I
SPEAK,
KNOWING
IT'S
NOT
ABOUT
SPEAKING



“LA CAIXA” FOUNDATION. THE SPIRIT OF ”LA CAIXA”

I SPEAK, KNOWING IT'S NOT ABOUT SPEAKING



COMISART.
NEW
PERSPECTIVES
ON THE
"LA CAIXA"
COLLECTION

"la Caixa" Foundation

EXHIBITION

I SPEAK, KNOWING IT'S NOT ABOUT SPEAKING

PRODUCED BY	"la Caixa" Foundation
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Foreword
6–7

I Speak, Knowing It's Not about Speaking
JUAN CANELA

Language and Performativity
9–12

The Performative Collection
13–14

I Speak, Knowing It's Not about Speaking
15–41

List of Works
43–44

Biography
47

In 2014 the "la Caixa" Banking Foundation set up the Comisart programme to promote work by young art critics and curators by giving them the chance to put on an exhibition featuring pieces from the "la Caixa" Collection of Contemporary Art. We were keenly aware that the world of art criticism and curating has changed enormously in recent years: many young people have travelled overseas, studied at top universities and worked at leading museums and institutions. These cosmopolitan experiences have led to the emergence of a new perspective on contemporary art that often lacks the means to express itself: there is a need for more spaces that can bring together new readings of art, young critics, the artistic community and the public. Comisart serves a twofold purpose: it offers young curators a chance to develop their ideas in close contact with works by the leading artists of our time, and it gives the artistic community and the public the opportunity to hear new critical voices and discover innovative takes on contemporary experiences.

A contemporary art collection is a living being, enriched by perspectives, readings and theoretical insights from different fields. Talented and original young curators can forge new ties between the pieces in a collection and offer fresh perspectives on them. This year's edition of Comisart has two new features: the scope of the project has expanded to encompass the pieces in the MACBA Collection as well as those in the "la Caixa" Collection of Contemporary Art, and curators may now also involve young artists in their projects. In this way, we hope to cast the net of dialogue wider and wider. The three selected projects, which can be seen at CaixaForum Barcelona, are by Juan Canela (*I Speak, Knowing It's Not about Speaking*), Carlos Martín (*Iconoclastic Gestures, Heterodox Perspectives*) and Érika Goyarrola and Xurxo Ínsua (*Alt-architecture*). One project on the limits of language; one on art as a provocation and a catalyst; and one on the relationship between art and architecture and the possibility of seeking alternative forms of social construction.

The ineffability of poetry, the inability of oral or written language to convey ideas and feelings, is not a sudden revelation: it forms part of the very nature of art and literature. Contemporary art, however, has explored this notion deeper than ever before, ranging from artists wanting to express absolute pain—Joseph Beuys's *Hinter dem Knochen wird gezählt – SCHMERZRAUM*, one of the most prized pieces in the "la Caixa" Collection of Contemporary Art—to creators who have explored alternative forms of communication, such as the Dadaists' performance art and Antonin Artaud's theatre of cruelty. One of the most fascinating aspects of Juan Canela's *I Speak, Knowing It's Not about Speaking* is the freedom with which he chose the pieces and how he has managed to forge ties between creators from different periods working with very different materials and languages: from Eduardo Chillida and Susana Solano to Matt Mullican and Asier Mendizabal, from steel sculpture to conceptual work with stained glass and flags. In keeping with this approach, we asked a series of young artists to create their own performance pieces either in parallel or in the exhibition space itself.

The "la Caixa" Banking Foundation would like to thank all the people and institutions who have made the Comisart project possible. In particular, MACBA—which has joined this project as part of the agreement between both institutions—and the judges: Ferran Barenblit, Sabel Gavaldón, Antònia M. Perelló and Manuel Segade. We would also like to thank the young artists who took part in *I Speak, Knowing It's Not about Speaking* and the curator, Juan Canela, for his tenacious, resourceful and critical work.

"la Caixa" Foundation

I Speak, Knowing It's Not about Speaking*

Language and Performativity

1962. British philosopher of language J. L. Austin published his book *How to Do Things with Words,*[1] in which he coined the term *performative utterance,* a form of expression whose words perform an act rather than describe something. Austin argued that, in some cases, spoken (or written) utterances can produce an effect beyond the sphere of language. In other words, under certain conditions, signs can bring about changes in reality:

> *And the minister said: "I pronounce you man and wife."*

1. J. L. Austin, *How to Do Things with Words: Second Edition (William James Lectures)*, ed. J. O. Urmson and Marina Sbisà (Cambridge, MA: Harvard University Press, 1975).

As noted by Dorothea von Hantelmann,[2] in the last fifteen years the word *performativity* has moved from its origins as a theoretical term used by philosophers of language to become a key concept in the discourse of art and contemporary aesthetics. In art, performativity is seen as a shift between what a work represents and the effects and experiences it produces. Or, after Austin, between what it "says" and what it "does".

2. Dorothea von Hantelmann, *How to Do Things with Art* (Zurich: JRP|Ringier, 2010).

We could say that language and performativity are inextricably linked.

Half a century before Austin wrote his text, Hugo Ball presented the first Dadaist phonetic poem in history, at the Cabaret Voltaire in Zurich: *Karawane* (1916).[3] The idea was to get back to the beginning, to free oneself of language by eschewing the use of words and communicating using only a simple primitive sound—the sound at the heart of all languages but owned by none:



3. Hugo Ball reciting the phonetic poem *Karawane* at the Cabaret Voltaire in Zurich, 1916.

jolifanto bambla o falli bambla
großiga m'pfa habla horem
egiga goramen
higo bloiko russula huju
hollaka hollala
anlogo bung
blago bung blago bung
bosso fataka
ü üü ü
schampa wulla wussa olobo
hej tatta gorem
eschige zunbada
wulubu ssubudu uluwu ssubudu
–umf
kusa gauma
ba–umf

Ball and his fellow Dadaists understood that words and language opened up a field of action where they could act. Similarly, many other creators throughout history have tackled the barriers that language itself poses to communication.

