

# THE SHED Press Release

THE BLOOMBERG BUILDING  
545 W 30th Street  
New York, NY 10001

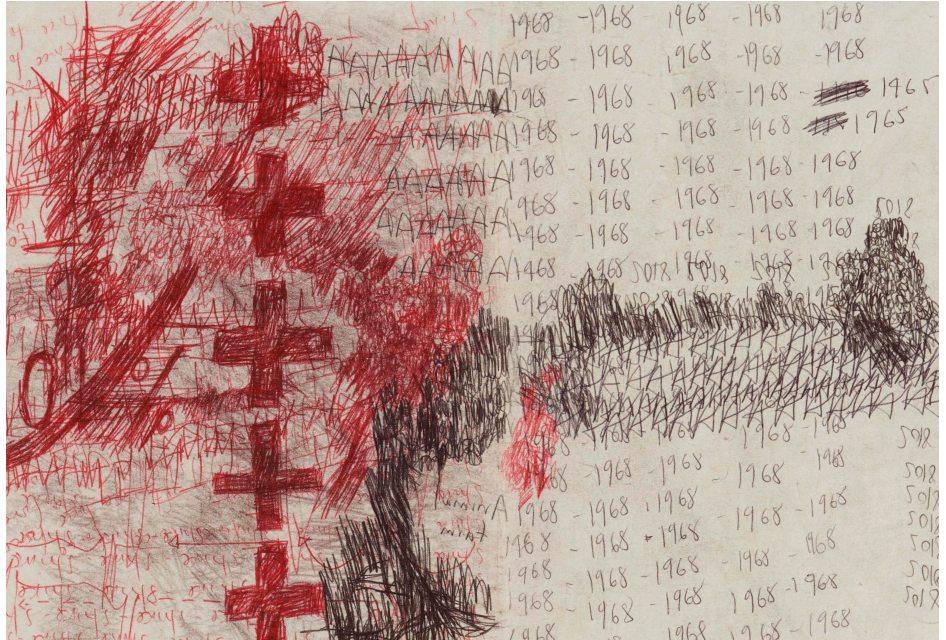
For more information, please contact:

**Sommer Hixson**  
Director of Communications  
The Shed  
(646) 876-6933  
sommer.hixson@theshed.org

**Christina Riley**  
Publicist  
The Shed  
(646) 876-6858  
christina.riley@theshed.org

**Amanda Domizio**  
Polkskin Arts  
(212) 583-2798  
amanda.domizio@finnpartners.com

@theshedny  
theshed.org



Oscar Murillo, *flight #58*, 2018. Photo: Matthew Hollow. Courtesy the artist.

## The Shed's Summer Exhibition *Collision/Coalition* Features New Commissions by Tony Cokes and Oscar Murillo, With a New Documentary Film about Artist Beatriz González

### Tony Cokes and Oscar Murillo on View June 19 – August 25 *Beatriz González: A Documentary* Screenings from July 31

NEW YORK, JUNE 11, 2019—This summer, The Shed will premiere three distinct yet interrelated new commissions in an exhibition that explores social and cultural confrontations and alliances. *Collision/Coalition* pairs new work by artists **Tony Cokes** and **Oscar Murillo**, on view June 19 through August 25, 2019, with screenings of a new documentary film about artist **Beatriz González**, directed by **Yanina Valdivieso** and **Vanessa Bergonzoli**, July 31 through August 25, 2019. Varied in medium and approach, the commissions will be on view in The Shed's Level 4 Gallery. *Collision/Coalition* is organized by **Emma Enderby**, Senior Curator, with **Adeze Wilford**, Curatorial Assistant.

"*Collision/Coalition* asks, 'What is the role of art in the face of political, social, and economic power?'" said Emma Enderby. "The Shed is a place for conversation and reflection and by interconnecting three distinct commissions and angles—Tony Cokes, Oscar Murillo, and Yanina Valdivieso and Vanessa Bergonzoli's documentary on Beatriz González's work—questions are raised on art's agency and relationship to capital, on its power to succumb or to subvert."

"The Shed helps artists create work that addresses the issues and challenges of our time," said **Hans Ulrich Obrist**, Senior Program Advisor of The Shed. "*Collision/Coalition* manifests this mission, enabling Tony Cokes, Oscar Murillo, Yanina Valdivieso, and Vanessa Bergonzoli to further their visual practices and connect to other disciplines."

