



GUIDO IGNATTI
SETUP

MCA
DEN
VER 

MUSEUM OF CONTEMPORARY ART DENVER

GUIDO IGNATTI

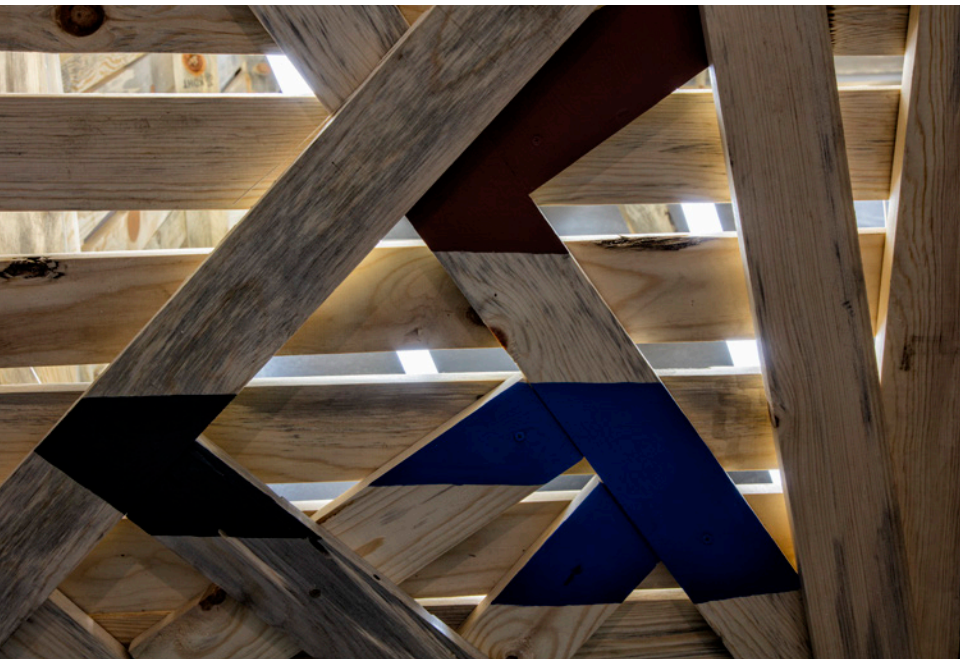
SETUP

Edited by Patrick Greaney

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Locked Room (detail), 2016, wood, acrylic latex, and fluorescent fixtures,
26 ft 9 in x 14 ft 2 1/2 in x 13 ft, 815 cm x 433 cm x 396 cm.

FOREWORD

—Adam Lerner

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When Patrick Greaney first presented the work of Guido Ignatti to me from his laptop in the rooftop café of the Museum of Contemporary Art Denver in 2014, he outlined for me the many issues embodied in the artist's practice: histories of art, culture, and politics in Argentina and internationally, and theoretical issues related to site-specificity, abstraction, impermanence, the materiality of art, and the function of the art museum. I was excited by these ideas but I was moved by something more. Ignatti's sculptures and

installations are alternately wistful and hopeful, bold and enigmatic, fleeting and dramatic. Faced with work that was both smart and powerful, I committed to exhibiting Ignatti at the museum in that very first meeting.

Two years later, the four installations that Ignatti created on site at MCA Denver more than validated my initial impressions. The central work *Recovery Systems for Facing Catastrophe* involves toppled houseplants in broken pots braced with cables so that the plants can grow skywards again. Virtually every day when I arrive at the museum, I find myself checking on them and rooting for them to survive. While a part of me wonders if I am especially prone to identify with houseplants, I know Ignatti uses materials that are vulnerable in order to elicit that identification. Creating works that demand ongoing attention and may or may not survive the duration of the exhibition, both undermines the old notion of eternal art and also makes for very touching work. It alludes to both the specific twentieth-century history of political and economic catastrophe in Argentina and also the universal experience of loss. It is a work of conceptual art but has a presence that makes it the most Instagrammed work in the museum. Like this one, all of Ignatti's works operate on multiple planes, stimulating thought and feeling in equal measure.

It is a pleasure to give Guido his first museum exhibition in the United States. I am grateful to Patrick for bringing such a talented artist to my attention and curating an exhibition that covers such a wide range of the artist's practice in four galleries. I am grateful to Nick Silici and his installation team for making such a complex exhibition a reality. And I am most of all grateful to Guido for sharing with us his art and creativity.

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Fig. 1—*No Matter Paintings 1–4*, 2016, 35mm slides, slide projectors, and plywood, variable dimensions.

UNSETTLING THE MUSEUM

—Andrea Giunta

Translated by Jane Brodie

The words “pervasiveness,” “slippage,” and “misalignment” aptly describe many of the practices that make themselves felt on the Buenos Aires art scene today as part of an institutional critique different from the one that followed the Argentine economic and social crisis of 2001. In that earlier moment, artists collectivized their practices on the urban stage and at popular assemblies. That sense of urgency is no longer so keenly felt. At stake now, rather, is an art bound to the local less by its political content or collective forms of production than by collaborative actions that shape networks between spaces, functions, artists: collaboration rather than the collectives, associative practices rather than activism.

Some artists from Buenos Aires have decided to try to hold back time, to insert a delay into museums and the history of Argentine artworks. Certain words—not concepts—can give us a sense of the atmosphere: the multifunctional artist; alternative ways into the museographic institution, with a focus not on walls, but on interstices, slipping into the white cube; occupying unexpected spaces in the city to turn them temporarily into exhibition spaces; inserting domestic or work environments into art institutions; delay produced by the repetition of a linear, progressive, or teleological action; technological lag that stages a dialogue between different technologies—a constant back and forth between the analog and the digital; the use of erasure, displacement, defamiliarization; reference to different Argentine painting traditions; and the activation of texts and of visual repertoires. Many works being produced in Buenos Aires today formulate a particular interrogation of the past and of the present, one not based on the logic of the memorial but of the Post-it, the note that—through isolated details of daily life and toil—reminds, associates, and creates.