Around the same time, Antonin Artaud[4] said: "It has not been definitively proved that the language of words is the best possible language." His theatre of cruelty combined strange, disturbing lights, sounds and actions to surprise spectators and shake them out of their bourgeois complacency. In his own words, "The theatre of cruelty was created in order to restore to the theatre a passionate and convulsive conception of life, and it is in this sense of violent rigour and extreme condensation of scenic elements that the cruelty on which it is based must be understood. This cruelty, which will be bloody when necessary but not systematically so, can thus be identified with a kind of severe moral purity which is not afraid to pay life the price it must be paid."[5]



4. Photograph of Antonin Artaud taken by Man Ray in 1926.

5. Antonin Artaud, "The Theatre of Cruelty", in *Theory of the Modern Stage*, ed. Eric Bentley (Harmondsworth: Penguin, 1968), 66.

6. William Faulkner, *The Sound and the Fury* (London: Jonathan Cape, 1929).

William Faulkner must have been thinking in similar terms in 1929 when he wrote *The Sound and the Fury,*[6] where he exposed the limitations of language when it came to revealing human feelings. By writing at first from the perspective of a cognitively disabled character (Benjy), Faulkner explored the primitive vocalisation of what it meant to be human before language took shape: the raw material, a being who "knows what is happening but not why."

There is a certain degree of frustration in the poems of Argentinian writer Alejandra Pizarnik. Her exasperation at language's inability to communicate certain feelings or emotions once again exposed language's shortfalls, such as in the relationship between love and words:

the tongue is an organ of knowledge
of the failure of every poem
castrated by its own tongue
which is the organ of re-creation
of re-cognition
but not resurrection […]
words don't make love
they make absence.

Or the limits of poetry itself:

I speak […]
knowing it's not about speaking
it's never about speaking
oh help me write the most
dispensable poem
one that's no use even at
being useless

help me write words
on this night in this world[7]

Surely today we have become too tightly shackled to a single kind of language, the same, predominantly narrative framework of representation and communication, blinded to a broader understanding of what is happening around us.

Performativity—which emerged from linguistics to make forays into art—goes further and can offer us a fresh understanding of society. Recalling Austin, Karen Barad has proposed a change in theoretical focus: a shift from representationalism to performativity in order to explore the materialisation of bodies (human and nonhuman) and material-discursive practices, where space, time and matter are reconfigured by bringing the inherent performativity in the process to the fore.

In this context, we urgently need to seek out occasions when knowledge is conveyed beyond the sphere of words, when communication breaks through language. Just as we need to try out other kinds, forms, tones and dynamics of language.

7. Alejandra Pizarnik, *Poesía completa,* 3rd Argentinian ed. (Barcelona: Lumen, 2004).

The Performative Collection

1915. Carl Einstein declared that museums were the foundations for living schools, spaces that blur the lines between museum and research centre. In his view, the greatest strength of a collection lay in its mobility: in other words, in the intentional act of switching the position of exhibits back and forth from analysis and interpretation to public visibility. For Einstein, the itinerancy of objects should make people look again, understand better what they saw, and take apart what they believed or assumed.[8] By building on Einstein's ideas, we can imagine a collection whose pieces are living items, potential agents of new scenes in the laboratory/museum. Artists, curators and other cultural agents can then be invited to use these objects to create future concepts, as a starting point for aesthetic practice and linguistic translation.

Laurajane Smith[9] believes that heritage is not something with a defined meaning and set values, but an inherently political and discordant practice that performs the cultural work of the present. This can be used by different interest groups and individuals for different purposes and to varying degrees of hegemony and legitimacy. In other words, heritage tells us more about the present than it does about the past. This idea of heritage is a far cry from its usual association with buildings and material objects; it is a cultural process, a form of practical communication. In this way, heritage emerges as a living being, a performative idea linked to how people and groups actively position themselves with regard to places, buildings, materials, events and history. We aren't just talking about

8. Clémentine Deliss, "Stored Code", in *Global Art and the Museum,* ZKM Karlsruhe.

9. Laurajane Smith, "The 'Doing' of Heritage: Heritage as Performance", in *Performing Heritage,* ed. A. Jackson and J Kidd (Manchester: Manchester University Press, 2010).

different values and opinions, but about how people find themselves caught up in a series of activities such as remembering, forgetting, communicating and asserting their identity, as well as being surrounded by cultural values.

If we think of a collection as a living, moving, malleable organism instead of as a series of objects and materials, the central question is to understand how to activate it in the present, above and beyond its usual presentation as an exhibition. We should think about each part of the collection as a device, an active agent loaded with meanings and links, a vessel brimming with information and knowledge that can be related to other agents (other pieces, the audience, the exhibition space) in order to create new situations for understanding and knowledge that go beyond words.

*"I Speak, Knowing It's Not about Speaking" is taken from a poem by Alejandra Pizarnik.





A **Joseph Beuys**
Hinter dem Knochen wird gezählt – SCHMERZRAUM, 1983

I Speak, Knowing It's Not about Speaking*

I Speak, Knowing It's Not about Speaking explores forms of linguistic agency activated through materiality and emotions. It stems from a series of works from the "la Caixa" Collection of Contemporary Art and the MACBA Collection that reflect on the use of language or employ meaningful and original language to communicate situations fashioned out of personal, historical, cultural, linguistic and social codes.

