

LUCY+ JORGE ORTA: POTENTIAL ARCHITECTURE

Cells are a part of the human body; they are at the origin of its being, its feelings, its emotions, and its sufferings. Thus, they speak the language of the body. There are also cells of habitation. The relationship between people and their habitat is formed in this metaphorical cell. Living and being become a single and unique life experience. CRISTINA MOROZZI

Potential Architecture explores artists Lucy+Jorge Orta's recent architectural endeavors that derive from their fascination with cell biology and the process of differentiation. Through drawings and sculpture, the artists conceptualize the communication process the human cell undertakes from its embryonic state, and the infinite transformations that lead to defined structural organisms.

This new body of work draws from Lucy+Jorge Orta's artistic practice, grounded in the universal concerns of community, shelter, migration, and sustainable development.

Potential Architecture is a powerful rejoinder to the arbitrary boundaries that define art, architecture, and design.

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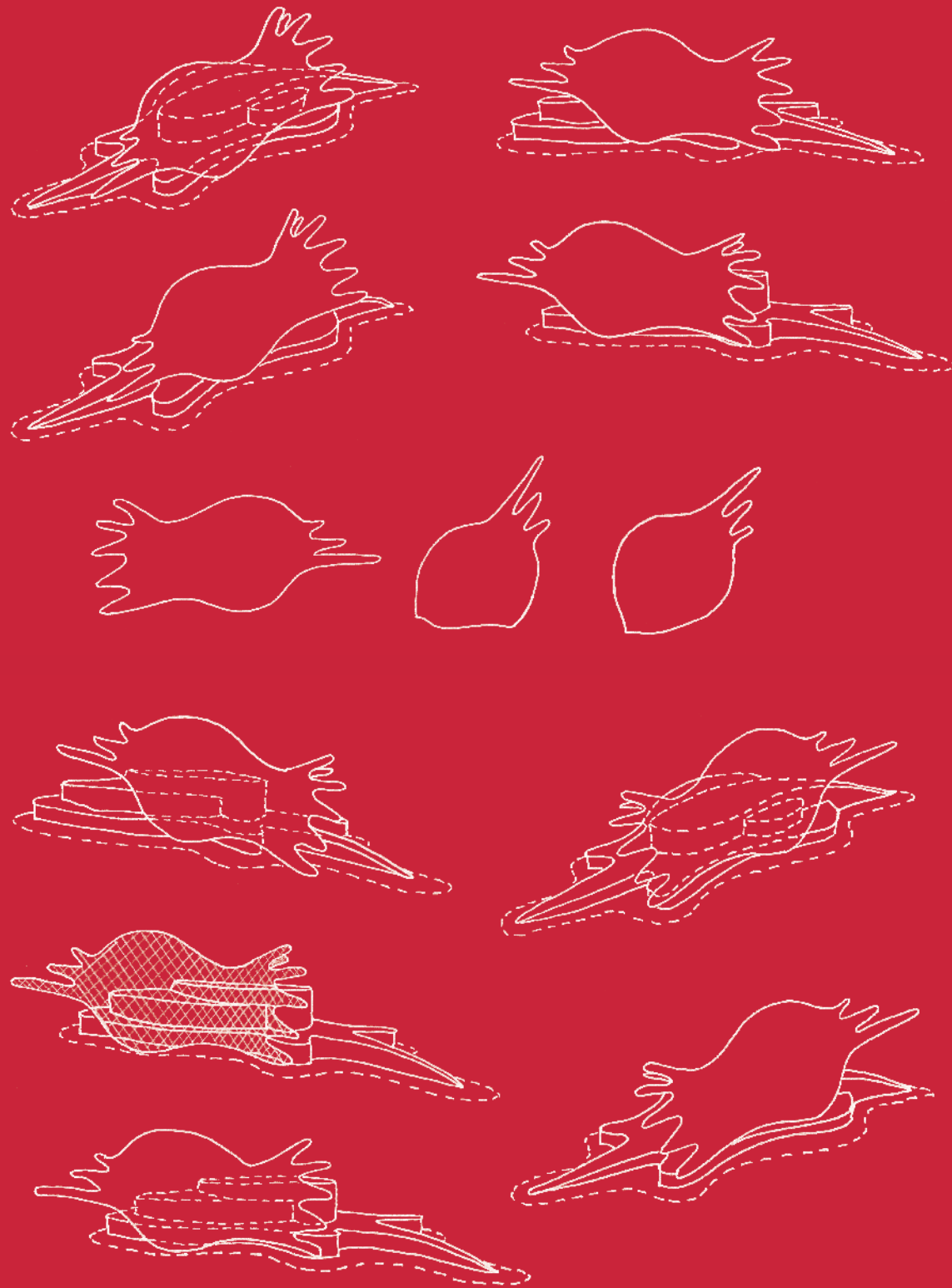
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LUCY+JORGE ORTA

POTENTIAL ARCHITECTURE

[DAMIANI]



FRANCESCA COMISSO

Totipotent Architecture Atoll

I hope the research we conduct will amplify a power to communicate, negotiating social bonds and uniting members of a community.

Lucy + Jorge Orta

Potential Architecture

A large, inhabitable sculpture with a cellular organic form rises from the grass of the Corso Tazzoli public park facing the Fiat Mirafiori car manufacturing plant in Turin.

This is a meeting place, the realization of a wish made by a group of “patrons,” in this case students from two neighborhood schools. An “atoll,” a “kind of free port,” in their words. Lucy + Jorge Orta propose *Totipotent Architecture*: beginning with a stem cell—the unit of unlimited potential that presides over the construction of an entire organism—the artists have created a metaphor of a space for social interaction that changes according to how it is used. This potential is illustrated by the imprints of the students’ bodies: casts made in aluminum and then sunk into the sculpture’s three cement steps. Hands, shoes, backs, and buttocks all make up a series of ghost figures on the surface, inviting whomever climbs onto the sculpture to take a position that encourages nearness and contact.

By the time it was inaugurated in spring 2007, the work had already become a household name in

Turin. Some called it the “armadillo,” while to others it was known as the “iron mask,” or the “spaceship.” Each name derives from how the sculpture looks from a given point of view, a particular way of contemplating and imagining it. I like to perceive it as the result of an act of familiarity, of tension in identifying the places that take space away from apathy and make it part of a mental geography as a premise to the various forms of inhabiting.

Patronage for this work began in 2003 with a debate involving the student patrons and cultural mediators on how public space relates to young people; on the various forms of accessibility, belonging, and exclusion; and on the issues of visibility and safety. The patrons’ answer was to create something different from what the neighborhood already had in terms of places for young people to meet. First and foremost this difference consisted of the idea of a “transversal” area that, instead of the functions of recreation, play, sport, and creativity, would offer potential to a community or to a tribe of users, a group of people who, by their actions time after time, could contribute to redefining its sense. Projected onto the scene of urban

life, marked as it is by far-reaching change and its transformation by the media into a constant state of alarm, was a call for a place of interrelating, far from any nostalgia for a lost community and aware of the risks of producing something closed and exclusive.

Entrusted with the project in 2004, Orta developed these issues with the patrons by listening and exchanging views—an approach that marks the procedural and participatory nature of all their projects, leading up to a sculpture that combines being a sculpture with being a device. A “monument” against the idea of standardization, rubber-massified stamping, or the formatting of behavior patterns in precodified ways, times, and places, but still an example of fluid architecture, which by its sinuosity of line can adapt to the many ways of social exchange and take shape with them as a catalyst for community practices. It is the never-ending process of communication and exchange that presides over how our body cells develop, their progressive specialization as individual vital functions. This provides the artists with the metaphorical scenario of a social organism that stems from the coming together of different entities, their creative energy, and cooperation among them. It is the first example of a public work in the *Totipotent Architecture* series, a cycle of works for which research into social architecture developed

from the *Refuge Wear* series (1992–1998)—mobile, temporary architectures that envelop and protect the body—and *Nexus Architecture* (from 1993)—connective systems ranging from the individual to the broader context of the socio-urban context.