Guido Ignatti partakes in many ways of this understanding of artistic practices. He is an editor, an art installer, a curator, a cultural manager, a writer, and many other things—always coupled with the word “artist.” As a multifunctional artist, he covers the entire

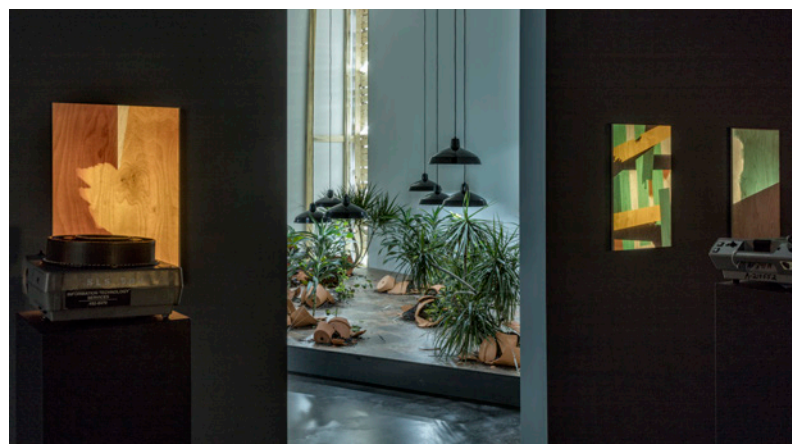


Fig. 2—Center: *Recovery System for Facing Catastrophe: Straightening* (detail), 2015–2016.
Left and right: *No Matter Paintings 2–4*, 2016, 35mm slides, slide projectors, and plywood, variable dimensions.

range of what Pierre Bourdieu described as the intellectual or artistic field. He performs all the roles that establish the legitimacy of a work of art and determine its status. That versatility also informs the political decision to snatch a measure of power from the art world. Rather than opposing institutions or questioning the discourses of art criticism, Ignatti intervenes from within those fields. Thus, he has installed and curated exhibitions, and he formed part of the editorial team of *Sauna*, a magazine that, in its thirty-three issues, actively engaged various debates in the art world. He is currently involved in Project Bonzo, which creates exhibition spaces in buildings soon to be demolished. The unexpected produces new ideas.

The four installations he is presenting at MCA Denver are an intervention that upsets the meaning of the institutional space. *No Matter Paintings* distort painting's manual process by means of computer design, which, though initially cold, grows warmer due to the decision to project the images onto an organic material, wood, which brings them to life (figs. 1, 2). The designs make reference to Argentine art history, specifically to *Perceptismo* (1947), a movement tied to postwar abstraction, and to Raúl Lozza, who—as part of that movement—attempted to keep alive, from Buenos Aires,



Fig. 3—Background: *Tapiado*, 2016, wood, acrylic latex, and fluorescent fixtures, 4 ft x 37 in x 13 ft, 122 x 94 x 396 cm.

Foreground: *Recovery System for Facing Catastrophe: Straightening*, 2015–2016, plants, grow lights, tension wires, clay pots, and platform, 21 ft x 14 ft 4 in x 13 ft, 640 x 437 x 396 cm.



the imaginary of the future that Europe could no longer sustain. Ignatti's lines and patterns, and even his colors, evoke that abstract universe where plan, protocol, and method aspired to universalize forms in order to produce an art with a system. Ignatti develops and breaks down Lozza's process, interrogating perfect forms with digital production methods and jamming or hijacking that process by means of life itself, the life of planed lumber whose veins are nonetheless visible.

Vegetal life takes center stage in *Recovery Systems for Facing Catastrophe*, a fake patio with plants in smashed flowerpots. Ignatti is, in some way, able to make reparations after this "catastrophe" by propping up and disciplining the plants' stalks so that they can keep growing (figs. 3–5, 11, 22). This is, in a sense, a biopolitical device or *dispositif*. A network of tensors vibrates in the intensity of the vegetation disciplined for the sake of the reproduction of life. Furthermore, this installation delegates responsibility for keeping it alive to the museum.

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Figs. 4 and 5 (left and above)—*Recovery System for Facing Catastrophe: Straightening (details)*, 2015–2016, plants, grow lights, tension wires, clay pots, and platform, 21 ft x 14 ft 4 in x 13 ft, 640 x 437 x 396 cm.

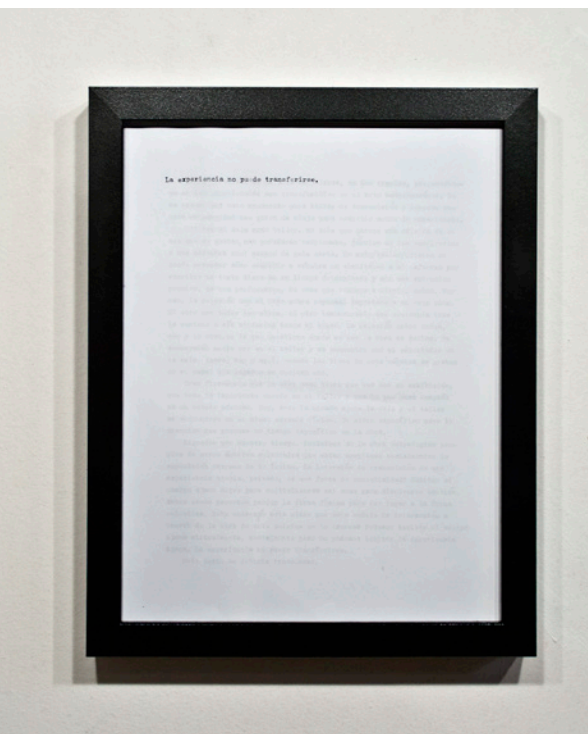


Fig. 6 (left)—*Un texto sobre arte contemporáneo* (A Text about Contemporary Art), 2015, paper and typewriter ink, 11 69/100 in x 8 27/100 in, 29.7 cm x 21 cm, photograph by Guido Ignatti.

Fig. 7 (right)—*Whitewash*, 2016, lime and acrylic latex, 8 x 33 ft, 244 x 1006 cm.



Whitewash just barely lets on that something was once there (fig. 7). The painted installation is a reminder of the urban economy of walls endlessly graffitied and whitewashed, as well as the long tradition—in Latin America and elsewhere—of urban censorship. What is covered here—we know because the artist tells us—is a text about social condemnation and gay love. The power of a derogatory word, *puto*, drawn between disdain and infatuation. The work is bound, in a way, to an earlier work (performed and exhibited at the &Now Festival, CalArts, 2015) in which Ignatti, using a typewriter for the first time, produced a text that he then compressed. All the drafts written over the course of three sessions are hidden in a frame in which the words *La experiencia no puede transferirse* (experience cannot be conveyed), typed on the top sheet of paper, can barely be made out (fig. 6).

