

Ana Roldán  
*Physical Structures*

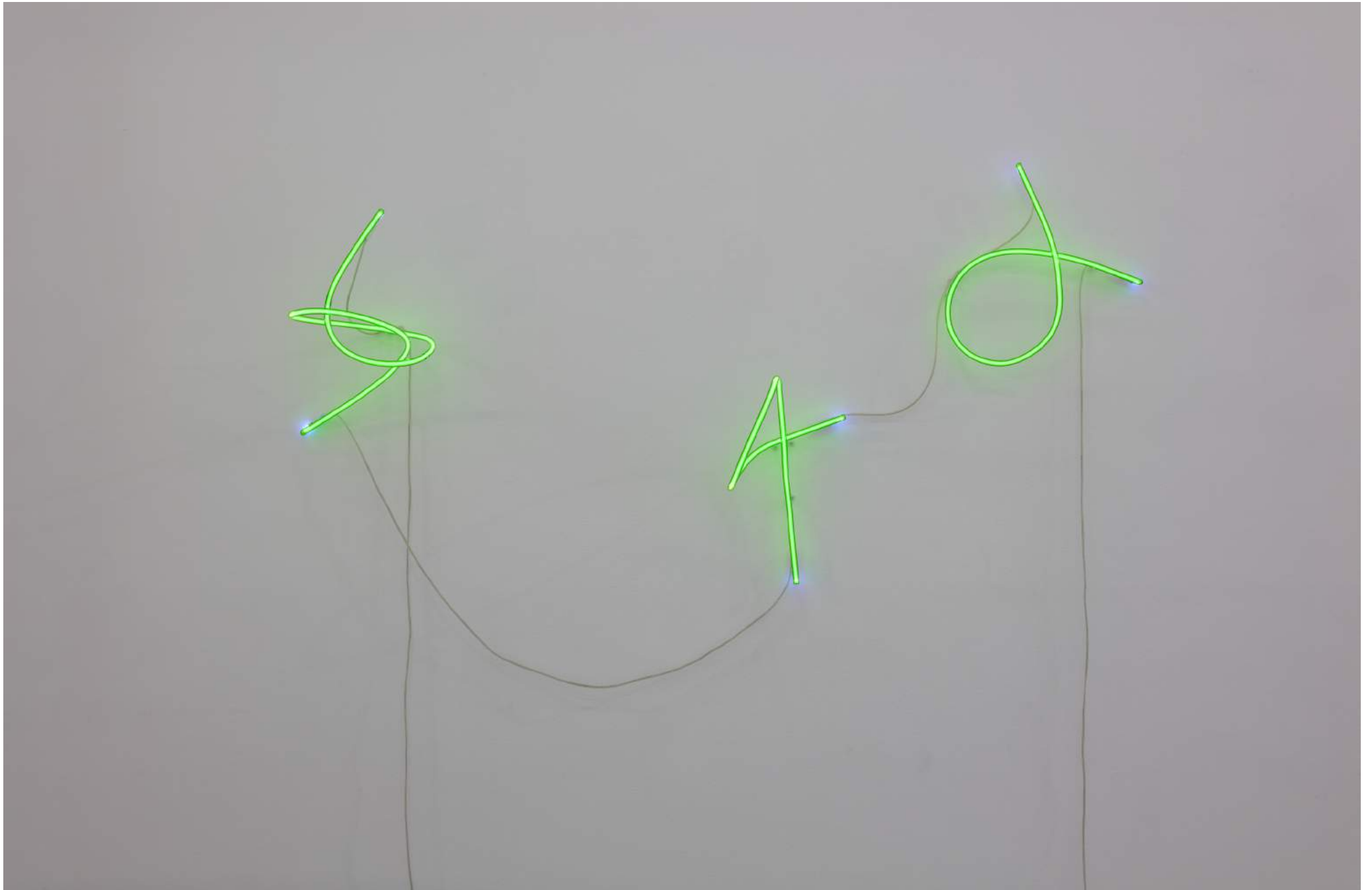
25.5. - 6.7.2019



Ana Roldén, *Physical Structures*, Installation View, annex14, 2019



Ane Roldán, *Physical Structures (Balance)*, 2018/2019  
bronze, ceramics, 20 x 20 x 100 cm



Ana Roldén, *Physical Structures (Knots #3, #2, #1)*, 2018  
neon, #3 54 x 43 x 36 cm, #2 50 x 31 x 36 cm, #1 50 x 50 cm



