

# EMISSARIES FOR THINGS ABANDONED BY GODS

9.21.2019–12.15.2019

Rather than an exhibition in the classical sense, *Emissaries for Things Abandoned by Gods* could be considered, instead, an act of time travel, an experiment in substitution, a proposal for speculative interconnectivity. Inspired by the radical specificity of its site, it operates not only in relation to the Casa Luis Barragán, but also to the artworks and objects that have long resided in the architect's home. The project is the result of a somewhat controversial proposal: imagine the house filled with contemporary proxies of the artworks and images that the architect had originally chosen for it. Imagine them attempting to act in a similar role, speaking not only to the house but also to, and about, our present. Furniture and items of decoration have been left intact, but all existing artworks in the Casa Luis Barragán (including paintings, photographs, images, reproductions of artworks, sculptures, and artifacts) have been temporarily replaced with what could be considered their contemporary equivalents, or "emissaries," selected for their formal or conceptual correspondences with the originals.

To understand the gesture, one must begin with the story of the Casa Luis Barragán itself. Built in 1948 by famed Mexican architect Luis Barragán as his private residence and studio, and today considered a landmark of modern architecture, the Casa has remained as it was when its creator passed away in 1988. The furnishings that the architect conceived for it, as well as the artworks and artifacts that he placed throughout it during his lifetime, have all been faithfully kept intact. As its caretakers and the foundation established to protect the house understood well, the contents are more than decorative, more even than material testaments to a life lived; in fact, they might be considered quasi-architectonic elements.

The Casa Luis Barragán is a place where monkish asceticism meets a dandy's capriciousness and where strict Catholicism meets material-sensual abandon. And the particular mix of minimalism and decadence embodied in the cache of artworks and artifacts that the architect carefully curated into it—the graphic crucifixes, polychrome effigies, gilded angels, religious icons, gold-encrusted panels, silvered skulls, ersatz artworks (some deliberately modified), the busts of beautiful men (dancer

## Artists

Mathieu Kleyebe  
Abonnenc

Danai Anesiadou

Lutz Bacher

Roberto Cuoghi  
ektor garcia

Matthew Angelo  
Harrison

Heinz Peter Knes

Jutta Koether

Gabriel Kuri

Deana Lawson

Jill Mulleady

Seth Price

Pamela Rosenkranz

Michael E. Smith

Andra Ursuța

Lynette  
Yiadam-Boakye

## Curated by

Elena Filipovic

José Limón among them), the images of stunning women (Iman and Grace Jones make repeated appearances), and other objects—play no small role in that. Their deliberate arrangement was vital to Barragán's conception of space and its experience; it is known that he painstakingly deployed objects to reflect and carry light through space, to create optical illusions, or to give the impression of the merging of exterior and interior worlds. Simply put, one has the impression that the objects and their placement in the house had everything to do with Barragán's understanding of each thing's "operational" value—that is, its ability to do something for the experience of his architecture.

*Emissaries for Things Abandoned by Gods*, then, responds to Barragán's sense of the operational function of objects, and it attempts to explore what a new set of objects might do to our experience. It is premised on the question: What might the interior of Barragán's home look like if he had lived on and entirely rehung it with the art of the present? The proposal on view in the house can only, by definition, be speculative and is admittedly as personal as the selection on which it is based. Rules were devised: the new artworks should occupy the same locations in the house as the objects they supplant; wherever possible, they should be of roughly the same scale; each should be selected for its formal or conceptual correspondences with the original it replaces; and none should fundamentally disturb the experience of the house itself. Each emissary would thus, in its own way, continue to honor the cryptic functioning of the architect's eccentric home. And their combination would evoke (or critically question) the devotional, material, sensual, and architectural concerns prevalent in Barragán's original selection.