The house is the body

Refuge Wear, Body Architecture, Modular Architecture, Nexus Architecture, Totipotent Architecture. In the progressive augmentation of scale, from apparel to architecture to urban planning, from singularity to plurality, the body is the constant, indispensable yardstick for redefining the relationship between the individual and his or her surroundings from the standpoint of measuring artistic practice against the most burning social, humanitarian, and environmental issues that afflict the global reality of this late-modern age.

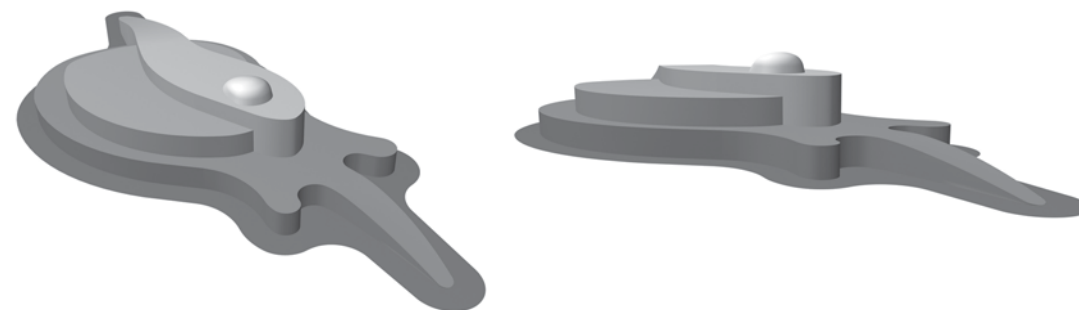
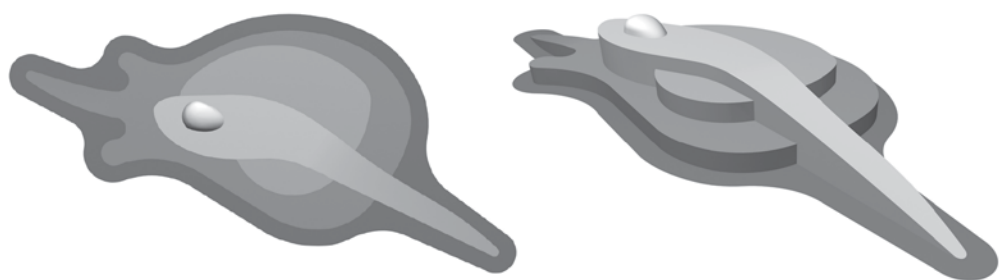
Heidegger’s assumption “man is insofar as he dwells” can be interpreted as a natural right that needs a place to manifest itself, not merely the occupation of a territory.¹ Orta returns our attention to this fundamental right of the subject that is both biological and political, beginning with the plight of the homeless, the refugees, the outcasts—those who have lost the link to a territory and the sense of belonging to it. The home shrinks, it clings to the body like a second skin. A costume-refuge that reclaims space, opening

up to be a tent, shifting the boundaries between inside and outside, public and private, and—in the multiple or modular declination of single living units—placing the individual in coexistence with the collective—the personal and the shared (*Body Architecture, Modular Architecture*). The high-tech fabrics and the visually strong design in this and the later series work as a screen and interface to protect the body from the environment; they provide a refuge, they are home and indicators of a presence. Interwoven with symbols, images, and phrases, and conceived in cooperation with their intended beneficiaries, they enhance the communicative power, providing the frame within which the individual narratives can manifest. “Me, I’ve got a lot to say,” said one of the participants during one of the first workshops run by the artists. This has become the paradigmatic opening line of a speech that blends philosophical, scientific, and political thought with common language and, through being visible, takes on a new assertive force. A visibility that Lucy + Jorge Orta extend to the whole social body by means of the connective systems of *Nexus Architecture*.

Beginning with the repetition of every acquired custom and idea brought on by states of crisis or emergency—a sign of today’s reality and a resounding manifestation of the common conditions of town living, such as isolation, the feeling of social

distance, and rootlessness—the artists supply an essential interpretation of the concept of home, no longer a defined place in space but the existential condition of being in space, now only mediated by the body and by how it relates to other human beings. From the suit of clothes to the tent, to the temporary village, the shift happens in the passage from the isolated individual to his binding himself to other pivotal individuals. The accessories to this link function as “doors and bridges” that enable people to unite and separate, making them simultaneously independent and interdependent.² Bodies congregate in living units (*Body Architecture*) or stretch through space, all linked together (*Nexus Architecture*). As Paul Virilio wrote on Lucy Orta’s practice, “at a time when we are told that men are free, emancipated, totally autonomous, she tells us that, on the contrary, there is a threat and that man is regrouping...the warmth of one gives warmth to the other. The physical link weaves a social link.”³

The constituent meaning of this relation can be traced back to the concept of “being a plural singular,” a concept formulated by Jean-Luc Nancy as a principle of co-essence that “has its very essence in the stroke, in the hyphen stroke which is also separator stroke, a stroke that divides.” According to Nancy, from Rousseau to Nietzsche, from Marx to Heidegger, “the investigation into being arrives at ‘we are’ as a way of expressing the being that



overturns the meaning and the syntax of ontology turning it into a 'sociality.'" In this sense, "the combination of singulars is singularity 'itself'; it assembles the singulars only insofar as it spaces them, and 'links' them only insofar as it does not unify them."⁴ The nature of the Mirafiori Nord "atoll house" is in accord with this co-essence. From the *singular plural* dynamics that tell of its destiny of being a place to meet, the totipotent social architecture encompasses many of the issues that we have already looked into: protection, visibility, identity, and, above, all utopia.

Totipotent Architecture - Atoll responds to a request for visibility and quality aesthetics. It "marks" the surroundings and helps to redesign them by the language of art. It works like a "presence marker" in a neighborhood that typifies urban periphery, a frame for the new narratives by which each and every person can tell his or her story and see each other beyond the stereotypes by which they are talked about and looked at. In the *Atoll* identity is played out on various levels and in a variety of forms. As we have said, the sculpture is a frame and a stage for the people of the neighborhood, especially the young who attend school or live in the council houses at the edge of the park. Despite being a roomy organism and sensitive to use, the *Atoll* does not set out to be virgin territory. Its surface is "historicized" by traces: forms of seated or reclining bodies, alone or set alongside one another, nearby or brushing each other, turned to face the houses, the sky, or the flow of cars beyond the curtain of trees. The imprint of the bodies gives an indicative sign, a clue; Lucy+ Jorge Orta responded to the patrons' wish to leave their signature, record a role, a commitment, and a feeling of pride in its outcome. The artists' proposal is the result of the quest for an alternative to the name as a means of expressing identity. Entrusted to the body imprint, the "signature" becomes sensitive to its changes over time—the body grows and gets old, clothes change with fashions and as the demands of self-representation change. The mold allows identity to emerge like a territory open and

undergoing transformation, beginning with its unshakeable unity. The imprint, however, is also a void, a shape to be filled by gestures—those of children who use them to play-cook stews of grass, leaves, and nuts that have fallen from the trees, and those who are prompted in play by the positions and lower themselves into the intimacy of someone else's body.

