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CENTRE FOR THE AESTHETIC REVOLUTION

MONDAY, 17 DECEMBER 2012

'LIMA ROOFTOP ECOLOGY' CURATED BY CARLOS LEON XJIMENEZ, AN APEXART FRANCHISE IN LIMA, PERU

EXHIBITIONS, PROJECTS AND TEXTS BY PLB

* EXHIBITIONS AND PROJECTS BY PLB

* TEXTS BY PLB

* BIENNALE AND EXHIBITION REPORTS

ABOUT ME



PABLO LEON DE LA BARRA

"At the end of the fifteenth of his 'Letters on the Aesthetic Education of Mankind' Schiller states a paradox and makes a promise. He declares that 'Man is only completely human when he plays', and assures us that this paradox is capable 'of bearing the whole edifice of the art of the beautiful and of the still more difficult art of living'. We could reformulate this thought as follows: there exists a specific sensory experience—the aesthetic—that holds the promise of both a new world of Art and a new life for individuals and the community. There are different ways of coming to terms with this statement and this promise. You can say that they virtually define the 'aesthetic illusion' as a device which merely serves to mask the reality that aesthetic judgement is structured by class domination. In my view that is not the most productive approach..." from Jacques Rancier, 'The Aesthetic Revolution and its Outcomes', New Left Review 14, April-March 2002

[VIEW MY COMPLETE PROFILE](#)





SHORT BIO

Pablo León de la Barra is an exhibition maker, independent curator and researcher. He was born in Mexico City in 1972. León de la Barra has a PhD in History and Theories from the Architectural Association, London. He has curated among other exhibitions 'To Be Political it Has to Look Nice' (2003) at apexart and Art in General in New York; 'PR04 Biennale' (2004, co-curator) in Puerto Rico; 'George and Dragon at ICA' (2005) at the ICA-London; 'Glory Hole' (2006) at the Architecture Foundation-London; 'Sueño de Casa Propia' (2007-2008, in collaboration with Maria Ines Rodriguez) at Centre de Art Contemporaine-Geneve, Casa Encendida-Madrid, Casa del Lago-Mexico City, and Cordoba, Spain; 'This Is Not America' at Beta Local in San Juan, Puerto Rico (2009); 'Incidents of Travel in Central America, Chiapas, Yucatan and Elsewhere', at the CCE in Guatemala (2010); 'To Know Him Is To Love Him', Cerith Wyn Evans at Casa Barragan, Mexico City (2010); 'Incidents of Mirror Travel in Yucatan and Elsewhere', at Museo Tamayo, Mexico City (2011); 'Bananas is my Business: the Southamerican Way' at Museu Carmen Miranda, Rio de Janeiro (co-curated with Julieta Gonzalez, 2011); 'MicroclimaS' at Kunsthalle Zurich (2012); 'Esquemas para una Oda Tropical', Rio de Janeiro, 2012; 'Marta 'Che' Traba' at Museo La Ene, Buenos Aires (2012); Novo Museo Tropical at Teoretica, San Jose, Costa Rica (2012); Museu Labirinto / Museum of Unlimited Growth, ArtRio, Rio de Janeiro (2012); The Camino Real Arcades, Lima, Peru (2012). PLB has acted as advisor and/or art curator for the following art fairs: Pinta/London (2010-12), Maco/Mexico (2009-1012), Circa/Puerto Rico (2010), La Otra/Bogota (2009), ArteBA/ Buenos Aires (2012), ArtRio/Rio de Janeiro (2011-2013). León de la Barra has written amongst other publications for: Frog/Paris, PinUp/New York, Purple/Paris, Spike/Austria, Tar/Italy, Wallpaper/London, Celeste/Mexico, Tomo/Mexico, Rufino/Mexico, Ramona/Buenos Aires, Metropolis M/Amsterdam, Numero Cero/Puerto Rico. PLB has also written texts for many artists and exhibition catalogues, lectured internationally and participated in many international symposiums where relevant

Taller de Artesanía Salvaje (TAS) Blueprint, rooftop painted blue



Colectivo C.H.O.L.O.'s photomural, images of the inhabitants of the neighborhood, including local transvestites



topics to arts, culture and society have been discussed. PLB was co-director of '24-7' an artists-curatorial collective in London from 2002-2005 and artistic director of 'Blow de la Barra' in London from 2005-2008. From 2005 to 2012 he was curator of the White Cubicle Gallery in London, a community art space which he also founded. He is also founder of the Novo Museo Tropical, a museum yet to physically exist somewhere in the tropics and curated the First Bienal Tropical in San Juan Puerto Rico (2011). He is also the publisher of Pablo Internacional Editions and editor of his own blog the Centre for the Aesthetic Revolution. He lives and works between London, Mexico City, Los Angeles, Rio de Janeiro, Sao Paulo, San Juan, Bogota, Lima, Athens, Beirut...

