From the exhibition curated by
Cuauhtémoc Medina, Alejandra Aguado
and Solana Molina Viamonte, in Móvil
(Argentina)

This piece was born from a series that I titled *Carnada*, in which I worked with symbols and signs referring to the world of navigation. From these references, I built new signals that reflect situations about the place that women occupy in this discipline, especially in state institutions. Many of the signs used are closely linked to the religious imagination. This particular piece is based on the time codes along with the Alpha and Omega cross. Beginning and ends are replaced by whistles, which also refer to the breasts, the nipples and the vertical axis threads a row of soaps like vertebrae, alluding to the moral concept of purity (so present in religions).

I am interested in reducing and concentrating concepts of the collective imagination, its symbols and rituals; address them repeatedly, break them down and propose a possible space without that memory of references. Perhaps using the logic of the ritual to find another way to get out of that petrified memory to start something new, different, singular, diverse and frugal.

How do you define installations? As an object? A practice? A phenomenon? An action?

In my practice, the idea of object and installation has no precise limits. I build with objects and drawings on the surface of the walls. Placed in certain coordinates, they are impregnated with an action that marks a specific and timeless moment, given by the character of their narrative full of symbols.

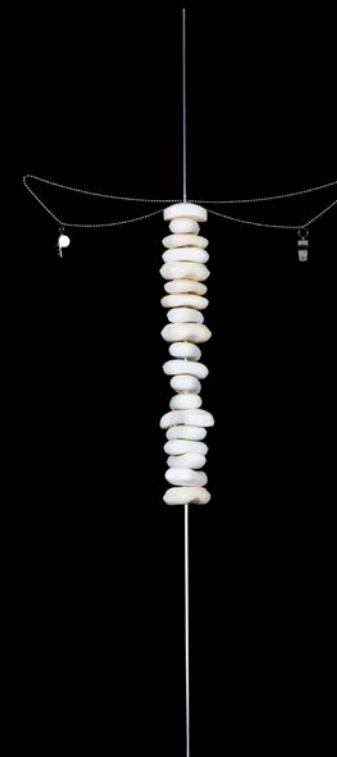
What is the value of the installation in contemporary art? How is it different from other artistic disciplines, speaking of its contemporary contributions?

The biggest difference is the space and context it creates: a full dialogue. Also the diversity and quantity of disciplines that can come together in it. Likewise, there is a closer interaction with the public, even demanding. I find that singular micro universe interesting, with its own logic. It also opens questions in relation to the commercial aspect of a work of art.

Which artist of the installation do you admire? Why?

I admire the work of many artists. I am caught by the overwhelming installations that seem to penetrate my own organs or those minimal ones, but also those almost imperceptible installations in which one enters almost without knowing it.

Marisol San Jorge



Marisol San Jorge

s/t

From the series *Carnada*

2019

Stainless steel, chain, whistles and soaps

130 × 65 × 25 cm

El reino de este mundo is related to the title of Alejo Carpentier's novel, which narrates in a fantastic way the first American independence revolution (Haiti 1791). In this piece I display seemingly disjointed images in a geometric mosaic. These images hint at a story that the viewer must complete. The reference to Portuguese tiles contrasts with the "povera" material on which the work is painted (sulphite gray paper, which in Argentina is used to wrap food and basic necessities). The set is a proposal where the strata of high and low culture are interconnected.

How do you define installations? As an object? A practice? A phenomenon? An action?

I understand the installation as a phenomenon that seeks to convey an idea making use of heterogeneous resources in order to unfold sensually.

What is the value of the installation in contemporary art? How is it different from other artistic disciplines, speaking of its contemporary contributions?

Its value is in expanding its resources. However, it is difficult for me to establish the limits in relation to other disciplines: from my point of view all artistic disciplines belong to the field of installation.

3) Which artist of the installation do you admire? Why?

I admire the work of Sergio De Loof, who in some way was my teacher. De Loof's work has a romantic vision of art and high culture. In it, he displays the clichés with which the narrative of art history was idealized during the 20th century, with its multiple collections of fascicles and encyclopedias of geniuses and titans. De Loof reproduced this idealized vision, but from the "Latin American crisis" version. His work is made up of poor materials, peripheral glances, humor and solemnity.

Nahuel Vecino



Nahuel Vecino

El reino de este mundo

2014

Temple al huevo

416 × 218 cm

Pulmón de manzana was born when I looked at the city through the window of my house in a pandemic context. Instead of mountains, skies or sunsets, you can see the lights of the buildings, which manifest multiple individualities. There are times when all the windows in the buildings have warm light. At night, some televisions give off colors on screen. The installation is built with mirrors that were drawn with different motifs and each mirror works as a screen / window. The cables that interconnect the installation are visible.

How do you define installations? As an object? A practice? A phenomenon? An action?

I define it as a landscape. It is the abstraction of what I see translated into my materials (mirror and lights).

