

ANDRÉS AIZICOVICH
JULIA RETZ
Chambers of Resonance

MO-SO 13-18 UHR
13.-19. DEZEMBER 2024
SPACE N.N.,
GABELSBERGERSTRASSE 26,
80333, MUNICH

WWW.SALTAART.ORG



“The ‘here’ of the body does not simply refer to the body, but to ‘where’ the body dwells.

The ‘here’ of bodily dwelling is thus what takes the body outside of itself, as it is affected and shaped by its surroundings.”
–SARA AHMED

‘Chambers of Resonance’ presents works by artists Julia Retz and Andrés Aizicovich. Created during their residency at AIR-M Ebenböckhaus, Munich⁽¹⁾, they enter into dialogue for the first time and address questions of memory and physicality as well as the weight of history, architecture and collaboration.

“If these walls could talk” is a well-known saying—in her practice, São Paulo and Rio de Janeiro-based artist Julia Retz explores the relationship between the body and architecture and takes a critical perspective on the history, socio-political agendas and hierarchies that lie within it. The exhibition presents a new series of sculptures by the artist, in which latex formations are laid over fragile metal frames or populate the wall. Their materiality, which is reminiscent of skin and translucent membranes, has an extreme physical reference that, in Lucy Lippard’s words, evokes a ‘visceral identification’—“[as] if one can tell by looking how touching them would feel.” Yet Retz’s works not only carry the impression of touch, but also memories of buildings and a certain sensitivity to context. Images of the façades of Munich’s palaces, universities, churches and markets taken

from archives are imprinted into the material. They present the architectural skins of various (semi-)public buildings in the city and refer to the functions and stories hidden behind the surfaces of those spaces. They are systems of power and layers of gathering, order, oppression, but also of memory, that echo through time. In Retz’s sculptural works, entitled *Drawing on the fragility and strength of monumentalities*, as well as in the video work *Fitting in Spaces* presented in the exhibition, the architectures are hollowed out in an interplay of materiality, malleability, imprint and superimposition. In this way, they also point to the memories and ideologies that the architectures carry and embody. “De-incorporating this form from its solid state through these malleable materials, is, in a way, exposing them, revealing what is behind,” is how the artist herself describes it.

Spaces of resonance are never neutral—they are realms of dynamic relationships that do not exist statically, but are created through interaction, perception and movement. In his installations, sculptures and performances, Buenos Aires-based artist Andrés Aizicovich explores the dynamics and possibilities of contact and communication beyond language. His newly created sculptures are structures composed of Bavarian wooden chairs, wind instruments, partial and provisional pieces that look like domesticated versions of a Frankenstein-esque marching band. The human body appears in heads made of ceramic vessels and in fragments, such as ears or hands, which present it as an

interface between inner and outer worlds. The corporeal oscillates here between domesticity and monstrosity, between structure and fragmentation. Aizicovich's works are intended to be "not only relational in terms of content, but also in the way they are built," as the artist himself puts it. Created in collaboration with a local instrument maker and a ceramicist, the sculptures also harbor the potential to be played and activated by breathing together. Aizicovich's series of works, entitled 'The Wind Family,' functions as a sound and resonating body of collective experiences, in which questions of collaboration, transmission and harmony are negotiated.

Resonance is also always an act of negotiation and anticipation. In the exhibition, Julia Retz' and Andrés Aizicovich's works carry these aspects of participation in vibrating networks of influences, conversations and interactions. 'Chambers of Resonance' echoes with the words of Sara Ahmed, who describes how much bodies are affected by the spaces that surround them. Together with Beatriz Colomina, the exhibition tells us that the shell of architecture is a kind of skin in which power, memory and social structures are inscribed. And it carries the urgency of Eve Kosofsky Sedgwick, who reminds us of the radical power of the reparative—the possibility of healing ruptures and losses through new connections and resonances.

Franziska Linhardt

Franziska Linhardt is a Munich-based curator currently working for Museum Brandhorst.

SALTA ART is collaborating with SPACE N.N. in Munich to present the work of South American artists Andrés Aizicovich (Argentina) and Julia Retz (Brazil), following their recent residencies. This partnership underscores Salta art's mission to promote cross-cultural exchange while creating a platform for exploration and creative practice. The exhibition invites a dialogue between the artists and the Munich audience, fostering meaningful connections.

About

ANDRÉS AIZICOVICH (Buenos Aires, 1985) is an artist who explores communication beyond words, transforming spoken language into art. He holds a Bachelor's degree in Fine Arts from the Universidad Nacional de las Artes (UNA) in Buenos Aires and completed the graduate program for artists at Torcuato Di Tella University in 2012. Aizicovich is a recipient of the Prix Braque from the French Institute. His work, which redefines sculpture by treating air itself as a material, has been exhibited internationally at venues such as SESC Sorocaba (Brazil), Palais de Tokyo (France), artHaus Central, Fundación PROA (Argentina), Museum of Modern Art (Ecuador), and Emerson Dorsch Gallery (US).

JULIA RETZ (São Paulo, Brazil, 1987) is an artist whose practice spans visual arts, furniture design, and interior architecture. Drawing on her architectural background and a critical approach to modern Brazilian architecture, her work transforms spaces with inclusivity, reimagining both functional and non functional areas. Using flexible materials like rubber, Retz contrasts rigid architectural forms with adaptability, reflecting on power dynamics embedded in these structures. Her installations, presented

in various public and private contexts, challenge traditional roles while addressing historical and political narratives. Retz holds a Bachelor's degree in Visual Arts and Design from the Gerrit Rietveld Academie in Amsterdam and a Master's degree in Interior Architecture from the Sandberg Instituut.

⁽¹⁾ A collaboration between the City of Munich's Department of Arts and Culture and Salta art.