



Temblores Publicaciones SA de CV
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CLUB TERREMOTO

Exclusive Artist Edition #1:
Adrián Villar Rojas

Club Terremoto

What is Club Terremoto?

Terremoto created Club Terremoto in the fall of 2019 to gather an international circle of micro-donors interested in fostering Terremoto's commitment to contemporary art in the Americas. With 8 members in its inaugural year, the annual membership offers these individuals a number of benefits:

- [An artist edition](#) to choose from (including new editions by Adrián Villar Rojas and Chelsea Culprit)
- [2 annual subscriptions](#) to the print magazine
- [A mention of your support](#) in the magazine's masthead and other official communication materials
- [A preferential invitation to the VIP events](#) of Terremoto Art Weekend NYC 2021
- [2 VIP passes to the Berlin Biennale 2020](#) (Sep 5 - Nov 1, 2020) and other fairs and biennials
- [A publication by Temblores Publicaciones](#) to choose from (subjected to availability)
- [A personal invitation to the upcoming annual trip](#) for Club members and Terremoto's Benefactors to delve into the art scene of a new city in the Americas (to be defined in regards to the global contingency)

Annual membership to of Club Terremoto requires a \$1,000 USD donation.

Terremoto is able to issue, through its registered charity status in Mexico, tax deductions for new Club members in the country. We also have a US-based fiscal sponsor for donations emitted in that country.

You may also purchase your membership on our [online shop](#).

For more information on Club Terremoto memberships and editions, please contact Adrian de Banville at adrian@terremoto.mx

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About the artist



Adrián Villar Rojas

Image by Mario Caporali, 2016

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Adrián Villar Rojas was born in Rosario, Argentina, in 1980. He lives and works nomadically.

Solo exhibitions include *Poems for Earthlings*, Oude Kerk, Amsterdam (2019); *Sometimes you wonder, in an interconnected universe, who is dreaming who?*, Tank Shanghai, China (2019); *The Theater of Disappearance*, The Geffen Contemporary at MOCA, Los Angeles (2017); NEON Foundation at Athens National Observatory, Greece (2017); Kunsthaus Bregenz, Austria (2017), The Metropolitan Museum of Art, New York (2017); *Rinascimento*, Fondazione Sandretto Re Rebaudengo, Torino (2015); *Fantasma*, Moderna Museet, Stockholm (2015); *Today We Reboot the Planet*, Serpentine Sackler Gallery, London (2013); and *La inocencia de los animales*, MoMA PS1, New York (2013).

Participation in international group exhibitions include 12th Gwangju Art Biennale, South Korea (2018); 14th Istanbul Biennial, Turkey (2015); 12^a Bienal de La Habana, Cuba (2015); Sharjah Biennial 12, Kalba (2015); dOCUMENTA (13), Kassel and Kabul (2012); The New Museum Triennial, New York (2012); and 54th International Art Exhibition: La Biennale di Venezia, Argentina's National Pavilion, Venice (2011).

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About Cerámica Suro

Cerámica Suro Contemporánea was founded in 1951 by Noé Suro Olivares in Tlaquepaque, Jalisco, Mexico, a famous location for its large legacy of traditional craftsmanship. It is a company dedicated to the manufacture, commercialization and exportation of useful decorative articles catering to the restaurant and hotel industries, as well as to interior decorators.

It is a priority for Cerámica Suro to have personalized attention, since we specialized in developing exclusive projects according to our customers' needs. Among the multiple projects led by Cerámica Suro, we can find tiles, washbasins, dinnerware sets, lamps and many other pieces manufactured and processed at high temperature with the finest quality standards for leading hospitality establishments around the world.

<http://ceramicasuro.com>

@ceramicasuro

C E R Á M I C A

S U R O

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Adrián Villar Rojas (1980)

The End of Imagination

2020

Cigarette pack and butts with
shard of ceramic

Mixed media

8,7 x 5,5 cm

Produced in collaboration with
Cerámica Suro (Guadalajara, MX)