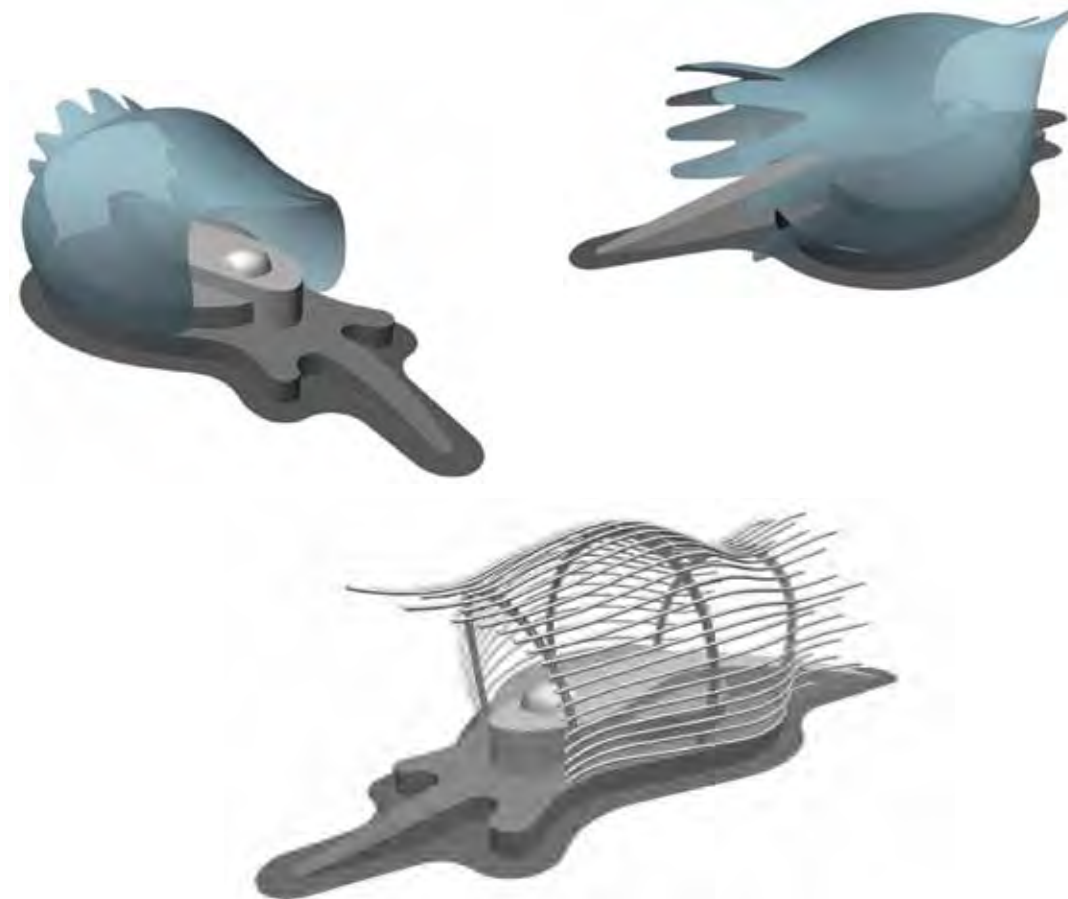
The empty clothes installed in the exhibition spaces, the unpopulated tents and villages, and the uninhabited atoll are all metaphors for an ideal community, a timeless, placeless dream, both poetic and melancholic. However by treating the object work as prototypes and the sculptures as architecture, the artists open a functional, accessible presence ready for use around them. Lucy Orta speaks of "Functional Utopia," a theoretical operative declination of the return to utopias with which Jorge Orta drafted his *Manifesto for the Third Millennium* in 1994.^{5/6} A possibility of being which they "set up" through urban initiatives and performances, and even beforehand in the spirit of cooperation and coauthoring that they adopt in all their projects with workshops, discussion forums, and with the contemporary contribution of a variety of social and professional actors (from local government to schoolchildren, the world of academia, and scientific and technological research, to shelters for the homeless, émigré families, and the inhabitants of an entire village).

The live presence of bodies that move united with each other (*Nexus*) or adjacent when not enveloped in a single structure lined up in formations (*Connector*) ooze a "constituent" power or, in the words of activism, given as visualizations of empowerment make an ideal space real. Rather than offering answers to the problems of our society, Orta's work raises issues and opens debate extending it to the greatest number of people. Instead of an instruction booklet the artists leave clues like the imprints in the *Atoll*, archaeological remains pointing to the future, both an inner place for the self and a way of inhabiting the world.

Totipotent Architecture - Atoll was realized within the New Patrons program of the Fondation de France, promoted in Italy by the Adriano Olivetti Foundation. The project was curated by the collective a.titolo (project managers: Giorgina Bertolino and Francesca Comisso) and took place in the Mirafiori Nord neighborhood in Turin as part of the "Urban 2" urban regeneration program promoted and funded by the European Commission.

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A version of this text was originally published in *Nuovi Committenti. Arte contemporanea, società e spazio pubblico / New Patrons. Contemporary Art, Society and Public Space*, eds. Giorgina Bertolino, et al. (Milan: Silvana Editoriale, 2008).

1. Martin Heidegger, "Costruire, abitare, pensare (1954)," in *L'urbanisme. Utopies et réalités*, ed. Françoise Choay (Paris: Éditions du Seuil, 1965).
2. Echoing George Simmel's thoughts on human beings Andrew Patrizio brings his concept of "door and bridge" to recorded representation in Lucy Orta's work. See Andrew Patrizio, "Bridges and doors: some thoughts on Lucy Orta's connector project," in *Liquid Architecture / Moving Architecture: Lucy Orta*, eds. Lucy Orta and Courtney Smith (Munich: Verlag Silke Schreiber, 2003) and *Lucy Orta Body Architecture* (Munich: Verlag Silke Schreiber, 2003).
3. Paul Virilio, *Lucy Orta: Refuge Wear* (Paris: Editions Jean-Michel Place, 1996).
4. Jean-Luc Nancy, *Être singulier pluriel* (Paris: Galilée, 1996).
5. Jade Dellinger, "Conversations, 2001-2003," in *Lucy Orta: Body Architecture* (Munich: Verlag Silke Schreiber).
6. Jorge Orta, "The Return of the Utopias: The Aesthetics of Ethics, a Draft Manifesto for the Third Millennium (November 1994)," in *Light Messenger: XLVI Venice Biennale* (Paris: Editions Jean-Michel Place, 1995).