The collection emerges as a living organism where objects act in the present moment. By taking the collection's performative reasoning to an extreme, the project sets out a space in which the selected pieces strike up a dialogue with performances and interventions by other artists, thus opening up fresh readings activated from the present day. The materials, bodies (of artists, performers and the audience), their actions and the space are the agents that make up a new framework for communication that goes above and beyond words.

The selection of works traces out different discursive and performative lines that crisscross the exhibition space and even extend beyond its walls.

1983. **Joseph Beuys** built Hinter dem Knochen wird gezählt – SCHMERZRAUM,[A] a small room made out of lead sheets, iron, two silver rings and a lightbulb hanging from the ceiling. In this piece, Beuys explores several symbolic connections between natural phenomena and philosophical systems. As visitors enter this hermetic installation, they feel a sense of enclosure and confinement



B **Pep Vidal**
Cabana de fusta, cabana de plom, 2015

C **Isidoro Valcárcel Medina**
El libro transparente, 1970



due to the use of lead, which absorbs the little light emitted by the lightbulb and also insulates and protects at the same time. The two rings—one the size of a child's head and the other that of an adult's—are made out of silver, an excellent conductor, in contrast to the insulating lead. Materials, bodies, emotions. Here, communication—or the lack thereof—takes place through different channels, far removed from language but linked to the intrinsic properties of the materials themselves and their capacity for agency. The effect on bodies entering this space is a sense of insulation and protection. 2014. **Pep Vidal**, an artist with a mathematics degree and a PhD in physics, built a simple wooden hut on a plot of wasteland in Barcelona. Although smaller than Beuys's room, it shared two of its features: insulation and protection. His idea was to move out of his flat and live in the hut for six months to finish his physics dissertation, which he then presented in both the scientific-academic world and an artistic context. Cabana de fusta, cabana de plom,[B] an action that involves Pep Vidal inhabiting Beuys's pain space, focuses on the relationship he strikes up with his dissertation inside the space. Whereas the wooden hut—which is now inhabited by artists at Hangar—was the space for the writing process, the lead room is the space that brings this process to an end, the place where the artist locks himself away on his own to read what he wrote on his own. The relationship with the lead and the characteristics of this pain space draw certain parallels with the wooden hut and provide the perfect space for him to withdraw to. Interestingly, as he reads his cold scientific language, full of formulae, numbers

and technical words, the influence of the lead, the solitude and the light of the pain space bring to mind a series of moments, people or feelings that Vidal links to sections of his dissertation. When this happens, as he reads, he jots down "I remember" in the margin, in way of thanks, thus revealing the emotions and memories surrounding this dissertation reading. The project takes the form of the dissertation and the notes made during the reading, together with a video recording of Vidal's time in Beuys's room and his reading and writing process. Pep Vidal will also hold a live public session in the pain space, where he will read excerpts from his dissertation and talk about the work process.

Forming one of the main threads running through *I Speak, Knowing It's Not about Speaking*, a series of works directly analyses language, narrative and its limits. Spring 1970. **Isidoro Valcárcel Medina** was looking for a very precise word to include in a given space in a text; when he couldn't find it, he decided to write invented "words". The idea was to get away from the usual representativeness of language by creating an utterly illegible text written in accordance with a different kind of logic. This is when he decided to create a "plastic" book, El libro transparente,[c] in which pictures appear by simply superposing the lines on the pages; the apparently meaningless words gradually pile up to create strange, indecipherable messages. This relationship between plastic art and writing is the basis for a series of simple actions that **Jonathan Monk** set in motion in the project *What Is Seen Is Described, What Is Described Is Seen*. Monk asked an artist



D **Jonathan Monk**
What Is Seen Is Described, What Is Described Is Seen, Version III, 2007

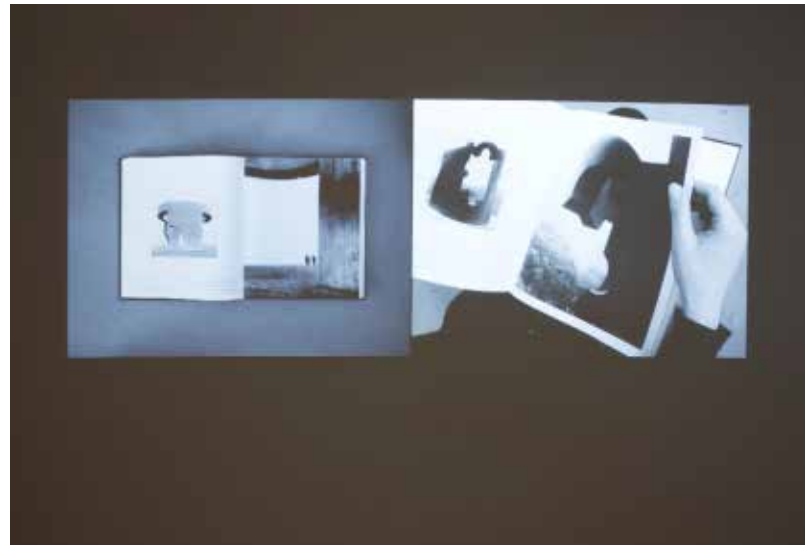
to describe a given picture in words, and he then passed this description on to another artist for them to produce an image. Through this operation of translation, both languages enter into a process of constant activation, bringing into play the tensions between visual and textual language, between image and word. In What Is Seen Is Described, What Is Described Is Seen, Version III,[D] the canvas shows an enigmatic, smoky image, half of which is hidden behind a piece of vinyl. In this case, Monk sent postcards of a Mark Rothko painting to the gallery, and then on to Lawrence Weiner, who wrote a description of the picture. This description was then sent to a signwriter, who created the final piece on canvas without ever seeing Rothko's original painting. Around the same time, **Juan López** looked out of the window in his flat in the Poblenou neighbourhood of Barcelona and saw the reflection of the digital clock outside the chemist's downstairs and decided to record it for 24 hours nonstop. Numerosis[E] shows another series of strange, incomprehensible messages, like the hidden satanic messages some claim to have heard in rock songs played backwards. Glass and reflections play a central role here; as in Monk's project and Valcárcel Medina's book, the key lies in a certain resistance to passing on knowledge. French philosopher Michel Serres[10] says there is no message without resistance, which he identifies as noise—the thing that interferes with the message and channel of communication and impedes reading. What Serres finds intriguing about noise is that it opens up a very fertile form of reflection, since it becomes a means of

