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# Power Structure



Power Structure is a collective exhibition that questions conceptual patterns established by cultural mechanisms set by historical discourses. This exhibition explores and evidences different forms of control used to maintain the dominant order. Through the work of three artists and a collective, Power Structure attempts to resolve the paradigms hidden behind the tentacles of the institutions that sustain and perpetuate colonial history.

The Museum, the academia, the state and geography, for example, are idealized concepts constructed with the objective of maintaining the domination apparatuses in place that are convenient to the colonial, patriarchal and anti-ecological thinking that seems to have no way out. However, from the work of Ana María Millán, the duo Mazenett Quiroga, Cristóbal Gracia and Otto Berchem, these figures of training and control are put in evidence.

From this perspective, this exhibition seeks to understand the complexities in such institutions (as well as family, romantic affairs or tourism) and how they have been cultivated from totalitarian fictions. Exploring symbols collectively assumed from popular culture or everyday life, Power Structure creates a new political vocabulary, in which the figure of the cinematic alien, archaeological objects, and everyday utensils such as the broom, or the video game, can be reorganized to assume a new role as decoders of the imposed system.


Power Structure es una exposición colectiva que cuestiona los patrones conceptuales establecidos por los mecanismos culturales fijados por los discursos históricos. Esta exposición explora y evidencia diferentes formas de control utilizadas para mantener el orden dominante. A través del trabajo de tres artistas y un colectivo, Power Structure intenta resolver los paradigmas que se esconden tras los tentáculos de las instituciones que sostienen y perpetúan la historia colonial.

El museo, la academia, el estado y la geografía, por ejemplo, son conceptos idealizados construidos con el objetivo de mantener vigentes los aparatos de dominación que convienen al pensamiento colonial, patriarcal y anti ecológico que parece no tener salida. Sin embargo, desde la obra de Ana María Millán, el dúo Mazenett Quiroga, Cristóbal Gracia y Otto Berchem, se ponen en evidencia estas figuras de formación y control.

Desde esta perspectiva, esta exposición busca comprender las complejidades de dichas instituciones (al igual que la familia, los asuntos románticos o el turismo) y cómo se han cultivado desde las ficciones totalitarias. Explorando símbolos asumidos colectivamente desde la cultura popular o la vida cotidiana, Power Structure crea un nuevo vocabulario político, en el que la figura del alienígena cinematográfico, los objetos arqueológicos, y los utensilios cotidianos como la escoba, o el videojuego, pueden ser reorganizados para asumir un nuevo papel como decodificadores del sistema impuesto.

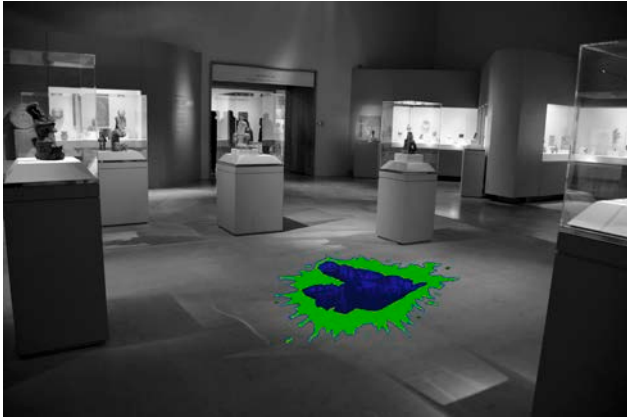


General view of the exhibition.



Where is the guest? Where is the parasite? Where is the xenomorph?...  
Think about it. I believe that the real possibilities lie in what's inside.  
That is why in my Host Figure I will also insist on the guest. This  
parasite - xenomorph chestburster is the projection of the possibilities  
that we are plotting here, is the creator of tunnels that goes beyond us  
as individual entities and that opens up to the world





Cristóbal Gracia  
*The Michael C. Rockefeller Wing with a tunnel and design development. Remaking the MET, a plan for renewal. Reconceptualizing the Michael C. Rockefeller Wing, galleries for Ancient American Art, render courtesy of wHY architects, 2021*  
Digital drawing, collage and print on paper  
19 × 26.5 cm, 19 × 24.8 cm, 19 × 34.5 cm (from left to right)





Detail, *The Michael C. Rockefeller Wing with a tunnel and design development*, 2021.





