



Alfredo Jaar
The End of the World
Kesselhaus

15 September 2024 – 1 June 2025
Opening: 14 September, 6 – 9 pm

Curator: Kathrin Becker

For over four decades, the artist, architect, and filmmaker Alfredo Jaar has engaged with complex sociopolitical issues, exploring the limitations and ethics of representation. His meticulous research underpins his interventions and artworks that examine matters of global significance: humanitarian crises, military conflicts, economic disparities, and political corruption.

For the Kesselhaus at the KINDL, Jaar developed a new site-specific installation that delves into resource greed and its consequences – a theme he has investigated since the mid-1980s. His visit to the Brazilian gold mine Sierra Pelada in 1985 led to several works that highlight catastrophic, exploitative mining practices and the relentless pursuit of profit, including *Gold in the Morning* (1985), *Welcome to the (Third) World* (1986), *Rushes* (1986–87), and *1+1+1* (1987). He also addressed topics such as ecological justice in *Geography = War* (1990), a work documenting the export of toxic waste from industrialised countries to Nigeria. In 1992 he presented *The Conference* at the Museum of Modern Art in Rio de Janeiro, as a critical response to Eco 92, the first United Nations Conference on Environment and Development, also known as the Rio Earth Summit.

Following five years of research into our planet's precarious state, Alfredo Jaar, supported by political geologist Adam Bobbette, now presents his insights on looming ecological and political challenges at the KINDL. With the installation *The End of the World* (2024), he brings attention to the struggle for resources, which is a critical and increasingly significant factor in international conflicts. Jaar focuses on ten strategic metals that are central to digitalisation, electromobility, high-tech applications, and storage media: cobalt, rare earths, copper, tin, nickel, lithium, manganese, coltan, germanium, and platinum. These raw materials, some of which are in extremely limited supply, are essential to our present and future. Despite rising global demand, their extraction leads to environmental destruction and severe human rights violations. These strategic metals are at the core of today's military conflicts, foreshadowing ominous scenarios of future procurement wars.

As part of Berlin Art Week 2024

Alfredo Jaar

The End of the World, 2023–2024

Cobalt, Rare Earths (Neodymium), Copper, Tin, Nickel, Lithium, Manganese, Coltan (Niobium), Germanium (Argentium), Platinum

4x4x4 cm

Oak base: 2.5x75x75 cm

Plexiglass vitrine: 75x75x75 cm

Wooden pedestal: 90x75x75 cm

Overall dimensions variable

Alfredo Jaar (* 1956 in Santiago de Chile) is an artist, architect, and filmmaker. His works have been exhibited worldwide, and he has realized more than seventy public interventions around the world. Over 70 monographs have been published on his work. He has received numerous awards, including the IV Mediterranean Albert Camus Prize (2024), the Hasselblad Award (2020), and the Hiroshima Art Prize (2018). He lives in New York.

alfredojaar.net

Selected solo exhibitions: Hiroshima City Museum of Contemporary Art (2023); SESC Pompéia, São Paulo (2021); Zeitz MOCAA, Cape Town, (2020); Yorkshire Sculpture Park (2017); Museum of Contemporary Art Kiasma, Helsinki (2014); Rencontres de la photographie d'Arles (2013); Alte Nationalgalerie, Berlinische Galerie and Neue Gesellschaft für bildende Kunst, Berlin (2012); Museo d'Arte Contemporanea di Roma (MACRO) (2005); The Museum of Contemporary Art, Chicago (1995); Moderna Museet, Stockholm (1994); The New Museum of Contemporary Art, New York (1992); Whitechapel Gallery, London (1992).

Selected group exhibitions: Venice Biennial (2013, 2009, 2007, 1986); São Paulo Biennial (2021, 2010, 1989, 1987); Documenta, Kassel (2002, 1987).

KINDL – Centre for Contemporary

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