What is the value of the installation in contemporary art? How is it different from other artistic disciplines, speaking of its contemporary contributions?

In principle I think its existence is valuable. Doing anything in these times is complicated. For me it was very valuable to specify a piece that talks about this confusing present. We live increasingly diverse realities simultaneously. In this sense, *Pulmón de manzana* tries to put different visions on the same plane.

Which artist of the installation do you admire? Why?

My greatest reference is Liliana Maresca due to her insistence on showing pieces regardless of where they materialized. Her works are critical and have been made in very diverse spaces. I also admire Giselle Hauscarriaga, who works with installations that go beyond the artistic circuit. I was lucky enough to work with her on the light part of *Pulmón de manzana*.

Nina Kovensky



Nina Kovensky
Pulmón de manzana
2020

Installation of 27 draft mirrors with
brackets and arduino + RGB led electrical
circuit (5 min loop sequence)
1300 × 300 cm.

From the exhibition *Ojo de cabra*,
curated by Carla Barbero, in the room of
Fundación El Gran Vidrio (Argentina)

Every day –in the electronic versions of the main Argentine newspapers– readers can freely comment on the news. *Diarios del odio* is based on these comments. Some of its words and phrases are written in charcoal on the walls of the installation.

The chosen fragments trace those discourses where dehumanization occurs. This construction of the Other as an object of hatred seeks to define certain people as a social surplus. Garbage, dung, shit, waste are some of the metaphors that turn the other into an excrement that the social body must expel. This organicistic view of society also appears in these comments when medical terms such as cancer, infection or gangrene are used.

However, people who hate need another to hate because that way they define their identity. In the piece, Argentines define themselves in relation to foreigners. They perceive themselves as white people insofar as they denigrate those they call black people. Men in dismissal of women. Heterosexuals versus other sexual identities. They regard themselves as middle class because they detest the poor.

These observations are not exclusive to Argentine newspapers. They also happen in Uruguayan, Brazilian and United States press. The politics of extreme hatred is a strategy that threatens contemporary democracies, parliamentary coups have already been seen in Paraguay, Brazil, among others. This political form (articulated by international finance capital, sectors of the national bourgeoisie, concentrated mass media, social networks and factions of justice) acts as a discourse that reduces life forms into garbage, detritus, filth. The biological entity is stripped away. Subjects have been completely separated from their humanity and, in this way, their annihilation is legitimized. The politics of hatred threaten human rights.

It should not be forgotten that the massacres were preceded by dehumanizing discursive elaborations, which were not heard at the time

How do you define installations? As an object? A practice? A phenomenon? An action?

The installation can be an object, a practice, a phenomenon or an action depending on the device in which it is configured, its procedure or its political strategy: matter, medium, technique, intention, ends, inscription, institution, enunciation situation, languages, context, laws, etc.

What is the value of the installation in contemporary art? How is it different from other artistic disciplines, speaking of its contemporary contributions?

I don't think it depends on its potential as a medium. The installation has become one more genre of contemporary art. The installation differs from other artistic