THE SHED  
THE BLOOMBERG BUILDING  
545 W 30th Street  
New York, NY 10001

“These commissions explore the relationship between art and the politics of space,” said **Alex Poots**, Artistic Director and CEO of The Shed. “These artists raise vital questions about socio-economic conflicts in our societies and the potential for art to engage them.”

Tony Cokes, whose work arranges appropriated materials like pop music and news texts in a confrontational collage, will explore the relationship between the artist, the artist’s studio, and gentrification. Two new, immersive works on large LED screens form a diptych titled *Before and After the Studio* (2019). The videos investigate the historic and contemporary role played by artists’ studios in shaping artworks and creating communities, focusing on the architecture of the studio and its social role, as well as wider themes of urban development in New York City. The work will feature found texts and a soundtrack of music by Drake and a selection of UK dubstep.

Also on view are three related works by Cokes: *shrinking.criticism* (2009), which explores, in Cokes’s words, “the systemic features of cultural production under global capital” and features text from British writer Julian Stallabrass’s essay “The Decline and Fall of Art Criticism” set to the dubstep sounds of Kromestar; *studio, time, isolation: reconstructions of soul and the sublime* (2011), which combines recordings of reggae singer Cornell Campbell with text from art historian Tom Holert’s essay “Studio Time;” and *killer.mike.karaoke* (2017), which plays two songs by hip hop artist and activist Killer Mike while also displaying their lyrics on screen. On August 24, in a special, one-night-only performance, German electronic musician Jan Jelinik will perform a live score set against Cokes’s commissioned videos in *Collision/Coalition*.

Oscar Murillo, known for exploring the conditions of contemporary globalization defined by constant cultural exchange and increasing cultural displacement, will create an installation of paintings, drawings, sculptures, and performance inspired by Diego Rivera’s famed, unrealized mural at Rockefeller Center. The mural, in which Rivera contrasted socialism and capitalism, was commissioned by the Rockefeller family but removed once it was labeled “anti-capitalist propaganda” by the media. To pay homage to the mural and the history of an almost hopeful, unlikely coalition of cultures, Murillo organized a procession from The Shed to Rockefeller Center, wheeling human-scaled stuffed figures through the streets. On view in *Collision/Coalition* will be the effigies and a film of the procession with a soundtrack by the contemporary American composer Missy Mazzoli.

A series of new, large-scale abstract paintings, as well as a series of drawings that Murillo creates as he travels, are also featured. Using carbon paper so the traces of his drawings linger on top of one another, the drawings are typical of Murillo’s laborious process of mark-making, with lines repeated over and over or the same word written countless times. The drawings will be activated in the exhibition by members of The Shed’s staff reading drawings aloud, and visitors will be encouraged to do the same. Matte black canvases, hanging from the gallery ceiling on hooks like draped flags, divide the space between Murillo and Cokes’s works. These colossal stitched “flags” are soaked in black paint and burned with an iron to form a tough, skin-like texture. The paintings act as a permeable barrier between the installations that visitors can pass through and touch, feeling their weight and presence.

THE SHED  
THE BLOOMBERG BUILDING  
545 W 30th Street  
New York, NY 10001

The third commission is *Beatriz González: A Documentary*, by Yanina Valdivieso and Vanessa Bergonzoli (produced by Display None and co-produced by Catalina Casas) about one of Colombia's most celebrated artists. Screening from July 31 to August 25, the film centers on Beatriz González's monumental public artwork *Auras Anónimas* (2009), an installation of 8,957 tombstones in Bogotá's Central Cemetery in tribute to those that died due to armed conflict in Colombia's civil war. Sourcing imagery from newspapers and other media, González created silhouettes of soldiers carrying bodies in sheets and makeshift hammocks, which were then painted on mausoleums. This important memorial to the victims of violence is under threat of being demolished by Bogotá's city administration. Creating a "counter-monument" through public art, González explores the meaning of memory, memorials, and mourning.

*Collision/Coalition* is on view at The Shed Tuesday, Wednesday, Sunday from 11 am to 6 pm; Thursday to Saturday from 11 am to 8 pm. Tickets to *Collision/Coalition* are \$10 (admission is free for those 18 and under) and available at [theshed.org](http://theshed.org). Screenings of *Beatriz González: A Documentary* will begin in The Shed's Level 4 Gallery on July 31 and continue daily (except Mondays) through August 25. More information about *Collision/Coalition* is available at [theshed.org](http://theshed.org).

