

CASATRIANGULO

MANUELA RIBADENEIRA





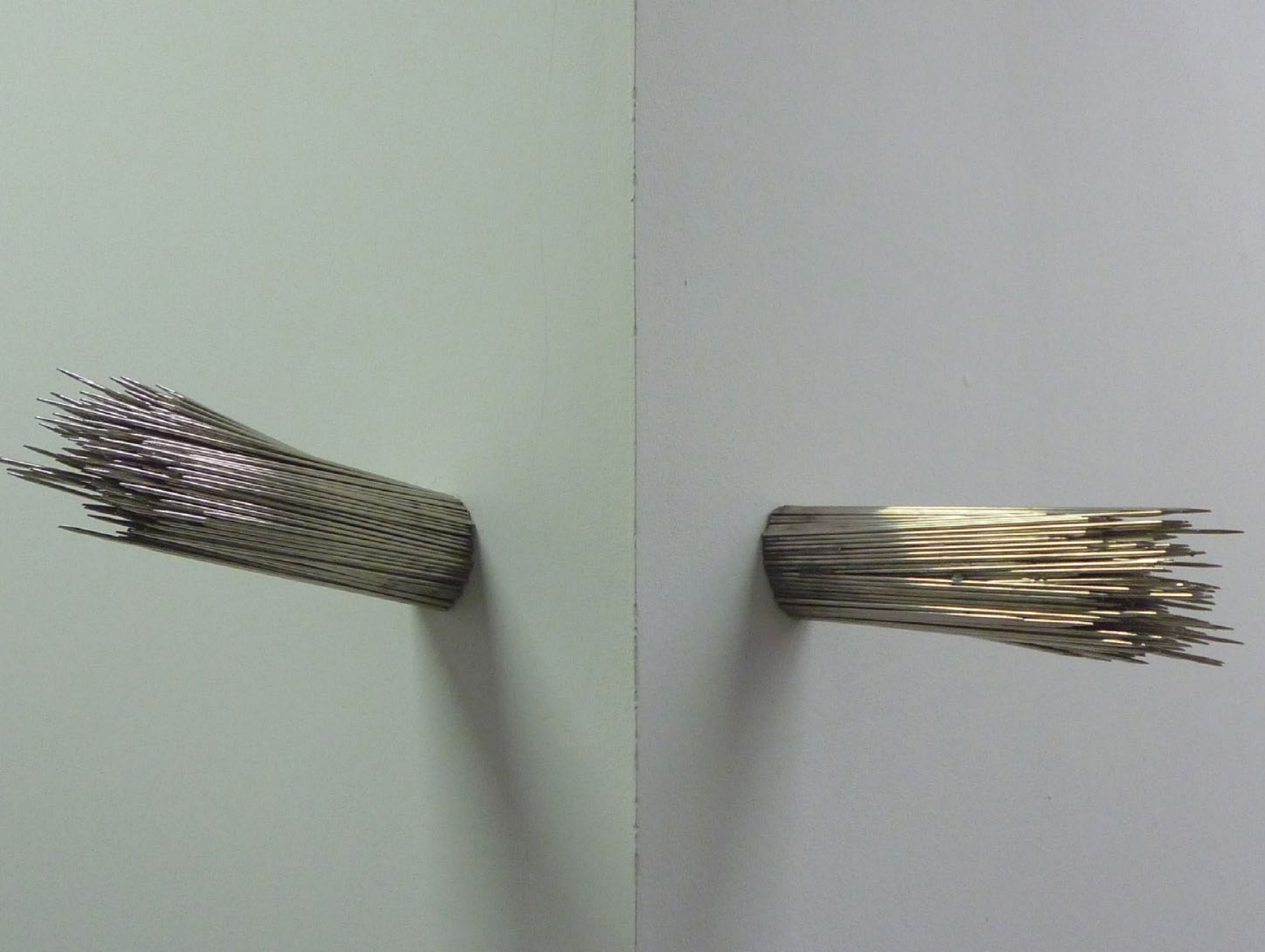
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*Varillas de la Esperanza [Rods of hope], 2014*  
vista de exposição [exhibition view]  
Casa Triângulo, São Paulo, Brazil



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*El Arte de Navegar: Objetos de duda y de certeza* [The Art of Navigation: Objects of doubt and certainty], 2011–2014  
vista de exposição [exhibition view]  
12th Cuenca Biennial, Equator



*During the Reign of Terror [French Revolution] that started in 1793, the market women who had been at the origin of the insurrection [The Woman's March to Versailles, 1789] were excluded from political participation and prohibited from any form of political assembly. The only place left for them was as spectators to the daily public executions at the guillotine.*

Between decapitations, the women sat knitting [hence the name] and watching as the executioner prepared the next victim. There are many stories surrounding these women, but they were first and foremost, witnesses. This piece, made out of knitting needles is placed in a corner at the same height of a security camera.