Cristóbal Gracia  
*Blueprint for a tunnel*, 2022  
Engraving on cotton paper  
97 × 65 cm ea.





Blueprint for a tunnel is a plan for an exchange between the MET museum and the artist Cristóbal Gracia. The project starts with a friendly letter that the artist writes to MET (the letter is written to the Museum as an entity, as a subject). In the letter, Gracia explains how he found a fake figure inside the collection of the Museum, an object located in the Michael C. Rockefeller Wing, galleries for Ancient American Art. Subsequently, the artist develops a plan on how to remediate this problem by exchanging this fake object by its original version of his authorship. This will happen by using a system of tunnels. Blueprint for a tunnel problematizes issues related to restitution of cultural objects, the category of the artist, artwork and the museum. Notions of authenticity, originality, falsification, and the possibilities and limitations of art production in contemporary times seen through a conflictive historical lens.

Blueprint for a tunnel es un plan de intercambio entre el museo MET y el artista Cristóbal Gracia. El proyecto comienza con una carta amistosa que el artista escribe al MET (la carta está escrita al Museo como entidad, como sujeto). En la carta, Gracia explica cómo encontró una figura falsa dentro de la colección del Museo, un objeto situado en el Ala Michael C. Rockefeller, galerías de Arte Antiguo Americano. Posteriormente, el artista desarrolla un plan sobre cómo remediar este problema cambiando este objeto falso por su versión original de su autoría. Para ello utilizará un sistema de túneles. Blueprint for a tunnel problematiza cuestiones relacionadas con la restitución de objetos culturales, la categoría del artista, la obra de arte y el museo. Las nociones de autenticidad, originalidad, falsificación y las posibilidades y limitaciones de la producción artística en la época contemporánea vistas a través de una lente histórica conflictiva.





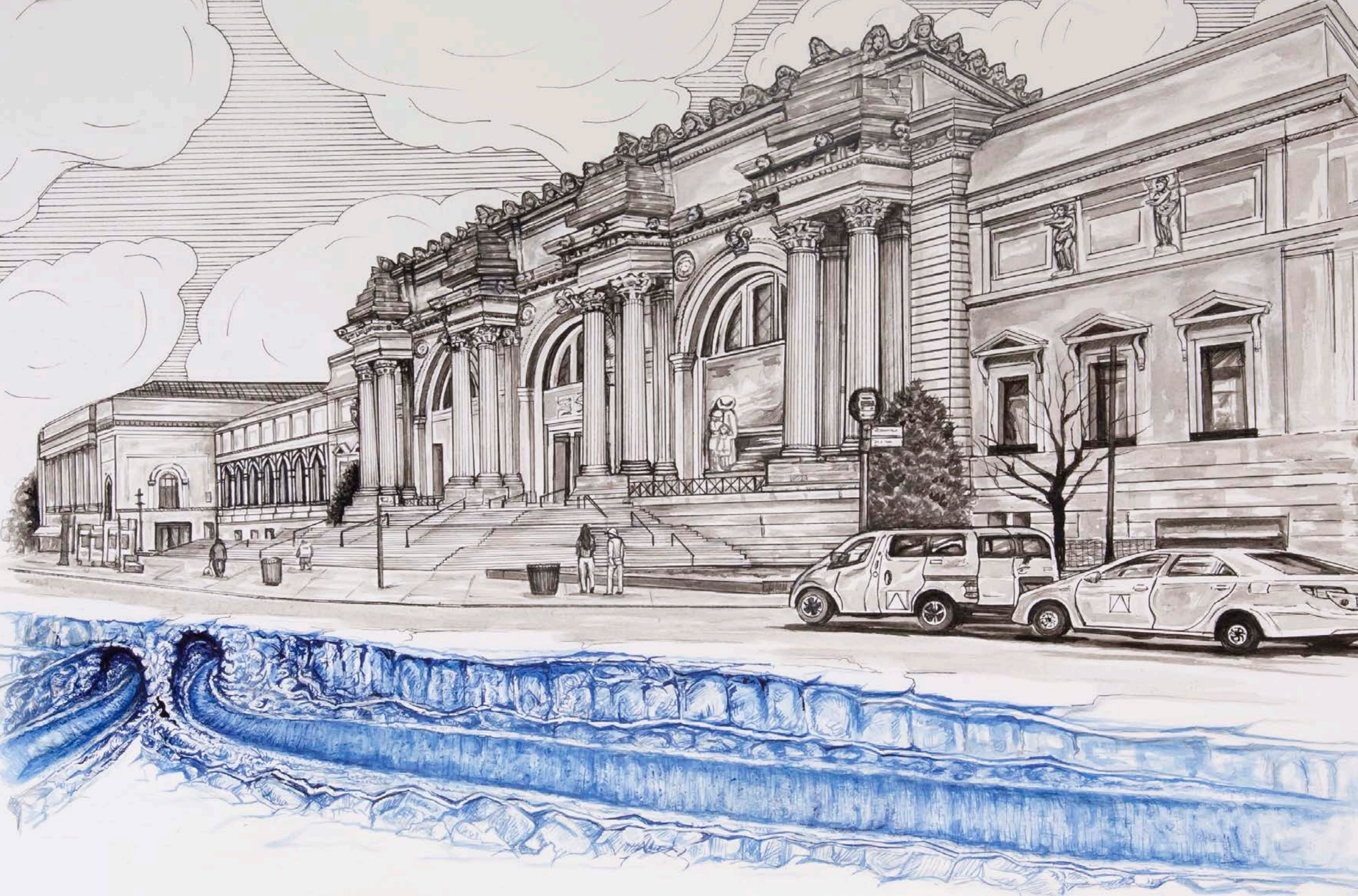
Cristóbal Gracia  
*Teotihuacan-Style Hollow Figurine with Removable  
Chest Plate or Host Figure*, 5th century - 2022  
Industrial carpet, pedestal, polyester resin (petroleum  
product), silicone and mirrored acrylic  
149 × 140 × 127 cm