While furnishings and some decorative elements have been left intact, for this project the interior of the house displays over fifty newly commissioned and recent artworks of a group of sixteen artists from around the world. To make way for them, the artworks once in the Casa Luis Barragán have been temporarily relocated to the architect's studio, where they are displayed on and around a structure specially designed for their exhibition, conceived in collaboration with AGO/Sala Hars.

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Enter the front door of a quite unremarkable façade at General Francisco Ramírez 12–14 in Mexico City. A rather cramped, dark corridor gives way to an airy and light vestibule that extends upwards two stories. From this pivotal artery, a selection of doors opens onto the breakfast room, the dining room, the living room, and in turn, the library, while a staircase leads to a mezzanine, the

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bedrooms, and the roof. It is Mathias Goeritz's *Mensaje* (1960), a painting covered in solid gold leaf especially commissioned by the architect for the house, that the visitor first experiences upon entering. For some, removing it at all is quasi-sacrilegious, so synonymous is the artwork with the experience of the house as a whole. But to enter into this exercise in time travel and substitution, the replacement of the artworks and images in the house must be total.

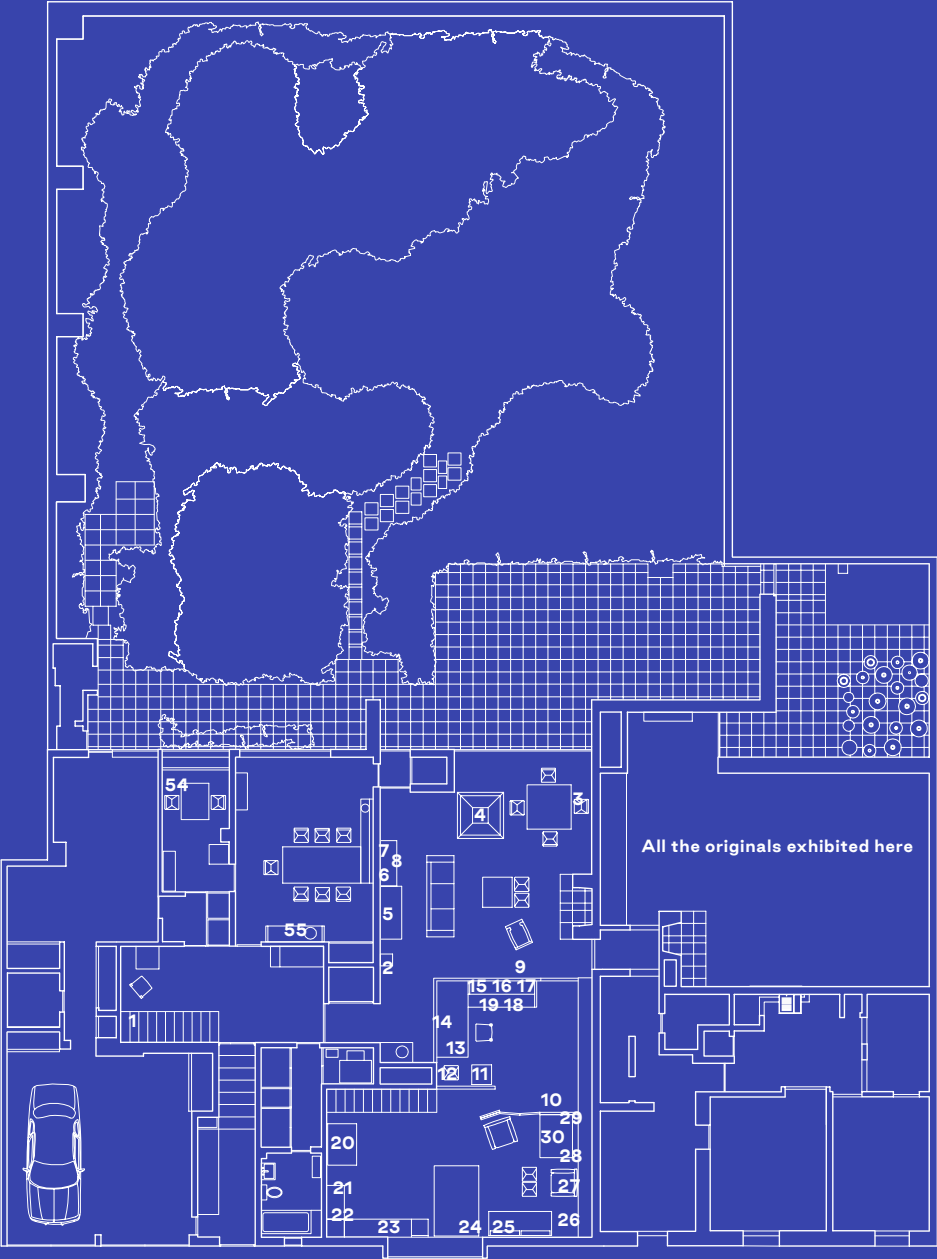
So, consider its emissary: Pamela Rosenkranz's *Express Nothing* (*Wood Molten*), 2019, a cheap, metallic emergency blanket gesturally painted (finger marks included) in one of the many flesh-toned acrylic pigments the artist has researched while investigating fields ranging from marketing to medicine. While the two artists' pieces meet in their shared golden luster, the way they both transfer light and glow, they are perfectly opposite in other ways. If the Goeritz square covered in precious gold leaf claims for itself an almost spiritual signification (it is, after all, "the message"), Rosenkranz refuses such solemnity: express nothing, she says.