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*Las Tejedoras* [*Les Tricoteuses* or *The Knitters*], 2010  
agulhas de tricó de aço inoxidável [stainless steel knitting needles]  
40 cm de comprimento, cortado na metade [long, cut in half]



*Sobre la dirección en la que sopla el viento* are feathers on weather vanes highly sensitive to any gust of wind or movement of the air caused by people walking near them. The feathers move randomly in all directions. They are “winds of change” but also refer what is often seen in politics, as changes in position or discourse depending on the direction that the wind is blowing

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*Sobre la dirección en la que sopla el viento* [On the direction of the wind], 2009  
cata-ventos e penas | instalação  
[vane and feathers | installation]  
29 x 30 cm cada [each]

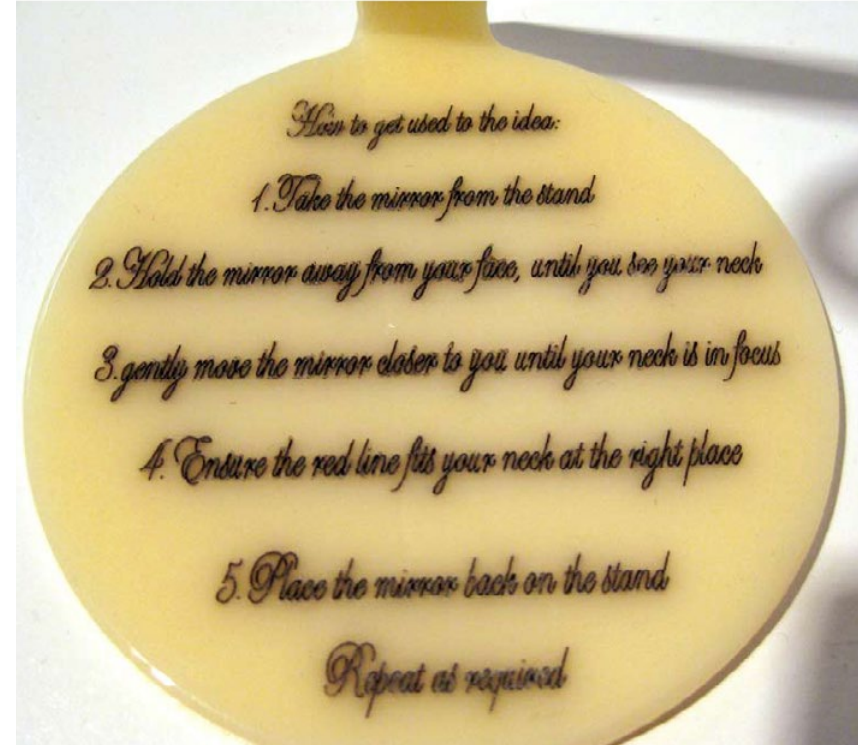


*Change is around the corner* is a belief, an expression of hope but also a slogan often used in political campaigns. This work is a sequence of highly polished stainless steel folding panels with reflective surfaces inside and out. The panels fold in both directions and can be arranged in any fashion. The phrase of the title is etched on the first panel with the word Change and the last with: is around the corner.

A piece in itself in this current size works also as a model for a possible life size version.

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*Change is around the corner*, 2009  
aço inoxidável e borracha [stainless steel and rubber]  
15 panels | 11 x 11 x 4 cm cada painel [each panel]



During the Reign of Terror, the period of violence that occurred for one year and two months after the onset of the French Revolution [27 June 1793 - 27 July 1794], imprisoned revolutionaries reportedly rehearsed their own executions in order to demonstrate their dignity and rectitude in death. One part of this strategy was to tie a red ribbon around the neck of the condemned

prisoner in order for that individual to become accustomed to his own demise.

*Cortes y Recortes* refers to this custom by inviting viewers to consider themselves in the position of the condemned. *The Rehearsal* actualizes the moment in which the condemned prisoner places his or her head on the guillotine.

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*Cortes y Recortes*, 2009  
espelho e plástico  
[mirror and plastic]  
edição de [edition of] 3  
24 x 11 x 0,4cm