Roberto Jacoby & Syd Krochmalny

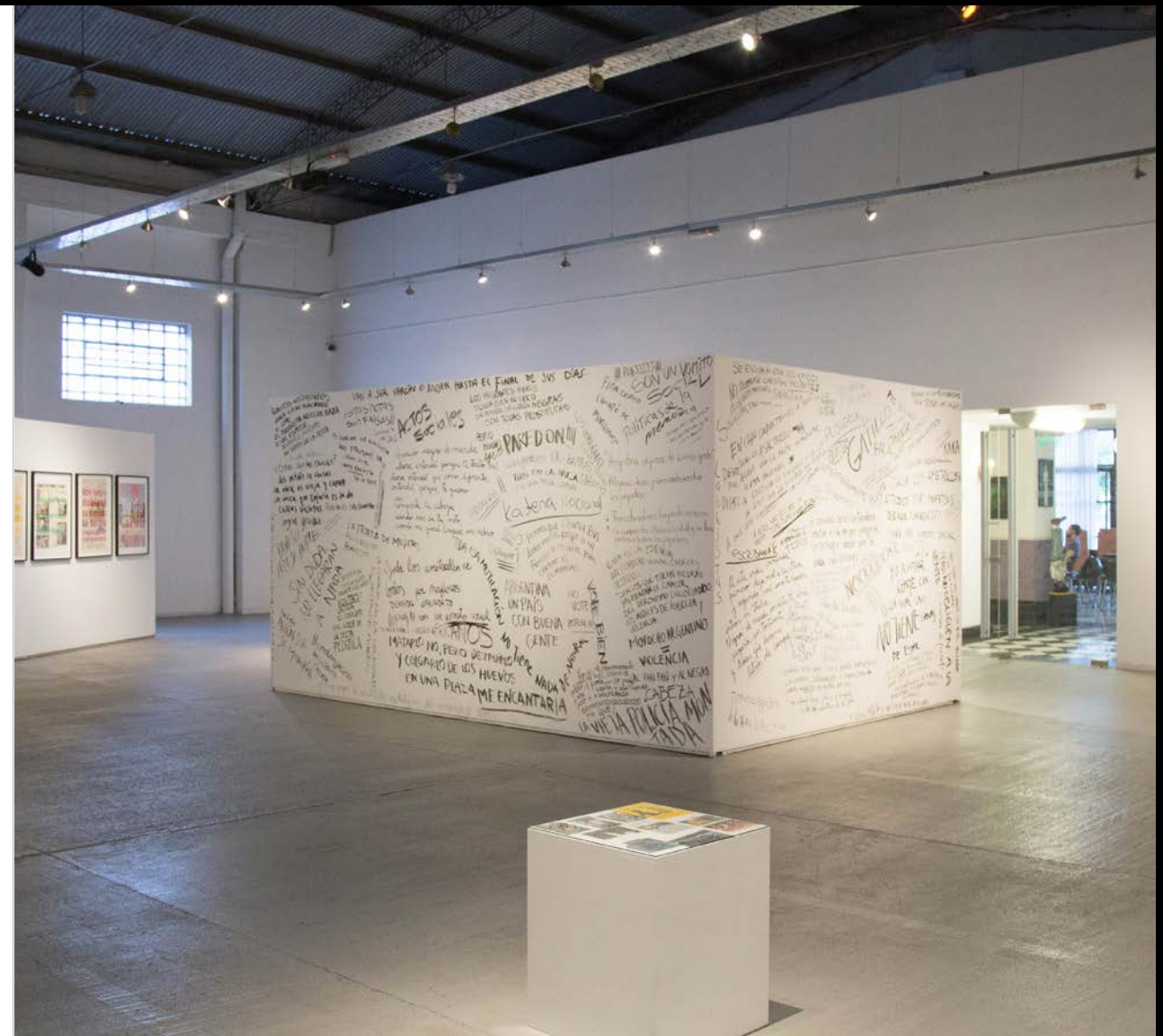


genres because it addresses the viewer as a (phenomenologically speaking) literal presence in space. The viewer is a corporeal totality that integrates their senses into the work, thus becoming part of it. However, the value of the installation is determined by its uniqueness: making visible a reality that often goes unnoticed. Reveal the hidden ghosts of the democratic order (particularly due to the naive idea of conceiving the installation as a liberal-democratic artistic genre). I think that with Roberto Jacoby we were able to point out early, in 2014, hate speech. Thus, we build an image in the form of an installation. We bring to light the dark side of the democratic order.

Which artist of the installation do you admire? Why?

I change my mind a lot about the artists I like. As I answer these questions, I listen to “Is This the Life We Really Want?” by Roger Waters and I think his work *The Wall* (1979) is a very current installation (double disc, rock-opera, film and concert) that is politically re-signified.

You can understand the alignment of a rock star and create an allegory the fall of the Berlin Wall, the one that Donald Trump built on the border of the United States with Mexico or the conflict between Israel and Palestine, in which Roger Waters actively participates in the debate (you can see the videos on YouTube).



Roberto Jacoby & Syd Krochmalny
Diarios del odio
2017

Installation in the individual exhibition of Roberto Jacoby, curated by Santiago Villanueva and Fernando Farina, in the room of Fundación El Gran Vidrio (Argentina)

The refuge as a project:

A transfer to a natural space appropriate for the basic idea of protecting oneself.

A one-person relationship and in solitude with that small area.

A reflection on the relationship with the outside from a contained inside.

An anchor.

A space of invention.

Temporality.

Transfer.

A waiting place.

How the user acts:

See it or see it sitting.

Lying down.

Stopped.

Walking.

Entering.

Approaching.

The refuge then is, rather than a place, a device.

Lightweight.

Removable.

Light.

Unstable.

The elements are reduced until only the skeleton and the structure remain. The interior-exterior melt from the fragility of the material. The potentiality of use, the synthesis of resources, the evocation of childhood games but also of the “home”.

How do you define installations? As an object? A practice? A phenomenon? An action? Explain briefly.

I define installation as an appropriation of space. It is a call to action where the artist decides, defines and suggests their game. The artist reflects and links their work in a specific space for a specific time. Fostering this space as an act of delivery of their own experience, the artist invites the viewer to participate, reflect and be part of that action.

What is the value of the installation in contemporary art? How is it different from other artistic disciplines, speaking of its contemporary contributions?

The installation puts the limits of the work on the table. It has the ability to transform a visual object into a “space” of thought that works through the coordination and coexistence of a multitude of media and objects capable of re-signifying (themselves) over and over again, depending on the characteristics of the chosen terrain. You can think of an infinity of places to intervene and mediate without necessarily being a space for the exhibition of works of art.

Which artist of the installation do you admire? Why?

