

Graft



Santiago Reyes Villaveces (b. 1986, Colombia) builds on the idea of grafting, an operation where living material is transplanted on to a new host. The exhibition presents new drawings, sculptures, and videos that investigate the colonial desires driving today's space exploration. In 1973, Richard Nixon took Moon rocks from the Apollo space missions and gave them as presents to its Cold War allies and enemies. Nixon framed these gifts as a symbol of 'goodwill', to mark the United States' Cold War achievements on the Space Race. The goodwill Moon rocks had various destinies. NASA injected animals with pulverized samples of the rocks to avert a lunar plague. Notably, a Latin American head of state kept his country's rock as a personal paperweight for his documents.

Reyes Villaveces reads Nixon's goodwill Moon rocks as a landmark event for the current race to exploit and conquer space. Today's renewed drive to occupy and appropriate celestial bodies extends terrestrial- capitalist property rights to infinity.

The works on this exhibition address the legacies of colonial knowledge systems used to control nature, providing a broader picture of the extractivist cartography of today's private and governmental Space Race.

Graft is inspired by Latin American science fiction which deals, on the one hand, with the majoritarian Science of the Global North, which is driven by technological advancements. On the other hand, Latin American science fiction engages with minoritarian sciences and marginalized systems of knowledge that arise from colonial tensions.

Reyes Villaveces' exhibition proposes the category of grafting, inviting us to question the opposition between Earth and outer space. By considering more complex relationships beyond this binary, Graft reflects on the limits of human survival, extractivism, and the future of life-forms beyond our planet.

Santiago Reyes Villaveces (1986, Colombia) parte de la idea del injerto, una operación en la que se trasplanta material vivo a un nuevo huésped. La exposición presenta nuevos dibujos, esculturas y vídeos que investigan los deseos coloniales que impulsan la exploración espacial actual. En 1973, Richard Nixon cogió rocas lunares de las misiones espaciales Apolo y las regaló a sus aliados y enemigos de la Guerra Fría. Nixon enmarcó estos regalos como un símbolo de "buena voluntad", para señalar los logros de Estados Unidos en la Carrera Espacial durante la Guerra Fría. Las rocas lunares de buena voluntad tuvieron varios destinos. La NASA inyectó a animales muestras pulverizadas de las rocas para evitar una plaga lunar. Cabe destacar que un jefe de Estado latinoamericano conservó la roca de su país como pisapapeles personal para sus documentos.

Reyes Villaveces interpreta las rocas lunares de buena voluntad de Nixon como un hito en la actual carrera por explotar y conquistar el espacio. El renovado afán actual por ocupar y apropiarse de los cuerpos celestes amplía hasta el infinito los derechos de propiedad del capitalismo terrestre.

Las obras de esta exposición abordan los legados de los sistemas de conocimiento coloniales utilizados para controlar la naturaleza, proporcionando una imagen más amplia de la cartografía extractivista de la actual Carrera Espacial privada y gubernamental.

Injerto se inspira en la ciencia ficción latinoamericana que aborda, por un lado, la Ciencia mayoritaria del Norte Global, impulsada por los avances tecnológicos. Por otro lado, la ciencia ficción latinoamericana se ocupa de las ciencias minoritarias y los sistemas de conocimiento marginados que surgen de las tensiones coloniales.

La exposición de Reyes Villaveces propone la categoría de injerto, invitándonos a cuestionar la oposición entre la Tierra y el espacio exterior. Al considerar relaciones más complejas más allá de este binario, Injerto reflexiona sobre los límites de la supervivencia humana, el extractivismo y el futuro de las formas de vida más allá de nuestro planeta.



General view of the exhibition.



Luna (I), 2022
Colour pencil on paper
83,5 × 63,5 × 5 cm



Detail, *Luna (I)*, 2022.



General view of the exhibition.



Moon crater Dorothy Vaughan, 2021
Graphite on paper
85 × 65 cm



Detail, *Moon crater Dorothy Vaughan*, 2021.



General view of the exhibition.



Two channel HD
Video colour and sound 30' 14"
Ed. 2/5 + 2AP



Ovo (*Graphite eggs*), 2023
Clay and graphite
Variable size



Goodwill Moon rock Colombia (Apollo 17), 2023
Graphite on paper and metal plates
95 × 95 cm

This fragment is a portion of a rock from the Taurus Littrow Valley of the Moon. It is given as a symbol of the unity of human endeavor and carries with it the hope of the American people for a world at peace



General view of the exhibition.