10. Michel Serres, *The Parasite*, trans. Lawrence R. Schehr (Baltimore: Johns Hopkins University Press, 1982).



E **Juan López**
Numerosis, 2008

F **Falke Pisano**
Chillida (Forms and Feelings), 2006





G **Ryan Gander**
I Am Nothing. I Just Have No Mass (Alchemy Box #27), 2011

transport. This means could well be at the heart of both these projects: the possibility of resistance in the message.

Meanwhile, somewhere in Amsterdam, **Falke Pisano** was leafing through a book of Chillida sculptures photographed by David Finn. By exploring her emotional reaction to the photographs, her video Chillida (Forms and Feelings)[F] forges ties between objects, their depiction, the narrative and the experience of the photographer and his daughter. Pisano works with formats such as sculpture, performance, talks, text and conversation in order to circulate and reformulate ideas, language and forms. She continues to probe into language and its relationship with objects and materials (in this case, sculptures by Chillida). Some years later, **Ryan Gander** used a *gömböc* (a form that naturally rights itself) to store a series of objects and articles on the subject of "the mistakes revealed by a face between conception and realisation." Following on from the *gömböc* (which has become so laden down by all the objects it contains that it can no longer right itself), I Am Nothing. I Just Have No Mass (Alchemy Box #27)[G] presents a text placed on a nearby wall that gives a detailed description of the stored objects. Here, Gander plays with the relationship between the object and the written word and the wobbling and tension it entails.

Another thread running through the show is a series of works that create systems of abstract perceptive communication that completely eschew language. In this vein, **Matt Mullican** sees the world as a system of signs that are the product of a social process. He devises interpretative systems, models of







H **Matt Mullican**
Untitled, 1992

understanding, possible interfaces that bring us closer to knowledge of the reality around us beyond a narrow Cartesian narrative reading. From the start, cosmologies have been a recurring form of organisation in his work—a characteristic visual language based on simple geometric structures fashioned out of basic shapes. Inspired by maps of modern cities, utopian, rationalist town planning and industrial design—where technical efficiency is rooted in regularity—Mullican follows these patterns to create a "system", a possible method for understanding and taking a position in the world. One example is Untitled,[H] three stained-glass windows that combine green, blue, yellow, red and grey. Twenty years after Mullican made these pieces, **Asier Mendizabal** used the colours red and black in Not All That Moves Is Red (Telón) #1,[I] one of a series of combinations made out of strips cut out of red and black flags and sewn together horizontally, vertically and diagonally. Although red and black are colours that trigger radical references, these powerful signs become blurred in this abstract, geometric jigsaw. By changing their usual position, Mendizabal opens up a space for questioning: What does it mean to detach ideologies from form or colour? What does a red-and-black flag represent? Does it lose its meaning if its shapes are recombined?

Form and colour, material and texture. Symbol, content and combination. Nonverbal communication. If we add space and void, the formal languages of Mendizabal and Mullican connect with the volumes of Iru Burni,[J] three steel sculptures by **Eduardo Chillida** that reveal his interest in matter and form, in how



Asier Mendizabal
Not All That Moves Is Red (Telón) #1, 2012



J **Eduardo Chillida**
Iru Burni, 1986

K **Susana Solano**
Pedrís II, 1985



the work process links them to philosophical thought, their roots and the relationship between the individual and nature. These three totemic forms emerge in the centre of the space, striking up different dialogues with the other exhibits. The year before, **Susana Solano** filled a metallic structure with plaster, establishing a different relationship with space and using very different materials to the solid Chillida sculptures. In her overwhelming Pedrís II,[K] the intrinsic materiality of the different components creates a sense of oddness that contrasts with the robust Chillida pieces and their dynamic play of form and space. Robustness versus fragility, restraint versus dispersion.