Ana Roldán, *Primeval Forms*, Installation View, annex14, 2019



Ana Roldén, *Physical Structures*, Installation view, annex14, 2019



Ana Roldán, *Physical Structures*, Installation View, annex14, 2019



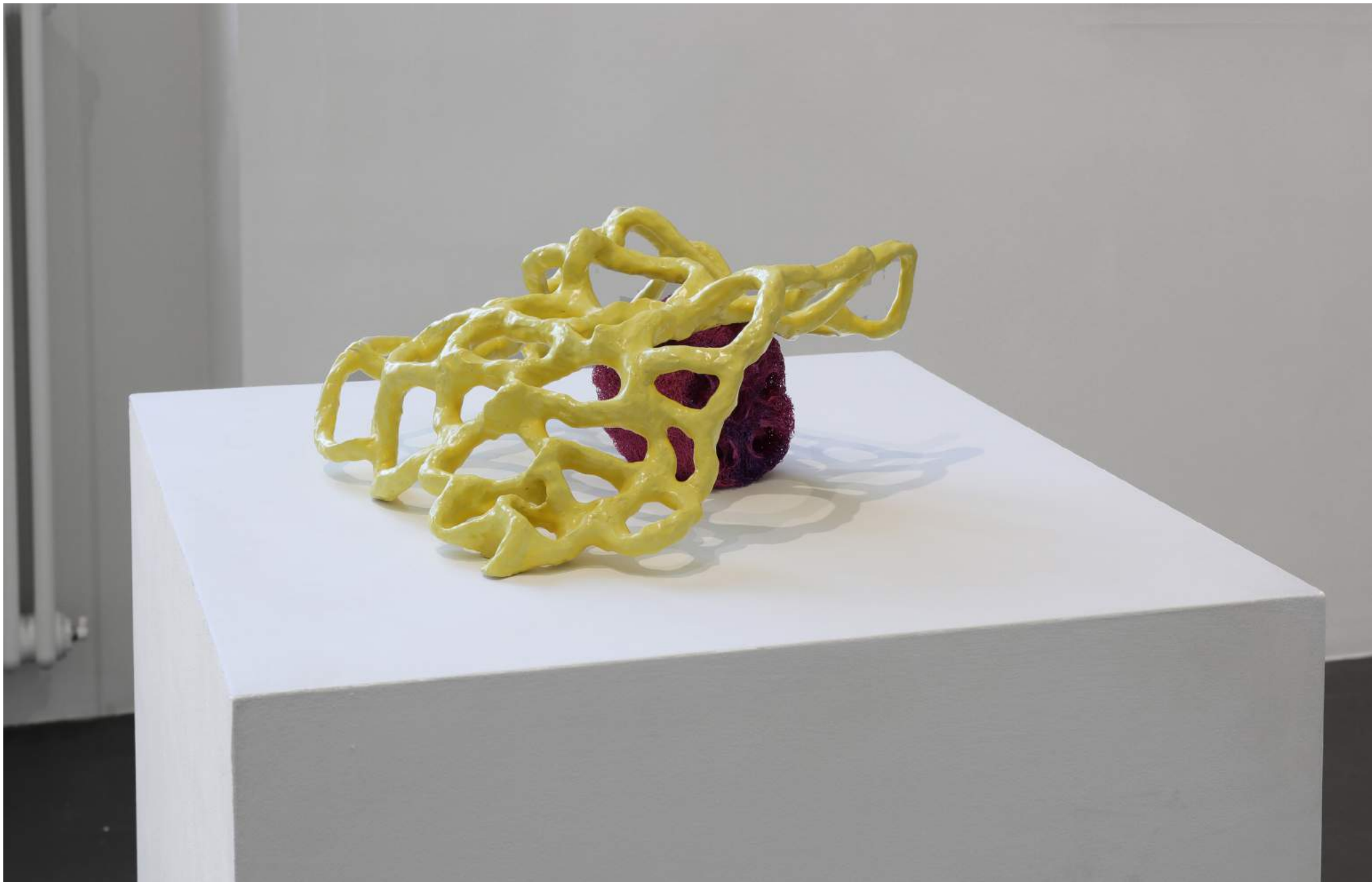


Ana Roldán, *Physical Structures*, Installation View, annex14, 2019





Ana Roldán, *Physical Structures (Crystal)*, 2019  
copper sulfate, 36 x 26 x 15 cm



Ana Roldán, *Physical Structures (Bones)*, 2019  
ceramics, sponge, 16 x 38 x 34 cm



Ana Roldán, *Physical Structures (mesh)*, 2018  
leather, 70 x 84 cm



Ana Roldán, *Physical Structures (mesh)*, 2018  
leather, 70 x 84 cm



Ane Roldán, *Cream and Spark* (#1, #2, #4, #5, #6), 2019  
watercolor, 27 x 20 cm

**Ana Roldán**  
**Physical Structures**

We live in an age of perennial distraction and have lost something necessary along the way: being able to see. In Physical Structures presented here, Ana Roldán invites us to re-learn this particular form of wisdom. A select number of photographs from Roldán's Primeval Forms (2011) sit side by side with new works that innovate by seeing with intention.