### **Shed Program Team**

Alex Poots, Artistic Director and CEO  
Hans Ulrich Obrist, Senior Program Advisor  
Emma Enderby, Senior Curator  
Adeze Wilford, Curatorial Assistant  
Alessandra Gomez, Curatorial and Program Assistant  
Heather Reyes, Exhibitions Producer  
Chris Roberts, Exhibitions Producer

The creation of new work at The Shed is generously supported by the Lizzie and Jonathan Tisch Commissioning Fund and the Shed Commissioners. Support for exhibitions at The Shed is provided by the Robert Lehman Foundation.

### **About the Artists & Filmmakers**

Tony Cokes (b. 1956, Richmond, VA) lives and works in Providence, Rhode Island, where he is a professor in the Department of Modern Culture and Media at Brown University. Cokes creates video works in a recognizable style that piece together found footage or solid-color slides, animated quoted text, and pop music. He offers social critiques by quoting a range of sources including philosophers, musicians, activists, comedians, and other cultural figures. His works often include archival footage, images from Hollywood films, textual commentary, voiceovers, and popular music.

Oscar Murillo (b. 1986, La Paila, Colombia) is a multidisciplinary artist who works in painting, drawing, sculpture, video, installation, interventions, and performance. In exploring the conditions of contemporary globalization, Murillo considers the movement and use of people, things, and ideas. In 2019, Murillo was nominated for the prestigious Turner Prize.

THE SHED  
THE BLOOMBERG BUILDING  
545 W 30th Street  
New York, NY 10001

Beatriz González (b. 1938, Bucaramanga, Colombia) lives and works in Bogotá, Colombia. Drawn to imperfect reproductions of artworks and printed images in newspapers, González has built her artistic practice on the careful observation of her country's idiosyncrasy, popular culture, society, and politics. Since 1985 her practice has explored the sociopolitical concerns of postmodern Colombia, a country that has suffered greatly due to its long conflicts. Through her paintings, drawings, and sculptures, González picks out the often tragic moments of this troubled era, acting as a contemporary witness.

Vanessa Bergonzoli (b. 1980, Cali, Colombia) is a multicultural, award-winning filmmaker, experienced at all stages of production for film, television, news media, and contemporary art. Her documentary productions have garnered significant award recognition including HBO's Academy Award-nominated documentary *Mondays at Racine* (2013); the CLIO-winning commercial *Selfie* (2014) for DOVE; the Emmy Award-winning *Sesame Street* special, *Growing Hope Against Hunger* (2012); as well as contemporary art productions for international artists Melik Ohanian, Joan Jonas, Alfredo Jaar, and Mateo Lopez. Bergonzoli gravitates towards stories of the underdog and her dynamic production style stems from training in social theater traditions as a puppeteer and thespian. She is a multilingual communicator who excels at international field production and promotes cross-cultural awareness in her everyday practice. She holds bachelor's degrees in theater and literature from Emerson College and a master's degree in media studies from the New School.

Yanina Valdivieso's (b. 1980, Cali, Colombia) filmmaking and long-form feature writing are informed by her broad background in international politics, human rights, and social activism. As a storyteller, she explores timeless themes within contemporary realities. Her decade of filmmaking experience has encompassed research, reporting, writing, and production for Latin American television and independent film projects. She was the creative producer and lead researcher for *To End a War* (2017), about the Colombian peace process held in Havana. She is the archival and co-producer for the film *Taking Venice: The Rauschenberg Factor*, which is currently in post-production. *Tregua* (Truce), her book of poems on the landscapes of war, will be published in 2019. Prior to filmmaking, Valdivieso was a press freedom advocate and foreign affairs officer for the Colombian Chancellery. She trained in political science and law at Universidad de los Andes (Bogotá) and holds a MFA in creative writing from New York University.

### **About The Shed**

Located on Manhattan's west side, where the High Line meets Hudson Yards, The Shed commissions original works of art, across all disciplines, for all audiences. From hip hop to classical music, painting and sculpture to literature, film to theater and dance, The Shed brings together leading and emerging artists and thinkers from all disciplines under one roof. The building—a remarkable movable structure designed by Diller Scofidio + Renfro, Lead Architect, and Rockwell Group, Collaborating Architect—physically transforms to support artists' most ambitious ideas. Committed to nurturing artistic invention and bringing creative experiences to the broadest possible audiences, The Shed, led by Artistic Director and CEO Alex Poots, is a 21st-century space of and for New York City.