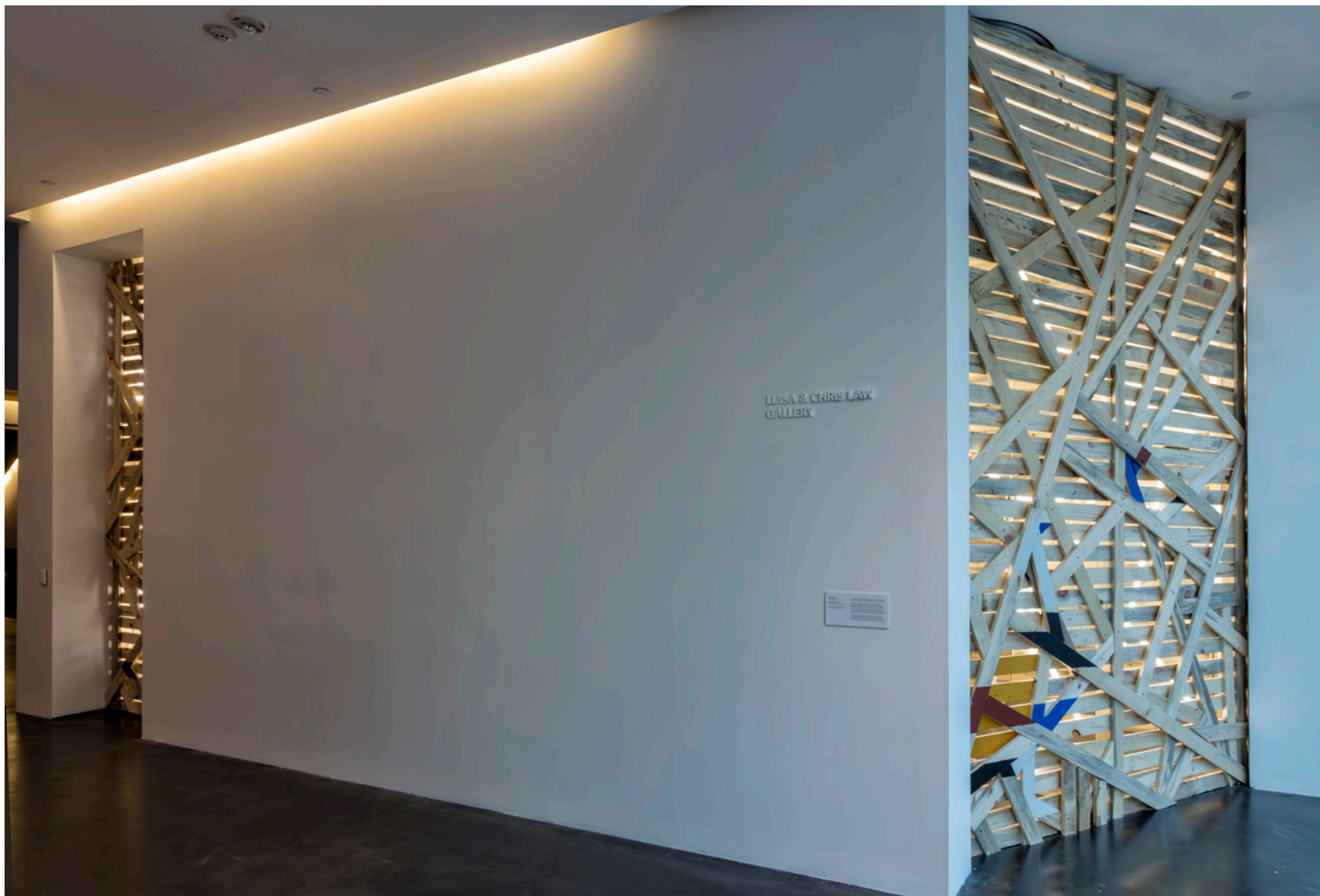


Fig. 8—*Locked Room*, 2016, wood, acrylic latex, and fluorescent fixtures, 26 ft 9 in x 14 ft 2 1/2 in x 13 ft, 815 cm x 433 cm x 396 cm.



Fig. 9—*Locked Room* (detail), 2016, wood, acrylic latex, and fluorescent fixtures, 26 ft 9 in x 14 ft 2 1/2 in x 13 ft, 815 cm x 433 cm x 396 cm.

Locked Room interrogates the most basic definition of the museum as exhibition space. Crisscrossed pieces of wood and lights take up an entire gallery that we cannot enter (figs. 8–10). We can just glimpse, through two openings, what is happening inside. Hence, the museum's ability to display and the viewer's ability to visit the space are restricted. The work raises the question of the function of the institution and of the viewer, and restores the role of each—to make think and to be able to think. The museum as a place for knowledge rather than for displaying objects.

The exhibition *Guido Ignatti: Setup* problematizes the entire art system. The naturalness of the exhibition of painting is upset; norms for the preservation of nature, here art, are established; the message of the street is imported in the format of the inner wall; access to one of the galleries is blocked, making us imagine what we cannot get at. Interferences in the very nature of the museum space are, in a sense, an attempt to decolonize its parameters—which is something Guido Ignatti has been doing intensively within the logics of the art world in Buenos Aires. Politics, in this context, is the administration of meaning, a practice of resistance that displaces and condenses functions, that redistributes them to give shape to a different form of knowledge. His exhibition turns over to the museum and to the viewer responsibility for finding, in his enigmatic proposals, their own roles, their own questions, their own desires.

Buenos Aires, May 5, 2016



Fig. 10—Left: *Tapiado*, 2016, wood, acrylic latex, and fluorescent fixtures, 4 ft x 37 in x 13 ft, 122 x 94 x 396 cm.

Right: *Locked Room* (detail), 2016, wood, acrylic latex, and fluorescent fixtures, 26 ft 9 in x 14 ft 2 1/2 in x 13 ft, 815 cm x 433 cm x 396 cm.



Fig. 11—*Recovery System for Facing Catastrophe: Straightening* (detail), 2015–2016, plants, grow lights, tension wires, clay pots, and platform, 21 ft x 14 ft 4 in x 13 ft, 640 x 437 x 396 cm.



Fig. 12—*Abertura y tapiado de un lugar inexistente* (Opening and Walling Up of a Nonexistent Place), 2013/2014, wood, metal, Mylar, and fluorescent and halogen fixtures, 59 x 57 in, 150 x 145 cm, photograph by Guido Ignatti.

ANOTHER PLACE

—Patrick Greaney

For *Setup*, Guido Ignatti created four installations that form a trajectory, moving from a darkened interior room to a mural exposed to the street. These installations are set up to enable, and to put into question, aesthetic experience. In them, Ignatti seems to ask how the hands of an artist imbue ordinary materials—like plywood, houseplants, and whitewash—with power and mystery. In his environments that oscillate between the everyday and the enigmatic, Ignatti invites reflection on art's pleasures and pitfalls, on what art can offer and withhold.