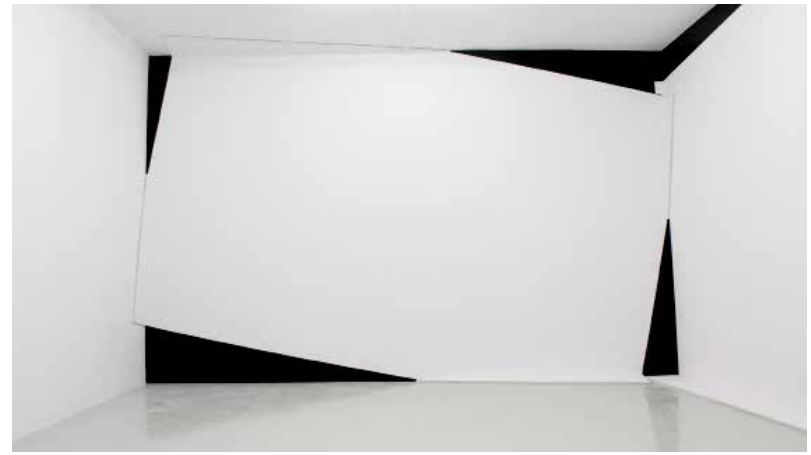
The exhibition space itself—undivided, unaltered, starkly bare—is another agent caught up in the project. The dialogue between architectural features such as walls and columns and the works, performances and audience is key; what emerges is a living space that can trigger free, subjective meetings of communication and agency. This is what **Juan López** plays with in his intervention Push the Envelope,[L] an exercise in the architecture of the exhibition space that uses adhesive vinyl and plasterboard to change the perception of the room, the space and our relationship with it. By simulating the rotation of some of the gallery walls, this minimal intervention alters the space's relationship with the other agents and brings about a change in the communication setting in this space.

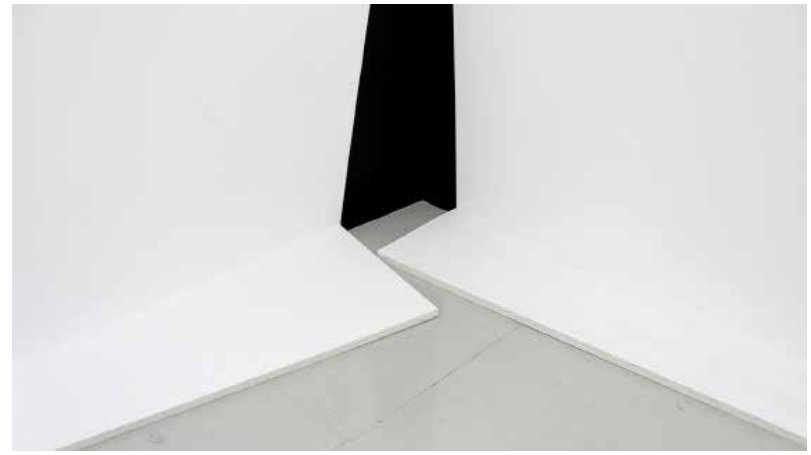
The third thread of action and reflection is a series of pieces that continue to play with language and abstraction by creating systems of communication where the presence of the

body plays a central role. **Felix Gonzalez-Torres** used lightbulbs in many of his installations over the course of his career in varying numbers and arrangements. On the one hand, they evoke festive gatherings, summer nights and open-air celebrations; on the other, their ephemeral nature means that some lightbulbs will always burn out during the exhibition, alluding to the idea of loss. It is no coincidence that Untitled (Last Night)[M] has twelve pairs of lightbulbs—couples and death are two recurring themes throughout Torres's oeuvre. His work also explores related questions such as "the lover's understanding", a term used by American philosopher Martha Nussbaum to refer to lovers' practical and physical knowledge of each other; the lover can only really be said to understand the beloved when—and only when—he or she knows how to treat him or her.

What would dance be like today if all the dancers who have died of Aids since the 1980s were still alive today? Dancer and choreographer **Aimar Pérez Galí**'s performative talk A System in Collapse Is a System Moving Forward[N] strikes up a very direct dialogue with Untitled (Last Night)[M] and explores the relationship between dance and Aids by weaving together the twin threads of the history of Western dance and the Aids epidemic. A contact-improvisation duo, together with a prerecorded voice, create a space for understanding, where body and language enter into dialogue and tension.

1995. Two years after Gonzalez-Torres hung his lightbulbs from the ceiling, **Dora García** made her first piece out of gold, a recurring material in her work whose appeal