SOME RECENT PROJECTS, SOME NOT SO RECENT

2012: Museu Labirinto / Museum of Unlimited Growth, Rio de Janeiro

2012: Letter from Oscar Niemeyer's unfinished 'International Fairground' in Tripoli, Lebanon

2012: Novo Museo Tropical presents Museo Banana and Cinema Tropical at Teoretica in Costa Rica

2012: Marta 'Che' Traba, an exhibition on two latinamerican ideological idols, at Museo la ENE, Buenos Aires

2012: Esquemas para una Oda Tropical, Rio de Janeiro

2012: MicroclimaS at Kunsthalle Zurich

[2011: Gran Bienal Tropical, curated by Pablo Leon de la Barra at La Comai in San Juan, Puerto Rico](#)

2011: 'Savage Lava Jungles' my contribution to the Serpentine Gallery's Garden Marathon

2011: 'Bananas is my Business: The South American Way' at Museu Carmen Miranda, Rio de Janeiro

2011: '23 de Janeiro': Ideal Demonstration Apartment, ArtRio, Rio de Janeiro

2011: 'Incidents of Mirror Travel in Yucatan

neighbouring rooftop



CITIO, 3 Funciones 3, occupation of rooftop with new uses including poetry club



and Elsewhere' an exhibition by PLB at Museo Tamayo

2011: Novo Museo Tropical Architecture

2010: 'Diagrama Tropical' an attempt to construct a tropical history

2010: 'Paisaje Inutil: A Notebook on Cities and Places', a special edition of Pablo Magazine

2010: Mies Cruising Pavilion Montjuic, an unauthorised exhibition in the Barcelona Pavilion

2010: Incidents of Travel in Central America, Chiapas, Yucatan and Elsewhere... at CCE, Guatemala

2010: Cerith Wyn Evans at Casa Barragan, Mexico City

2009/10: The Next Documenta Should be in Brasilia

2010: Tristes Tropiques at The Barber Shop in Lisboa

2010: Somewhere Over the Rainbow, CircaLabs, San Juan, Puerto Rico

2009: Abstract Reality, Cooperativa Internacional Tropical in Bogota

2009: Novo Museo Tropical Manifesto

2009: This Is Not America, San Juan, Puerto Rico

2009: El Noa Noa, Bogota, Colombia

2009: Dominique Gonzalez-Foerster and Pablo Leon de la Barra, conversation at Tate Modern

2009: Rotterdam Dialogues: The Curators at Witte de With

2008: Lessons on Psicotronica Tropical, Rio de Janeiro

2008: Case Study Houses: Pablo Magazine Special Issue

2008: Sueño de Casa Propia, Mexico City
2008: Sueño de Casa Propia, Cordoba,

Lima Rooftop Ecology curator Carlos Leon-Xjimenez inviting guests to climb the viewing platform



Rooftop viewing platform



Lima Urban Laboratory microgarden installation



Karen Bernedo's documentary video of the inhabitants of the area



Lima Rooftop Ecology office

Spain
2007: Sueño de Casa Propia, Madrid
2007: Sueño de Casa Propia, Geneva

2006: Glory Hole, an exhibition

2006: Guia do Copan/CopaCopan Day, Sao Paulo

2005: George and Dragon at ICA

2004: Jogging Tour, Mexico City

2004: Olympic Village, Puerto Rico Biennale
2004

2003: To Be Political It Has To Look Nice, apexart, New York

2003/to today: Selfportraits at Airports

2002: The Artist as Ethnographer, Museo del Cerro, Puerto Rico

LINKS

pablo internacional magazine
white cubicle toilet gallery
cheverismo

BLOG ARCHIVE

▶ 2014 (10)

▶ 2013 (55)

▼ 2012 (97)

▼ December (8)

12/12/12 LETTER FROM OSCAR NIEMEYER'S UNFINISHED '...

TETINE AT WHITE CUBICLE 'THEY WANT TO GET RID OF T...

'LIMA ROOFTOP ECOLOGY' CURATED BY CARLOS LEON XJIM...

DAVID ZINK YI, 'ANGEL, ¿ERES TU?' AT 80M2/LIVIA BE...

ELENA DAMIANI 'HISTORY DECOMPOSES INTO IMAGES, NOT...

TERESA MARGOLLES 'CARNAL' AT PRINCE CLAUS FUND GA...