Ignatti's "tapiados" crystalize these concerns and many of the others that run through his diverse range of works. In Spanish, "tapiado" is the term for a barrier that walls up a window, a door, or a gap between buildings. Ignatti's first tapiados, made between 2012 and 2014, were built using found wood that was already painted (fig. 12). To produce his more recent tapiados, Ignatti uses standard wooden boards to build a base and construct layered compositions that he then partially paints; the final step is the addition of fluorescent fixtures in the interior (figs. 13–14). Ignatti mimics the action of barricading and thereby creates the illusion of a closed-off, partially hidden interior. By not hiding the wires, ballasts, or bulbs, he foregrounds this space's artificial, fabricated nature. The *trompe l'oeil* outs itself but this doesn't dispel the false depths it produces.

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The tapiados also don't conceal the fact that brute force was required to make them. This is especially clear in *Locked Room* and *Tapiado*, the extension of *Locked Room* into the gallery of *Recovery Systems for Facing Catastrophe*: taken as a pair, they make it seem as if Ignatti has made an effort to block access to the museum (figs. 10, 17). In all of his tapiados, it looks like Ignatti puts in hard physical

labor, using simple construction materials, to hold back something with great potential or to protect something fragile. How exactly to understand that “something” is an open question. Since Ignatti has written about the centrality of pleasure for his practice and art in general, it’s possible to think of their containing and contained energy as erotic, their hiding and revealing as eliciting the viewer’s desire.¹ It’s also possible, like some reviewers of Ignatti’s exhibitions, to think of the tapiados as political works that conjure up images of protest barricades, clandestine detention centers, and Argentine or global political and economic crises.²

The “something” at the heart of the tapiados might also be the transcendence once guaranteed by art, that “something more” that art requires.³ The tapiados’ indication of the fictional nature of that transcendence might be an attempt to save it, or at least some remnant of it. To further this interpretation, the tapiados could be seen as dramatizations of the “crisis of the easel picture” as it appears in Clement Greenberg’s classic 1948 essay with that title:

The easel picture...cuts the illusion of a box-like cavity into the wall behind it, and within this, as a unity, it organizes three-dimensional semblances. To the extent that the artist flattens out the cavity for the sake of decorative patterning and organizes its content in terms of flatness and frontality, the essence of the easel picture... is on its way to being compromised.⁴

1 Guido Ignatti, “La marca del deseo y del no: Sobre el artista con esa manera recurrente de trabajar,” *Sauna* 1.3 (2010), http://www.revistasaua.com.ar/01_03/05.html.

2 For one critic, Ignatti’s tapiados are “halfway between Olympic Garage [a film about a clandestine detention site during the last military dictatorship in Argentina] and the urban landscape of Argentina during the 2001 crash,” while for another they are “a characteristic sign” of the global financial crisis of 2007 and 2008. See Daniel Gigena, “Dispositivos a la vista,” *La Nación*, 12 December 2014; and the unsigned review “Luminosidad en tiempo real,” *Página 12/Rosario*, 17 March 2015.

3 Theodor W. Adorno, *Aesthetic Theory*, trans. Robert Hullot-Kentor (Minneapolis: University of Minnesota Press, 1997), 78.

4 Clement Greenberg, “The Crisis of the Easel Picture,” in Greenberg, *Art and Culture: Critical Essays* (Boston: Beacon Press, 1961), 154.

Fig. 13—*Tennis (Tennis)* (detail), 2016, wood, acrylic latex, and fluorescent fixtures, 78.5 x 30 in, 199.39 x 76.2 cm, photograph by Wes Magyar.

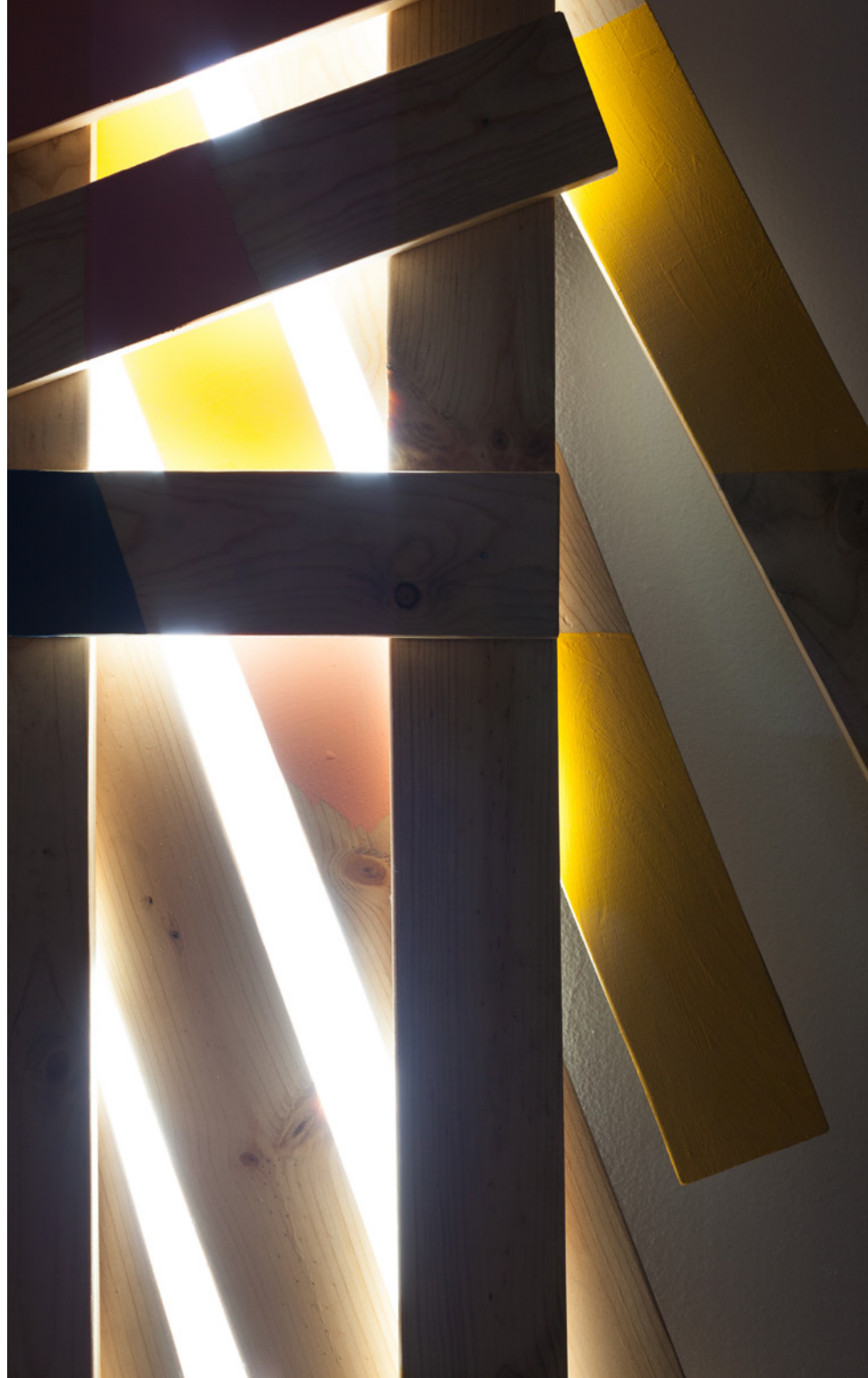




Fig.14—*Bandera (Flag)*, 2016, wood, acrylic latex, and fluorescent fixtures.
39 1/2 x 77 1/2 in, 100 x 197 cm, photograph by Wes Magyar.