Joseph Beuys and Francis Alÿs. In this particular work I felt very identified with the work of Mario Merz, for investigating other types of living spaces, protection, invention, primitive shelters in his construction. The relationship between nature and culture, between interior and exterior space, between reality and fiction.

Rocío Moreno



Rocío Moreno
Mínimo espacio de lo privado
2015
Photographic record
Edition 2/3 + AP
100 × 70 cm

Photographic record exhibited in the INCLUSIVE exhibition, curated by Larisa Zmud, in the room of Fundación El Gran Vidrio (Argentina)

I proposed this installation as an abstract geography and a space for introspection. I decided to investigate the origin of the plastic and discovered that the formula is 57% salt and 43% oil. I worked with these two essential elements to create an abstract geography in space. With the plastic I delimited the place to experience the transit and the connection between the inside and the outside. With the salt and asphalt I drew the geometry that represents the formula of plastic.

Knowing the origin of this material allowed me to reflect on the relationship of these two natural resources and their condition of artificiality. I was also able to go through the grays and glazes of some ideas that were in principle opposite, such as the white of salt and the black of oil, or the inside in relation to the outside.

How do you define installations? As an object? A practice? A phenomenon? An action?

I define installation as a way of inhabiting space. The installation offers a look, reading or perspective, but also points. Not all installations are site specific, but all installations have a specific relationship to the space that contains them. Its immersive quality, the questions regarding dimension and scale, are very particular characteristics in installations.

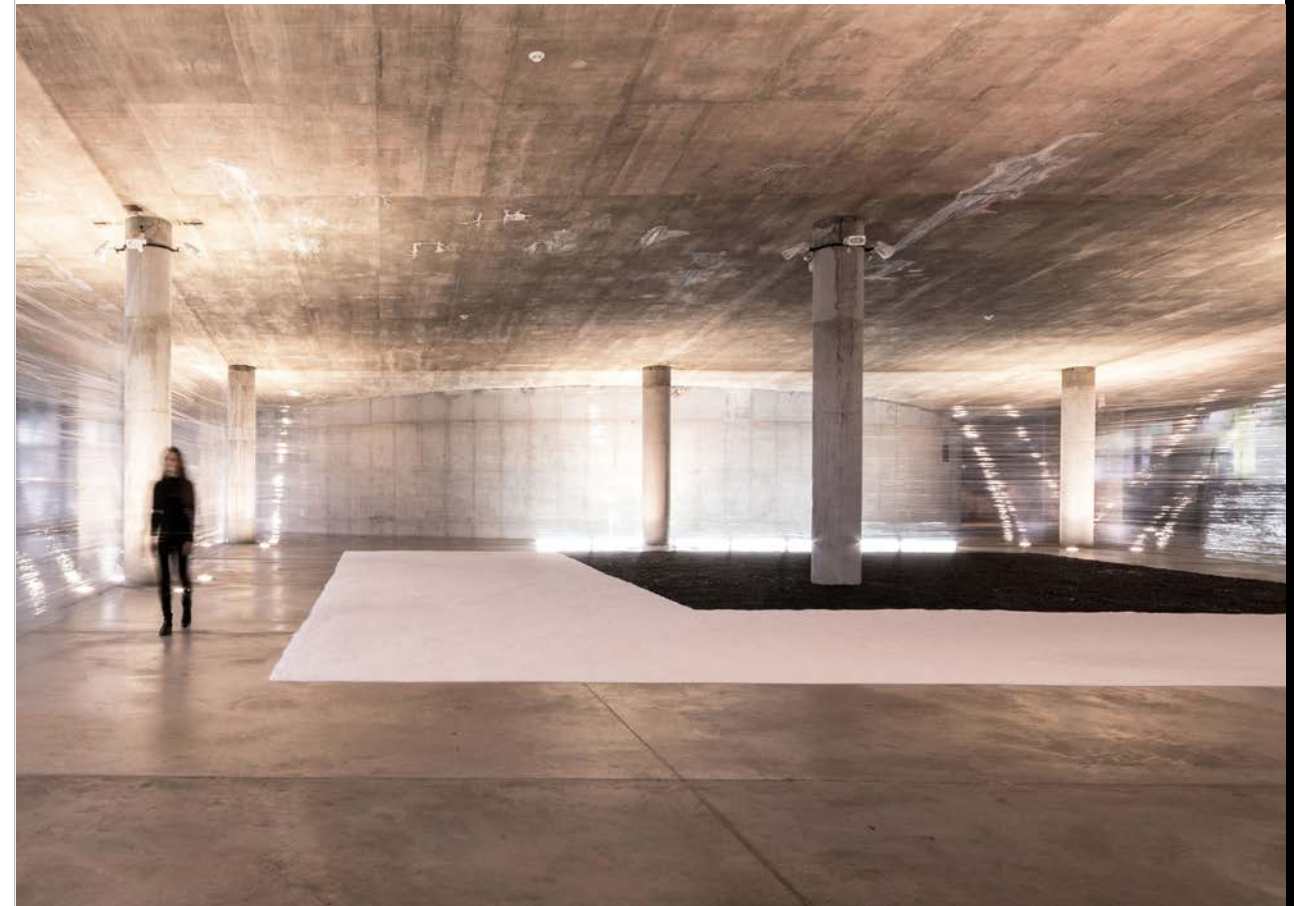
What is the value of the installation in contemporary art? How is it different from other artistic disciplines, speaking of its contemporary contributions?