ELOISA CARTONERA, WINNER OF THE PRINCE CLAUS AWARD...



anonymous mural on rooftop



press release:
LIMA ROOFTOP ECOLOGY
Organized by Carlos Leon-Xjimenez
An apexart franchise in Lima,
Featuring work by:
Karen Bernedo, Christians Luna, CITIO (Ciudad Transdisciplinar), Colectivo C.H.O.L.O. and Taller de Artesania Salvaje
On View November 3-December 1
In Zona30: Jr. Carabaya 953, San Martin Square. Cercado de Lima, Lima, Peru
<http://apexart.org/exhibitions/leonxjimenez.php>

In Lima, a place where it never rains, rooftops provide a unique perspective from which to reimagine and reinterpret the city. A kind of parallel city, Lima's rooftops are a fragile, hidden landscape, full of unregulated possibilities within an already existing architectural infrastructure. Lima Rooftop Ecology explores the potential of art interventions in the urban landscape, inviting the audience to rethink protected cultural heritage in a reality where stagnation frames urban decay.

The exhibition will take place on different rooftops in Lima's historical city center that surround Zona30, an art residency program. For the exhibition, artists, activists, and architects will create site-specific artworks and participate in a series of round-table discussions, addressing art and its potential for activism and interpretations of the local urban landscape.

Carlos León-Xjimenez is an artist and independent curator based in Lima, Peru, and Berlin, Germany. His projects are focused on the topics of memory, gender, public space, cultural heritage, and the city. He studied anthropology at Catholic

MANUEL RAEDER 'THE LETTER E IS EVERYWHERE' AT CENT...

- ▶ November (4)
- ▶ October (8)
- ▶ September (9)
- ▶ August (6)
- ▶ July (7)
- ▶ June (8)
- ▶ May (9)
- ▶ April (9)
- ▶ March (11)
- ▶ February (8)
- ▶ January (10)

- ▶ 2011 (170)
- ▶ 2010 (220)
- ▶ 2009 (232)
- ▶ 2008 (238)
- ▶ 2007 (140)
- ▶ 2006 (17)
- ▶ 2005 (4)
- ▶ 2004 (6)
- ▶ 2003 (7)
- ▶ 2002 (6)
- ▶ 2001 (2)
- ▶ 2000 (1)

POPULAR POSTS



ALEXANDRE DA CUNHA, 'FULL CATASTROPHE' CONCRETE BOLIDE MIXERS AND SOMBRERO CANVAS PSEUDOPAINTINGS AT THOMAS DANE, LONDON



VII CENTRAL AMERICAN BIENAL IN MANAGUA, NICARAGUA



CHEVERISMO INTERNACIONAL SUMMIT: 'PRIMER ENCUENTRO INTERNACIONAL CHEVERISTA' IN MEDELLIN

University of Peru in Lima and has a Master in Fine Arts in Public Art from the Bauhaus University of Weimar, where he is currently a PhD Candidate in Architecture in Urban Heritage.

exhibition text:

Like small deserts, isolated plots, and terrain-vagues, Lima's rooftops are suspended spaces with particular ecologies. In a city that never sees rain, the flat rooftops accumulate dust brought by the wind from surrounding mountains and sandy coastal areas.

Looking over the rooftops of Lima's historical center, which includes buildings from the 16th to the 20th Century, a process of stagnation and decay is evident. This city center embodies the challenges and problems of development in an unorganized megacity. In 1991 UNESCO incorporated it into the World Heritage List and, while the ensuing tourism-oriented recovery included architectural cosmetic surgery the poverty and social problems were left untouched behind the area's walls. Since 2004 a slow gentrification process led by private investors has focused on the purchase and renovation of office buildings from the 20th Century.

It is from this rooftop perspective that one gets a different insight into Lima's historical city center: approaching socio-cultural complexities, which are impossible to perceive from the street level. These rooftops are a kind of parallel city, but also a fragile, hidden landscape; a territory full of unregulated possibilities within an existing architectural infrastructure. It is also a space of struggle, survival, and a "right to the city." In opposite and yet complementary ways the streets and rooftops of Lima tell the story of the city. From this perspective the city is approached as a complex palimpsest of agendas, policies, and citizens in conflict and tension.

Lima Rooftop Ecology addresses the pre-conceived notions of urban landscape and habitat, generating specific interventions using the rooftops and their different ecologic complexities as a point of departure. The project reflects on the potential of the downtown rooftops, and promotes alternative perceptions and scenarios in the local urban landscape, serving as a case study in the potential of a neighborhood under protected heritage status.

A viewing platform, which serves as a central viewpoint for the project, has been installed on the rooftop of ZONA30 an art residency in the city center. This platform turns its back to the Plaza San Martín in the heart of Lima's historic center, focusing instead on the urban landscape visible towards the neighborhood of Contumaza and Lino Cornejo streets. It is on the rooftops of the nearby houses of this neighborhood that the works of participating artists, architects, and collectives have been installed to be seen and experienced from the platform at ZONA30.