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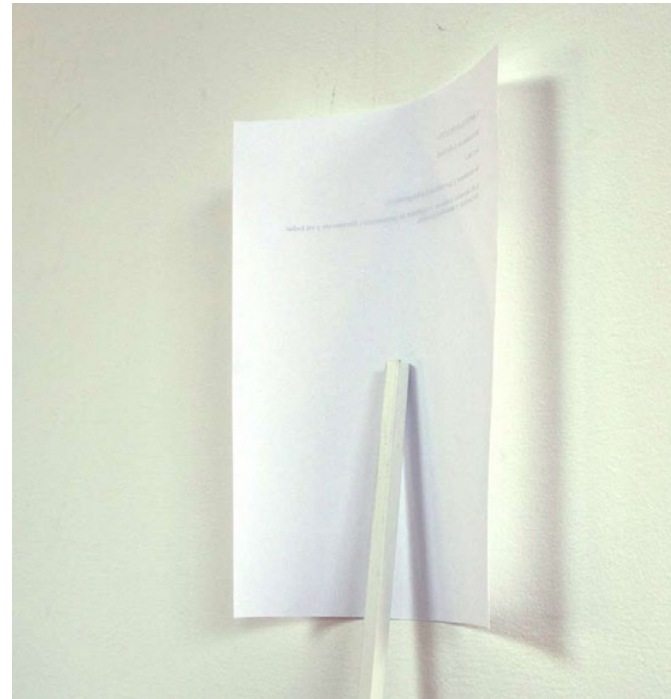
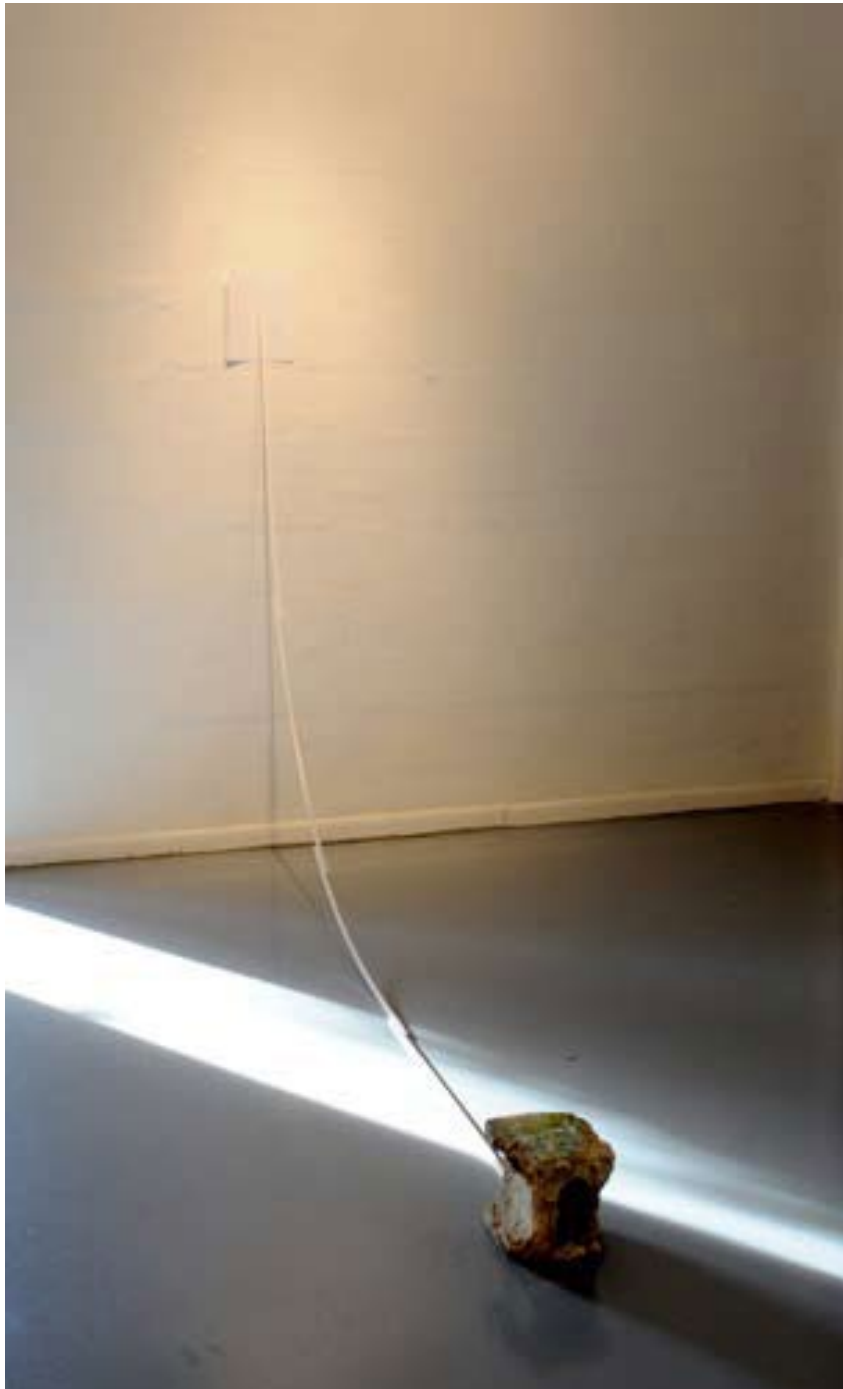
*The Rehearsal*, 2009

em colaboração com [in collaboration with] Peter Snowdon

edição de [edition of] 5

duração do vídeo [video duration] 1'53''





*De cómo se sostienen las cosas [On how things are held together]* is a sheet of A4 paper with printed text from article 6.6.6 of the new Ecuadorian constitution, which relates to the right of free speech. In the installation shown, the paper - text-side down - was held against the wall by means of flimsy plastic rods linked together and weighted down by a piece of rubble. The piece was particularly unstable so that it collapsed easily when disturbed by passing viewers who were then often impelled to pick up the component parts and potentially read the obscured text.

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*De cómo se sostienen las cosas [On how things are held together]*, 2008  
papel A4 impresso, hastes de plástico e um pedaço de uma casa demolida  
[A4 printed paper, plastic rods, and a piece of a demolished house]  
dimensões variáveis [variable dimensions]



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*Aquí se hace lo que digo yo [Here you do as I say], 2008*  
stone [pedra]  
6 x 65 x 3cm

“Ribadeneira always builds her work on the basis of some central themes, such as the relationship of a people to the territory they inhabit, the incongruence between people’s wishes and the State’s interests, or the fragility or ephemeral nature of allegedly unsurpassable barriers and boundaries”



The text-piece *It is not as bad as it looks, it is not as bad as it looks, it is not as bad as it looks* acts as a kind of invocation – a spell to ward against an uncertain future.