Fig. 15—*El Techo (The Ceiling)* (detail), 2009, wallpaper base, polystyrene molding, approx. 45 ft 11 in x 19 ft 8 in, 14 m x 6 m, photograph by Guido Ignatti.

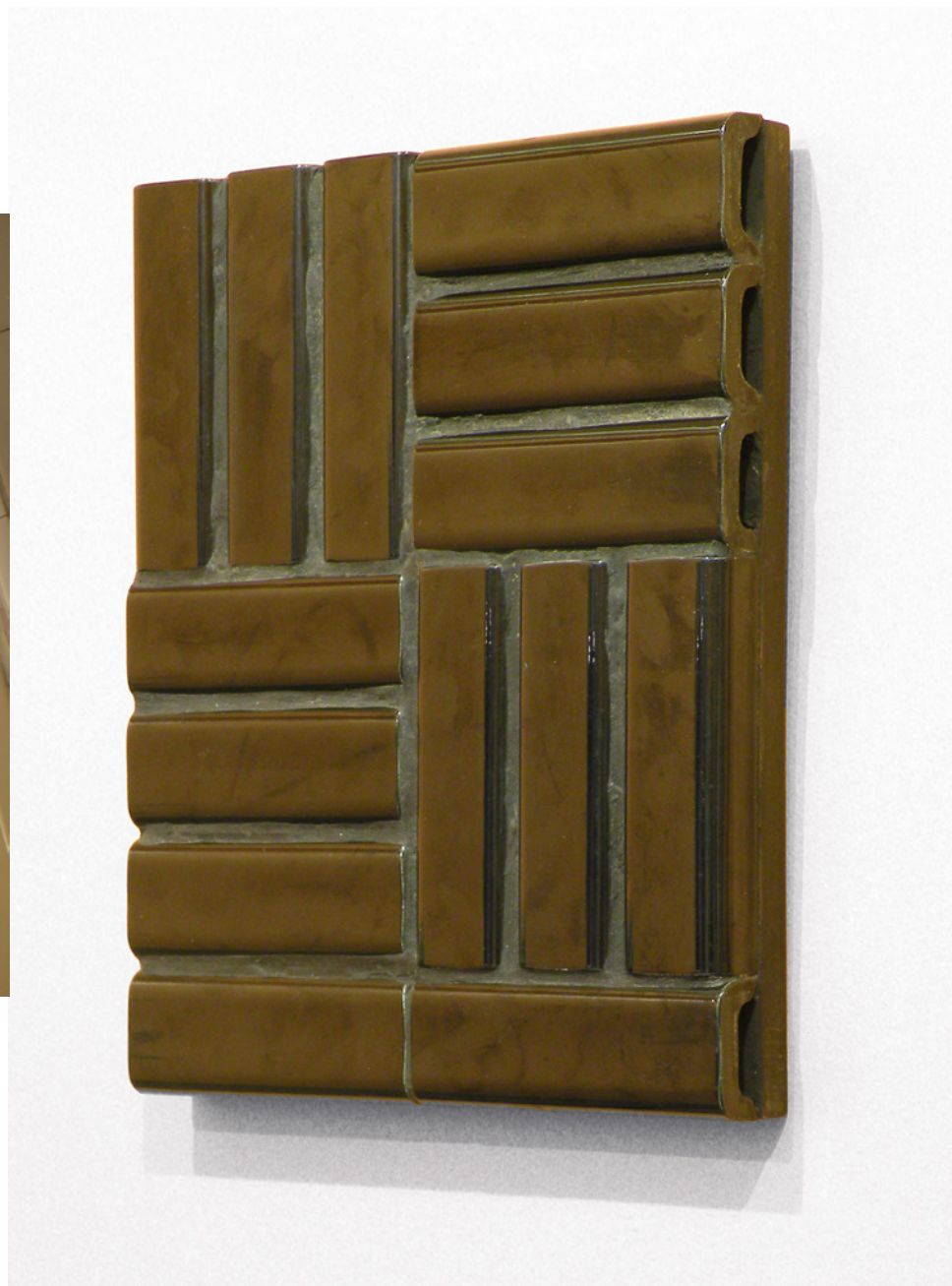


Fig. 16—*Honduras 3873 (#1) (3873 Honduras St. [#1])*, 2011, ceramic tiles and cement, 24 1/5 x 12 1/2 in; 61.5 x 31.4 cm, photograph by Guido Ignatti.



MUSEUM OF CONTEMPORARY ART DENVER

By simultaneously creating such a cavity and highlighting its illusion, Ignatti might be continuing the compromise examined by Greenberg and attempting to “salvage” something of “the particularity... of the great painterly idioms of the past.”⁵ Ignatti does not seem to adhere to positions that call for the end of the painting-as-window and insist, in the vein of some concrete painters, that “a wall must be nothing other than a wall.”⁶ As Andrea Giunta writes in her essay in this catalogue, Ignatti “evokes that abstract universe” of modern Argentine painting, along with its “imaginary of the future,” but also “jams and hijacks” it. For the artist and the viewer, there is something productive, and pleasurable, about continuing in this liminal area—or lurking in this salvage yard—between the easel picture and its overcoming.