The Goeritz/Rosenkranz instance furnishes a key to the studied, and at times biting, correspondences sought by the curation between Barragán's original selection and its replacement. Walk through the house, explore the emissaries in each room. Notice that from Matthew Angelo Harrison's sculptures encasing West African ritual artifacts in tinted resin blocks, in which the cruel history of colonialism meets the formalist legacy of Minimalism, to Jill Mulleady's depiction of the concentric interior curves of an open oyster, with an outstretched hand gently fingering its vicious flesh; from Lutz Bacher's uncanny lifecast of a human arm made of ballistic gel and gauze to ektor garcia's delicate crochet pieces; and from Roberto Cuoghi's strange and arresting six-armed Christ figure to Deana Lawson's meticulously composed photographs of contemporary Black life—each of which replaces a specific object that Barragán had originally placed in the house—these and more than fifty other extraordinary artworks forge a new way of looking at the role that the architect's display of images and objects played in his thinking about the experience of a place and time.

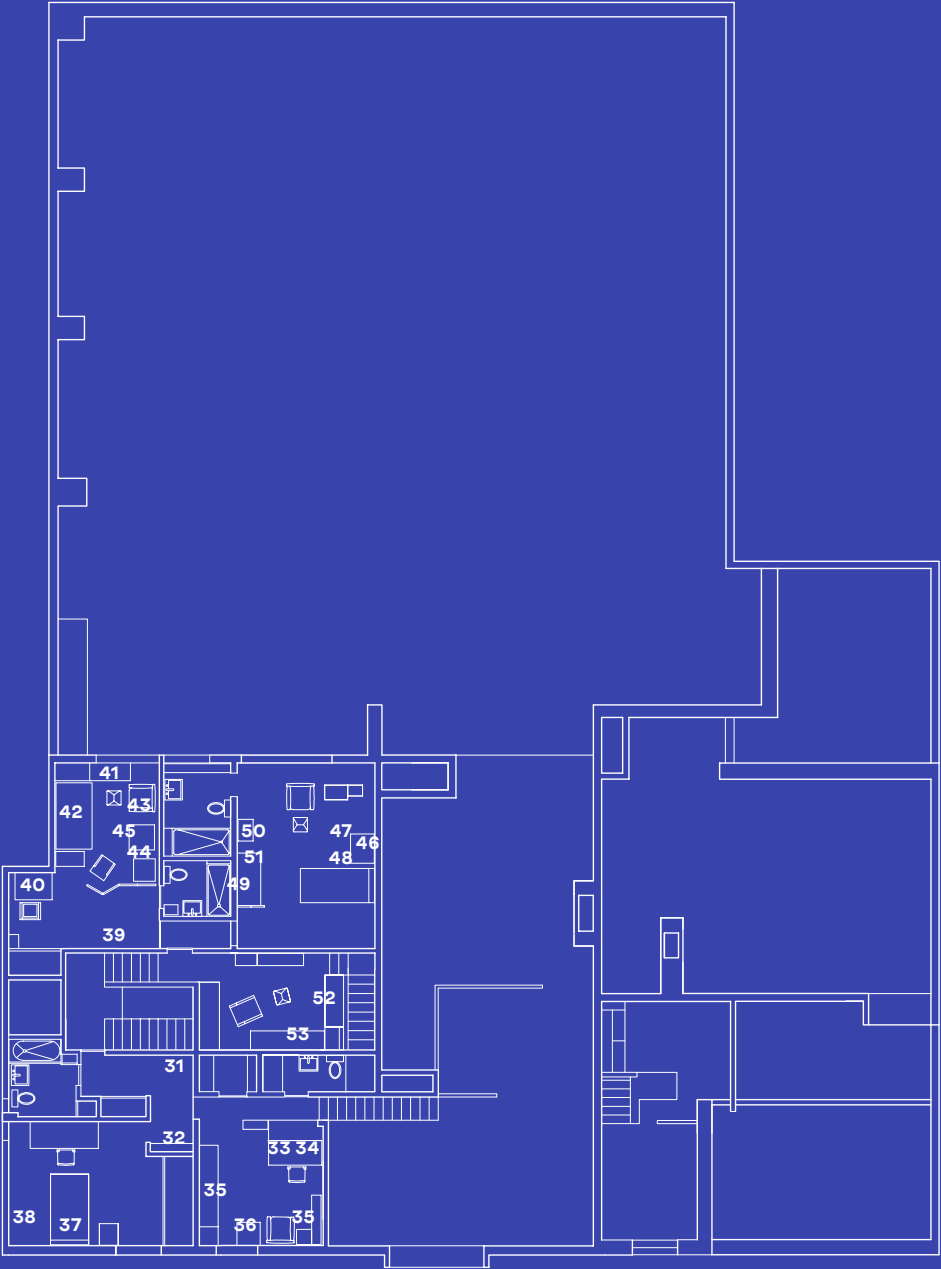
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*Dedicated to Lutz Bacher*

ELENA FILIPOVIC



GROUND FLOOR



FIRST FLOOR

**1. Mathias Goeritz**  
Untitled (gold leaf painting), ca.1960  
180 cm x 160 cm

**Pamela Rosenkranz**  
Express Nothing (Wood Molten), 2018  
Acrylic on an emergency blanket, framed  
210 cm x 135 cm

**2. Unknown**  
Untitled (Virgin and Child),  
17th century  
150 cm x 50 cm

**Matthew Angelo Harrison**  
Dark Silhouette: Female Figure in  
Unison, 2019  
Wooden sculpture from West Africa, polyurethane  
resin, anodized aluminum, acrylic  
82 cm x 19.05 cm x 27.3 cm  
Larry and Marilyn Fields Collection, Chicago

**3. Josef Albers**  
Homage to the Square  
(yellow reproduction),  
Date unknown  
116 cm x 116 cm

**Jill Mulleady**  
Locus Solus, 2018  
Oil on linen  
93.98 cm x 121.92 cm  
Erling Kagge Collection

**4. Casa Luis Barragán's lectern with  
images from Barragán's archive**

**Heinz Peter Knes**  
Intervention on Casa Luis Barragán's  
lectern with images from the artist's  
archive  
Digital prints