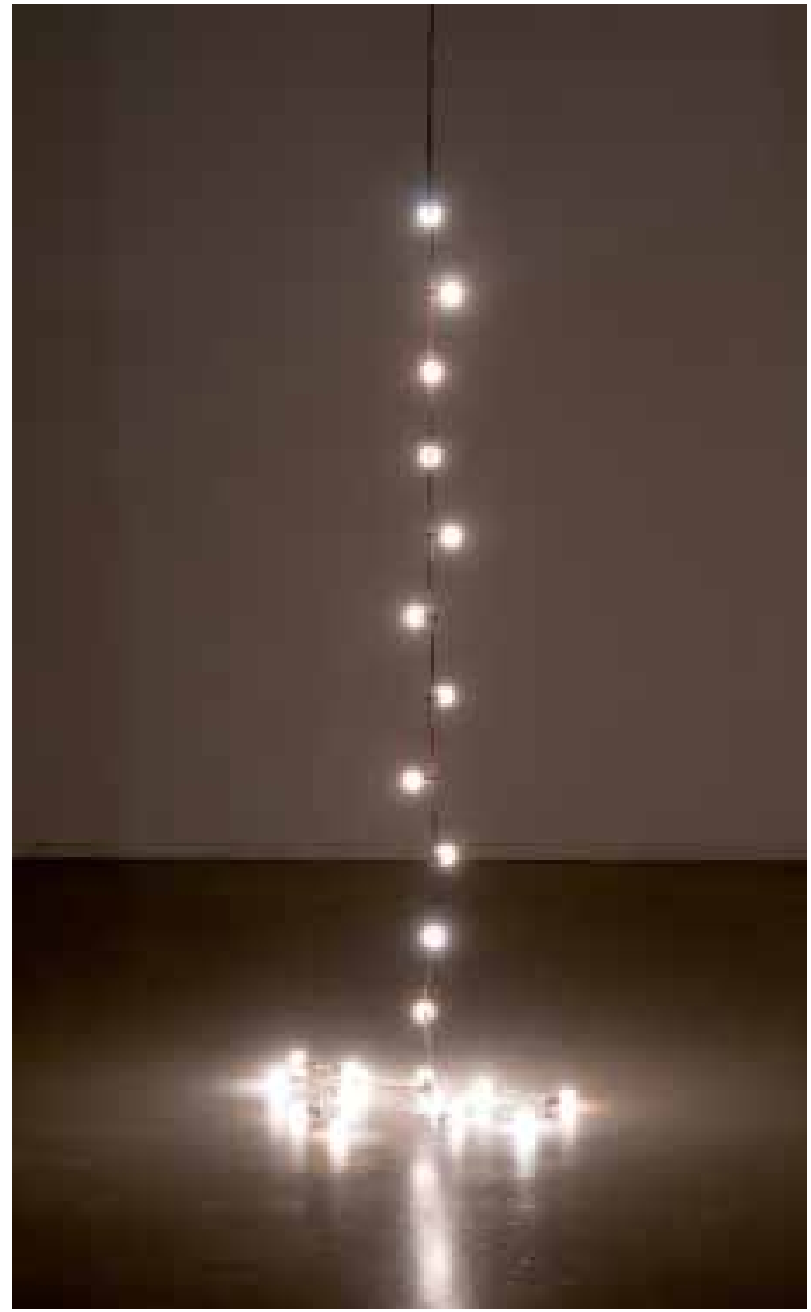




L **Juan López**
Push the Envelope, 2013–2015

lies in its contradictory nature as both pure and toxic. Bolsa dorada[o] sets up an ambiguous play of perceptions that directly challenges and unsettles viewers confronted with this golden presence. Once again, colour, form and material are directly related to the body. Another piece that plays with colour and form, this time in a biographical context, is Autorretrato ciego, escapándome de mí mismo, tratando de recordar el año en que fue publicado *Mille plateaux*,[p] one of the pieces from **Abraham Cruzvillegas**'s series of blind self-portraits, which turn information into sculptural objects. They are made out of everyday items (including napkins, envelopes, tickets and receipts, among others) covered in acrylic paint and arranged in different ways, offering different readings to spectators and turning scraps of life into abstract shapes of colour. And while Cruzvillegas was gathering all these documents, **Julia Spínola** was carrying out a series of actions to experiment with different materials and formats by creating phrases without words or letters. In Frase (objeto). BOCA[q] a series of objects are dropped onto the floor in accordance with a given performative choreography, where the final arrangement is up to chance. Like a game, pieces of concrete and iron, shoes, food, earth and containers create sequences and alter the order of language in a mysterious phrase. Spínola's pieces suggest discontinuous rifts in the face of unbroken monotony. Subjects such as lightness, weight, tension, balance, friction, resistance and unexpectedness emerge through the use of cuttings, sandpaper and everyday objects. By alluding to concepts such as ears, feet, giddiness and sequences,

