

kurimanzutto

sonora 128

¿dónde estamos?, 2016

wolfgang tillmans

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gob. rafael rebollar 94

col. san miguel chapultepec

11850 ciudad de méxico

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sonora 128

¿dónde estamos?

wolfgang tillmans

upcoming:

Antonio Caro

Daido Moriyama & Nobuyoshi Araki

www.sonora128.com

dates:

march 1 - may 31, 2016

june 1 - august 31, 2016

september 1 - november 31, 2016

sonora 128 | col. condesa
mexico city

press contact:

julia villaseñor

press@kurimanzutto.com

sonora 128 is a billboard exhibition space organized by kurimanzutto and programmed by Bree Zucker. A one-wall gallery project in the spirit of public art trailblazers, it aims to instigate a conversation with a broad audience by exhibiting major artworks publicly. Occupying a billboard space previously reserved for publicity and commercial use, **sonora 128** continues the gallery's pioneering and experimental energy. Since its inception in 1999, kurimanzutto has consistently promoted projects and exhibitions outside of a traditional white cube space to stimulate cultural dialogue within a cosmopolitan milieu. Previous such projects have involved showcasing art in local markets, parking lots and airports. Now centering its focus on a group of artists whose work takes an insightful and original pulse of our times, over the course of the next two years, from March 2016 to 2018, kurimanzutto will invite eight artists to exhibit a site-specific large-scale work for a period of three months each. These artists will be selected from a wide array of disciplines, including literature, music and visual art. Located above the corner of Avenida Sonora and Nuevo Leon in Mexico City, **sonora 128** will be open 24/7, 365 days a year.

Wolfgang Tillmans inaugurated **sonora 128** on March 1st, 2016 with his work *¿dónde estamos?* (2016). This billboard work features a levitating agave cactus, its leaves branching outwards, spinning in space like a decapitated head above the backdrop of Chapultepec Park. Alongside the cactus appears the self-reflexive question *¿dónde estamos?* A surrealistic and somewhat unsettling composition, the work uses archival imagery shot by Tillmans during a visit to Mexico City in 2008.

Perhaps a work that does not immediately conjure up Tillmans' previous oeuvre, *¿dónde estamos?* (2016) is in fact part of the artist's signature exploration of his own practice to fearlessly elicit new forms. As a Tillmans collaborator commented, "it takes 25 years of being a visual practitioner to be able to challenge your own practice." Viewed in this light, the billboard is not just a photographic work, but also a social one. The spinning cactus, much like a stand-in for the human body, is a living sculpture, and presents its question to the viewer as a universal examination of all living things. The central preoccupation of the work, *¿dónde estamos?* (loosely translated as "where are we?" or "where are we at?"), is a social and political self-reflexive question meant to precipitate a dialogue. At first glance, this may appear to be a rote inquiry but in fact, bullseyes our contemporary predicament as a society facing complex and difficult choices, along with the holy grail of human consciousness in our ongoing quest for meaning. Rising above the heads of hundreds of passers-by, the work becomes a mirror for the soul-searching found at the very core of our condition. The question that it poses has haunted us since the proclamation of the Socratic dictum "know thyself," and later emerges throughout the history of art, such as in the painting by Paul Gauguin, *Where Do We Come From? What Are We? Where Are We Going?* (1897).

¿dónde estamos?, (2016) will be on view until May 31st, 2016 at the corner of Sonora and Nuevo Leon in the Hipódromo Condesa neighborhood in Mexico City.