**5. Pablo Picasso**  
Guernica (reproduction), 1937  
60 cm x 128 cm

**Jutta Koether**  
Tour de Madame, 2018  
Single channel video, color, silent  
14'25 min.

**6. Unknown**  
Untitled (plaster sculpture),  
Date unknown  
32 cm

**Matthew Angelo Harrison**  
Mk-min-compressed, 2017  
Ceramic, acrylic, aluminum  
12.7 cm x 12.7 cm x 22.9 cm

**7. Unknown**  
Untitled (yarn painting),  
Date unknown  
38.5 cm x 31 cm

**Heinz Peter Knes**  
Untitled (Snake), 2012  
C-Print (2019). Edition 2/5  
36 cm x 24 cm

**8. Unknown**  
Untitled (José Limón),  
Date unknown  
38 cm

**Mathieu Kleyebe Abonnenc**  
Un second morceau de chair arrachée  
aux os des envahisseurs  
(A Second Morcel of Flesh Stripped  
from the Bones of the Invaders), 2018  
Native American bone flute painted bronze  
18 cm x 3 cm x 3 cm

**9. José Clemente Orozco**  
Pueblos mexicanos (reproduction),  
Date unknown  
89 cm x 122 cm

**Seth Price**  
Dropped Back Bubble House, 2004  
Inkjet print on canvas  
97 cm x 66 cm  
Bobby and Eleanor Cayre Collection

**10. Pablo Picasso**  
Female nude from the series La  
Comédie Humaine, 1954  
(reproduction),  
Date unknown  
25 cm x 40 cm

**Heinz Peter Knes**  
„New Mexico“, 2008 / 2010  
Silkprint on cloth  
210 x 160 cm

**11. Leonor Fini**  
Portrait Surréaliste D'Adriana  
Williams (reproducción), 1957–58  
60 cm x 52 cm

**Deana Lawson**  
Nikki's Kitchen, 2015  
Pigment print  
50.8 cm x 63.7 cm (55.9 cm x 68.6 cm framed)

**12. Unknown**  
Horse Head (plaster sculpture),  
Date unknown  
60 cm x 45 cm  
18 x 19 x 19 cm

**Roberto Cuoghi**  
SS(ISH)c, 2019  
Ceramic, base in nylon and salt plates, greenbiz  
26 x 76 x 22 cm  
18 x 19 x 19 cm

**13. Henry Moore**  
Pritzker Prize of Architecture  
(two-piece reclining figure: cut),  
1979 (#2 from a series of 9)  
32 cm x 57 cm x 30 cm

**ektor garcia**  
Huarache, 2019  
Glazed ceramic

**14. Josef Albers**  
Homage to the Square  
(blue tones reproduction),  
Date unknown  
60 cm x 52 cm

**Pamela Rosenkranz**  
Alien Blue Window  
(710 S Dakota St, Merzis), 2018  
Lighttex, LED, anodized frame, remote control  
79 x 39 cm