M **Felix Gonzalez-Torres**
Untitled (Last Night), 1993



N **Aimar Pérez Galí**
A System in Collapse Is a System Moving Forward, 2015

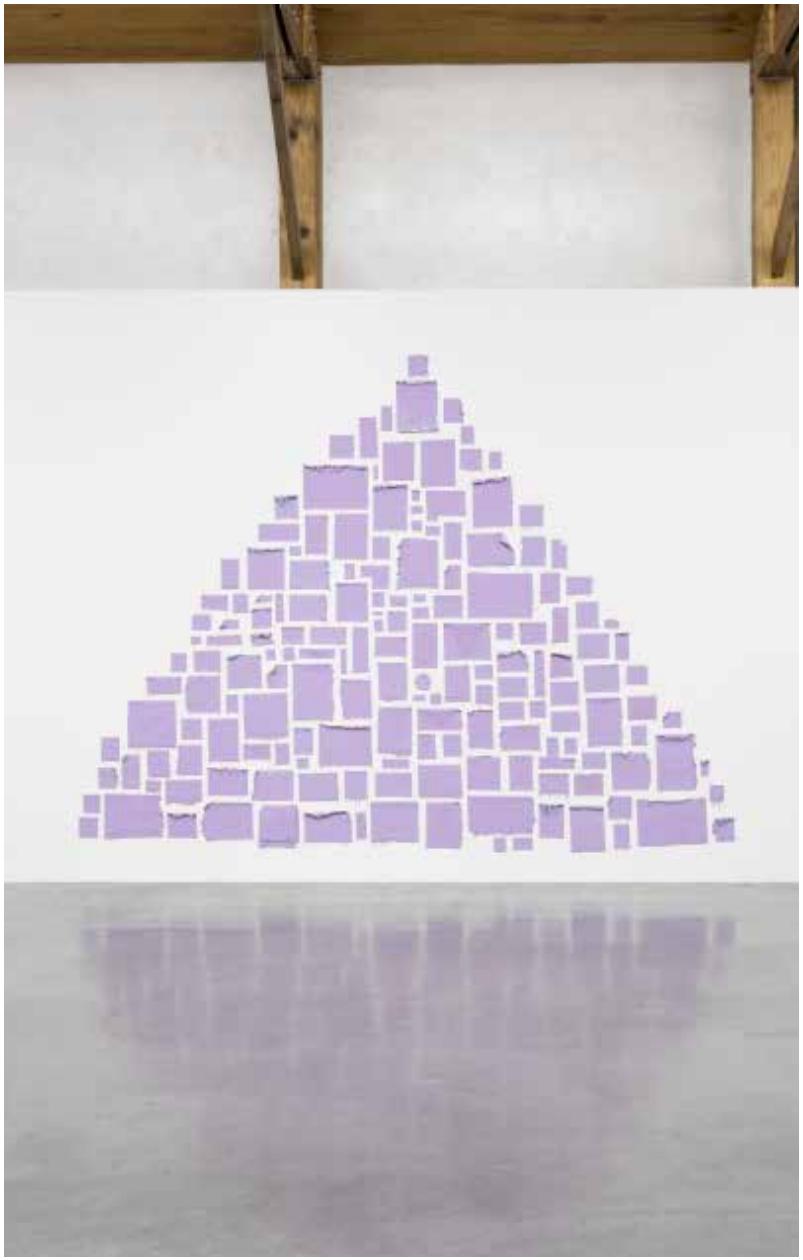




O **Dora García**
Bolsa dorada, 1995



P **Abraham Cruzvillegas**
Autorretrato ciego, escapándome de mí mismo, tratando
de recordar el año en que fue publicado *Mille plateaux*, 2013





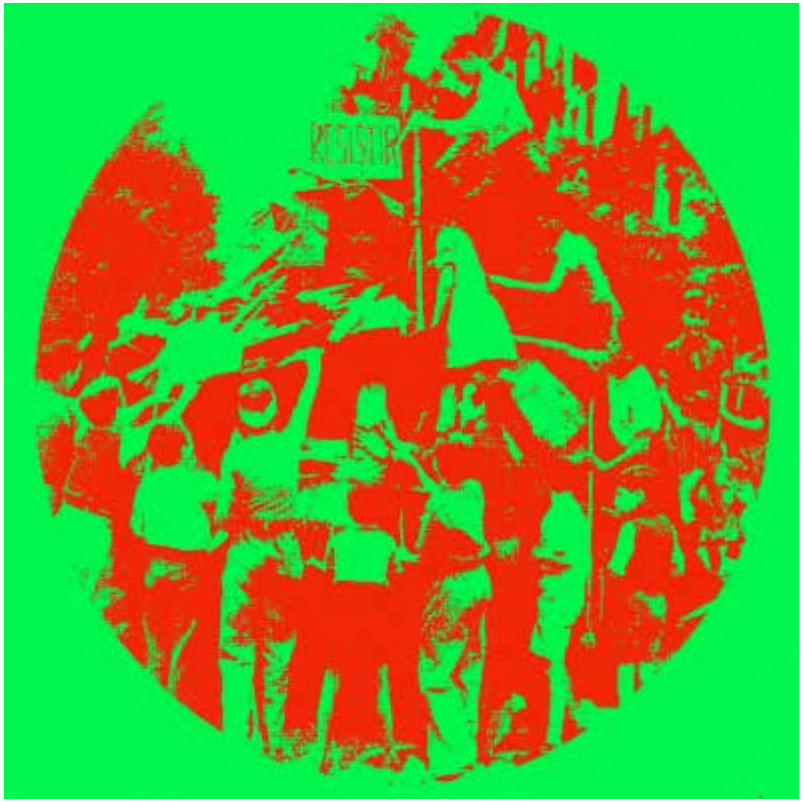
Q **Julia Spínola**
Frase (objeto). BOCA, 2013–2015

they create a unique field of meanings, where the (almost imperceptible) action of the moving body is key for determining the final arrangement of the objects.

Outside the exhibition space, visitors hear a voice from the upper terraces. **Marc Vives**'s intermittent intervention on the roof of the exhibition space continues his exploration of places for celebrations. Una fiesta en la terraza[R] takes a selection of raw materials (clips of readings and footage) to weave together allusions to aspects of parties and the strategies deployed there. Parties beat out a compound time of routines and peaks, appearances and disappearances, crowds and empty spaces. All this makes up an oscillating line that crisscrosses physical or mental spaces, and each of these celebrations is a renewal of collective vows. By taking text and image as the conduit for discourse and the space for celebration between the individual and the collective as the object of study, the action sparks a dialogue at a distance with the objects and words that populate the exhibition, breaking through its physical and even mental space.

I Speak, Knowing It's Not about Speaking opens up a meeting space where different forms, tones and dynamics of linguistic agency can be explored and tried out, carving out channels where communication challenges the linear, normative narrative canon. The exhibition space, understood as a living, organic and active being in which different encounters take place, becomes a blank page waiting to be written upon. The different objects, works, bodies, spaces, architectures, voices and discourses deploy

R **Marc Vives**
Una fiesta en la terraza, 2015



their agencies and converge freely in the space—and beyond—to turn it into not only a space for contemplation, but also a place for action and utterance. The decision to leave the space open and undivided was driven by the desire to try out these agencies through their own capacities, leaving space for their "voice" and their ability to relate, and also giving a leading role to the unexpected, the inappropriate, the surprising and a certain organic chaos that leads visitors away from the path more often travelled.

As a result, letters, words and phrases mutate, transform and shift, and communication takes place there, on the same page… but in a different way. It happens before, or after, or on a different plane, trying out other forms of communication, other ways of understanding and other kinds of linguistic agency.