I think the value of the installation lies in the possibility of crossing disciplines. Sculpture, painting, design, architecture, dance, photography and video are elements that often coexist within the same scene / montage called installation. The interdisciplinary is undoubtedly a prevalent characteristic in contemporary art.

Which artist of the installation do you admire? Why?

Ryōji Ikeda for his ability to plastically work with space and light.

Romy Castiñeira



Romy Castiñeira

El origen

Plastic, salt, asphalt, fluorescent tubes
and soundscape.

2016

Photographic record of the installation
*Te regalo la luz de este viaje hacia el
centro*, curated by Carla Barbero, at the
Córdoba Cultural Center (Argentina)

Prólogo is a series of repeated actions, linked to writing as a scene and setting. We are interested in investigating, through the simultaneity of the written record and the performatively produced, the tensions that occur in this limit. That is, to recover and materialize, both real and symbolically, the time of the production processes in a theoretical and poetic way.

The process gave us a performative moment that differed from each other continuously, a deferred present that infects the recording and production actions until they become indistinguishable. Along these lines, the difference between production and observation was also undetermined.

In this experience, we went beyond the hegemonic materialities of the concept of the book as something handwritten, printed or electronic, and fundamentally destined to last in time.

We were moved by the desire to think about the possibility and / or impossibility of the book as a performative and evanescent fact and thus give way to the materialities and resonances that were opened with this idea.

The atmosphere generated by this inquiry points directly to what is ephemeral and permanent in the practices of writing, installation and performance. An atmosphere where, sometimes spectrally, issues related to the inscription and the incarnation, as well as the time in which words, objects and actions are specified, a scenic event destined to puff up, but with the ability to leave a memory mark on the public.

From our point of view, it is not only an atmosphere where the limits that define the practices become porous, but also where something different is stirred, with its own corporeity but without a name. Something that encourages us to continue writing / intervening but which seems unable to anchor itself in any concrete materiality to last.

How do you define installations? As an object? A practice? A phenomenon? An action?

The importance of the installation-performance-intervention practice lies in the fact that it invokes a latent, dormant or forgotten freedom of perception in us: a jolt of our cognitive and sensory fields. Both artists and audiences - through a shared experiential process - are returned to a certain sensitive vertigo and away from individual abstraction relationships with art objects.

Which artist of the installation do you admire? Why?

RAQS MEDIA COLLECTIVE because their work is capable of making me enter the dream.

Verónica Meloni & Manuel Moyano



Verónica Meloni & Manuel Moyano
Prólogo
2018

Photographic record of the intervention and durational performance *Prólogo*, in the Ruth Benzacar art gallery (Argentina)

Intuitive Narratives. Interview With El Aleph Escobedo

By Regina de Con Cossío
Photographs by Rogelio Reynoso



ALEPH ESCOBEDO (Tepic, Mexico, 1988)

work is focused on the human relationship with nature and with that considered as the reality. He usually mixes scientific, literary and personal experiences to build speculative narratives through drawing, paintings, sculptures and installations.

As one of his main interests is tense our perception of reality, Escobedo is kind of a contemporary flaneur who explores and observes reality while doing *dérives* in both natural and urban spaces. In times where social lockdown is the rule, he has turn their walkings into a deeply analysis about the conceptual and practical possibilities of the materials he work with.

As part of Sybaris's curatorial projects, we visited a lagoon on the outskirts of Mexico City to explore with Aleph the power of intuition and setting up one of his installations in a natural space. Following his instinct, he wanted to find either a river or a lagoon to provoke a visual encounter between the natural element of water with his piece *Ya dijimos no*. Here is part of the adventure and the conversation I had with him.



In a time of so much uncertainty due to the different crises we are experiencing (health, economic, social, etc.), what is the role of art in these discussions? Do you have something to propose to get closer to what we call reality? The question comes because you mention that in your work you use tools that put reality in tension.

I believe that in any crisis art can function as a prism through which we can observe reality in another way, as an image, with a more objective vision, or with other nuances. We can see things in more detail or perspective, as if art were a lens. I am not sure that the problem will be solved, but it can help to separate our consciousness from the present, to direct our gaze and attention towards something that we had overlooked, which could become a new route towards the exit of that crisis .