**Special price for the first 10 Club
Terremoto 2020 memberships:**

\$1,000.00 USD

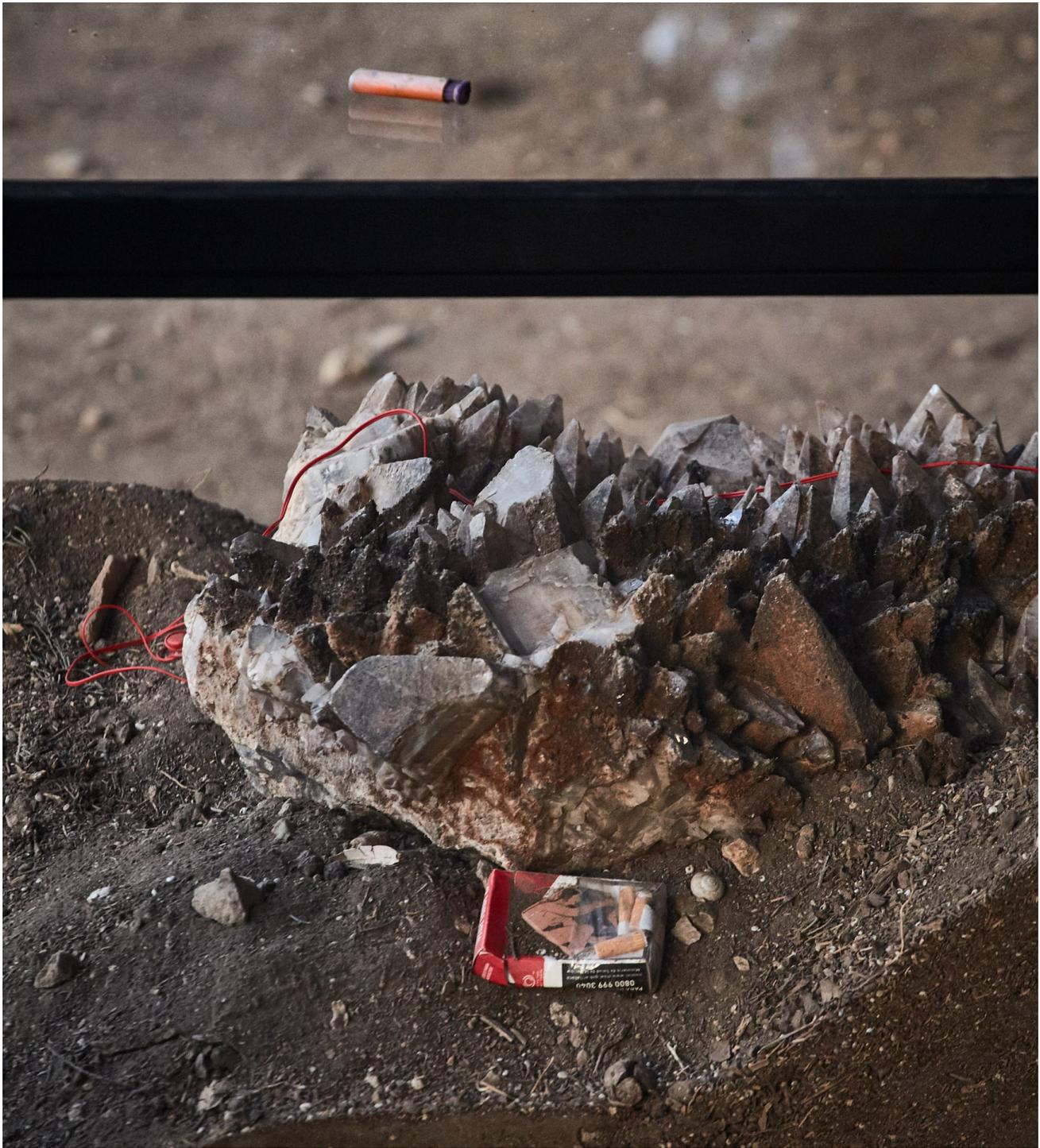
Edition of 20 with 5 Artist Proofs



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What you are seeing is a small detail of the installation *The Theater of Disappearance* conceived by Adrián Villar Rojas at the NEON Organization in Athens, in 2017. The original Marlboro cigarette pack was his own, and the small fragment of Greek ceramic shown is authentic. One of the artist's collaborators found it while they were working in the premises that were to host the project. This magical ceramic fragment kept Adrián company, as an amulet of sorts, during the whole process, one of the most complex large-scale *world-buildings* that he ever made. In the very last stages of production, he decided to *abandon* his "amulet" within the installation. This object fascinated him for the whole time as a recurring image in his memories of that year.

A fragment of ceramic found in Athens, the cradle of one of the most emblematic European civilizations, Greek culture, the philosophical, spiritual and political matrix of the West... tucked inside a simple pack of Marlboros. These cigarettes are an icon of another empire, closer to us, but they also speak of the decadence of a power that is about to turn into ash, literally so. Villar Rojas orchestrates, with his usual subtlety, the unlikely reunion of two symbolic elements of the Western world as we know it, making the piece the chronological condensation of a narrative that, by the observation of the state of its elements, is doomed to disappear soon. Nonchalantly, the fragile piece of ceramic is embedded in the front part of the cigarette pack, half crushed for having been thrust into somebody's back pocket. Could it have been the artist, who anxiously smoked these cigarettes in the midst of a creative frenzy, and who, minding the environment, picked up the butts to keep them inside the plastic cover of the pack, while he waited to come across the next trash can to dispose of them? If the pack of Marlboros always brings to mind the figure of the cowboy, a solitary hero that is as subject to stereotype as the artist, the work confronts this image with irony to the naked ephebus on the pottery piece, whose feminine sensuality points towards a queer future, at odds with the belligerent and destructive virility of the cowboy.

This piece is a personal and universal commentary on the power of the small symbols that surround us, in line with the artist's obsession about the apocalypse. It is titled *The End of Imagination*, just like the artist's current solo exhibition at Marian Goodman Gallery in Paris, which inaugurates a new phase in his body of work. The edition was produced exclusively for Terremoto in collaboration with Cerámica Suro (Guadalajara) in an extremely limited quantity, and comes as the perfect opportunity to acquire a work by Adrián while supporting our unique labor in the field of art and critical theory against the backdrop of this likewise apocalyptic dawn of the 21st century.

We would like to take this chance once again to thank Adrian for his faith in our initiative and his trust in the production process of this unique and powerful piece.

The piece may be reserved at this price until October 15, 2020

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Current & Future Projects

La fin de l'imagination

A solo show by Adrián Villar Rojas at Galerie Marian Goodman, Paris

September 16 - October 31, 2020

79 rue du Temple

Paris

Myths of the Near Future (group show)

ex ESMA, Buenos Aires

In the framework of MaytoDay – 13th Gwangju Biennale

Curated by Javier Villa and Sofía Dourron

New dates to be confirmed

Av. del Libertador 8151

Buenos Aires

Selections from the Collection (group show)

The Bass Museum, Miami

New dates to be confirmed

2100 Collins Ave

Miami Beach

Potential Worlds 2: Eco-Fictions (group show)

Migros Museum für Gegenwartskunst, Zurich

October 24, 2020 - February 21, 2021

Limmatstrasse 270

Zurich

Solomon R. Guggenheim Museum Hugo Boss Prize 2020 Shortlist, New York

To be announced in the fall of 2020 for a solo exhibition in the spring of 2021

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New York

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