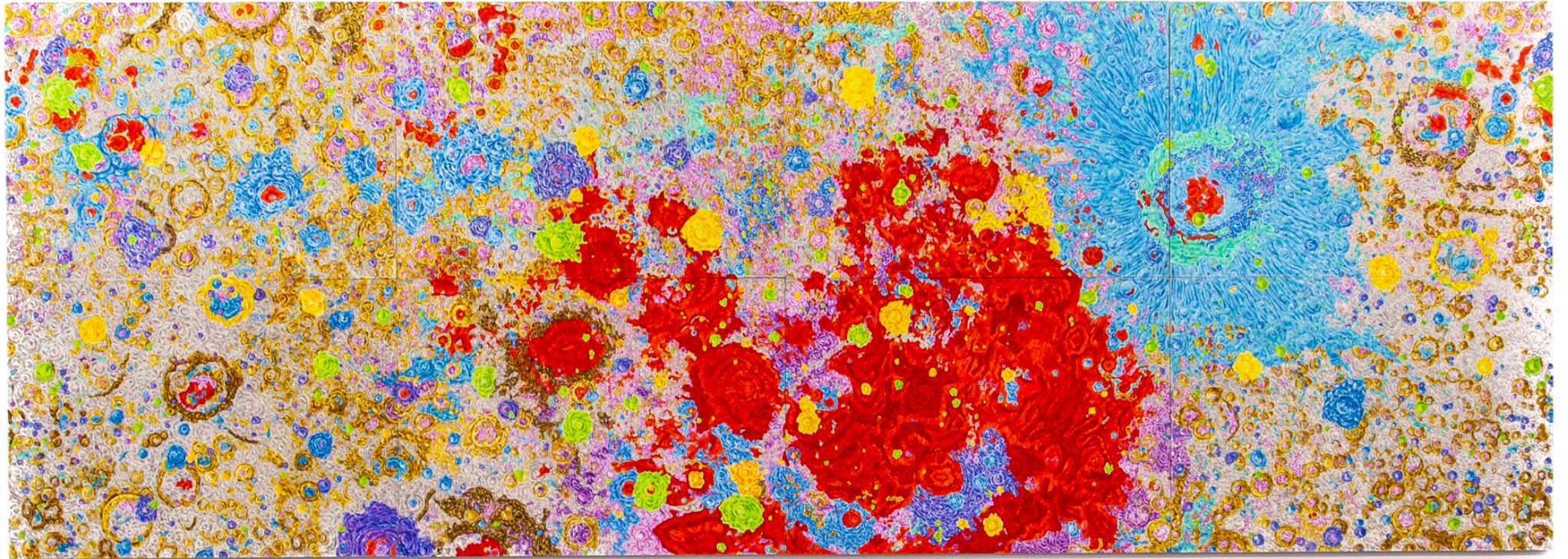


Vestibular organ, 2023
3d printed and graphite
45 × 36 × 28 cm





General view of the exhibition.



