

Video Gallery

Tomás Saraceno: Aerocene Tata Inti—Event Horizon— Aerocene, Launches at White Sands

February 7–April 19, 2020

Tomás Saraceno
Argentine, b. 1973

Aerocene Tata Inti, 2018
Single-channel video, 16:9, Full HD, black and white, stereo, 4:16 min.
Courtesy of the artist, Aerocene Foundation, and Tanya Bonakdar Gallery, New York / Los Angeles
The artwork benefits from the support of CCK / Sistema Federal de Medios y Contenidos Públicos / Argentina.
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Excerpt from *Event Horizon*, 2016
Single-channel video, 16:9, Full HD, black and white, 1:24 min.
Cocommissioned by TEKS – Trondheim Electronic Arts Centre, Norway, for the Trondheim Biennale for Art and Technology Meta.Morf 2016, *Nice to be in orbit!*, March 2016, and MARCO–Museo de Arte Contemporáneo de Monterrey, Mexico, on the occasion of the solo exhibition by the artist in June 2016.
Courtesy of the artist and Tanya Bonakdar Gallery, New York / Los Angeles
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Aerocene, Launches at White Sands, New Mexico, United States, 2016
Single-channel video, 16:9, Full HD, black and white, stereo, 8 min.
Courtesy of the artist, Aerocene Foundation, and Tanya Bonakdar Gallery, New York / Los Angeles
The sculpture D-0 AEC Aerocene is made possible by with the generous support of Christian Just Linde.
Video by Frederik Jacobi and Anthony Langdon

Tomás Saraceno's interdisciplinary approach to artistic production draws on the fields of art, architecture, natural sciences, astrophysics, and engineering. He is renowned for his large-scale interactive installations and floating sculptures. The three films presented here each document a launch of Saraceno's Aerosolar sculptures: in Argentina (*Aerocene Tata Inti*), Bolivia (*Event Horizon*), and the United States (*Aerocene, Launches at White Sands, New Mexico, United States*). These solar-powered, airborne sculptures are part of the artist's ongoing project to envision a new environmental era, one divorced from a dependence on fossil fuels. By developing, testing, and launching his Aerosolar sculptures, Saraceno and his many collaborators seek to open up the imagination and signal the potential for a new age—what the artist refers to as the Aerocene epoch—in which we are connected with the air, not polluters of it, and respectful of the sun, harnessing its unlimited potential for constructive purposes.

Aerocene Tata Inti documents a launch that took place in 2017 in Jujuy, Argentina, where a crew of sociologists, artists, radio amateurs, and members of the local community flew eight Aerocene Explorers—“do-it-yourself” kits for emissions-free floating sculptures that fit into a backpack—over the Salinas Grandes salt flats. The location of this launch is environmentally and politically significant: it is the site of an extensive lithium extraction industry. *Event Horizon* records a launch in 2016 at Salar de Uyuni in southwest Bolivia, the largest flat surface on earth and another site of mass lithium extraction. *Aerocene, Launches at White Sands, New Mexico, United States* takes place at the site of the first nuclear bomb test in 1945, an event that denotes for Saraceno the beginning of the Anthropocene age, in which human activity has become the dominant influence on climate and the environment. At this same site on November 8, 2015, Saraceno and his team launched the D-0 AEC Aerocene sculpture, marking the beginning of the Aerocene epoch. For approximately two hours and fifteen minutes, seven people were lifted up in the air without the use of helium, propane, rocket propulsion, or radioactive explosions, achieving world records for both the first and the longest fully solar, certified flight by a lighter-than-air vehicle.

All three videos act as records of ephemeral events but move beyond mere documentation to become engrossing artworks on their own. Filmed in black-and-white with only ambient sound, the works vividly convey the material and performative aspects of Saraceno's visionary practice while highlighting the fragile beauty of these landscapes.

This video presentation complements the artist's new permanent site-specific commission, *Cosmic Filaments* (2019), installed in the Museum's lobby.

About the artist

Tomás Saraceno was born in Tucumán, Argentina, in 1973 and currently lives and works in Berlin. He trained as an architect at the Universidad Nacional de Buenos Aires (1992–99) and did postgraduate work in art and architecture at the Staatliche Hochschule für Bildende Kunst–Städelschule, Frankfurt (2001–3). In 2009 Saraceno was artist-in-residence at NASA's International Space Studies Program and won the Calder Prize, awarded biannually to honor a living artist who has completed innovative early work. Saraceno has had numerous solo exhibitions, including *On Air* at the Palais de Tokyo, Paris (2018); *Cosmic Jive, Tomás Saraceno: The Spider Sessions* at the Villa Croce, Genoa, Italy (2014); *In Orbit* at Kunstsammlung Nordrhein-Westfalen K21, Düsseldorf, Germany (2013); *On Space Time Foam* at Hangar Bicocca, Milan (2012–13); *Tomás Saraceno on the Roof: Cloud City*, a site-specific installation commissioned for the Metropolitan Museum of Art, New York (2012); *Cloud Cities* at Hamburger Bahnhof, Berlin (2011–12); and *Cloud-Specific*, at the Mildred Lane Kemper Art Museum (2011–12). Saraceno also presented major installations at the Venice Biennale in 2019 and 2009.

Further Resources

Studio Tomas Saraceno:

<https://studiotomassaraceno.org/>

Aerocene Manifesto:

https://aerocene.org/wp-content/uploads/2019/04/Aerocene_Manifesto-1.pdf

Launching Your Own Aerocene Explorer:

<https://aerocene.org/aerocene-explorer-borrowing-stations-around-the-world/>

Videos appear courtesy of the artist and Tanya Bonakdar Gallery, New York / Los Angeles.