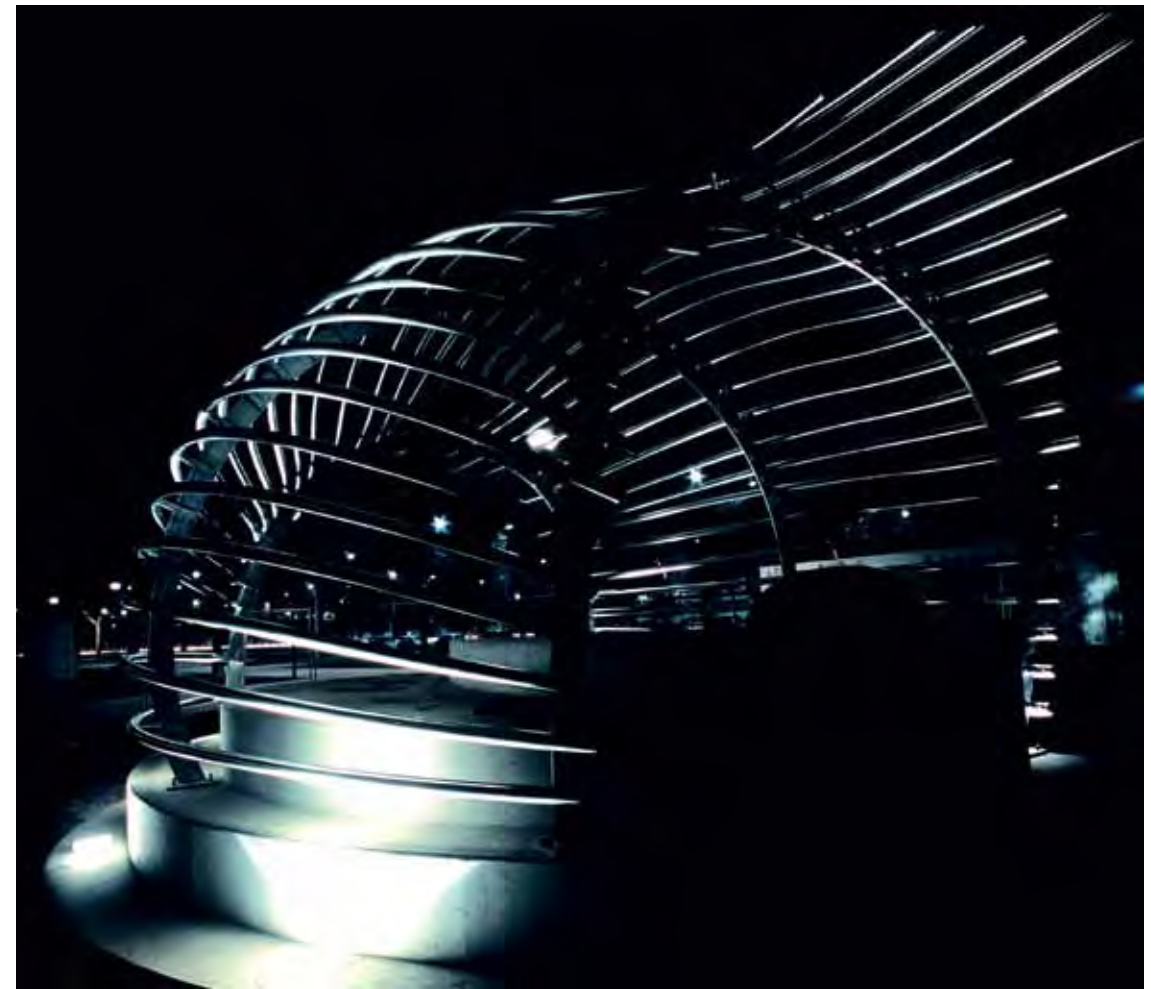




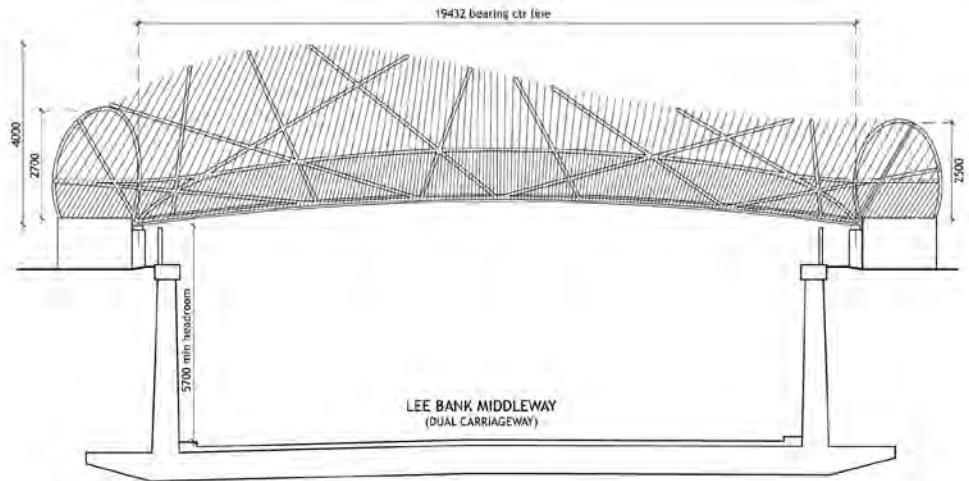
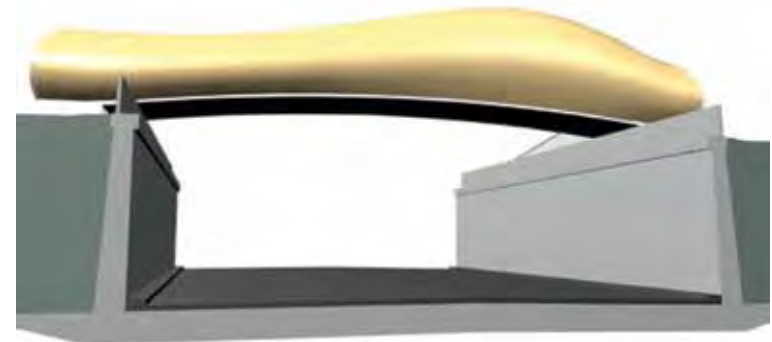
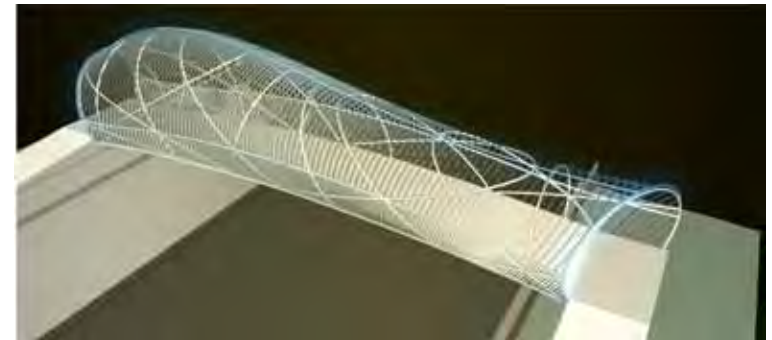
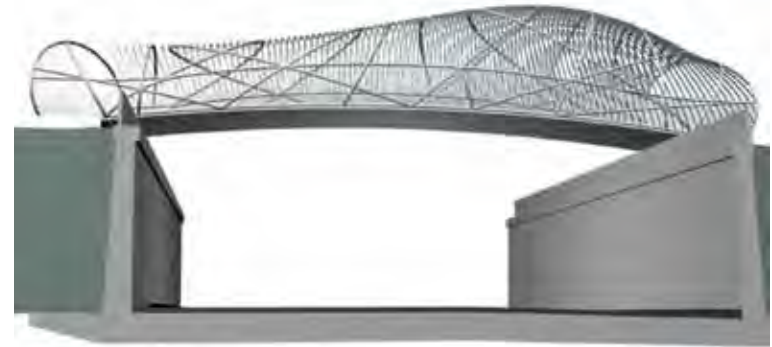