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*It is not as bad as it looks,*  
*it is not as bad as it looks,*  
*it is not as bad as it looks,* 2008  
borracha [rubber]  
215 cm de comprimento cada frase  
[long each phrase]



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*Being born in a stable does not make you a horse*, 2008  
bronze e espelhos ajustáveis  
[bronze, adjustable mirrors]  
12 x 10 x 8 cm cada cavalo [each horse]



The title *Being born in a stable does not make you a horse* is a quotation often attributed to the Duke of Wellington, commenting on his uncertain status as an Irish-born subject leading the British army into battle. In the context of its first showing in the eponymous solo exhibition in Costa Rica, it references the will of the people of a province that chose to annex itself to Costa Rica from Nicaragua.



*Territorio, el juego [Territory, the game], 2008*  
duração do vídeo [video duration] 7'18''

*Territorio*, Traditional game played in Ecuador. Can be played by one or more players. The objective is to win the whole territory from your adversaries. The territory is a rectangle drawn with a knife on the ground, divided in equal parts according to the number of players. The players conquer territory by throwing the knife in turns into their adversaries' territory until one player has conquered all the territory.



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*Did anybody know the way?*, 2008  
bronze [bronze]  
90 cm de comprimento cada haste [long each rod]

*Did anybody know the way?* was produced during the height of the financial crisis. The bronze staffs topped by lamb's heads suggest an abandoned or temporarily stalled pilgrimage, or a collection of sacrificial lambs.



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*Acta de Canje [Letter of exchange], 2008*  
suportes terceira mão e papel [third hand bases and paper]  
25 x 62 x 10 cm aproximadamente [approximately]

The Acta de canje “Letter of Exchange” referred to in this work is the legally binding bilateral agreement between Costa Rica and Nicaragua relating to the description and use of the San Juan river, which lies on the border of the two countries. While the territory of the river belongs to Nicaragua, Costa Rica has been granted certain rights of use. The parts of the document that refer to the physical description of the border and the Letter of Exchange itself have been finely cut, and the severed, entangled phrases are held in suspension between two sets of tweezers.

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*El Requerimiento [The Requirement]*, 2007

Sound Installation for Venice Biennale 2007  
duration 5' 40'

When Hago mío este Territorio was first shown at the Latin American Pavilion, Venice Biennale 2007, it was accompanied by *El Requerimiento [The Requirement]*, a sound piece comprising a reading in Spanish, played at random intervals, of "El Requerimiento" a declaration read in Spanish or Latin by the Spanish captains of conquest to the American natives as a means to legitimize and assert their ownership and sovereignty over the Americas. The text is not only the theological and legal reasoning behind colonization and conquest, but is also a declaration of war, a threat and a waiver of responsibility of the consequences of such wars. This strategy of conquest is based on the Arab conquest of the Iberian Peninsula one century before.

This is an English translation of the Spanish original.

## THE REQUIREMENT

[Document written in 1513 by jurist Palacios Rubios, of the Council of Castille]:

On the part of the King, Don Fernando, and of Doña Juana, his daughter, Queen of Castille and León, subduers of the barbarous nations, we their servants notify and make known to you, as best we can, that the Lord our God, Living and Eternal, created the Heaven and the Earth, and one man and one woman, of whom you and we, all the men of the world at the time, were and are descendants, and all those who came after and before us. But, on account of the multitude which has sprung from this man and woman in the five thousand years since the world was created, it was necessary that some men should go one way and some another, and that they should be divided into many kingdoms and provinces, for in one alone they could not be sustained.

Of all these nations God our Lord gave charge to one man, called St. Peter, that he should be Lord and Superior of all the men in the world, that all should obey him, and that he should be the head of the whole human race, wherever men should live, and under whatever law, sect, or belief they should be; and he gave him the world for his kingdom and jurisdiction.

And he commanded him to place his seat in Rome, as the spot most fitting to rule the world from; but also he permitted him to have his seat in any other part of the world, and to judge and govern all Christians, Moors, Jews, Gentiles, and all other sects. This man was called Pope, as if to say, Admirable Great Father and Governor of men. The men who lived in that time obeyed that St. Peter, and took him for Lord, King, and Superior of the universe; so also they have regarded the others who after him have been elected to the pontificate, and so has it been continued even till now, and will continue till the end of the world.

One of these Pontiffs, who succeeded that St. Peter, as Lord of the world, in the dignity and seat which I have before mentioned, made donation of these isles and Tierra- firme to the aforesaid King and Queen and to their successors, our lords, with all that there are in these territories, as is contained in certain writings which passed upon the subject as aforesaid, which you can see if you wish.