LUNA, 2023
Color pencils on paper
280 cm x 100 cm

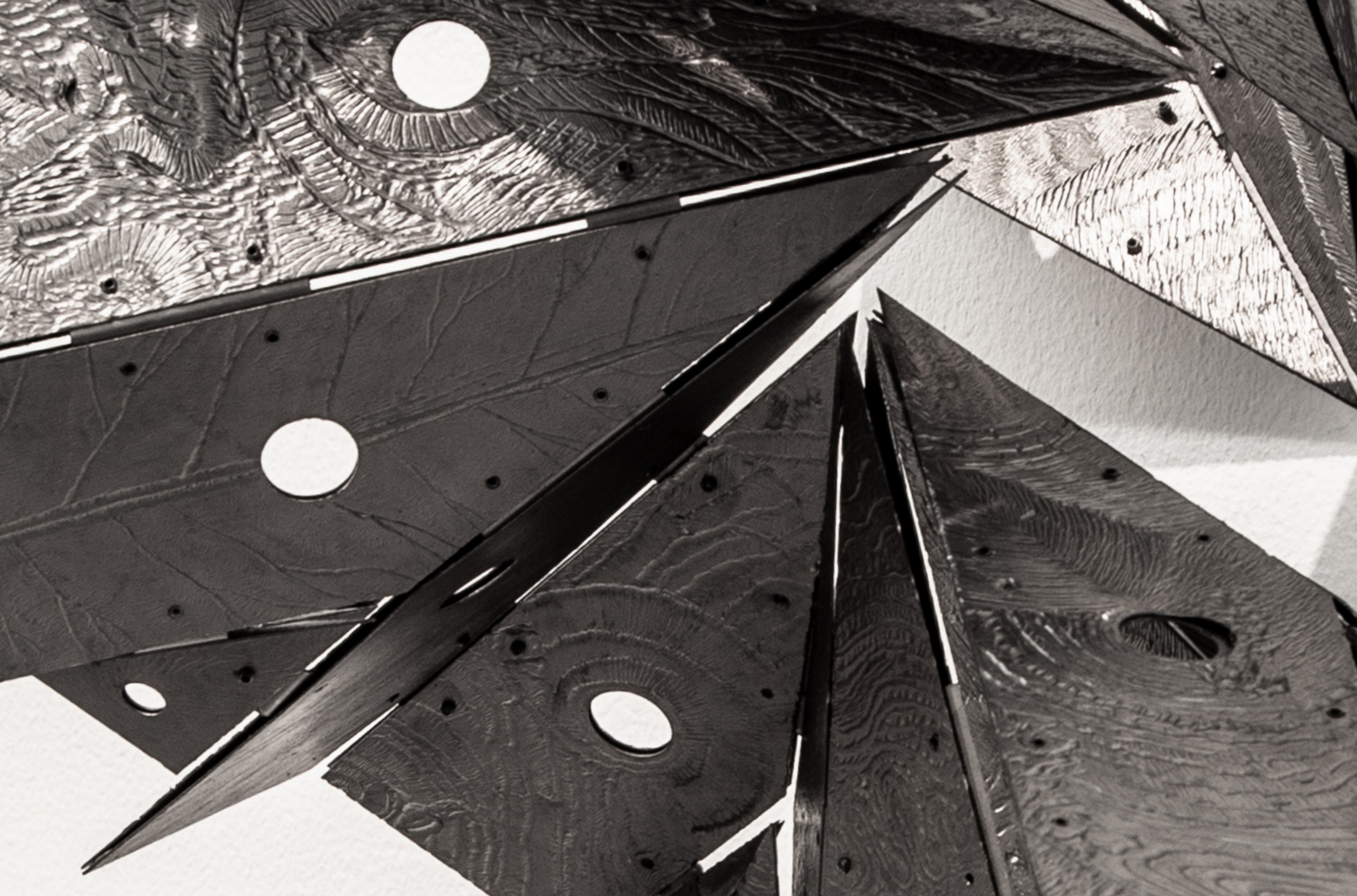




Dried Crescentia cujete (calabash fruit), 2023
Fresh imported Colombian flowers and graphite
Variable size



Parasite, 2023
Coldrolled metal and graphite
60 × 50 × 45 cm



Detail, *Parasite*, 2023.



General view of the exhibition.