**15. Unknown**  
A bridal couple (reproduction),  
ca.1470  
61 cm x 36 cm

**Michael E. Smith**  
Untitled, 2019  
Plastic, wire, popcorn  
25.4 cm x 20.3 cm x 2.5 cm

**16. Unknown**  
Foot (plaster sculpture),  
Date unknown  
25 cm x 40 cm

**Lutz Bacher**  
Arm (The Gift), 2009  
Ballistic gel and gauze  
7.6 cm x 7.6 cm x 91.4 cm  
Private Collection

**17. Paul Gauguin**  
The White Horse (reproduction),  
1898  
78 cm x 50 cm

**Jill Mulleady**  
War, 2019  
Oil on linen  
92 cm x 54 cm

**18. Amedeo Modigliani**  
Reclining nude (reproduction), 1917  
52 cm x 81 cm

**Seth Price**  
Glass Meat Test, 2003  
C-print mounted to safety glass, hardware  
35.6 cm x 81.3 cm x 7.6 cm

**19. Unknown**  
Greek vase with horses  
(photographic reproduction),  
Date unknown  
60 cm x 52 cm

**Danai Anesiadou**  
Don't let Anything Detrimental Enter  
my Vehicle, 2019  
Mixed media  
Variable dimensions

**20. Unknown (attributed to Luis  
Barragán & Mathias Goeritz)**  
Yellow square, 1965  
119 cm x 119 cm

**Seth Price**  
Untitled, 2004  
Vacuum-formed high-impact polystyrene  
120.7 cm x 85.1cm x 7.6 cm

**21. Unknown**  
Cavalli di San Marco or Triumphal  
Quadriga (reproduction of  
photograph detail),  
Date unknown  
92 cm x 92 cm

**Danai Anesiadou**  
If Something Detrimental Enters my  
Vehicle, 2019  
Mixed media  
Variable dimensions

**22. Unknown**  
Untitled (mask),  
Date and provenance unknown

**Michael E. Smith**  
Untitled, 2019  
Leather, plastic, epoxy  
35.6 cm x 17.8 cm x 17.8 cm

**23. Eduardo Terrazas**  
Sistema activo II,  
Date unknown  
60 cm x 60 cm

**Jutta Koether**  
Holding 2, 2019  
Acrylic on canvas  
71.1 cm x 55.9 cm

**24. Unknown**  
Portrait of a dead girl with rose,  
19th Century  
43 cm x 37 cm

**Lynette Yiadom-Boakye**  
Paridae, 2018  
Hard ground etching on paper  
Edition of 30  
38 cm x 28 cm (35 cm x 32.5 cm x 3.5 cm framed)  
Private Collection

**25. Pablo Picasso**  
Tête de femme au chapeau (Dora  
Maar) (reproduction of a lithograph),  
1956 (lithograph)  
60 cm x 52 cm

**Danai Anesiadou**  
Atman, 2019  
Mixed media  
Variable dimensions

**26. Unknown**  
Christ in the cross & four  
characters, Date and provenance  
unknown  
36 cm x 30 cm

**Unknown**  
Christ descending the cross,  
Date and provenance unknown  
60 cm x 52 cm

**Unknown**  
The resurrection of Christ & the  
Apostles, Date and provenance  
unknown  
65 cm x 50 cm

**Mathieu Kleyebe Abonnenc**  
Untitled (Bodies in a pile), 2012  
Copper rods made from smelting ten early  
20th-century crosses from Katanga  
Five rods, 180 cm x 1.5 cm x 1.5 cm each  
Collection Lafayette Anticipations - Fonds de  
Dotation Famille Moulin, Paris

**27. Unknown**  
Two photographs of horses and  
horseback riders,  
Date unknown  
Variable dimensions

**Lutz Bacher**  
Pony Tails, 2013 (an edition of 15)  
Horse hair  
50 x 9 x 4.5 cm  
Private Collection

**28. Unknown**

Female head (wooden sculpture),  
Date and provenance unknown  
50 cm

**Matthew Angelo Harrison**

Dark Silhouette: Figure in Deep Silence,  
2019

Wooden sculpture from West African, tinted  
polyurethane resin, anodized aluminum, acrylic  
80.6 cm x 18.4 cm x 21 cm  
Neil Ellman Collection, Napa

**29. Sheila Hicks**

Untitled, ca. 1960  
92 cm x 80 cm

**ektor garcia**

Santa Clara del Cobre, 2019

Crocheted copper wire  
Variable dimensions

**30. Edward Weston**

Nude (Charis, Santa Monica)  
(reproduction), 1936  
19 cm x 24 cm

**Heinz Peter Knes**

Untitled from the series „very  
nearsighted but unspectacled“, 2013

Black & White PE-Print edition  
20.32 cm x 25.4 cm

**31. Unknown**

Archangel Saint Michael,  
18th Century  
105 cm

**Andra Ursuța**

Conversion Table, 2016

Bronze, coins, fabric  
92 cm x 39 cm x 23 cm

**32. Unknown**

Untitled (sculpture of dancing  
female),  
Date and provenance unknown  
Variable measures