So their Highnesses are kings and lords of these islands and land of Tierra- firme by virtue of this donation: and some islands, and indeed almost all those to whom this has been notified, have received and served

their Highnesses, as lords and kings, in the way that subjects ought to do, with good will, without any resistance, immediately, without delay, when they were informed of the aforesaid facts. And also they received and obeyed the priests whom their Highnesses sent to preach to them and to teach them our Holy Faith; and all these, of their own free will, without any reward or condition, have become Christians, and are so, and their Highnesses have joyfully and benignantly received them, and also have commanded them to be treated as their subjects and vassals; and you too are held and obliged to do the same. Wherefore, as best we can, we ask and require you that you consider what we have said to you, and that you take the time that shall be necessary to understand and deliberate upon it, and that you acknowledge the Church as the Ruler and Superior of the whole world, and the high priest called Pope, and in his name the King and Queen Doña Juana our lords, in his place, as superiors and lords and kings of these islands and this Tierra-firme by virtue of the said donation, and that you consent and give place that these religious fathers should declare and preach to you the aforesaid.

If you do so, you will do well, and that which you are obliged to do to their Highnesses, and we in their name shall receive you in all love and charity, and shall leave you, your wives, and your children, and your lands, free without servitude, that you may do with them and with yourselves freely that which you like and think best, and they shall not compel you to turn Christians, unless you yourselves, when informed of the truth, should wish to be converted to our Holy Catholic Faith, as almost all the inhabitants of the rest of the islands have done. And, besides this, their Highnesses award you many privileges and exemptions and will grant you many benefits.

But, if you do not do this, and maliciously make delay in it, I certify to you that, with the help of God, we shall powerfully enter into your country, and shall make war against you in all ways and manners that we can, and shall subject you to the yoke and obedience of the Church and of their Highnesses; we shall take you and your wives and your children, and shall make slaves of them, and as such shall sell and dispose of them as their Highnesses may command; and we shall take away your goods, and shall do you all the mischief and damage that we can, as to vassals who do not obey, and refuse to receive their lord, and resist and contradict him; and we protest that the deaths and losses which shall accrue from this are your fault, and not that of their Highnesses, or ours, nor of these cavaliers who come with us. And that we have said this to you and made this Requisition, we request the notary here present to give us his testimony in writing, and we ask the rest who are present that they should be witnesses of this Requisition.



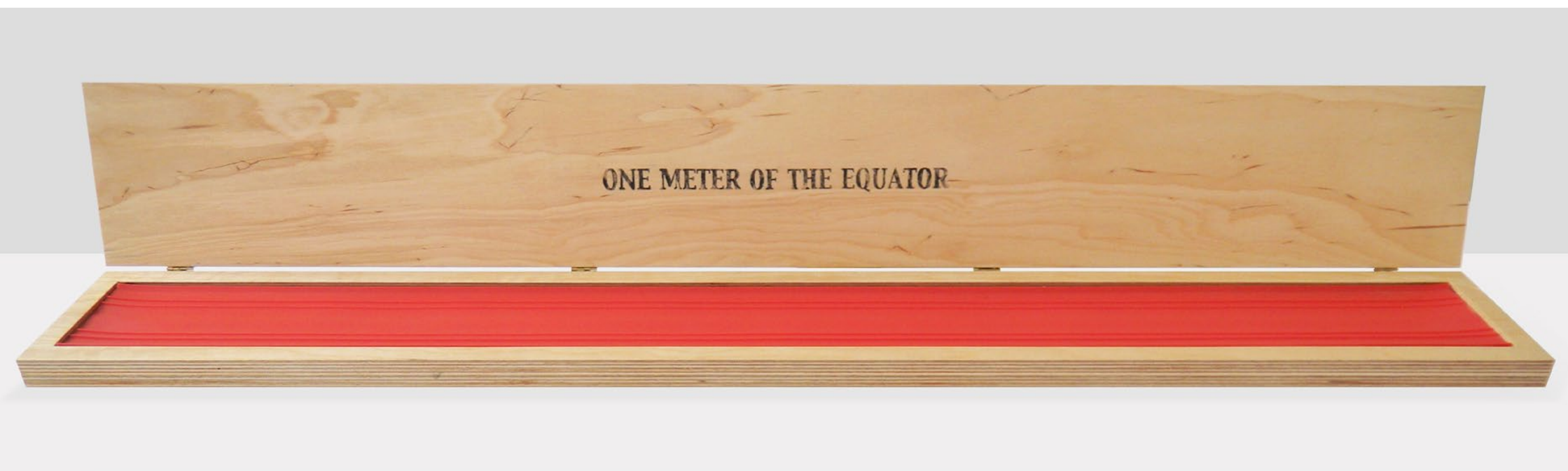


*Hago mio este Territorio* is a knife stabbed into a wall. The blade is engraved with the text of the title (I make this territory mine), which is revealed by a reflection on the wall. This work stems from historical research into the rituals of possession of territories connected to the conquest of the Americas.

This piece was made for the Venice Biennale 2007, shown in the Latin American pavilion when I represented Ecuador, my country of origin.