How has your perception changed from the last 12 months in which we have suffered a series of technological changes, communication and the way we understand social networks? Have your artistic practices been modified? Are the processes the same?

In the last year I have been working inside the studio, before I spent much more time in the derived part of the trip, the walk and the exploration in outdoor spaces. My practice has turned towards the formal reflection of the materials that I use. I try to keep the autobiographical element in the work, however there comes a time when the production in the same works takes me to places that escape my will, they are more intuitive in the sense that I do not have a preconceived image of what the final work, but each day they evolve by themselves. By spending more time in the studio, I have been able to review ideas and works that I had on hiatus, waiting between papers. Now, by taking them up again, they take on a new meaning by merging with the ideas I am playing with in the present.

Aleph Escobedo

Ya dijimos No

Oil, Acrylic, Nylon and metal

243 × 243 × 90 cm





Do you notice any difference in the performative capacities of art in current times?

I see the performative part of the work in its socialization. I am struck by the ways in which artists now show or present a work, either through the internet or in a physical space. I think that's where the performative is to be found. Today, with so many digital tools and communication channels available, works are susceptible to new mutations. A sculpture can be an object that the artist uses in a video, through which it relates an event, which ends up becoming a prophecy or an Instagram story. And what is the work, the sculpture, the video on Instagram or the whole process?

The concept of narrative is associated with literature, cinema, comics... It is a concept in which a story is told through a sequence of images or words. However, in your piece there also seems to be a story behind that unfolds in a circular or spiral way, how is it that a circular piece of art can be turned into a narrative platform? Is there a beginning, an end, a middle point? How do you approach this concept when making the artwork?

For me, a circular work is one that allows a possibility, that does not take something for granted but rather asks or even doubts what it is saying. I have always been interested in those elements that promote this kind of transition, such as the arrow or the hole. The arrow can be seen as an isolated object, and even then, even if they are not present, it always suggests a source and a destination. The hole or hole works in a similar way to the arrow, it is a space of transition and possibility, it is a threshold that separates the exterior and the interior, therefore it contains 2 moments in itself, with which a space-temporal narrative is generated.

[View the interview video by clicking here.](#)





The Most Significant Mexican Art Installations In History

LIKE ALL LISTS, ours is debatable. We made a selection incorporating diverse aesthetic proposals. Sometimes complementary, sometimes contradictory. This list is also made up of names from different periods, as a kind of journey through the history of contemporary Mexican art. The 10 installations that make up this selection can also be interpreted as a symptom of the time: we not only talk about the materialities of the pieces or their aesthetic purposes but also the socio-political contexts on which they reflect. The list is ordered chronologically



Proceso Pentágono
Latin America (1974)

During the 1970s, Mexican artist collectives had an important political presence. Their activities were not only focused on displaying visually attractive pieces, but also on producing actions in society to initiate a social transformation. Made up of Víctor Muñoz, Felipe Ehrenberg, Carlos Finck and José Antonio Hernández Amezcua, the Pentagon Process group carried out in 1974 an ambitious installation where they confronted the expenses in education and military preparation of different countries through banners positioned in the University City (UNAM), between the Central Library and Rectory. The banners look like cemetery crosses installed on the university campus, as if glimpsing the fateful end of education. *Latin America* was presented in the exhibition *Conceptual art and the Latin American problem*.



Eduardo Abaroa
Obelisco roto portátil para mercados ambulante (1991)

In the book *The Rubik's Cube. Mexican Art in the 90s*, researcher Daniel Montero mentions that one of the engines to start his research was precisely this piece by Eduardo Abaroa. This installation is a reinterpretation of the piece Barnett Newman Broken Obelisk, with the difference that the one in Abaroa is made from the materials with which the stalls of the Mexican tianguis are assembled. Abaroa's piece contrasts the ideals of Mexican modernity with its results: a broken economy that offers few future alternatives to a society. The artist mentioned that, "my obelisk is a cheap version of the original, similar to copies of luxury items such as Nike tennis shoes or Prada bags ... it is literally a pirated copy of Newman's masterpiece."



Abraham Cruzvillegas
Autoconstruction (2001-)

Autoconstruction is one of the most ambitious projects of Abraham Cruzvillegas. This piece of art is made up of objects, actions, sculptures and 5 large installations made in London, Oxford, Paris and Gwangju where the artist used materials available in the cities to improvise with them in order to build affective, communal and warm spaces. The idea comes from what Cruzvillegas experienced in his childhood: together with his family he created a house that was built in an improvised way while they had access to unexpected materials. The state of the exhibition that was held at the Jumex Museum in 2014, collecting the vestiges of the project, mentioned in the words of Cruzvillegas himself that “[t]he references that arise from observing the house are transformed, in an equally unstable way, into obstacles, debris, constraints, leaps, jumps, tremors, unevenness, falling materials, ricochets, cracks, and disappearances that appeal to what is local in the form of a somatic consciousness of the immediate and the urgent, of a physical presence in time and space that is multiple and simultaneous.”



