

Works

Laia Abril

On Rape (2022)

8 photographs, pigment inkjet prints, 160.5 × 107 cm

Courtesy the artist and Les filles du calvaire, Paris

Laia Abril's work on her long-term project *A History of Misogyny* began in 2015 with the question: Why are women today – who could be herself or her close friends – still so often subjected to violence and threats? Since then, the project has grown organically during her research trips to different places.

By going back in history, Laia Abril examines how the legal system perpetuates inequality and allows violations of women's bodies. In her work, she attempts to turn the perspective, from the victims to the perpetrators, and let the visual representation express her own personal experiences and interpretation of the prejudices and misconceptions that she identifies in her material. One conclusion is that misogyny is fundamentally about control and power.

The second part of the project, *On Rape* from 2022, consists of large black and white photographs with accompanying texts, which depict different women's experiences of abuse.

She began the work after a high-profile gang rape in 2016 against an eighteen-year-old woman in Spain, which deeply affected the artist. Despite the evidence of a film in which the perpetrators documented the rape, the court considered that the woman had not resisted enough. The incident led to major feminist protests and demands for the law against sexual assault to be changed. It also prompted Laia Abril to go further and investigate why the legislation in many countries still fails to protect women from sexual violence.

The work is based on interviews with women and focuses on the time after the abuse rather than on details about the rape itself. Laia Abril has also collected objects and the clothes worn during the abuse. She has had experts, such as doctors, psychologists and social workers, assist her in her work, and it has been important to her that the affected women, who are part of the project, all have a social network around them.

The accompanying book presents additional sources and more historical material that the artist has used in her analyses of the traumas that may follow rape in all its forms.

More information about the work:

On Rape – Laia Abril

Emily Jacir

letter to a friend, Palestine (2019)

Documentary, Avant-Garde, Experimental

Digital video, colour, sound

43 minutes

Courtesy the artist

In *letter to a friend*, from 2019, Emily Jacir addresses the British-Israeli architect and professor Eyal Weizman. He is known for his work at the interdisciplinary research institute Forensic Architecture (FA), affiliated with Goldsmiths at the University of London. There, architects, software developers, filmmakers, journalists, researchers and lawyers collaborate to reconstruct acts of violence and human rights violations using the latest techniques in architectural analysis methods.

In the film, we follow how the artist recreates the history of her house, Dar Jacir in Bethlehem, and its surroundings, where her family has lived for generations. In the work, she uses films and still images from private individuals and from the media, including a tear gas attack. Also included are about ten early photographs, from the decades around 1900, with portraits of her relatives who built and lived in the house.

The film approaches the documentary tradition, with its demands for objective truth, but Emily Jacir provides a personal, alternative interpretation of the images and events we see. The narrator's voice is the artist's own and she speaks in a low-key, familiar tone, as if to a friend.

By collecting and displaying all these documents from her street, the artist has created a kind of archive, a basis for Weizman and his colleagues at FA, for a future investigation of the site – before it is too late.

Emily Jacir makes us aware of the effects of living in a society under military control and in a country strongly affected by conflicts and displacement. In May 2021, Dar Jacir, now a place for independent artist-driven activities and research, was attacked, and what Emily Jacir feared and predicted in 2019 in *letter to a friend*, has already happened – and can happen again.

More information about the work:

<https://darjacir.com>

<https://forensic-architecture.org/about/agency>

Teresa Margolles

Plancha (Estocolmo)/Hotplate (Stockholm) (2010/2025)

Sculptural installation, 10 hotplates (20 x 60 x 60 cm), drip system

The work *Plancha (Estocolmo)* (2010/2025) consists of ten hotplates placed in a row next to each other on the floor. Water drips from the ceiling onto the plates through a system of valves and hoses. When the water droplets hit the heated plates, a hissing sound is heard and the water evaporates immediately and disappears. Over time, limescale deposits form on the plates – traces of what is no longer there.

Teresa Margolles created the work in 2010 as a memorial to unidentified murder victims in Mexico. Then, the water in the installation came from a morgue in Mexico City, where it had been used to wash dead bodies. The transition from water to steam reflects the gradual decomposition of the dead body after death.

Like all of Teresa Margolles' works, *Plancha* is based on physical materials, remains, since it is the very decay from presence to absence that is central to her work.

The work has been shown a number of times under different conditions, with the artist adapting it for the locations where it has been exhibited. It was first included in a solo

exhibition in 2010 at the Kunsthalle Fridericianum in Kassel and most recently in connection with the Sydney Biennale in 2020. For the exhibition at Moderna Museet, Teresa Margolles has created another version.

For three days in May 2025, she visited Stockholm and, together with two assistants – students at the Royal Institute of Art – carried out a series of performances in which she collected materials to mix with the water that is included in the work. She visited about twenty places around Stockholm where shootings took place during the period January 2023 to May 2025, where one or more people were killed. In this way, she connects the violence in Mexico with the increasing spiral of violence in Sweden and the Stockholm region in recent years.

An important aspect for Teresa Margolles is that the work is not about blaming, neither victims nor perpetrators. It is about loss both on an individual level and more broadly, about how we are all affected by the violence in our vicinity.

More information about the work:

Teresa Margolles, Plancha (Hotplate), 2014 | Galerie Peter Kilchmann

Thumbnails - Teresa Margolles - Artists - James Cohan