Roldán's photographs represent ancient indigenous plants found in the Ethnobotanical Garden of Oaxaca, Mexico. The 30x30 format is reminiscent of the square prevalent in social media platforms, where everything is meant to be rapidly consumed and thrown away – all of it ultimately of little consequence. This is in sharp contrast to the very nature of those ancient plants that have grown steadfastly and intricately, sometimes over countless centuries in the Oaxaca region. Some have been used by local peoples for over 2,000 years and have great cultural significance, which is why they are now preserved in the Ethnobotanical Garden. There they live silently with their ingenious forms, patterns and tensions – a wealth of patient richness.

In Physical Structures, those forms, patterns and tensions are recreated and reinterpreted in the accompanying contemporary sculptures. The elements of blue starburst crystals, electrical neon knots and porcelain pelvises are only evoked, because they were somehow in nature first. The sculptures surprise us with their reinterpretation and materials, such as woven animal skin to represent a vegetal pattern, fragile wooden arcs to show us the sturdy green vaults of a succulent plant. Yet those forms of nature are always there, gently nudging us to see them as the weathered solutions that they are – a precious tool in humankind's constant striving toward innovation, whether technical or creative.

In presenting the works side by side, Roldán invites us to make this connection between the created work and the natural work and in so doing, regain the wisdom of being able to see, completing the cycle that makes innovation possible.

Mariana Villas-Boas

Ana Roldán, Performance Bones and Bananas, (duration 20 minutes)  
Sat June 8 2019, 12h, Sun June 9 2019, 12h.

**Ana Roldán**

\*1977 in Mexico D.F., Mexico, lives and works in Zurich  
www.anaroldan.ch

1995 High School in Mexico City, Mexico  
1997-2000 Studies of History, Escuela Nacional de Antropología e Historia, Mexico City, Mexico  
2000-2003 Academy of Fine Arts, Bern, Switzerland  
2015-now Master of Fine Arts, Bern and Zurich, Switzerland

**Awards, Residences**

2010 Werkbeitrag Kanton Zurich  
2009 City of Zurich prize  
2008 Cahier d'Artiste, Pro Helvetia Zurich, Switzerland  
2007 Atelierstipendium der Stadt Zurich, Switzerland in Kunming, China  
2006 Swiss Art Award  
2005 Swiss Art Award  
Residency in Paris at Michael von Graffenried's studio  
2003 Anerkennungspreis, Corti Aeschlimann Stipendium

**Collections**

Burger Collection, Berlin / Hongkong; Crédit Suisse, Zurich;  
La Colección Jumex, Mexico; Kunsthau Zurich; Die Mobiliar, Bern; Die Post Sammlung Ricola, Laufen; Cisneros Collection, New York; Sammlung Swiss Re, Zurich; Kunstsammlung Roche, Basel; Sammlung des Kantons Zurich

**Solo Shows (Selection)**

2019  
Physical Structures, annex14, Zurich, Switzerland  
Clear Opacity, Formato Comodo, Madrid, Spain  
2016  
NO, annex14, Zurich, Switzerland  
Me quieres seguir? En que direccion, Instituto de Vision, Bogota, Columbia  
2015  
Take Position: Bodies and Plants, annex14, Zurich, Switzerland  
2014  
RITUALE\*2, Stadtbad Zurich, curated by Stephan Meylan, Zurich, Switzerland  
2013  
Drunk, High and Exhilaration, Florian Christopher a show room, Zurich, Switzerland  
2012  
Espejo Negro, Formato Cómodo, Madrid, Spain  
2011  
Blank Back Mirror, Kunsthau Langenthal, with Alicja Kwade, Langenthal, Switzerland  
Forms of contemplation, ideal forms in compositions, Badischer Kunstverein, Karlsruhe, Germany  
Different Orders, annex14, Bern, Switzerland

## Solo Shows (Selection, continued)

2010

Cocompositions, Ellen de Bruijne Projects, The Netherlands  
DYNAMOO, Kunsthaus Glarus, with Falke Pisano, Glarus, Switzerland  
Garash, Galería d'arte contemporánea, Mexico DC, Mexico

2009

As „the Myth of the hole“, annex14, Bern, Switzerland  
Words to be looked at, objects to be read, Kunsthalle Arbon, Arbon, Switzerland  
Picking holy words from the perfect ghost, homage to James Lee Byars Kunstmuseum  
Bern, Bern, Switzerland

2008

Wartesaal, with Falke Pisano, Zurich, Switzerland  
The Actor, The Art Place, Beijing, China  
Dance Steps, Galerie Garash, Mexico City, Mexico  
Observations on Modernity and Form, Statements / „Kunst“, Zurich art fair,  
Zurich, Switzerland