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*Hago mio este Territorio [I make this territory mine], 2007*  
instalação para [installation for the] Venice Biennale 2007  
21,5cm lâmina de faca [length of knife]



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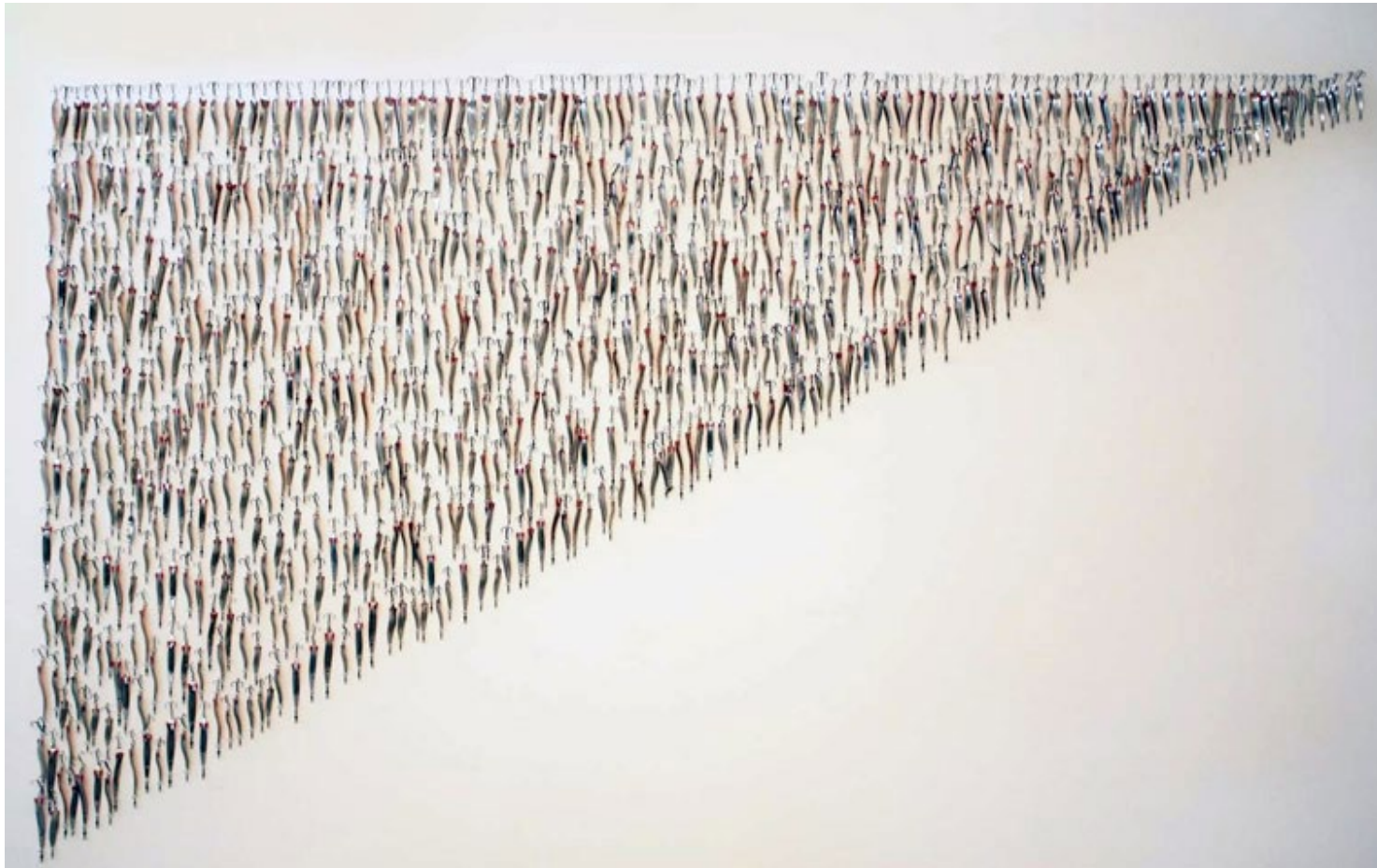
*One Meter of the Equator, 2007*

PVC e caixa de madeira [PVC and wooden box]  
edição de [edition of] 40'076.000 - número de  
metros da circunferência da Terra [number of  
meters of the circumference of the Earth]  
4 x 104 x 14 cm



