



no
place



no place is an experimental platform for the exhibition of contemporary art. A project promoted jointly by four galleries, namely Nueveochenta (Colombia), Arróniz (Mexico), Michael Sturm (Germany) and NF/NIEVES FERNÁNDEZ (Spain), it aims to generate new experiences for the public via an alternative production model.

Operating under a collaborative system, so that the tools, the teams and resources of each member are available to others, **no place** is a collective effort to produce and finance events where the focus of attention rests completely on the artists' work. In this sense, it is an unprecedented experiment, and one with which the galleries seek to contribute to the transformation of an established reality as typically sought by all agents linked to the art world.



In *Utopia*, Thomas More sketches a picture of an attractive and compelling world, a place we want, and we can't have. A *no place*, denied when we'd switch our allegiance from reality to a fantasy. Because the fantasy of the future cannot be sold to us as a place in which we must reside, we are forced to dream.

This sort of unrealistic Utopia in its true meaning of no-place, still retains its political function as an ideal: a loadstone to guide us and a frame within which to imagine

Art is a motor of change, and the problem of today's art world is not a lack of rigorous analysis, or a necessity for the revelation of the "truth," but instead the need for a radical imagination.

Without utopian thinking we are constrained by the tyranny of the possible. Let's experience an alternative reality, this is what good art does, is what Thomas More's *Utopia* does.

As the size, speed, and form of the art market has accelerated in the 21st century, is it time to rethink the way the art world is, and the way we would like it to be. Under this motivation, a group of 4 galleries join efforts to begin a survey that explore new ways of collaboration and new platforms to make more powerful our task of bringing art to a broader audience.

If we want to rethink the future, we have to stimulate imagination, and for this it is far better to take people on a journey, to start ourselves a journey.

no place

Glint
Glinkastrasse 17, 10117 Berlin
April 26th – May 12th, 2018

Sven Braun
Mauro Giacconi
Pipo Hernández Rivero
Juan Fernando Herrán
Fritzia Irízar
Russell Maltz
Kevin Simón Mancera
Moris
Omar Rodríguez-Graham



Art fest: Gallery Weekend Berlin takes over the city

Commercial and non-commercial enterprises combine as the most important event in the German art calendar gets underway

Julia Michalska and Laurie Rojas

The Art Newspaper

Other new initiatives include a temporary exhibition and production platform called No Place. Four galleries—Nueveochenta (Colombia), Arróniz (Mexico), Michael Sturm (Germany) and Nf/Nieves Fernández (Spain)—are exhibiting works by nine international artists in an abandoned Wilhelminian-style residential building in Mitte (until 12 May). The roaming event first launched in Lima "with great energy and unexpected collaborations between artists" and will take place in a different city each year. "It is a much more economical format than an art fair, and gives artists an opportunity to be more ambitious and take more risks." The exhibition includes several new commissions as well as pre-made works such as an installation by the artist Moris, which deals with the recent earthquake in Mexico City. The dealer Nerea Fernández says: "So many conversations about art treat it as a luxury commodity instead of a tool for social change and this turns a lot of people away from art."





9 Highlights from Gallery Weekend Berlin

Emily McDermott
Artsy

Four foreign galleries—Nueveochenta (Colombia), Arróniz Arte Contemporáneo (Mexico), Galerie Michael Sturm (Germany), and NF/Nieves Fernández (Spain)—came together to put on two parallel exhibitions inside an abandoned apartment building in the center of Berlin. These two shows, however, end up seeming more like miniature solo spotlights for the nine participating artists, as each is given ample breathing room (with a bit of extra ambience courtesy of the peeling wallpaper and original parquet flooring). The underlying theme is the artistic relationship between Latin America and Berlin. From Mauro Giacconi's floor sculptures of rubble (marked by painted grids and lines) to Moris's hanging curtain of dirtied, found t-shirts, the work's raw energy is often perfectly matched to the site.



No Place takes over an abandoned Wilhelminian-style building in central Berlin

ArtDaily

As an innovative platform for exhibiting contemporary art, No Place brings together nine international artists to create a site-specific installation within several rooms of GLINT, an abandoned and dilapidated building in Mitte, Berlin, where the artists are given free reign to explore what defines a utopian spirit and to defy the limits of the possible.