Totipotent Architecture - Atoll, 2004-07

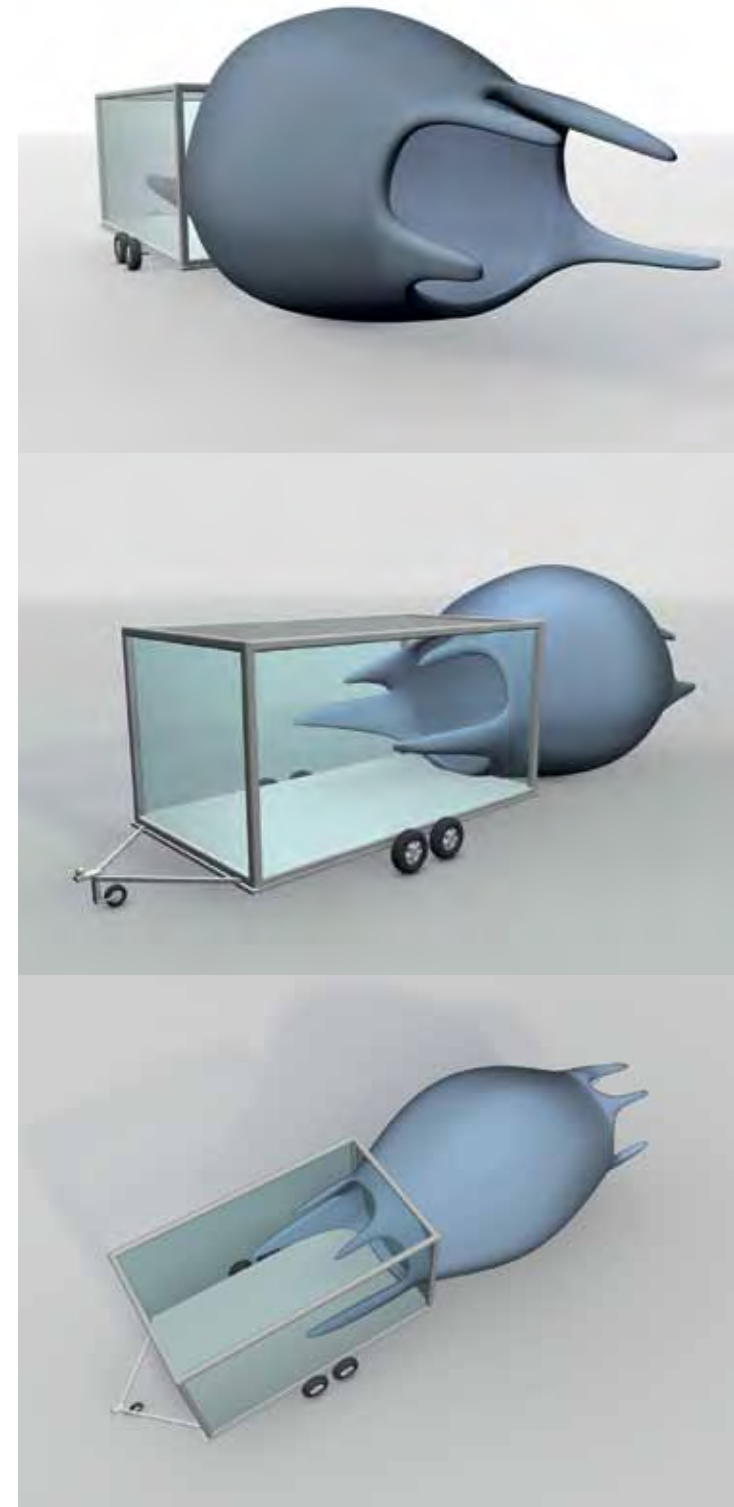
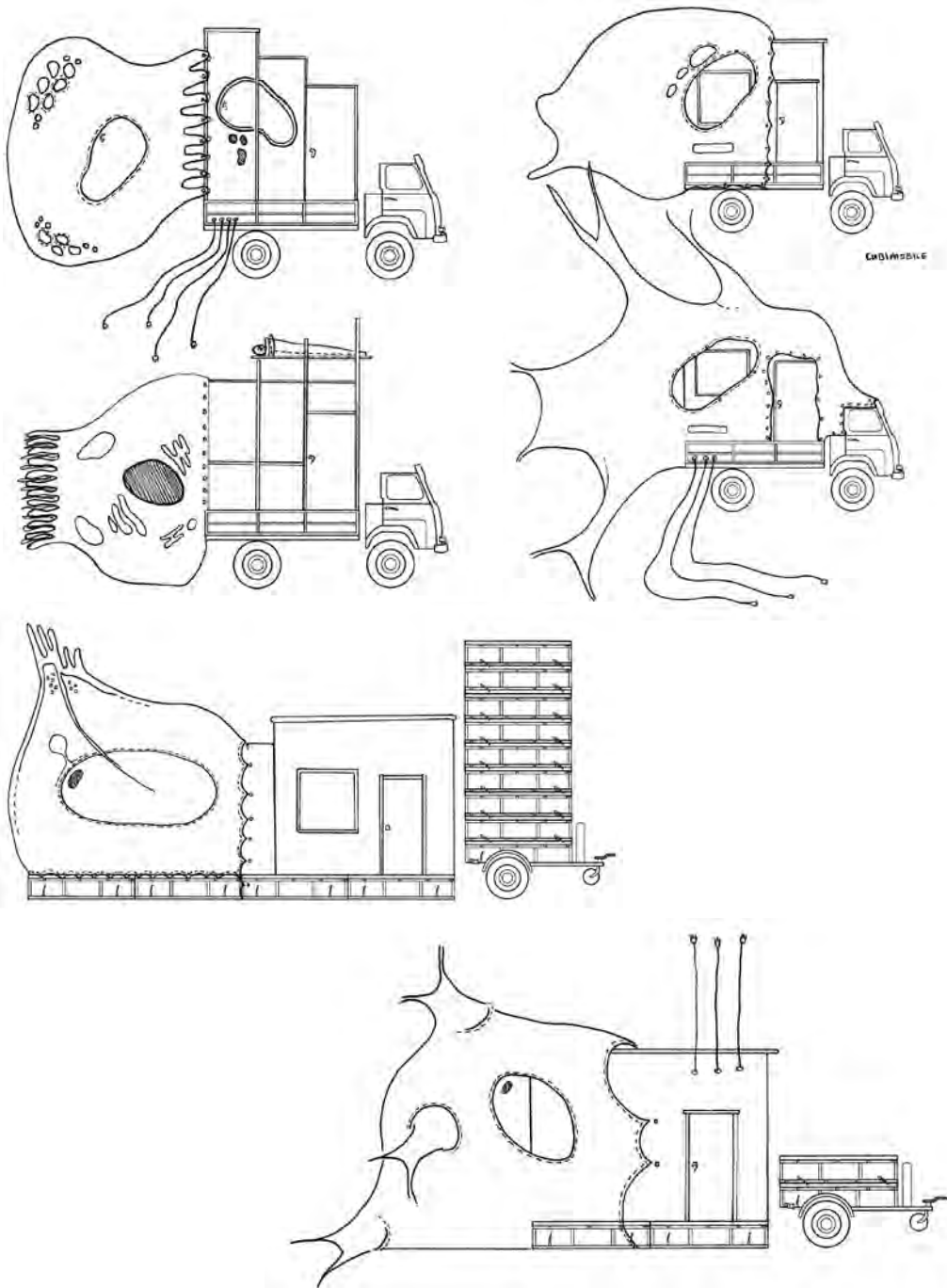




Potential Architecture
Nexus Bridge, Lee Bank Middleway, Birmingham



Potential Architecture
Cellular Units, Cité du Design, Saint-Etienne



BIOGRAPHY

Lucy + Jorge Orta

www.studio-orta.com

Lucy+Jorge Orta's collaborative practice draws upon ecological and social sustainability issues to create artworks employing a diversity of mediums, including drawing, sculpture, couture, painting, silkscreen, photography, video, and light, as well as staged ephemeral interventions and performances. Their work has been the focus of major solo exhibitions at the Venice Biennale (1995); Weiner Secession, Vienna (1999); Barbican Art Gallery, London (2005); Fondazione Bevilacqua La Masa, Venice (2005); Museum Boijmans Van Beuningen, Rotterdam (2006); Galleria Continua, Beijing, San Gimignano, and Le Moulin (2007–8); the Biennial of the End of the World, Ushuaia and the Antarctic Peninsula (2007); Hangar Bicocca spazio d'arte, Milan (2008); Natural History Museum, London (2010); the Shanghai Biennale (2012); and MAXXI National Museum of XXI Century Arts, Rome (2012).

Their work can be found in public and private collections and has been the subject of numerous monographs, notably: *Clouds | Nuages*. Bologna: Damiani, 2012; *Fabulae Romanae*. Venice: Marsilio, 2012; *Lucy+Jorge Orta: Food Water Life*. New York: Princeton Architectural Press, 2011; *Light Works*. London: Black Dog Publishing, 2010; *Antarctica*. Milan: Mondadori Electa, 2008; *Lucy Orta. Contemporary Artist*. London: Phaidon Press, 2003.