For Greenberg, it is the “decorative” that threatens easel painting by “infecting” it “with a fatal ambiguity.”⁷ It’s fatal because, for him, it implies a surrender to “the feeling that all hierarchical distinctions have been, literally, exhausted and invalidated; that no area or order of experience is intrinsically superior, on any final scale of values, to any other area or order of experience.”⁸ Formulated differently, this loss of hierarchies might also be promising. It might foster a heightened sense of perception and an awareness of a wider range of phenomena. Ignatti’s tapiados enable just such an attitude, refocusing attention on the precarious urban structures, not just in Buenos Aires, that resemble his tapiados: scaffolding, pedestrian barriers, provisional constructions covering holes in the sidewalk.... Seeing them anew doesn’t romanticize them; it recognizes them as objects and scenes worthy of consideration, critique, and affective investment.⁹

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5 Benjamin H.D. Buchloh, *Formalism and Historicity: Models and Methods in Twentieth-Century Art* (Cambridge, MA: MIT Press, 2015), xxxix.

6 See Rhod Rothfuss, “El marco: Un problema de plástica actual,” *Arturo 1* (1944); Abraham Haber, Raúl Lozza y el perceptismo: *La evolución de la pintura concreta* (Buenos Aires: Editorial Diálogo, 1948), 43.

7 Greenberg, “The Crisis of the Easel Picture,” 155.

8 Ibid., 157.

9 For an example of such attention to the city, see Beatriz Sarlo, *La ciudad vista: Mercancías y cultura urbana* (Buenos Aires: Siglo Veintiuno Editores, 2009), especially 37–58; and Andrea Giunta, *Cuándo empieza el arte contemporáneo? / When Does Contemporary Art Begin?* (Buenos Aires: Fundación arteBA, 2014), 152–56.



Fig. 18—*Diálogo* (*Dialogue*), 2009, latex paint on exterior wall, approx. 13 ft 1 in x 26 ft 2 in, 4 m x 8 m, photograph by Guido Ignatti.

Ignatti started making tapiados after years of creating works that, in ways recalling the *arte light* of the 1990s in Argentina, modify and appropriate forms of decoration and ornamentation (that is, forms of life): works like *El Techo* (*The Ceiling*), molding and a band of pink wallpaper base installed in the bathroom of the Centro Cultural de España de Buenos Aires (fig. 15); *Honduras 3873 #1* (*3873 Honduras St. #1*) (fig. 16), made of found tiles from a demolished building at that address; and the wallpaper collages of *Habitación* (*Room*) (2009).¹⁰ These all draw on the latent energy of their materials, evoking their middle- and working-class historicity.¹¹ Another group of Ignatti's works, created on and for the street, connects art, design, and graffiti: *Diálogo* (*Dialogue*) (fig. 18), in which he paints over a political slogan ("Dialogue"); *Sin título (publicidad interior)* (*Untitled [interior advertising]*) (fig. 19), the illicit insertion of patterned wallpaper inside frames intended for advertising; and *Catedrales abandonadas* (*Abandoned Cathedrals*) (2011), in which he covered the windows of a truck that stood abandoned in front of the Braga Menéndez Gallery in Buenos Aires.

Displacement is the key movement in all these works. When Ignatti puts things where they don't belong, this doesn't erase distinctions; it draws attention to them and makes them productive. Perhaps he does this to maintain as much as possible a trace of latency or noncoincidence in his works, which often seem to be more, less, other, or elsewhere than they actually are.

Ignatti says as much in the first sentences of the laconic text accompanying his 2014 exhibition *Luz de día* (*Daylight*) at the Museum of Contemporary Art of Rosario: "Another place is possible

¹⁰ On "wallpaper" as Greenberg's shorthand for the threat posed by the decorative, and on how many artists (including Andy Warhol, General Idea, Robert Gober, and Christine Lidsbaech) have used wallpaper to intervene "in hierarchies of the high/low" and celebrate "the decorative as a specifically queer form," see Elissa Auther, "Wallpaper, the Decorative, and Contemporary Installation Art," in Maria Elena Buszek, ed., *Extra/Ordinary: Craft and Contemporary Art* (Durham, NC: Duke University Press, 2011), 115–134.

¹¹ This may be the only point of contact with the "trash" aesthetic of a previous generation of Argentine artists. See Inés Katzenstein, "Trash: Una sensibilidad de la pobreza y la sobreinformación" in Fernando Farina and Andrés Labaké, eds., *Poéticas contemporáneas: Itinerarios en las artes visuales en la Argentina de los 90 al 2010* (Buenos Aires: Fondo nacional de las artes, 2010), 34–38, especially 34. On this aspect of Ignatti's works, see Silvina Pirraglia, review of the exhibition "Habitat: Fabiana Barreda, Guido Ignatti y Ana Wingeyer" at Nora Fisch Gallery, Buenos Aires, TRAC / Taller de Reflexión en Arte Contemporáneo, October 2011, <https://paralelotrac.wordpress.com/constelacion-trac-0-5/bitacora-silvina-pirraglia/>

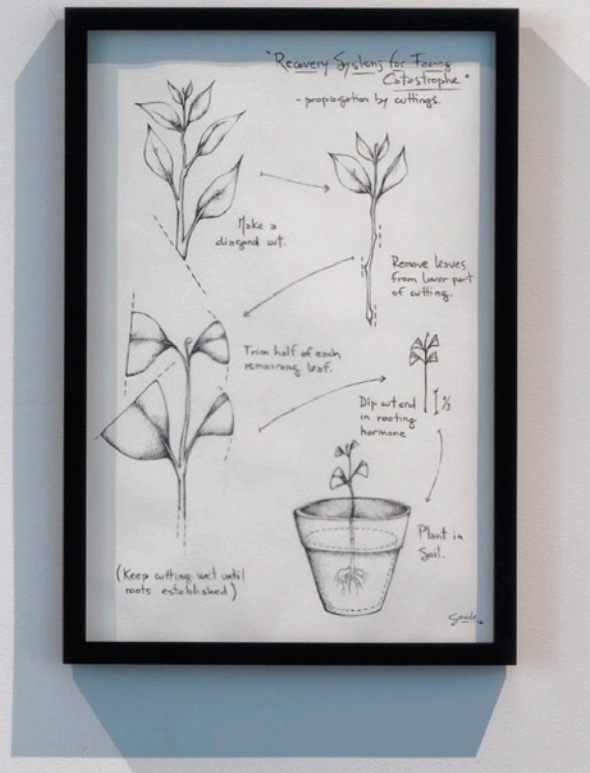


Fig. 19—*Sin título (publicidad interior)* (*Untitled [interior advertising]*), 2008, wallpaper on billboards, 7 ft x 5 ft, 2.15 m x 1.5 m (for each of six billboards), photograph by Guido Ignatti.



Fig. 20—*Whitewash* (detail), 2016, lime and acrylic latex, 8 x 33 ft, 244 x 1006 cm.