Cristóbal Gracia  
*Blueprint for a tunnel; Metropolitan Museum  
of Art, Plumed Serpent tunnel (Teotihuacan),  
Escuintla, Tiquisate, 2021*  
Ink on paper  
35 x 55 cm ea.





Detail, *Blueprint for a tunnel; Metropolitan Museum of Art, Plumed Serpent tunnel (Teotihuacan), Escuintla, Tiquisate*, 2021.





General view of the exhibition.





Ana María Millán  
*Elevación (Elevation)*, 2019  
Animation 4K. Color, sound  
10'12" min  
Edition 2 of 5 + 1AP





Ana María Millán  
*Wanderlust*, 2016-2017  
Animation 4K. Color, sound  
8'21" min  
Edition 1 of 5 + 2AP





General view of the exhibition.





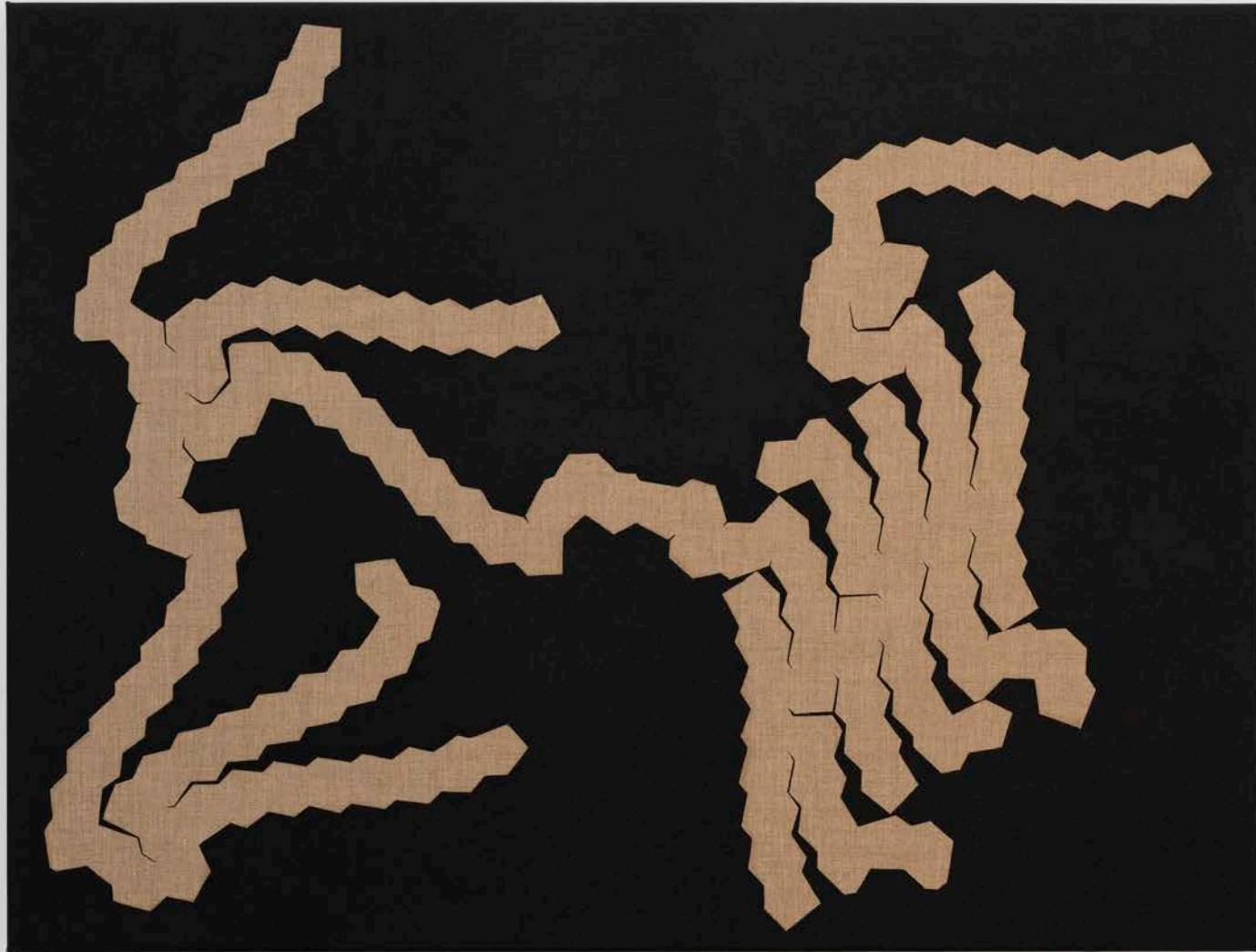
Mazenett & Quiroga  
*Hollow Sky 3*, 2021  
Oil on linen  
180 × 110 cm





Cristóbal Gracia  
*Tunnel system*, 2022  
Copper  
60 × 60 × 108 cm





. Mazenett & Quiroga  
*Hollow Sky 5*, 2021  
Oil on linen  
160 × 120 cm





Cristóbal Gracia  
*Parasite figure*, 2022  
Tourist souvenirs from Teotihuacan and Merida (Maya territory), pedestal,  
polyester resin (Petroleum product) and stone dust  
156 × 110 × 93 cm





General view of the exhibition.



*This work is placed differently in the exhibition.*



Otto Berchem  
*A slogan may topple you*, 2022  
Acrylic on broom  
158 × 36 cm





Otto Berchem  
*Liberation, here?*, 2017  
Acrylic on 5 brooms  
126 × 136 × 38 cm



*This work is placed differently in the exhibition.*



Otto Berchem  
*Rehearsals for Revolution*, 2017  
Acrylic on broom  
158 × 36 cm



Otto Berchem  
*Geography of Self (after Neruda)*, 2017  
Acrylic on 10 brooms  
159 × 236 × 45 cm





*This work is placed differently in the exhibition.*



Otto Berchem  
*Topplt/History*, 2017  
Acrylic on 2 brooms  
133 × 19 × 49 cm



Cristóbal Gracia  
*Host and parasite, parasite and host*, 2021  
Acrylic paint on canvas  
120 × 230 cm



*This work is placed differently in the exhibition.*



Otto Berchem  
*Geography, Geografia, Geografie*, 2017  
Acrylic on 3 brooms  
144 × 44 × 40 cm





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