List of Works

Joseph Beuys
Krefeld, Germany, 1921 – Düsseldorf, West Germany, 1986
Hinter dem Knochen wird gezählt – SCHMERZRAUM
[Behind the Bond is Counted – PAIN SPACE]
1983
Lead sheets, iron and silver rings
"la Caixa" Collection of Contemporary Art

Eduardo Chillida
San Sebastián, 1924–2002
Iru Burni
[Three Irons]
1986
Aloña steel
MACBA Collection. MACBA Foundation. Telefónica Art Collection

Abraham Cruzvillegas
Mexico City, 1968
Autorretrato ciego, escapándome de mí mismo, tratando de recordar el año en que fue publicado *Mille plateaux*
[Blind Self-portrait, Escaping from Myself, Trying to Remember What Year *Mille plateaux* Was Published]
2013
Lilac acrylic paint on newspaper, cardboard, photographs, postcards, envelopes, drawings, tickets, cards, posters, cards, receipts, napkins and needles
"la Caixa" Collection of Contemporary Art

Ryan Gander
Chester, UK, 1976
I Am Nothing. I Just Have No Mass (Alchemy Box #27)
2011
Resin, marble dust, wood and vinyl
MACBA Collection. MACBA Consortium
Private long-term loan

Dora García
Valladolid, 1965
Bolsa dorada
[Golden Bag]
1995
Polyethylene and golden pigment
"la Caixa" Collection of Contemporary Art

Felix Gonzalez-Torres
Guáimaro, Cuba, 1957 – Miami, FL, 1996
Untitled (Last Night)
1993
Light bulbs, electrical wiring and transformer
MACBA Collection. MACBA Foundation
Private long-term loan

Juan López
Alto Maliaño, Cantabria, 1979
Push the Envelope
2013–2015
Vinyl and plasterboard
Varying sizes
Courtesy of the artist

Juan López
Alto Maliaño, Cantabria, 1979
Numerosis
2008
Single-channel looped video, colour, 4 min 5 sec
Courtesy of the artist

Asier Mendizabal
Ordizia, Gipuzkoa, 1973
Not All That Moves Is Red (Telón) #1
2012
Sewn cloth
"la Caixa" Collection of Contemporary Art

Jonathan Monk
Leicester, UK, 1969
What Is Seen Is Described, What Is Described Is Seen, Version III
2007
Oil on canvas and vinyl
"la Caixa" Collection of Contemporary Art

Matt Mullican
Santa Monica, CA, 1951
Untitled
1992
Leaded glass with metal frame
"la Caixa" Collection of Contemporary Art

Aimar Pérez Galí
Barcelona, 1982
A System in Collapse Is a System Moving Forward
2015
Choreography for two dancers, prerecorded voice
Courtesy of the artist

Falke Pisano
Amsterdam, 1978
Chillida (Forms and Feelings)
2006
Multimedia recording
Two-channel video, b/w, sound, 14 min each
MACBA Collection. MACBA Foundation

Susana Solano
Barcelona, 1946
Pedrís II
[Stone Bench II]
1985
Steel, plaster and metal mesh
MACBA Collection. MACBA Foundation
Long-term loan by Lorena Ruiz de Villa

Julia Spínola
Madrid, 1979
Frase (objeto). BOCA
[Phrase (Object). MOUTH]
2013–2015
Objects, varying sizes
Courtesy of the artist

Isidoro Valcárcel Medina
Murcia, 1937
El libro transparente
[The Transparent Book]
1970
Letraset on polyester
MACBA Collection. MACBA Foundation

Pep Vidal
Barcelona, 1980
Cabana de fusta, cabana de plom
[Wooden Hut, Lead Hut]
2015
Action, video and audio recording
Courtesy of the artist

Marc Vives
Barcelona, 1978
Una fiesta en la terraza
[Rooftop Party]
2015
Action, audio and video
Courtesy of the artist

Biography

Juan Canela

Seville, 1980. Lives and works in Barcelona.

Independent curator, art critic and founder and curator of BAR project and Azotea. His recent projects include *Lesson 0*, a long-term project for Espai 13 at the Fundació Miró, Barcelona; *¿Por qué lo llaman entropía?*, which he co-curated with Ariadna Ramonetti for the 0 edition of the Encuentro de Cultura Contemporánea in Guadalajara, Mexico (2015); *Ignacio Uriarte: 1&0s* at the Museo de Arte Contemporánea in Vigo (2014); *¿Estudias o trabajas?*, La Ene, Buenos Aires (2013); *Lo viejo y lo nuevo*, a project curated by Azotea (Ane Agirre and Juan Canela) for AdnPlatform, Barcelona (2013); the *Vertex, conversaciones en arte, política y sociedad* programme of roundtables curated by Azotea for ADN Think Tank (2013); *Lanza una roca y a ver qué pasa*, La Casa Encendida, Madrid (2013); *El espacio cósmico estaba ahí...*, Galería Bacelos, Madrid/Vigo (2013); *Radio de Acción*, published by Espacio Abisal, Bilbao (2011); and *Ref. 08001*, NoguerasBlanchard, Barcelona (2010). In October 2015 he is curating *SWAB Performance*, a programme of performance art for SWAB Barcelona, and *I Speak, Knowing It's Not about Speaking*, a project for Comisart that features works from the "la Caixa" Collection of Contemporary Art and the MACBA Collection, along with performances and interventions by contemporary artists, at CaixaForum Barcelona. Together with Chris Sharp, he will curate the Opening section at ARCOmadrid 2016. He recently took part in the Surrounding Education seminar at de Appel arts centre, Amsterdam, and the 2015 SYNAPSE Workshop at Haus der Kulturen der Welt, Berlin. He is a regular contributor to magazines such as *A*Desk, DARDOmagazine, SOUTH Magazine* and *Kaleidoscope*.

"la Caixa" Foundation