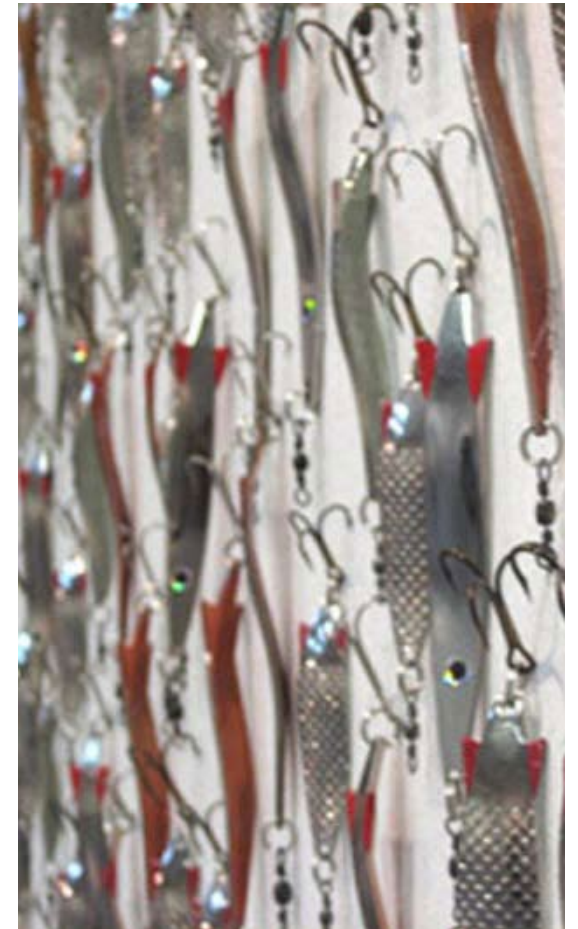
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*Zaun [Fence], 2006*  
acrílico [plexiglas]  
dimensões variáveis [variable dimensions]



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*Punto Concordia [Concord point], 2006*  
anzóis e iscas [hooks, lures]  
dimensões variáveis [variable dimensions]



*Punto Concordia [Concord point]* refers to a disputed triangle of sea lying between Chile and Peru. "Punto Concordia" is the name of the point on the map where the borderline between the two countries falls into the sea and is thus the focal point of the conflict.



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*Piedra y Palabra suelta no tienen vuelta [Stones and words cannot be taken back], 2006*

Manuela Ribadeneira para [for] Artes No Decorativas S.A. Comissionada por [commissioned by the] Architecture Biennale Quito 2006



“Piedra y palabra suelta no tienen vuelta” is a popular saying that refers to the fact that words that are said and stones that are thrown cannot be taken back. A big glass panel and a sea of rocks each holding an instruction on how to throw a rock appeared on a Saturday morning on this empty square only a few blocks from the presidential palace. After some wait a man threw the first rock to the glass pane. In a festive environment one by one people threw a stone until the glass fell.



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*Tiwintza Mon Amour*, 2005  
modelo 1:1000 [model]  
técnica mista [mixed media ]  
100 x 100 x 30 cm

*Tiwintza* was the name of a stronghold in a disputed zone between Ecuador and Peru. When Ecuador won this territory in 1995, Peru claimed that Ecuador had conquered the “wrong” *Tiwintza*, and that the real one lay elsewhere. In 1998 both countries decided to allow Argentina, Brazil, Chile and the United States to determine where the border should go. The line chosen was the Peruvian version of the

border. As a consolation, Ecuador was given a one-kilometre square of land deep within the Peruvian jungle called “*Tiwintza*”. The patch of jungle is non-sovereign private property accessible only by military helicopter. *Tiwintza Mon Amour* is a 1:1000 scale model of this token territory placed on a transparent surface on wheels.



*Traslado*, For Traslado Artes No Decorativas, 'moved' the equatorial line from its home outside Quito to the Casa de la Cultura Ecuatoriana in Quito. The action was staged as an official visit that was widely advertised on local radio and press, and was commemorated by an official unveiling of a plaque celebrating the visit. A scale model of the Monumento a la Mitad del Mundo [Monument of the Centre of the World] was erected in front of the Casa de la Cultura and a portable version of the equatorial line extended to the park opposite the building. Visitors were able to purchase "official" photos of themselves straddling the line thus symbolically standing in the northern and southern hemispheres.

The original monument was erected to commemorate the 18th century French expedition that came to what now is Ecuador to measure the length of one degree of the earth's meridian. The metric system derives from this measurement.

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*Traslado [Transfer or Relocation]*, 2005  
Artes No Decorativas  
ação [action]





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# MANUELA RIBADENEIRA

NASCEU EM [BORN IN] QUITO, ECUADOR, 1966

VIVE E TRABALHA EM [LIVES AND WORKS IN] LONDON, UK

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## EXPOSIÇÕES INDIVIDUAIS [SOLO EXHIBITIONS]

**2014**

*Varillas de la Esperanza*, Casa Triângulo, São Paulo, Brazil

**2012**

*Objects of Certitude, objects of doubt*, Casa Triângulo, São Paulo, Brazil

**2011**

*Impromptu op.23*, Arte Actual- Flacso, Quito, Ecuador

**2010**

*Los Incorruptibles*, Adhoc Galería, Vigo, Spain

**2009**

*Change is around the corner*, dpm gallery, Miami, USA

*Cortes y Recortes*, Galería Vértice, Lima, Peru

**2008**

*To be born in a stable does not make you a horse [o de la patria por nuestra voluntad]*,  
curadoria de [curated by] Virginia Pérez-Ratton, Teorética, San José, Costa Rica

**2005**

*De Jardines y Líneas Imaginarias*, dpm gallery, Guayaquil, Ecuador

*Traslado: la Mitad del Mundo llega a la Casa de la Cultura*, Artes No Decorativas S.A.,  
Casa de la Cultura, Quito, Ecuador

**2002**

*Crítica Ready-made*, Artes No Decorativas S.A., Museo Banco Central, Guayaquil, Ecuador