Lucy Orta was born in 1966 in Sutton Coldfield, United Kingdom. After graduating with an honors degree in fashion-knitwear design from Nottingham Trent University in 1989, Lucy began practicing as a visual artist in Paris in 1991. Lucy was the head of Man and Humanity, a pioneering master's program that stimulates socially driven and sustainable design, which she cofounded at the Design Academy in Eindhoven in 2002. She is currently Professor of Art and the Environment at the University of the Arts London.

Jorge Orta was born in 1953 in Rosario, Argentina. He studied simultaneously at the faculty of fine arts (1972–79) and the faculty of architecture (1973–80) of the Universidad Nacional de Rosario. Jorge was a lecturer in the faculty of fine arts of the Universidad Nacional de Rosario and a member of CONICET, the Argentinian national council for scientific research, until 1984, when he received a scholarship from the French Ministry of Foreign and European affairs to pursue a D.E.A. (Diplôme d'études approfondies) at the Sorbonne University in Paris.

Lucy+Jorge Orta's studios are located in central Paris and at Les Moulins in Seine-et-Marne. Les Moulins is a not-for-profit cultural regeneration project founded by the artists in 2000 with a mission to transform the former industrial heritage sites along the Grand Morin River valley. These include: La Laiterie, the first industrial dairy in the region; the Moulin de Boissy, and the Moulin Sainte-Marie, two former paper mills of national historical significance.

EXHIBITIONS SELECTION

Solo

2013

Food Water Life. Zilkha Gallery, Wesleyan University, Middletown, CT, United States

Meteors | Clouds. Terrace Wires. Barlow Shed, St Pancras International Station, London, United Kingdom

70 x 7 The Meal act XXXIV. Philadelphia, PA, United States of America

Spirits of the Huveaune | Le Chemin des Fées. Marseille-Provence, France

Clouds. Yorkshire Sculpture Park, Leeds, United Kingdom

Totipotent Architecture. TheGallery, Arts University Bournemouth, Bournemouth, United Kingdom

2012

Amazonia | Fantastic Creature. Lille 3000, Lille Town Hall, France

Fabulae Romanae. MAXXI Museo Nazionale delle Arti del XXI Secolo, Rome, Italy

Food, Water, Life. Tufts University Art Gallery, Aidekman Arts Center, Medford, Massachusetts, United States

70 x 7 The Meal act XXXIII. Smiths Row, Bury St Edmunds, Suffolk, United Kingdom

2011

Clouds | Nuages. La Maréchalerie – centre d'art contemporain, l'Ecole nationale supérieure d'architecture de Versailles et la Gypsothèque du Musée du Louvre, France

Amazonia. Motive Gallery, Amsterdam, Holland

70 x 7 The Meal act XXXII. MAXXI Museo Nazionale delle Arti del XXI Secolo, Rome, Italy

Antarctica. Galerie de Marseille, France
70 x 7 The Meal act XXVI. Fundació Joan Miró, Barcelona, Spain

2010

Amazonia. Natural History Museum, London, United Kingdom

The Gift. Adelaide International 2010: Apart, we are together, Jam Factory, Adelaide, Australia

Lucy Orta. CCANW: Centre for Contemporary Art and the Natural World, Exeter, United Kingdom

Antarctica. Eté des Arts en Auxois-Morvan, Montbard, France

Wijheizij - Milk. Permekemuseum, Jabbeke, Belgium

Light Works. Black Dog Space, London, United Kingdom

2009

OrtaWater. Motive Gallery / Vienna Art Fair, Austria

OrtaWater. DSM, Heerlen and Sittard, Holland

70 x 7 The Meal, act XXXI. Sherwell Church Hall, North Hill, Plymouth, United Kingdom

Lucy Orta. Plymouth Arts Centre / Plymouth College of Art & Design, United Kingdom

Light Works—Brasilia em Luz. Brasilia, Brazil

2008

Antarctica. Galleria Continua: Le Moulin, Boissy le Châtel, France

Antarctica. Hangar Bicocca spazio d'arte, Milan, Italy

Antarctic Village—13:3. Fries Museum, Leeuwarden, Holland

Antarctic Village—Works in Progress. Motive Gallery, Amsterdam, Holland

70 x 7 The Meal, act XXIX. La Venaria Reale, Turin, Italy

70 x 7 The Meal, act XXVIII. Villa Ephrussi de Rothschild, Cap Ferrat, Monaco

OrtaWater. Expo Zaragoza 2008, Austrian Pavilion, Spain

Body Architecture. The Swedish Museum of Architecture, Stockholm, Sweden

Survival. Fashion Space Gallery, London College of Fashion, United Kingdom

2007

Antarctic Village—No Borders. Galleria Continua: San Gimignano, Italy

Antarctic Village—No Borders. Antarctic Peninsula, Antarctica

Heads or Tails, Tails or Heads. Antarctic Marambio Base, Antarctica

Fallujah—works in progress. Galerie Peter Kilchmann, Zurich, Switzerland

Fallujah. Institute of Contemporary Art / Old Truman Brewery, London, United Kingdom

Fallujah—Casey's Pawns. 11th Prague Quadrennial International Exhibition of Scenography and Theatre Architecture, Czech Republic

Fallujah. Art Forum Berlin / Motive Gallery, Germany

Fallujah—Auszug 01. Context Festival, Hebbel am Ufer, Berlin, Germany

70 x 7 The Meal, act XXVII. Albion Gallery, London, United Kingdom

Nexus Architecture. Tramway, Glasgow, Scotland

2006

OrtaWater. Galleria Continua: Beijing, China

70 x 7 *The Meal, act XXV, Open House*. Casa Argentina, London, United Kingdom
Light Works—Lights on Tampa. Tampa Bay Hotel / University of Tampa, Florida, United States
Light Works—Open House/ Casa Abierta. Casa Argentina, London, United Kingdom
Selected Works: Lucy + Jorge Orta. Motive Gallery, Amsterdam, Holland

2005

Lucy Orta. The Curve, Barbican Centre, London, United Kingdom
Drink Water! 51st Venice Biennale, Fondazione Bevilacqua La Masa, Italy
Water & Works. Museum Boijmans Van Beuningen, Rotterdam, Holland
70 x 7 *The Meal, act XXIII—Lunch with Lucy*. The Curve, Barbican Centre, London, United Kingdom
70 x 7 *The Meal, act XXII*. Z33, Hasselt, Belgium
70 x 7 *The Meal, act XXI*. Pleinmuseum / Centraal Museum, Utrecht, Holland
Totipotent Architecture. Centre of Contemporary Visual Arts, University of Brighton, United Kingdom

2004

Casey's Pawns—Nexus Architecture. Victoria & Albert Museum, London, United Kingdom
Dwelling X. RIBA, London, United Kingdom
Nexus Architecture x 110. Attwood Green, Birmingham, United Kingdom
Light Works—Lille European Cultural Capital 2004. Opera House, Lille, France

2003

70 x 7 *The Meal, act XX*. UNESCO, Paris, France
Connector Mobile Village. Southeastern Center for Contemporary Art, Winston-Salem, North Carolina, United States
Body Architecture. Lothringer13, Munich, Germany

Dwelling X. Old Market Square, Nottingham, United Kingdom
Collective Dwelling, act IX. Institute for Contemporary Art, Brisbane, Australia
Collective Dwelling, act VIII. Cicignon High School, Fredrikstad, Norway
Light Works—OPÉRA.tion Life Nexus, act IX. 14th World Transplant Games, Place Stanislas, Nancy, France