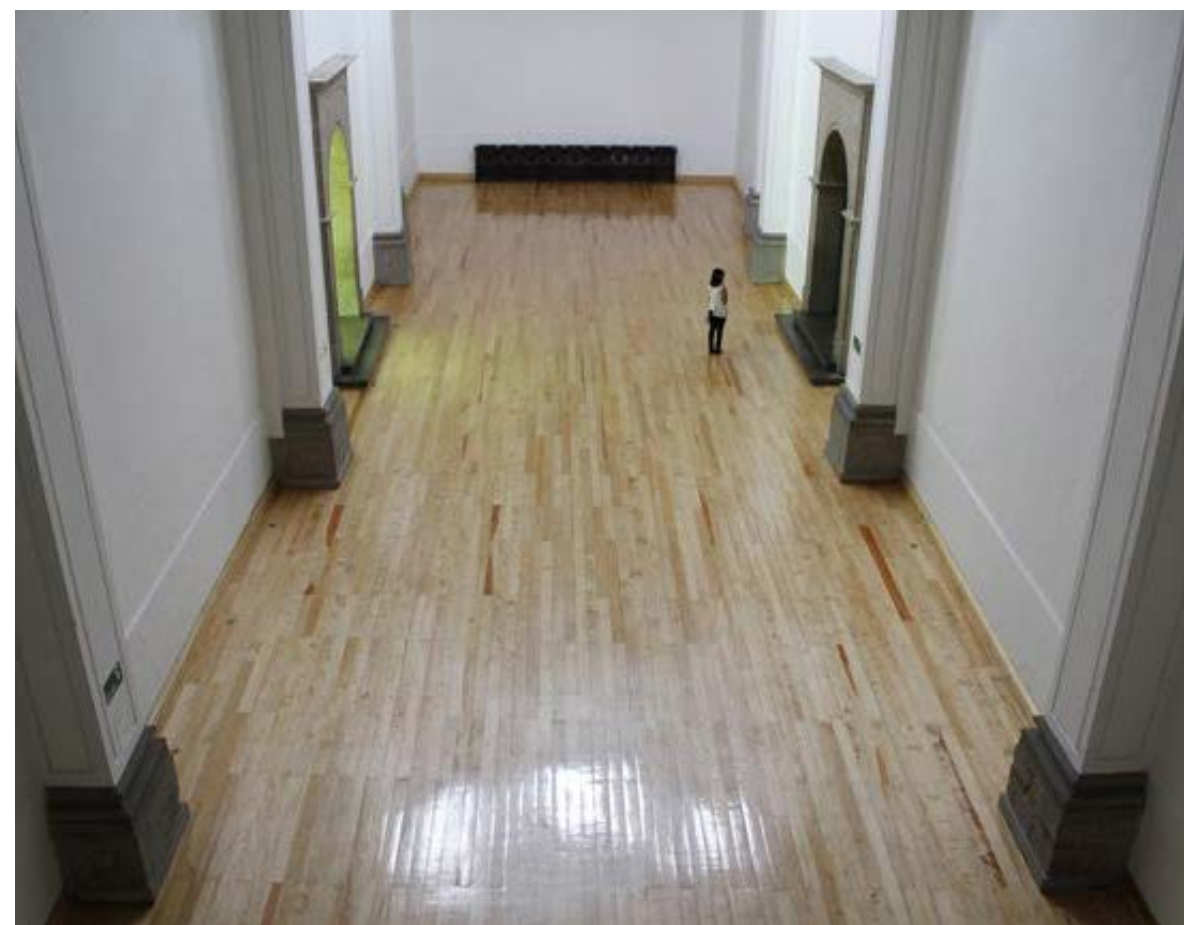
Damian Ortega
Cosmic Thing (2002)

To speak of Damián Ortega is to recognize one of the most important periods in the history of contemporary art in Mexico: El Taller de los Viernes organized by Gabriel Orozco and made up of names such as Abraham Cruzvillegas, Gabriel Kuri, Dr. Lakra and Ortega himself, as well as of an international exhibition of Mexican art perhaps only comparable with the era of Muralism. *Cosmic Thing* reaches one of the highest points in the purposes of this Mexican artist: to deconstruct objects to provide an experience for the viewer. The installation achieves that the public has a different relationship with an everyday object that, in the eyes of society, could go unnoticed. In addition, the piece creates a very stimulating dialogue between the concepts of order and chaos. Wherever there is a perfect machine, chaos seems to reign with a dazzling aesthetic force.



