

02.09> 05.11.2022_Madrid

And I think to myself what a Wonderful world is the title of the first individual exhibition at the Madrid gallery of the Brazilian conceptual artist Anna Bella Geiger (1933, Rio de Janeiro, Brazil), within the framework of APERTURA. Anna Bella is considered one of the most valued Brazilian artists on the international scene and one of the pioneers in the use of unconventional media to experiment with other ways of approaching and questioning the present.

Her exhibition at Madrid's Aural Gallery (2022) gives us a glimpse of the *terra incognita*, giving fresh testimonies to the fractures within globalist discourses. In her work, art is always embedded in the social space (something highlighted in a print from 1977 where the oceans of the world map are covered by a text of critical theory), a method towards a *different reading of reality*, as it is manifest in the outstanding series *Rolos* (Rolls), those book-objects which could be related to the Torah, though what we need at the moment is not a kabbalistic deciphering but an artistic and social commitment that may point toward an escape from the current catastrophe we are trapped in. This great Brazilian artist understands at as an "object of discussion," bearing always in mind both its material conditioning and its historical and social dimension, ceaselessly reflecting about the subjectivity that is, to use terms dear to Eugenio Trías, located in a *bordering condition*, rooted in the field of symbols.

Anna Bella Geiger produces an *Orbis descriptivo* which is, in fact, a *dismantling of the world*, a critique of hegemonies which legitimizes the "maps." When she says that "There is no place like home" (2014) she is not lapsing back into *interiority*, there is no nationalistic undertone, on the contrary, she seems to be *weaving* a different form of existence, at a time when *quadrillages* seem paranoid forms of containing the heterogeneous. The maps of Anna Bella Geiger are *undisciplined* processes, critical activations that overcome the "bunkerization" of life, invitations to trace a different path across the world, using a compass which, as Wagner Barja noted, points toward the "territory of the subjective." In a text written by Anna Bella Geiger in 1974, on the occasion of an exhibition at the Bonino Gallery of Rio de Janeiro, she declared that the imagination helps her expose her feelings, "to feel being-alone, the dimensions of the angst of human condition, the feeling of mystery of the universe, of time, the quest for centers, resemblances more than differences, passages more than contrasts, ultimately perceiving everything that dwells in my moment." This temporalization is also a critical location, the task of an artist who has learnt how to find support in *extremes* while questioning what is "one's own," searching (with an utopian hope) the commons, drawing maps where we might finally achieve a lasting and dignified existence.

Fernando Castro Flórez . Fragments of the text Maps to liberate the world.
[Considerations on the "cartographic" imaginary in Anna Bella Geiger].

In collaboration with the Canis Majoris Foundation and within the context of its *Creadtors* program, we will present some of the most emblematic works of the Brazilian artist.

Visits until October 27, **Tuesday and Thursday from 11 a.m. to 2 p.m.**

Guided visits under registration: **Tuesday, October 4 and Tuesday, October 18** info@auralgaleria.com

[We take part in Projector Festival](#)

“AND I THINK TO MYSELF: WHAT A WONDERFUL WORLD”

And I think to myself, what a wonderful world this is!

This excerpt from the lyrics of the song “What a Wonderful World”, written by Bob Thiele, George David Weiss and George Douglas, was chosen as the title of my recent exhibition here in Madrid, at the Aural gallery, because I think it has everything to do with this moment we are living.

And not just for the words that are said, but for the way they are sung by Louis Armstrong when he says things like “...And I see people's faces and meeting friends greeting each other and saying 'How are you?', in effect, they're saying 'I love you'”. And we know that Louis himself, a poor boy - as stated in his biography - was adopted by a couple of Russian Jewish immigrants.

Also the tone of your voice makes me feel that it is worth living, despite this world in permanent conflicts, some more threatening, which deeply affect our soul, and ethical concepts already acquired by us humans.

Conflicts that directly threaten us with a real end of the world caused by terrorists who already possess the bomb, and which I would call “rebels without a cause”, and who 'love to hate' for the sake of hating, without any regard for their own lives or their lives. families, much less for the preservation of our Planet, our fauna and flora, and ourselves.

Now, about my work, I have been trying, all these years, to follow my own intuitions and ideas, and I have tried to develop solutions whose contents are recognized as being in the field of Visual Arts, just as other humans continue in their other tasks.

As a Brazilian, my concerns extend to the preservation of nature, in the progressive destruction of forests, more specifically in the Amazon Region, in the dangers faced by its inhabitants, with their different tribes of Indians, such as the Yanomamis, and these concerns are reflect in my work, mainly in the more recent cartographic works, or even since the 1970s, where I dared, by making distinctions or even creating 'frictions' between the ideological, the geographical, the political, and that, instead of the geopolitical, Colombian critic José Roca called them “geopoetics”.

Anna Bella Geiger

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