2002

70 x 7 *The Meal, act XIX*. Design Academy Eindhoven, Holland
70 x 7 *The Meal, act XVII (Enactments of the Self)*. Sterischer Herbst, Graz, Austria
70 x 7 *The Meal, act XVII*. Rio Garonne, Toulouse, France
70 x 7 *The Meal, act XVI*. Ar/ge Kunst Museum Gallery, Waltherplatz, Bolzano, Italy
Connector Body Architecture sector IX. Musée d'Art et d'Histoire de Cholet, France

Connector Mobile Village. Florida Atlantic University Galleries, Boca Raton, Florida, United States
Nexus Architecture x 110. Miami Design District / Art Basel Miami Beach, Miami, Florida, United States

Fluid Architecture II workshops. The Dairy, St Siméon, France / Stroom Den Haag, The Hague, Holland

Fluid Architecture I workshops. Drill Hall, Melbourne, Australia

Light Works—OPÉRA.tion Life Nexus, act VIII. Saint-Eustache, Paris, France

The Gift - Life Nexus. TwoTen Gallery, The Wellcome Trust, London, United Kingdom

Borderline. Berlin Ballet: Komische Oper Berlin, Germany / Compagnie Blanca Li: Créteil Maison des Arts, France

2001

70 x 7 *The Meal, act XIII*. Firstsite gallery, Colchester, United Kingdom

70 x 7 *The Meal, act XII*. Parc Beauvillé, Amiens, France

70 x 7 *The Meal, act XI* (They say this is the Place). Antwerp, Belgium

70 x 7 *The Meal, act X (Active Ingredients)*. COPIA: The American Center for Wine, Food and the Arts, Napa Valley, California, United States

70 x 7 *The Meal, act IX (OPÉRA.tion Life Nexus, act VII)*. Museum für Angewandte Kunst, Cologne, Germany

70 x 7 *The Meal, act V–VII*. Casa de Francia / Museo Diego Rivera / Couvent de la Mercedes, Mexico City, Mexico

Connector Guardian Angel sector VIII. Casa de Francia, Mexico City, Mexico

Connector Mobile Village sector IV. University of South Florida Contemporary Art Museum, Tampa, Florida, United States

Light Works—OPÉRA.tion Life Nexus, act VI—Battement des Grands Jours. Palais de Tau / Reims Cathedral, France

Light Works—OPÉRA.tion Nexo Corazón, act V. Festival del Centro Histórico, El Zocalo, Mexico City, Mexico

The Gift. Firstsite Gallery, Colchester, United Kingdom
Arbor Vitae (Making History). Freeport Talke, Staffordshire, United Kingdom

2000

70 x 7 *The Meal, act IV*. Dieuze, France

70 x 7 *The Meal, act III (The Invisible Touch)*. Kunstraum Innsbruck, Austria

Connector Mobile Village sector VII. Talbot Rice Gallery, Edinburgh, United Kingdom

Connector MacroWear sector VI. Kapelica Gallery, Ljubljana, Slovenia

Connector Mobile Village III. Australian Centre for Contemporary Art, Melbourne, Australia

Connector Mobile Village II. La Cambre E.N.S.A.V., Brussels, Belgium

Connector Mobile Village I. Pitti Immagine, Florence, Italy

The Gift - Life Nexus. Cité des Sciences et de l'Industrie, Parc de la Villette, Paris, France

Light Works—OPÉRA.tion Life Nexus, act IV Millennium. Le Grenier du Siècle / Lieu Unique, Nantes, France

OPÉRA.tion Life Nexus, act III. Chapiteau Larue Foraine, Paris, France

Light Works—OPÉRA.tion Life Nexus, act II. Hôpital Robert Giffard, Québec, Canada

Light Works—OPÉRA.tion Life Nexus, act I. Festival Internacional de Arte, Medellín, Colombia

The Gift—Life Nexus. Athens Sculpture Biennale, Greece

The Gift—Life Nexus. Mediterranean seabed, France

Jorge Orta recent works. Galeria El Museo, Bogota, Colombia

Collective

2013

Milk | Stocked: Contemporary Art from the Grocery Aisles. Ulrich Museum of Art, Wichita, Kansas, United States

Amazonia | Internaturalism. PAV Parco d'Arte Vivente, Turin, Italy

HortiRecycling | Artists Plans for Sustainability. Mead Gallery, Warwick Arts Centre, Warwick, United Kingdom

Amazonia | Glasstress: White Light / White Heat. 55th Venice Biennale, Venice, Italy

Nexus Architecture | Hangzhou Triennial of Fiber Art. Hangzhou, China

2012

Amazonia | Spécimens: Collections, croisements, sentinelles. Domaine de Chamarande, France
Antarctica World Passport Bureau. FIAC Hors les Murs, Paris, France

OrtaWater | Antarctica | Nexus Architecture: Reactivation. 9th Shanghai Biennale. Power Station of Art, Shanghai, China

Antarctica World Passport | Metisse Flag. Festival of the World, Southbank Centre, London, United Kingdom

Amazonia | Carbon 12: Art & Changement Climatique. Espace Fondation EDF, Paris, France

Amazonia | Nature's Toolbox: Biodiversity, Art & Invention. Field Museum, Chicago, United States

Clouds | Pandamonium 2. World Wildlife Fund 60th Anniversary event, The Old Gate House Hyde Park, London, United Kingdom

Six Yards Guaranteed Dutch Design. MMKA museum voor moderne kunst Arnhem, The Netherlands
Replacing Home. Jaus Gallery, Los Angeles, United States

De larmes et d'eau fraiche. Cité de la Mode et du Design, Paris, France

2011

Unfold. The Sheila C. Johnson Design Center at Parsons, New York, United States
Somewhere Else / Ailleurs. Espace culturel Louis Vuitton, Paris, France
You are Not Alone. Fundacion Joan Miro Barcelona, Spain

Living: Frontiers of Architecture III and IV. Louisiana Museum of Modern Art, Humlebæk, Denmark

Architectures, Dessins, Utopies. Works from the Centre National Des Arts Plastiques. Paris. Mnac, Bucharest, Romania

Spaceship Earth. Centre of Contemporary Art Znaki Czasu, Torun, Poland

Unfold. Museum of Contemporary Photography, Chicago, United States

Our House in the Middle of Our Street. Maison des Arts de Malakoff, France

Chemistry: Creating new Worlds. Biennale Kijkdun, The Hague, The Netherlands

2010

GSK Contemporary, Aware: Art Fashion Identity. Royal Academy of Arts, London, United Kingdom

Art et Changement Climatique. Le Quai Angers, France

Antarctic Village—No Borders. MAXXI, Rome, Italy

A New Stance For Tomorrow: Part 3. Sketch, London, United Kingdom

Climate Capsules: Means of Surviving Disaster. Museum für Kunst und Gewerbe, Hamburg, Germany

Unfold. Universität für Angewandte Kunst, Vienna, Austria

Weiss (Ice-White). Kunstverein, Untergröningen, Germany

2009

GSK Contemporary, Earth: Art of a changing world. Royal Academy of Arts, London, United Kingdom

Green Platform: Art Ecology Sustainability. Palazzo Strozzi, Florence, Italy

Dress Code. ISELP, Brussels, Belgium
Pot Luck: Food and Art. The New Art Gallery, Walsall, United Kingdom

Intemperie: Fenomenos Esteticos da Mudanca Climatica e da Antartida. Centro Cultural Oi Futuro, Rio de Janeiro, Brazil

Sur Polar: Arte en Antartida. MUTEK, Mexico City, Mexico

Return to Function. Madison Museum of Contemporary Art, Madison, Wisconsin, United States