2007

Comical, Magical, Musical, Black Box, Marks Blond Project, Bern, Switzerland

2006

Truth, annex14, Bern, Switzerland  
Seit es gut schmeckt bis es sich nicht mehr bewegt, ZWINGLISTRASSE 40, Zurich,  
Switzerland

Gott ist rot, Amberg-Marti, Zurich, Switzerland

Fable, Espace Libre, Biel, Switzerland

2005

Début, Marks Blond Project, Bern, Switzerland  
Kill the beast, Yellow Submarine - Marks Blond Projekt bei Mark Divo Häuser und  
wir, Zurich, Switzerland

Der Berg und der Boden, Kunst in St. Peter und Paul, Bern, Switzerland

2004

Der Buchstabe «O», Galerie Kunstkeller, Bern, Switzerland  
Es war einmal, ENTER, Kunstmuseum Thun, Thun, Switzerland

2002

Alles ist wie alles, Stadtgalerie, Bern, Switzerland

2001

Silber Gelatine, Galerie Kabinett, Bern, Switzerland

## Group Shows (Selection)

2019

Ural Biennial  
Portadores de Sentido, Museo Amparo, Puebla, Mx

2018

Cartografías Líquidas, Instituto de Mexico en España, Madrid, Spain

2017

Espejo negro, elefante blanco, Cuarto De Maquinas, Mexico City, Mexico  
Cartografías Líquidas, Museo de Arte Carrillo Gil, Mexico, Mexico

Liquid Cartographies, ARTIUM - Basque Museum Center of Contemporary Art,  
Vitoria-Gasteiz, Spain

I was a wall, and my breasts were like fortress tower, Adam and Ollman, Portland, US  
2016

Endangered Species, Wagenhalle, Stuttgart, Germany  
Let There Be (More) Light, Jessica Silverman Gallery, San Francisco, US  
New Buenos Aires, Corner College, Zurich, Switzerland

¿Me quieres seguir? ¿En qué dirección?, Instituto de Visión, with Miguel Huertas, Bogota,  
Columbia

Fudge 04, die Diele, Zurich, Switzerland

2015

AAA: Art, Altstetten, Albisrieden, public space, Zurich, Switzerland  
El Hombre Invisible, Carlos Palacios & Andrea Torreblanca, Casa Maauad, Mexico  
City, Mexico

The Lulennial: A Slight Gestuary, Mexico City, Mexico

Solo Projects: Focus Latin America, ARCO, with Instituto de Visión, Madrid, Spain

2014

Blackboard – White Page, Kantonschule Zurich Nord, Zurich, Switzerland

Les échos de la nature, annex14, Zurich, Switzerland

Tell me what I see when I look into your eyes, Bolte Lang, Zurich, Switzerland

2013

Feu Sacré, Kunstmuseum Bern, Bern, Switzerland

Last Exit to Ordealia, LJ Gallery, curated by Marco Costantini, Paris, France

Ask for something that doesn't exist, Labyrinth, with Iza Tarasewicz, Lublin, Poland

Arróniz Arte Contemporáneo, Christinger DeMayo, Zurich, Switzerland

LUPA, ArtRio, curated by Abaseh Mirvali, Rio, Brazil

2012

Primer Acto/ First Act, Museo Tamayo, Mexico City, Mexico

La jeunesse est un art, Jubiläum Manor Kunstpreis, Aargauer Kunsthaus, Aarau,  
Switzerland

La hora y los sitios, MACO, Mexico City, Mexico

Donde el lenguaje es el material, Casa del Lago, Mexico City, Mexico

Surplus Authors, Witte de With, with Falke Pisano, Rotterdam, Netherlands

Moments suspended in time, annex14, Bern, Switzerland

Popo de Paris, Sultana, curated by Beatriz López, Paris, France

Silver, Gold & Bronze, Artespace Lessing, Zurich, Switzerland

Diez Letras, La Cental, with Felipe Arturo, Bogota, Columbia

Microclimas, Kunsthalle Zurich, Zurich, Switzerland

2011

Multitude, Örebro Art Center, Örebro, Sweden

Môtiers Art en Plain Air, Môtiers, Switzerland

Merz World, Cabaret Voltaire, Zurich, Switzerland

Colours. Coleurs. Colori, Die Mobiliar Collection, Bern, Switzerland

2010

Distant Memory, Kunstmuseum Solothurn, Solothurn, Switzerland

Des seins à Dessenin, Espace Arlaud, Lausanne, Switzerland

Formal reiterations and the end of the world, Garash, with Athene Galiciadis,  
Mexico City, Mexico