

# ANGELIKA MARKUL

Nature  
Reimagined



*Bambi in Chernobyl*, 2014. Video installation, Music by Franck Krawczyk, Film, color, sound, 13'26" loop.

APRIL 13  
TO AUGUST 5

Wednesday to Sunday, from 2 p.m. to 7 p.m. Free admission  
**MUNTREF CENTRO DE ARTE Y NATURALEZA. VENUE ECOPARQUE.** (EX-ZOO)  
Av. Sarmiento 2725, CABA.



## The reinvention of landscape

Yonaguni, Tchernobyl and Naica, three remote places in the world: one in Japan, another in Ukraine and the third one in Mexico. To Angelika Markul each of them represents a “zone” in Andrei Tarkovsky’s sense: a tautology (a zone is a zone), a unique, specific site beyond any narrative. However, just like in the Soviet director’s work, in Markul’s each of the chosen spaces holds a mystery that she will “present” rather than reveal by looking at the accidental. Their common denominator is perhaps the tension between nature and culture, between life and death.

Each project entails long years of research beginning with a rather chance encounter with a story encrypted in the landscape. It is the landscape that any spectator finds natural and that tourism has probably aggrandized and neutralized. Yet, her glance stops there, in the questions without answers about the ruins submerged in the sea in Yonaguni; or about the ways in which nature resuscitates in a place that is forever dead like Tchernobyl after the atomic disaster; or Naica, venturing into the depths of that strange cave of gargantuan crystals.

While her travel book is filled with inquiries – the encounter with specialists, communities, texts, or in other words, the accounts of others –, when her camera gets in touch with those landscapes, everything else is left behind and nature then appears as a reinvention of her gaze, which the spectator appropriates immersed in her video installations. Due to the visual appeal of the images and the intriguing soundtrack – composed by ad hoc musicians –, her works arouse perplexity about those beautiful natural spaces and with it, the awareness of their finitude. The passing of time in each of her videos turns Tarkovsky’s notion of sculpting time into a productive tool to reflect upon Markul’s work and the melancholic, serene and rhythmical manner in which she gives a warning about expiration from the perspective of life.

**Diana B. Wechsler**  
Curator

Left:  
*If the hours were already counted*, 2016  
Video installation  
Music by Simon Ripoll-Hurier  
Film, black and white, sound  
11'47" loop

Right:  
*Yonaguni Area*, 2016  
Video installation  
Music by Simon Ripoll-Hurier  
Film, color, sound, 3D images  
19'47" loop



The opening of this new MUNTREF venue devoted to the Centro de Arte y Naturaleza on the premises of the Ecoparque is a milestone for art and culture for several reasons: it broadens and enhances our endeavours to transfer the academic space to society, thus increasing the promotion of culture by reaching out to new audiences. Furthermore, it entails the recovery of a traditional building of the city's life that is restored its heritage worth and given a new life to become a beacon for the expansion of Buenos Aires cultural dynamics.

The shows by artists Angelica Markul from Poland, Sebastián Díaz Morales from Argentina and Larry Muñoz from Colombia – the latter participated in the first residency at the MUNTREF Centro de Arte y Naturaleza – initiate the artistic activity with emphasis on the landscape, and the preservation and the rescue of nature. The three shows feature various approaches that allow us to focus on dimensions where nature and culture are reunited through observation, the recovery of myths and the capture of images and sounds.

I celebrate the work of the team of our university that once again strived to materialize a project that we will continue to develop and expand.

Likewise, we wish to express our deep gratitude to the officials of the city of Buenos Aires without whose disinterested and enthusiastic support the MUNTREF Centro de Arte y Naturaleza, venue Ecoparque project would not have been possible.

Aníbal Y. Jozami  
UNTREF  
Rector

## ANGELIKA MARKUL

She was born in Poland in 1977. She lives and works in France and Poland. She graduated from the École Nationale Supérieure des Beaux Arts de Paris (E.N.S.B.A.), section multimédia dans l'atelier de Christian Boltanski. Her works have been exhibited in numerous solo and group shows in France and various artistic institutions in other countries such as Germany, Italy and Switzerland, and the cities of London, Madrid, Trondheim, Montreal, New York, Buenos Aires and Yokohama.

In 2012 she received the SAM Art Projects Prize, and in 2016 she was awarded the Prix Coal, which rewards artists whose work focuses on the relationship between art and the environment.

Angelika's art includes a repertoire of very personal forms: she combines video images with installations, often using materials such as black aluminium foil, glass and wood. Her artistic practice is devoted to natural spaces that are disappeared, unknown or dangerous to men such as Yonaguni, where she immerses herself to discover an unknown underwater monument; or Naica and Tchernobyl, where she ventures into dangerous places that are banned to visitors; or the glaciers in Patagonia, the protagonists of her most recent project.

Her latest solo exhibitions include *Memories of the Glacier* (2017, BIENALSUR), Buenos Aires, *Z ziemi do gwiazd*, Malakoff, France

(2014); *Terre de départ*, Palais de Tokyo, Paris, France (2014); *Installation monumentale* (2013), Domaine départementale de Chamarande, France, and *The Unleashed Forces. Angelika Markul and Contemporary Demonism*, Muzeum Sztuki Łódź, Łódź, Poland (2013). Over the last years she participated in the following group exhibitions: *The State of Life*, National Art Museum of China, Beijing, China (2015), and *Take Me I'm Yours*, Monnaie de Paris, France (2015) and MNAD, Buenos Aires (2017, BIENALSUR).



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