**2001**

*Sobremesa*, Artes No Decorativas S.A., Casa Madeleine Hollaender, dpm gallery, Cuenca,  
Ecuador; Guayaquil, Ecuador; Museo de la Ciudad, Quito, Ecuador

**2000**

*Organigrama*, Artes No Decorativas S.A., Museo de la Ciudad, Quito, Ecuador

*El Rollo que es hacer cualquier cosa y el hilo que se necesita para no perderse*, Artes  
No Decorativas S.A., El Pobre Diablo, Quito, Ecuador  
*Artes No Decorativas S.A.*, Casa de la Cultura, Cuenca, Ecuador

## EXPOSIÇÕES COLETIVAS [GROUP EXHIBITIONS]

**2015**

*En Y Entre Geografías*, Museo de Arte Moderno Medellín - MAMM, Medellín, Colombia

**2014**

*Casa Triângulo no Pivô*, Pivô, São Paulo, Brazil

*12ª Bienal de Cuenca*, curadoria de [curated by] Jacopo Crivelli Visconti e [and]

Manuela Moscoso, Cuenca, Ecuador

*Something in space escapes our attempts at surveying*, Württembergischer

Kunstverein Stuttgart, Germany

*A Universe Supplementary to This One*, curadoria de [curated by] Fatos Üstek, x-ist,  
Istanbul, Turkey

**2013**

*Deffered Archive - Grants & Commissions Program Exhibition*, CIFO Art Space, Miami, USA

*Ante un Fusilamiento*, curadoria de [curate by] Inti Guerrero, TEOR/ÉTICA, San José,  
Costa Rica

*Nouvelle Vagues - Artesur*, Collective Fictions, Palais de Tokyo, Paris, France

**2012**

*A House of Leaves*, curated by Vincent Honoré, David Roberts Art Foundation, London, UK

**2011**

8ª Bienal do Mercosul, Porto Alegre, Brazil

*Paradas em Movimento*, Centro Cultural São Paulo, São Paulo, Brazil

**2010**

*Pasado Imperfecto ASAB*, Bogotá, Lugar a Dudas, Cali, Centro Fundación Telefónica,  
Lima, Grossman galleries, Easton, USA

*Playlist, lo mejor del arte contemporáneo ecuatoriano*, curated by Rodolfo Kronfle,

Procesos Casa de la Cultura de Cuenca Bienal de Cuenca, Museo Municipal de Guayaquil

## 2009

*At your service*, curated by Cylena Simonds David Roberts Art Foundation, London, UK

## 2008

*Somewhere, Nowhere, Cardoso, Ribadeneira*, dpm Gallery, Miami, USA Tatton Park Biennale, Cheshire, UK

*Something less something more*, curated by Vincent Honoré Gallery One One One, London, UK

## 2007

*The (S) Files 007*, curated by Rodolfo Kronfle/ Elvis Fuentes, Museo del Barrio, New York, USA

52<sup>a</sup> Venice Biennale, Italy, Latin American Pavillion Bienal del fin del Mundo, Ushuaia, Argentina

## 2006

Piedra y palabra suelta no tienen vuelta, intervention in a public space, Architecture Biennale, Quito, Ecuador

*Forest Art Path*, intervention in a public space, Darmstadt, Germany

*Tres nudos trescientos tajos Brito Cardoso Ribadeneira*, Galería Animal, Santiago, Chile

## 2005

*Space Protocol*, curated by L. Garrett Parnu, Rael Artel Project Space, Estonia

Cloud and Vision: William Blake in Lambeth, curadoria de [curated by] Danielle Arnaud Museum of Garden History, London, UK

## 2004

*Infiltrate*, curadoria de [curated by] Louise Garrett The Substation, Singapur

*Thirtysecondslivequake*, curadoria de [curated by] Cecilia Canziani, Galerie Jacky Strenz, Berlin, Germany

*Definitively Provisional*, curadoria de [curated by] Canziani/ Haugaard, Whitechapel project space, London, UK, The Appendix, Copenhagen, Denmark

## 2003

8<sup>th</sup> Havana Biennale, Artes No Decorativas S.A., Cuba *Vestido de Mujer*, curadoria de [curated by] Lupe Álvarez, dpm gallery, Guayaquil, Ecuador

Made in UK, Arch Gallery, London, UK

Arte Ecuatoriano contemporáneo, Artes No *Decorativas S.A.*, Museo Pedro de Osma, Lima, Peru

## 2002

*ES2002*, Standard Biennale, Tijuana, Mexico

## 2001

Mujeres, curadoria de [curated by] Lenin Oña, Museo de América, Madrid, Spain

## 2000

Diálogo Ecuador/Brazil, Memorial de America Latina, São Paulo, Brazil; PUCE, Quito, Ecuador

## OUTROS PROJETOS

### [OTHER PROJECTS]

Manuela Ribadeneira is founder and co-editor with Vincent Honoré of the contemporary art journal *Drawing Room Confessions* [2011-]

[www.drawingroomconfessions.com](http://www.drawingroomconfessions.com)

Manuela Ribadeneira, is together with Nelson García, one half of the artistic collective *Artes No Decorativas S.A.* [1998-]