Fig. 21—Recovery System for Facing Catastrophe: Propagation by Cuttings, 2016, ink on paper, 19 3/4 x 13 3/4 in, 50 x 35 cm.



even if it's the same place. Another place is possible in these four walls that always speak of other places." Places don't have to be just what they are; they can become other than themselves. In Ignatti's MCA Denver exhibition, this nonidentity is perhaps most visible in *Whitewash*, his mural that uses the conventional methods of Argentine political street painting to spell out a love poem, written by Ignatti, that includes the Spanish words "puto" and "maricón," which can be either insults for gay men or warm forms of address among gay men. The poem first uses them aggressively and then transforms them into terms of endearment.¹² Filling the wall with six to eight large letters at a time and then painting them over with whitewash, it took him many days to write out his poem's nineteen short words.¹³ Just as in his 2015 CalArts performance *A Text about Contemporary Art*, where Ignatti used a typewriter for the first time, here he had to master a new form of writing, painting letters in an emphatically embodied performance. The writing is illegible, but recognizable as street painting for anyone familiar with Argentine cityscapes. Up close, the work looks like an *informel* painting (fig. 20).

Another word is possible even if it's the same word: Ignatti buries one set of acceptations under another, and then paints over the whole process in a space that is visible from the street. (Here, and throughout the exhibition, Ignatti takes full advantage of architect David Adjaye's porous building.) The final layer of whitewash is an erasure, but it's also prep work for some future form of writing, some other kind of aesthetic or political operation. In *Whitewash*, queer content becomes latent, not fully in the here and now, present only in the visible and tactile reminders of the past of its creation and as a rich, mottled surface that, one day, a new script might cover.¹⁴ This



Fig. 22—*Recovery System for Facing Catastrophe: Straightening* (detail), 2015–2016, plants, grow lights, tension wires, clay pots, and platform, 21 ft x 14 ft 4 in x 13 ft, 640 x 437 x 396 cm.

may just be another way of describing a banal fact that could also be a bit utopian: the "definitive inconclusiveness" of many urban structures and most street painting and graffiti.¹⁵

Ignatti's installations *Locked Room* and *Recovery Systems* are also definitively incomplete. Peeking through the slats of *Locked Room* reveals its insides, but its painted exterior is mostly hidden, flush with the gallery walls. The entire surface would be visible and the work fully experienced only if the museum that surrounds it were torn down. *Recovery Systems for Facing Catastrophe* illustrates two methods for saving houseplants after a disaster: propagation by cuttings and an apparatus of wires and grow bulbs. Just as his *No Matter Paintings* and tapiados draw on the history of Argentine abstraction, this installation offers a DIY version of Argentine "systems art" from the 1960s and 1970s, especially Luis Bénédict's installations that use plants and animals.¹⁶ Ignatti's installation is open to an uncertain future, since it's organic and in need of constant care from the museum.

¹² On this specific genre of wall painting, see Lyman G. Chaffee, "Political Graffiti and Wall Painting in Greater Buenos Aires: An Alternative Communication System," *Studies in Latin American Popular Culture* 8 (1989): 37–60, especially 39; and the film *Cuerpo de letra / Embodied Letters*, directed by Julian d'Angiolillo (Buenos Aires: Los Andes Cine and El Nuevo Municipio, 2015).

¹³ Here is the text of the poem: "Puto de mierda. / Sí, vos, puto de mierda. / Puto, maricón. / Puto hermoso. / Sí, vos, puto mío. / Te amo maricón."

¹⁴ See José Esteban Muñoz, *Cruising Utopia: The Then and There of Queer Futurity* (New York: New York University Press, 2009).

¹⁵ Sarlo, *La ciudad vista*, 73.

¹⁶ Mariana Rodríguez Iglesias, *Consignas de responsabilidad*, curatorial text for the exhibition "Sistemas de recuperación ante la catastrophe" at Nora Fisch Gallery, Buenos Aires, 2015.



Fig. 23—Cutting 1, 2016, giclée photographic print, 19 3/4 x 13 3/4 in, 50 x 35 cm



Fig. 24—Cutting 2, 2016, giclée photographic print, 19 3/4 x 13 3/4 in, 50 x 35 cm.



Fig. 25—Cutting 3, 2016, giclée photographic print, 19 3/4 x 13 3/4 in, 50 x 35 cm.

Recovery Systems includes a drawing with instructions for growing cuttings as well as two photos of cuttings in domestic settings (figs. 21, 24–25). A third photo just seems to declare: voilà, the hand of the artist with his material (fig. 23). But there's something else going on. Ignatti's tattoo of a banana leaf reveals an intense intimacy with plant life. This photo can serve as an allegory for the unsettling effects of installation art. Visitors encounter things from their individual and collective everyday life, like the most common houseplants, but also feel that something is slightly off. They have been temporarily emancipated from their pragmatic relations to things and situations.¹⁷ This could be thought of as a kind of distance, but in Ignatti's work it might be better conceived as nearness. Visitors must press up against the walls of the *Locked Room* to see inside, and they are required to traverse the projector's beam in the installation of *No Matter Paintings* if they want to walk through the room. In conversations during the opening and in tours, they've wondered what will happen to the plants during and after the exhibition, caring about them in ways that many people don't when thinking about their own plants. Ignatti's works have gotten under their skin.

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¹⁷ See Juliane Rebentisch, *Aesthetics of Installation Art*, trans. Daniel Hendrickson with Gerrit Jackson (New York: Sternberg Press, 2012).



Left: *Whitewash*, 2016, lime and acrylic latex, 8 x 33 ft, 244 x 1006 cm.

Right: *Locked Room*, 2016, wood, acrylic latex, and fluorescent fixtures, 26 ft 9 in x 14 ft 2 1/2 in x 13 ft, 815 cm x 433 cm x 396 cm.