Frozen Time: Art from the Antarctic. Stadtgalerie Kiel, Germany

Antarctica World Passport. HEAVEN, 2nd Athens Biennale, P. Faliro Beach, Greece

Retreat. KunstFort Asperen, Acquoy, Holland

Off the Beaten Path: Violence, Women and Art. The Stenersen Museum, Oslo, Norway

(Un)Inhabitable? Art of Extreme Environments. Festival @rt Outsiders 2009, Maison Européenne de la Photographie, Paris, France

A Way Beyond Fashion. Apexart, New York, United States

Antarctic Village—Nuit Blanche. FRAC Lorraine, Metz, France

Esthétique des pôles: Le testament des glaces. FRAC Lorraine, Metz, France

Sphères. Galleria Continua: Le Moulin, Boissy le Châtel, France

AntArctica. Haugar Vestfold Kunstmuseum, Tønsberg, Norway

The Spectacle of the Everyday—TAMA project. Xth Biennale de Lyon, Museum of Contemporary Art, Lyon, France

2008

Life Size Utopia. Motive Gallery, Amsterdam, Holland

1% Water and our future. Z33, Hasselt, Belgium

Shelter X Survival: Alternative Homes for Fantastic Lives. Hiroshima City Museum of Contemporary Art, Japan

Totipotent Architecture—Skin Deep. KunstFort Asperen, Acquoy, Holland

Sur Polar: Arte en Antártida. Museo de la Universidad Nacional de Tres de Febrero, Buenos Aires, Argentina

Carried Away—Procession in Art. MMKA, Arnhem, Holland

2007

The Politics of Fear. Albion Gallery, London, United Kingdom

OrtaWater—Envisioning Change. Nobel Peace Center, Oslo, Norway

OrtaWater—Environmental Renaissance. City Hall, San Francisco, California, United States

OrtaWater—Dans ces eaux là. Chateau d'Avignon, Saintes-Maries-de-la-Mer, France

Urban Life Guard. Galleria Continua: Le Moulin, Boissy le Châtel, France

Antarctic Village—No Borders. 1st Biennial of the End of the World, Ushuaia, Tierra del Fuego, Argentina

2006

Nexus Architecture. 9th Havana Biennale, La Habana Vieja, Cuba

LESS—Alternative Strategies for Living. PAC contemporary art museum, Milano, Italy

This is America! Centraal Museum, Utrecht, Holland

Monument Minimal. Château d'Avignon, Saintes-Maries-de-la-Mer, France

Metro Pictures, part two. MoCA, North Miami, Florida, United States

Taille Humaine. Orangerie du Sénat, Le Jardin du Luxembourg, Paris, France

Other than Art. G Fine Art Gallery, Washington, DC, United States

The Fashion of Architecture. Center for Architecture, New York, United States

Dark Places. The Santa Monica Museum of Art, California, United States

2005

Contemporaneo Liquido. Franco Soffiantino Gallery, Turin, Italy

Five Rings: Ornaments of Suffering. Fort of Exilles, Piedmont, Italy

Fear Gear. Roebling Hall, New York, United States

Pattern Language: Clothing as Communicator. Tufts University Art Gallery, Aidekman Arts Center, Medford, Massachusetts, United States

Fée Maison. La Briqueterie en Bourgogne, Le Creusot, France

Est-Ouest/Nord-Sud: faire habiter l'homme, là encore, autrement. arc-en-reve centre d'architecture, Bordeaux, France

Art-Robe: Women Artists in a Nexus of Art and Fashion. UNESCO, Paris, France

On Conceptual Clothing. Kirishima Open-Air Museum, Kagoshima, Japan

Biennale de l'urgence en Tchétchénie. Palais de Tokyo, Paris, France

2004

On Conceptual Clothing. Musashino Art University, Tokyo, Japan

A Grain of Dust A Drop of Water. Gwangju Biennale 2004, South Korea

Totipotent Architecture (Arte all'Arte: Arte Architetura Paesaggio). Associazione Arte Continua, Buonconvento, Italy

The Interventionists: Art in the Social Sphere. MASS MoCA, North Adams, Massachusetts, United States

Flexible 4: Identities. Kunsthallen Brandts Klædefabrik, Odense, Denmark

The Space Between. John Curtin Gallery, Curtin University of Technology, Perth, Australia

2003

Design et Habitats. Centre Georges Pompidou, Paris, France

Flexible. Whitworth Art Gallery, The University of Manchester, United Kingdom

Creuats/Cruzados/Crossed. CCCB, Barcelona, Spain

Armour: The Fortification of Man. KunstFort Asperen, Acquoy, Holland

Nexus Architecture x 50 (Micro Utopias). Art and Architecture Biennale, Valencia, Spain

M.I.U. Mobile Intervention Units (Kaape Helder). Den Helder, Holland

Fashion: The Greatest Show on Earth. Bellevue Art Museum, Bellevue, Washington, United States

Doublures. Musée national des beaux-arts du Québec, Canada

2002

Connector Body Architecture. Laing Art Gallery, Newcastle, United Kingdom

Somewhere: Places in Refuge. Angel Row Gallery, Nottingham, United Kingdom

Portable Living Spaces. The Fabric Workshop and Museum, Philadelphia, Pennsylvania, United States

Fragilités. Le Printemps de Septembre, Toulouse, France

2001

Mobile Village: Plug In. Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Munster, Germany

Untragbar. Museum für Angewandte Kunst Köln, Cologne, Germany

To the Trade. Diverse Works Art Space, Houston, Texas, United States

Global Tools. Künstlerhaus Wien, Austria

M.I.U. (Transforms). G8 Environment Summit, Trieste, Italy

2000

Dynamic City. La Fondation pour l'Architecture, Brussels, Belgium

Air en Forme. Musée des Arts Décoratifs / Vitra Design Museum, Lausanne, Switzerland

Ici On Peut Toucher. Galerie TBN, Rennes, France

Life Nexus Village Fete (Home). Art Gallery of Western Australia, Perth, Australia

Mutations/Modes 1960–2000. Musée Galliera, Paris, France

PUBLICATIONS SELECTION

Frisa, Maria Luisa, ed. *Lucy+Jorge Orta: Fabulae Romanae.* Venice: Marsilio, 2012.

Orta, Lucy, ed. *Lucy+Jorge Orta: Clouds | Nuages.* Bologna: Damiani Editore, 2012.

Orta, Lucy, ed. *Lucy+Jorge Orta: Operational Aesthetics.* London: University of the Arts London, 2011.

Casbon, Becca, and Megan Carey, eds. *Lucy + Jorge Orta: Food Water Life.* New York: Princeton Architectural Press, 2011.

Orta, Lucy, ed. *Lucy+Jorge Orta: Light Works.* London: Black Dog Publishing, 2010.

Pietromarchi, Bartolomeo, ed. *Antarctica.* Milan: Mondadori Electa, 2008.

Orrell, Paula, ed. *Lucy+Jorge Orta Pattern Book: An Introduction to Collaborative Practices.* London: Black Dog Publishing, 2007.

Prince, Nigel, ed. *Lucy+Jorge Orta: Collective Space.* Birmingham: Article Press, 2006.

Williams, Gilda, ed. *Lucy Orta.* Contemporary Artist. London: Phaidon Press, 2003.

Smith, Courtney, ed. *Body Architecture.* Munich: Silke Schreiber Verlag, 2003.

Budney, Jen, ed. *Process of Transformation.* Paris: Editions Jean-Michel Place, 1999.

Petigas, Catherine, ed. *Jorge Orta: Incandescence.* Paris: Editions Jean-Michel Place, 1998.

Orta, Lucy, ed. *Refuge Wear.* Paris: Editions Jean-Michel Place, 1996.

Orta, Jorge, ed. *Light Messenger.* Paris: Editions Jean-Michel Place, 1996.

Glusberg, Jorge, ed. *Jorge Orta: Transparence.* Paris: Editions Jean-Michel Place, 1996.