**Heinz Peter Knes**

„Procession“, 2014 (edition 2 of 5)

C-Print (2019)  
45 cm x 30 cm

**33. Unknown**

Christ on the cross,  
Date unknown  
102 cm x 67 cm

**Heinz Peter Knes**

Untitled (Gustav), 2019

C-Print (2019)  
Edition

**34. Unknown**

San Francis of Assisi with skull,  
18th Century  
66 cm x 29 cm

**Michael E. Smith**

Untitled, 2019

Steel, shoe  
81.3 cm x 30.5 cm x 30.5 cm

**35. Georges Rouault**

Jesus Honni [Jesus reviled] (B/W  
reproduction), 1948  
55 cm x 40 cm

**Georges Rouault**

Christ sur la Croix  
(B/W reproduction), 1920

63 cm x 47 cm

**Georges Rouault**

La Sainte Face (reproduction),  
1933

51 cm x 36 cm

**Georges Rouault**

Debout les morts // Arise, you who  
are dead! (reproduction), 1932

64 cm x 49 cm

**Georges Rouault**

Pierre (reproduction), 1932

50 cm x 34 cm

**Georges Rouault**

La mort l'a pris comme Il...  
(reproduction), 1932

50 cm x 34 cm

**Roberto Cuoghi**

Ether en Flocons (1/10 elements), 2018

Mixed media on agar-agar and gelatin  
70 cm x 50 cm x 20 cm

**Roberto Cuoghi**

Ether en Flocons (2/10 elements), 2018

Mixed media on agar-agar and gelatin  
70 cm x 50 cm x 20 cm

**Roberto Cuoghi**

Ether en Flocons (3/10 elements), 2018

Mixed media on agar-agar and gelatin  
70 cm x 50 cm x 20 cm

**Roberto Cuoghi**

Ether en Flocons (4/10 elements), 2018

Mixed media on agar-agar and gelatin  
70 cm x 50 cm x 20 cm

**Roberto Cuoghi**

Ether en Flocons (5/10 elements), 2018

Mixed media on agar-agar and gelatin  
70 cm x 50 cm x 20 cm

**Roberto Cuoghi**

Ether en Flocons (6/10 elements), 2018

Mixed media on agar-agar and gelatin  
70 cm x 50 cm x 20 cm

**36. Unknown**

Horse (bronze sculpture),  
Date unknown  
40 cm x 50 cm

**Lutz Bacher**

Pony Tails, 2013 (an edition of 15)

Horse hair  
50 x 9 x 4.5 cm  
Private Collection

**37. Unknown**

Virgen ampona, 18th century  
104 cm x 81 cm

**Danai Anesiadou**

Deal with It Across All Levels and All  
Dimensions, 2019

Mixed media  
Variable dimensions

**38. Unknown**

Horse (bronze sculpture),  
Date unknown  
40 cm x 40 cm x 15 cm

**ektor garcia**

Guadalajara/DF/Oaxaca, 2019

Wool, found leather and steel spur  
Variable dimensions

**39. Unknown**

Feminine head (wooden sculpture),  
Date unknown  
25 cm x 12 cm

**Matthew Angelo Harrison**

Mk-min-compressed, 2017  
Ceramic, acrylic, aluminum  
12.7 cm x 12.7 cm x 22.9 cm

**40. Unknown**

Three Muses (plaster sculpture),  
Date unknown  
40 cm x 40 cm

**Lutz Bacher**

Arms, 2018  
Mixed media  
85 cm x 26.7 cm x 12.7 cm  
85 cm x 26.7 cm x 11.4 cm  
Lonti Ebers Collection, New York

**41. Unknown**

Horse (bronze sculpture),  
Date unknown  
49 cm x 40 cm x 15 cm

**Lutz Bacher**

Pony Tails, 2013 (an edition of 15)  
Horse hair  
50 x 9 x 4.5 cm  
Private Collection