EXHIBITION CHECKLIST

GUIDO IGNATTI: SETUP

Museum of Contemporary Art Denver

June 30–September 11, 2016

Curated by Patrick Greaney

Locked Room, 2016

Wood, acrylic latex, and fluorescent fixtures

26 ft 9 in x 14 ft 2 1/2 in x 13 ft, 815 cm x 433 cm x 396 cm

No Matter Paintings 1-8, 2016

35mm slides, slide projectors, and plywood

No Matter Painting 1, 48 x 33 in, 122 x 84 cm (plywood),
81 x 32 3/4 x 162 in, 206 x 83 x 411 cm (overall)

No Matter Painting 2, 24 1/2 x 17 in, 62 x 43 cm (plywood),
69 1/2 x 17 x 184 in, 177 x 43 x 467 cm (overall)

No Matter Painting 3, 24 x 17 in, 61 x 43 cm (plywood),
69 x 17 x 85 1/8 in, 175 x 43 x 216 cm (overall)

No Matter Painting 4, 24 x 17 in, 61 x 43 cm (plywood),
69 x 17 x 91 1/2 in, 175 x 43 x 232 cm (overall)

No Matter Painting 5, 25 x 17 in, 64 x 43 cm (plywood),
69 x 17 x 88 1/2 in, 175 x 43 x 224 cm (overall)

No Matter Painting 6, 25 x 17 in, 64 x 43 cm (plywood),
69 x 17 x 98 1/2 in, 175 x 43 x 250 cm (overall)

No Matter Painting 7, 15 1/2 x 10.5 in, 39 x 27 cm (plywood),
64 1/2 x 10 5/8 x 85 in, 164 x 27 x 216 cm (overall)

No Matter Painting 8, 32 1/2 x 22 in, 83 x 56 cm (plywood),
73 x 22 1/2 x 111 in, 185 x 57 x 282 cm (overall)

Recovery Systems for Facing Catastrophe, 2015–2016:

Cutting 1, 2016

Giclée photographic print

19 3/4 x 13 3/4 in, 50 x 35 cm

Cutting 2, 2016

Giclée photographic print

19 3/4 x 13 3/4 in, 50 x 35 cm

Cutting 3, 2016

Giclée photographic print

19 3/4 x 13 3/4 in, 50 x 35 cm

Recovery System for Facing Catastrophe:

Propagation by Cuttings, 2016

Ink on paper

19 3/4 x 13 3/4 in, 50 x 35 cm

Recovery System for Facing Catastrophe:

Straightening, 2015–2016

Plants, grow lights, tension wires, clay pots, and platform

21 ft x 14 ft 4 in x 13 ft, 640 x 437 x 396 cm

Tapiado, 2016

Wood, acrylic latex, and fluorescent fixtures

4 ft x 37 in x 13 ft, 122 x 94 x 396 cm

Whitewash, 2016

Lime and acrylic latex

8 x 33 ft, 244 x 1006 cm

All works courtesy of the artist, Nora Fisch Gallery, Buenos Aires,
and David B. Smith Gallery, Denver

ABOUT THE ARTIST

GUIDO IGNATTI

BIOGRAPHY

Born in Buenos Aires, Argentina in 1981.
Lives and works in Buenos Aires, Argentina.

SOLO EXHIBITIONS

2016

Guido Ignatti: Setup, Museum of Contemporary Art, Denver, CO.
Tapiados, David B. Smith Gallery, Denver, CO.

2015

Vista interior de una cámara, Centro Cultural Recoleta, Buenos Aires.
Sistemas de recuperación ante la catástrofe, Nora Fisch Gallery, Buenos Aires.

2014

Luz de Día, Museo de arte contemporáneo de Rosario (MACRO).

2012

Suite en 3 actos: presentación, auge y caída, La Ira de Dios, Buenos Aires.
La Consulta, Nora Fisch Gallery, Buenos Aires.

2011

Collages y colaboraciones, Barraca Vorticista, Buenos Aires.

2009

El Capricho, ThisIsNotAGallery, Buenos Aires.

2008

Habitación, Humboldt 1564, Buenos Aires.

SELECTED GROUP EXHIBITIONS

2016

The Space Collection, Irvine, CA.
Nachtspeicher23, Hamburg.

2015

Leichtigkeit, Nachtspeicher23, Hamburg.
About Line, Espacio Kamm, Buenos Aires.

Sobre la Ruina, La Sin Futuro at La Verdi, Buenos Aires.

Un texto sobre arte contemporáneo / A Text about Contemporary Art, &NOW Festival, California Institute of the Arts, Los Angeles.
Casa uno, Proyecto Bonzo, Buenos Aires.

2014

Lo mismo, su eco, su sombra, Espacio de Arte Fundación OSDE, Buenos Aires.
Pintura, Buenos Aires, Nora Fisch Gallery, Buenos Aires.

2013

Re-apertura, La Ira de Dios, Buenos Aires.
Riña de gallos, Rusia Galería, Tucumán.
Entre el retorno y la partida, Museo de arte contemporáneo de Salta (MACSA).
Espacios parasit(u)ados, Espacio de Arte Universidad Católica Argentina (UCA), Buenos Aires.

2012

Fuen7e, Lordi Gallery, Buenos Aires.

2011

Doce, Nora Fisch Gallery, Buenos Aires.
Hábitat, Nora Fisch Gallery, Buenos Aires.

2010

Proyecto Exit/Salida, Barraca Vorticista, Buenos Aires.

2009

Diálogo, Visual Brasil Festival, Barcelona.
El Techo, Centro Cultural de España en BA, Buenos Aires.
Mi Ranchito, Mark Morgan Pérez Garage, Buenos Aires.
La familia de Juana Echeverría Vda. de Temes muy agradecida, Braga Menéndez Gallery, Buenos Aires.
Self Fiction, Urban Intervention for National Endowment of the Arts (FNA), Buenos Aires.
See you at home, Open Studio, London.

2008

02 Balneario, La Munich contemporánea, Museum General Direction of the City, Buenos Aires.
Poética intimista en un espacio que no le corresponde, WarClub Boedo - Appetite, Buenos Aires.

ACKNOWLEDGMENTS

I'd like to express my gratitude to the many people who made this exhibition and catalogue possible. At MCA Denver, I'd like to thank Adam Lerner and Nora Burnett Abrams for all their support; Nick Silici for his creative and technical guidance; Zoe Larkins for her wise and attentive assistance; and Graham Eschen and Anderson Heagy for their work on the installation. I'd also like to express my gratitude to Andrea Giunta for her contribution to the catalogue and to Jane Brodie for her translation.

The exhibition was produced with the generous assistance of Jamie and Maia Stone, and research travel was supported by the University of Colorado Boulder's Arts and Sciences Fund for Excellence.

Finally, I'd like to thank Guido Ignatti. It's been a privilege for me and for the entire MCA staff to work with him and learn from him and his inspiring, challenging, and beautiful installations. We are all grateful to Ignatti for sharing his vision with us and the MCA's visitors.

— Patrick Greaney

Published 2016

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Published in conjunction with the exhibition

Guido Ignatti: Setup

June 30–September 11, 2016

Catalogue edited by Patrick Greaney

Unless otherwise noted, all photographs by Jeff Wells

Cover: *Recovery System for Facing Catastrophe: Straightening* (detail), 2015–2016, plants, grow lights, tension wires, clay pots, and platform, 21 ft x 14 ft 4 in x 13 ft, 640 x 437 x 396 cm.

ISBN: 978-0-692-76318-6