Teresa Margolles
What Else Could We Talk About? (2009)

Presented at the 53rd Venice Biennale, and curated by Cuauhtémoc Medina, *What Else Could We Talk About?* it is an installation configured by both objects and actions. After the arrival to the presidency of Felipe Calderón, the country became a territory of violence when the State declared war on drug trafficking. Teresa Margolles constitutes this installation in a space with objects where the viewer experiences this time in an atrocious way: fabrics embroidered with narco messages, fabrics painted with the blood of war victims, actions where a person mops a room with a liquid made up of the victims' blood, jewelry made with glass found in scenes where murders had taken place. A reminder that installations are not always "pleasant" experiences and that the artistic experience can offer a reflection on the socio-political environment of a region.



Mario de Vega
SIN (2013)

SIN is an openly controversial work. In the Alameda Art Laboratory Mario de Vega installed an electric grid capable of discharging 7 thousand volts in the person who touched it. There were also sound devices that, given their intensity, could cause dizziness and hallucinations in visitors. To enter to live the experience, the spectators had to sign a document where they assumed responsibility for the risk of this installation: if they suffered any physical sequelae, the Laboratory would not be at fault. It is not the first time that Mario de Vega grappled with the word risk in a contemporary work of art. Years ago, an explosion detonated at the El Eco Museum that sparked a protest among the residents. At the end of *SIN*, De Vega released a book where he documented the research process and the way in which concepts such as destruction are linked in this installation.



Carlos Amoraless
Back Cloud (2014)

Around 25 thousand insects with different shapes surround a closed space but large enough so that the viewer does not feel stunned. Paper insects look like black butterflies. And it is not known what their destiny is. Nor where do they come from. The viewer is not afraid, but he does not seem to be safe either: the hypnotic installation is confusing and can cause all kinds of sensations. The image is the result of the process that Amoraless went through after reading *Austerlitz*, by Sebald, and having a meeting with his grandmother, who was in a state of profound fragility. The artist explains the materialization of this project as follows:



We make 30 different figures, with three types of texture, in five different sizes. In total, we created about 300 varieties of black butterflies that achieve a chaotic effect, a formation that is not perceived as a designed pattern, but as a natural phenomenon.

During the following months we made about eight thousand butterflies that we installed in the studio to understand their relationship with architecture: surrounding a column, glued to the ceiling, at the corners of the walls or covering the windows. We started by placing them in the kitchen and, as we progressed through production, we vacated the work rooms in my studio one by one. Finally, the space was populated with black moths and emptied, at the same time, of tools. We evacuated the place while it was invaded by the image.

After finishing the installation, we put away the nocturnal moths and, in the style of Dracula moving to London, we put everything in boxes and sent it to New York to install it in a gallery that I had been invited to exhibit. To fill the room we had to produce about 30 thousand black moths. The overwhelming effect was present again in this second space; for the first time in public.



Ana Teresa Fernández
Erasing the Border (2015)

On the border that divides Nogales, Sonora, from the United States, around 6 thousand people have died trying to cross it. The US government put up a kind of wall made up of bars that impede the passage of Mexicans to the northern country. However, in 2015 the Mexican artist Ana Teresa Fernández painted each of the bars (along with the help of citizens) in such a way that the border seems to vanish, as if the sky were replicating itself. In an interview, Fernández explains that there is a conflict with this action that has become an installation. On the one hand, when painting the border, it becomes more visible. If what you wanted was to create an effect that would erase it, it was not achieved. However, the blue of the sky comes down to Earth. And in this way the installation becomes a fortunate metaphor for the creative possibilities to make the obstacles disappear of a society .



Pía Camil
Slats, Skins and Shop Fittings (2016)

Pía Camil is a multidisciplinary artist whose installations have been recognized internationally. As mentioned on the Blue & Poe gallery website: “In Slats, skins and shop fittings, Camil employs her panel sculptures as structures for presenting textile cloaks hanging from copper hooks. This series of cloaks is made of reclaimed fabrics sourced from factory castoffs, with unintended dye patterns producing a painterly effect that Camil describes as mechanical abstract expressionism, the counterpart to the Copper Paintings series. “ The installation revolves around concepts such as consumerism, commerce and the economy, but also recycling, fashion and waste. Making a link, perhaps unconsciously, with the obelisk of Abaroa, Camil reminds us that modernism produced in Mexico an effect contrary to the one it sought. And what is the path we must take to improve the environment? The answers seem fateful.



Rafael Lozano-Hemmer
Border Tuner (2019)

Rafael Lozano-Hemmer is probably the most emblematic Mexican artist in terms of installations. *Border Tuner* has an aesthetic and a political purpose. The installation connects the territories of El Paso, Texas, with Ciudad Juárez, Chihuahua, through a series of stations that project lights on both sides of the border. When the lights intersect, microphones are activated so that spectators can start a conversation. The installation can be experienced from different points of view: on the one hand the participants (some of whom performed songs using the microphones); on the other, motorists traveling over the border. Finally, it could be seen from miles away to be seen as a light show. Or a concert.

SYBARISCOLLECTION.COM

info@sybariscollection.com

<https://mx.linkedin.com/company/sybaris-collection>

Ig Fb SybarisCollection

SYBARIS®