For Lima Rooftop Ecology the participating artists have created site specific works that give form to different aspects, dimensions, and tensions around the "urban topography" of roofs, façades, and streets that serve as a porous skin between the private and the public.

Two of the works in the exhibition use traditional media—in a nontraditional setting—to engage with the area's residents. Karen Bernedo is a documentary and art filmmaker whose work is focused on the topics of memory, gender, and human rights issues connected to the armed conflict and political violence in Peru. For Lima Rooftop Ecology she has created a documentary video that serves as an activator for dialogue between neighbors. The collective C.H.O.L.O. is comprised of Nancy Viza, Wilder Ramos, and Marcelo Zevallos; since 2007 they have encouraged local cultural identity and environmental awareness with their work in low income districts of Lima and Callao. For Lima Rooftop Ecology, C.H.O.L.O. has developed a rooftop installation composed of photographs of local residents.

Other projects for Lima Rooftop Ecology include interventions in the urban environment that invite visitors to interact with the physical space of the rooftops. Taller de Artesanía Salvaje (TAS) (Wild Crafts Workshop) is a multidisciplinary group comprised of Teresa Cabrera, Cristián Alarcón, and Daniel Ramírez Corzo, that focus on activism and research in the social sciences, communications, and visual arts. Since 2007 their work has included video art, documentary film, and site-specific interventions, along with academic seminars and political activism. For the exhibition, TAS has used the roof of a local house as a place for architectural extension.

Christians Luna and his colleagues from the Lima Urban Laboratory (Pablo Díaz Mora and Diego Rodríguez), together with Michelle Álvarez and Fiorella Pugliesi, have created a micro-gardening installation. Luna is a visual artist, focused mainly on social behavior and also an activist, poet, and member of the ZONA30 team; Álvarez and Pugliesi are architects and landscape designers. Luna's work generates situations of interaction with different publics, addressing issues of pollution, social gaps, and communication absence. His colleagues for his project



CASSIA'S BOYS: CASSIA TABATINI'S 'THE NUDE PROJECT' NOW ON PRINT

BIAN MARTI'S 'TWO HOTEL' ARTISTS GUEST HOUSE IN PIRACANGA, BRAZIL



NOVO MUSEO TROPICAL PRESENTS 'MUSEO BANANA' AND 'CINEMA TROPICAL' AT TEORETICA IN COSTA RICA, A PROJECT BY PABLO LEON DE LA

BARRA



LINA BO BARDI 'THE INSIDES ARE ON THE OUTSIDE' CURATED BY HANS ULRICH OBRIST AT CASA DE VIDRO AND SESC POMPEIA, SAO PAULO



GIACOMO BALLA, 'IL GIARDINO FUTURISTA' AND 'FUTURIST SUIT', 1913-1930



VISÃO DO PARAÍSO: PENSAMENTO SELVAGEM' A PROPOSAL CURATED BY JULIETA GONZALEZ AND PABLO LEON DE LA BARRA FOR ARTRIO, RIO DE

JANEIRO



CAMINO REAL MEXICO CITY, USED TO BE AN AMAZING HOTEL. TODAY IT DOESN'T HAVE THE CALDER SCULPTURE ANYMORE

FRIENDS

a certain brazilianness
 afterall
 aleksandra mir
 alexander apostol
 alice rawsthorn
 amateur boyz
 andreas angelidakis
 angelo plessas

for Lima Rooftop Ecology are architects and landscape designers.

Lastly, the collective CITIO (trans-disciplinary city), comprised of Lisset Escudero, Carlos Tapia, and Javier Vera, have installed furniture and domestic objects to foster an unsolicited rooftop meeting and dialogue space with which to view the surrounding neighborhood. Through their ideas and actions, CITIO develops a process of exploration and experimentation with the concepts of city and citizenship, building bridges for trans-disciplinary work from architecture and urbanism.

It is intended that the role of art in this project is to create opportunities for unconventional thinking and looking at the city in other ways, from the margins, and to return to it and recalculate the urgent challenges ahead by reflecting on this urban landscape. What the project poses as subject is related to the agendas of urban planners, neighborhood organizations, politicians, and real estate investors. To citizens who want to participate in the making of the city and the creation of active public spaces, it presents political actors working in the here and now, thinking of a direct practice for today.

ONLINE PDF CATALOGUE (English/Spanish) TO DOWNLOAD:
<http://apexart.org/images/leonxjimenez/leonxjimenez.pdf>

POSTED BY PABLO LEON DE LA BARRA AT 12:33 


LABELS: APEXART, CARLOS LEON-XJIMENEZ, LIMA

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