**42. T.S. Spencer**

Dormouse, 1753  
105 cm x 122 cm

**ektor garcia**

Bota Vaquera, 2016  
Sole of a cowboy boot, with a crocheted net of  
cotton thread  
124.5 cm x 15.2 cm

**43. Mathias Goeritz**

Job XXVIII:3, 1960  
160 cm x 180 cm

**Gabriel Kuri**

Chinese Whispers #6, 2019  
Adhesive labels, blankets  
Unique piece, variable dimensions

**44. Jesús Reyes Ferreira  
(Chucho Reyes)**

San Francis of Assisi,  
Date unknown  
57 cm x 34 cm

**Jill Mulleady**

The Green Room II, 2017  
Oil on canvas  
122 cm x 91 cm

**45. Unknown**

Demon vase (ceramic),  
Date unknown  
34 cm x 20 cm

**Danai Anesiadou**

Anasyrma, So be It, 2019  
Mixed media  
Variable dimensions

**46. Unknown**

Crucifix (ivory),  
Date unknown  
90 cm x 55 cm

**Deana Lawson**

Adorah, 2018  
Pigment print  
10 cm x 15 cm  
Hudgins Family Collection, New York

**47. Unknown**

Saint Catherine,  
Date unknown  
82 cm x 15 cm

**Gabriel Kuri**

Ejercicio 2005 – 2006, 2006  
Two rocks, sales tickets, receipts on artist base  
(plywood plinth)  
45 cm x 42 cm x 29 cm  
MCE Collection

**48. Unknown**

Untitled (small head),  
Date and provenance unknown

**Matthew Angelo Harrison**

Dark Silhouette: Male Figure in Unison,  
2019  
Wooden sculpture from West Africa, polyurethane  
resin, anodized aluminum, acrylic  
82.5 cm x 27.9 cm x 18.4 cm  
Colección Ariel and Daphna Bentata, Miami

**49. Francisco de León**

Annunciation, 18th Century  
180 cm x 169 cm

**Deana Lawson**

Sons of Cush, 2017  
Inkjet print  
142.6 cm x 178.8 cm x 5.1 cm  
Collection of The Underground Museum

**50. Unknown**

Accordion folded home-made  
homage to Iman,  
Date unknown  
Variable dimensions

**Danai Anesiadou**

Oh man! Because I do Not Allow it,  
2019  
Mixed media  
Variable dimensions

**51. Unknown**

Stone sculpture (skull),  
Date unknown

**Andra Ursuța**

Left Mood Boot, 2019  
Lead crystal, aluminum cap, and alcohol  
16 cm x 31 cm x 82 cm

**52. Fernando Prieto**

Untitled, 1984  
81 cm x 81 cm

**Gabriel Kuri**

Institución de crédito, 2017  
PVC, wood, mixed media  
100 cm x 75 cm  
Private Collection

53. **Unknown**  
Christ,  
Date unknown  
115 cm x 90 cm

**Roberto Cuoghi**  
Imitatio Christi, 2017-2019  
Agar-agar, felt  
82 cm x 80 cm x 15 cm  
21 cm x 20 cm x 20 cm

54. **Unknown**  
Untitled (dead man with carnation),  
1870  
50 cm x 39 cm

**Lynette Yiadom-Boakye**  
Red Kite, 2016  
Etching on hard ground copper plate on paper  
40 cm x 30 cm  
Dr. Jacqueline Burckhardt Collection

55. **Jesús Reyes Ferreira**  
**(Chucho Reyes)**  
Archangel, ca.1960  
197 cm x 125 cm

**Lynette Yiadom-Boakye**  
Pander To A Prodigy, 2016  
Oil on canvas  
200 cm x 130 cm x 3.7 cm  
Martin Hatebur Collection, Switzerland



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proyectos curatoriales

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ARTE ABIERTO

GRUPOHABITA

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