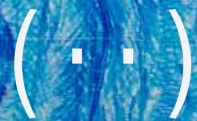
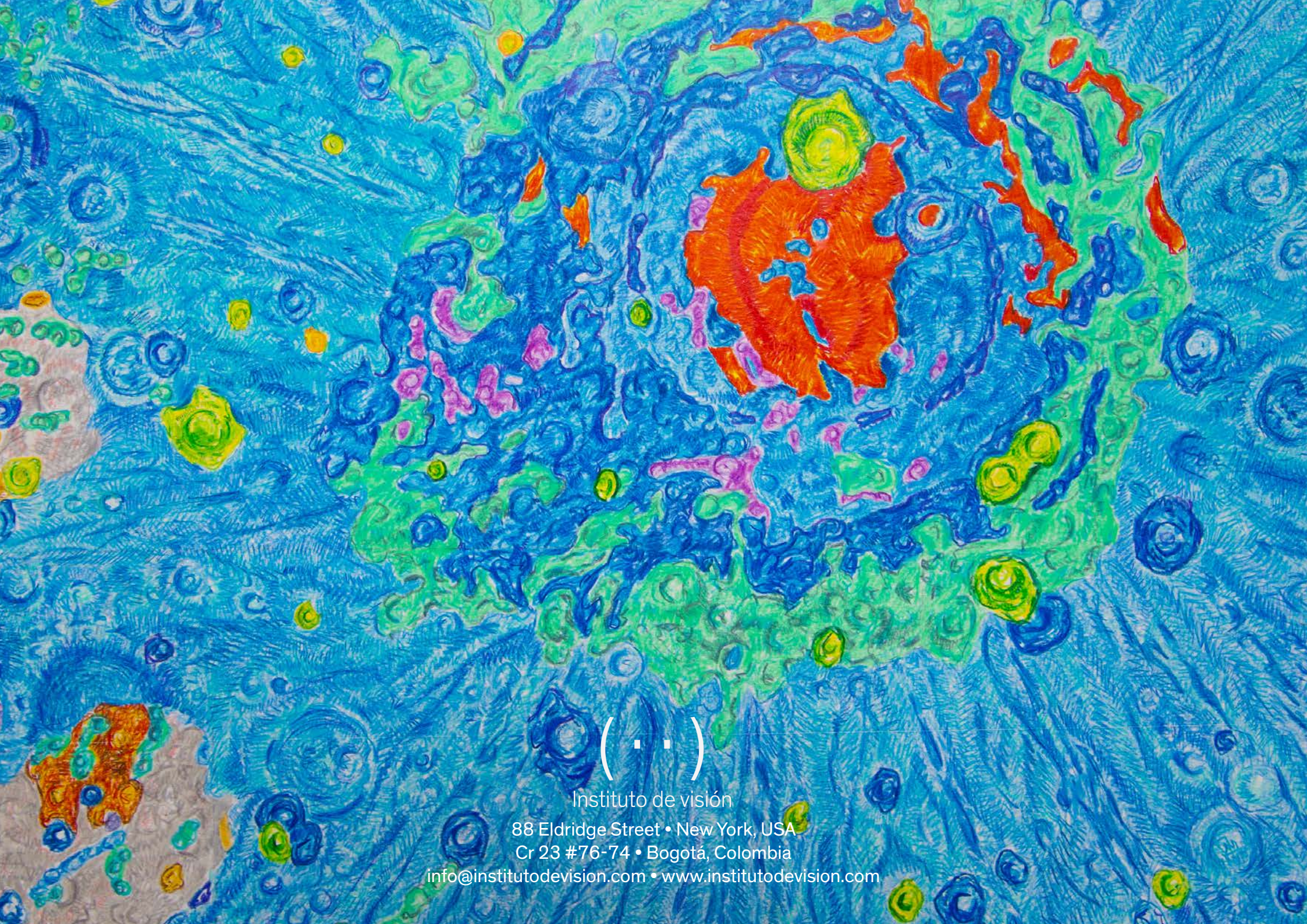
Luna (II), 2022
Colour pencil on paper
83,5 × 63,5 × 5 cm



Santiago Reyes Villaveces (1986, Bogota, Colombia)

Santiago's work examines knowledge systems used to control and colonize nature. His work consists of drawings, installations (large-scale and site-specific), moving images, and sculptures. Santiago understands these formats as techniques to engage with systems of power and their contemporary materiality. His most recent projects take interest in today's colonization of space, reflecting on the limits of extractivism and the survival of life-forms—within and beyond our planet.

Santiago Reyes Villaveces lives and works in Colombia. Highlighted solo exhibitions: Acoustic Fossil at Baluarte de Santa Catalina, Cartagena de Indias, Colombia (2022); Ciaula Discovers the Moon at Ncontemporary Gallery, Milan, Italy (2022); Cosmic Simpathy at Galería Casanova, São Paulo, Brasil (2022); Arabidopsis Thaliana at Museo de Arte Moderno (curator: Eugenio Viola), Bogotá, Colombia (2021); Lo Bravo y lo Manso at Instituto de Visión Gallery, Bogota, Colombia (2019); Academiae at the Youth Art Biennial, Bolzano, Italy (2017); Reside at Galeria Marie Laure Fleisch (curator: Eugenio Viola), Brussels, Belgium (2016); Traino at the Cavallerizza Reale, Turin, Italy (site-specific) (2014); Monuemtria at Pinacoteca do Estado de São Paulo (curator: Ivo Mesquita), São Paulo, Brasil (2009). Santiago is recipient of the: the Matteo Olivero Prize, Saluzzo, Italy (2019); and, the Royal College of Art (RCA) Abraaj Innovation Fellowship 2015-2017, London, United Kingdom (2015). Santiago holds an MA in Sculpture, Royal College of Art (RCA), London, United Kingdom (2017); and a BA Visual Arts and Art History and Theory, Los Andes, Bogotá, Colombia (2009).



Instituto de visión

88 Eldridge Street • New York, USA
Cr 23 #76-74 • Bogotá, Colombia

info@institutodevision.com • www.institutodevision.com