The experimental and nomadic platform No Place returns for its second edition after launching in Lima, Peru in 2017. A project promoted jointly by four galleries - Nueveochenta (Colombia), Arróniz (Mexico), Michael Sturm (Germany) and NF/NIEVES FERNÁNDEZ (Spain) - No Place aims to generate new experiences for the public via an alternative production model.

"Art is a motor of change, and the problem of today's art world is not a lack of rigorous analysis, or a necessity for the revelation of the 'truth,' but instead the need for a radical imagination," No Place members noted in a collective statement. "Without utopian thinking, we are constrained by the tyranny of the possible. Let's experience an alternative reality: this is what good art does, it is what Thomas More's Utopia does."

Created as a collaborative system that shares the tools, teams and resources of each gallery member, No Place is a unique collective effort and an unprecedented experiment in cooperation, where the focus of attention rests completely on the artists and their work and the benefits of the project remain within the group.

Galería cooperativa

No Place es un proyecto entre galerías que busca en la exposición colaborativa conquistar al nuevo público, entre ellos el coleccionista

Bea Espejo

Babelia, El País (11/04/2018)

[...] Bea Espejo: No Place busca ser una alternativa a ese lado expositivo. ¿Pasa el futuro de las galerías por una descolonización? ¿Hay un no lugar para el galerismo?

Nerea Fernández: No Place es fruto de la globalización y, en cierto modo, de la deslocalización pero, sobre todo, un lugar en el que los artistas puedan desarrollar un proyecto en condiciones de espacio y concentración. A veces, además, en lugares donde su obra no es conocida. La falta de audiencia hizo que nos planteásemos qué sentido tiene hacer exposiciones en la galería que nadie ve. Es una cuestión compleja y desilusionante, pese a que la galería como espacio expositivo es necesaria. Lo que puede ser es que no necesite una sede fija como antes, y el espacio pueda ser cambiante dependiendo de las necesidades de cada momento. Un espacio donde los artistas puedan mostrar la totalidad de sus propuestas, algo que nunca suplantará una feria. [...]



No Place: cuando las galerías se apuntan al modelo de cooperativa

Javier Díaz-Guardiola

ABC Cultural (21/04/2018)

"[...]Javier Díaz-Guardiola: ¿Cómo definiría el formato por el que apuestan?

Nerea Fernández: Lo que lo hace diferente a otros similares y muy sugerente es que No Place es una cooperativa. Eso significa que los gastos los pagamos entre todos, los recursos de todas las galerías están a disposición de sus cuatro miembros y los ingresos también van a una cuenta común, para luego ser utilizados en proyectos futuros. Solo cuando veamos que esto va viento en popa quizás nos plantearemos si repartimos beneficios. Esa es la razón por la que cuando entrabas en nuestro espacio en Lima en 2017 –y desde la semana que viene en Berlín–, el espectador no veía el nombre de las galerías en la propuesta. Todo se agrupaba bajo el paraguas No Place, al que acompañaba el nombre de los artistas. Ni siquiera se sabía quién representaba a quién porque todos representábamos a todos.

JDG: ¿Esa es la razón por la que no son una feria?

NF: Eso es. No queríamos su formato. No queríamos dar protagonismo de nuevo al stand. El protagonismo ha de recaer en los artistas. Eso fue lo que más sorprendió en Lima, que allí no estaba Nieves Fernández o Arróniz. Estaba No Place. Y lo más bonito es que desde el día de la inauguración, todos explicábamos al artista de la galería de al lado porque conocíamos el proyecto. Y funcionó: yo vendí obra de la galería mexicana, la colombiana de la alemana... Esa era la idea.

JDG: Ahora llegan a Berlín.

NF: Es otro escenario que siempre nos apeteció. Buscamos además espacios con personalidad, nada que se parezca a una galería. Y allí recalaremos en un edificio antiguo, aún no renovado (eso es algo que se desarrollará el año que viene, de forma que este será uno de los últimos eventos que tengan lugar allí antes de que esto suceda), que además nos da la capacidad de que los artistas puedan intervenir sus estancias. Allí estaremos desde el 26 de abril hasta el 12 de mayo [...]"



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No Place is an experimental platform for the exhibition of contemporary art. A project promoted jointly by four galleries, we aim to generate new experiences for the public via an alternative model for art promotion.

Operating under a collaborative system, in the No Place, the term no means that the others are available to the other. No Place is a dialogue space to produce new ideas where the space of exhibition will comprise of the people there.





no
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www.no-place.me