

General Director of the Youth Institute

The fact that the long-running INJUVE Art Exhibition has become an event not to be missed by young artists as well as a benchmark in the emergent Spanish art scene is a fact recognised by all the spheres and parties directly or indirectly involved in the exhibition each year. And thus, after two full decades of continuous editions, it is these conditioning factors which, year after year, provide the stimulus and the drive to continue to offer an effective solution to the expectations placed on the exhibition, based on the required social commitment and thoroughness behind all the initiatives aimed at providing the best conditions for the successful development of artistic creation.

As we have been witnessing and mentioning for a long time, the use of different artistic and expressive languages by an individual artist and/or an entire combination of various artists in a single multidisciplinary art piece has become a regular artistic practice, as can be seen in the exhibition presented here. Its new name, **Visual Arts Exhibition**, not only attempts to express, in a more explicit manner, the varied use of the different art disciplines but also to embrace photography and audiovisual practices which, until this year, were presented independently and are now combined with all the other 'arts'.

The scope of this Visual Arts Exhibition, which includes the work of 28 artists from different parts of Spain, provides a global vision and an introduction to the aesthetic themes, contents and proposals that occupy and concern young artists initiating their artistic and professional path from a solid base founded on training and personal effort. Therefore, our sincerest congratulations to all those exhibiting their work here.

We would like to thank all the participants for supporting and ensuring the continuity of the exhibition by presenting their artistic work, as well as the members of the jury for their kind disposition, dedication and professionalism during the intense analysis and selection of dossiers sessions.

Finally, I would like to mention that the exhibition held in the Sala Picasso, together with the Comic and Illustration and the Design exhibitions, as initiated last year when it received an excellent welcome and made a great impact, would not have been possible without the generosity of **Círculo de Bellas Artes**, its management team and its technicians, whom we especially thank for their invaluable collaboration, not just in providing the space but also in making it possible to perform of all the musical, stage and literary activities that make up the *Creación Injuve 2007 programme*.

ARMANDO MONTESINOS

FREEDOM, INVESTIGATION AND COMMITMENT

Convention has it that this text from the curator should serve as a presentation to the public of the work of the artists participating in this Young Art Exhibition. Therefore, the custom is that after a brief introduction the curator dedicates a few short but to the point lines to the content of the work of each artist and the intentions that steer their investigations. Allow me, on this occasion, to pass on this custom.

In doing so, I don't think that I am turning my back on my responsibilities or obligations. Frankly, I very much doubt whether I would be helping the participating artists, or the veteran professionals visiting the Exhibition, if I were to attempt to define or interpret their work here; too often an artist, especially if he/she is young, is burdened with definitions and labels that quickly become obsolete in the course of his/her artistic development.

By saying this I don't pretend to deny a critical look at or a discourse on the work exhibited here, far from it. I am simply calling for another platform for doing this, which cannot be the catalogue of a collective exhibition, in my mind too broad, whose origin and main nexus is the agreement, fragmentary and slightly biased, of a jury which had to select from approximately three hundred dossiers those which it considered more interesting. This publication, however, does seem to be the place to reflect on the conditions and the

effects of this type of contest, on what society has given these young artists and what it is going to ask of them from now on.

One certainty is that, today, the majority of young people who venture into the field of art do so through Fine Arts universities, which we should be very pleased about, despite their endemic deficiencies. On finishing their studies, as in the case of the majority of new graduates, these artists fall into a kind of labour limbo. They are convinced of wanting to carve a niche for themselves in the world of art but they lack the resources and the contacts to do so. In recent years there has been much debate on how universities should abandon their ivory towers, open their doors to society -as if universities weren't already a fundamental part of it - and establish agreements with companies. But little has been said about how the business world seldom approaches universities and, when it does so, it is often under Draconian conditions, based on the idea of instant gain at the expense of an intern working under precarious conditions. There is no doubt that, in Spain, in the area of culture and, particularly art disciplines, beyond the social schemes of half-a-dozen banks and savings institutions, the collaboration panorama is bleak. Here is where artists, officially young until the age of thirty, find support and aid, such as contests, grants, travel bags, trips, etc., facilitated by Government agencies.

Among these, given its national coverage, the Young Art Exhibition organised by the Spanish Youth Institute is one of the most relevant. More than an annual tradition, the Young Art Exhibition has become a custom, and this is perhaps the reason why its existence, significance and importance seem to be taken for granted, or worse still, underestimated or ignored. There are those who see paternalism in something that has emerged from a purely social demand, and others who consider that a true artist does not need this kind of support, perhaps because instead of a daily job, the artist's activity is interpreted as merely motivated by triumph; a triumph consisting in the artist managing to

impose his/her personal vision on society above all material contingencies. Nobody is alarmed when public funds are spent on buying private vehicles -the car substitution program "Plan Renove" (Renovation Plan), or when a company receives support for hiring certain types of workers. But dedicating money and resources to promoting these young professionals, - let us not forget that it is not creation that needs support, but creators - seems to generate certain doubt.

For example, a few written comments have been made saying that this kind of support is a near-farce because it creates false expectations in youngsters who will very soon see their dreams and aspirations shattered and, in the meantime, are artificially supported by a perverse system whose real objective is to self-promote the institutions responsible for organising these events. According to this view, the real problem is the lack of demand and the fact that the market and the world of art do not have the capacity to absorb so many new artists. In other words, that the quota of artists is already full and that we need to wait for some of them to get off the ladder before new ones can climb on. But the truth is that a simple glance at the list of participants in the Young Art Exhibition contradicts these arguments, given that the majority of the artists under forty-four years of age who are currently successfully integrated in the professional world have exhibited their work in this exhibition.

And this is so because the exhibition offers artists the chance to show their work in a prestigious and highly visible place, as well as the opportunity for the participants to interchange ideas between them and to talk to the professionals of the sector. This guarantees that the work presented will be enjoyed by a broad section of the interested public and, above all, that it will be subjected to the strict scrutiny and analysis of critics, organisers, gallery owners, collectors, museum directors and, particularly, other artists. Because the most immediate dialogue, the one that creates complicity and community, tends to take place between the artists themselves. We often forget, and we do so

because, although somewhat vague or faded, the vision of the artist as a solitary and fiercely independent creator continues to fuel the social imaginary, that the relationships between artists, their conversations, strategies and friendships, are indispensable generators of artistic thought and practice, their essential substrate.

Another of the most valuable aspects of the exhibition is the hands-on experience with the professional reality. And I am not just referring to the experience involved when a critic or gallery owner, truly interested in what he/she has seen, becomes a champion of an artist's work and opens the door of recognition and acclaim (or, on a more practical note, contributes to contextualising the artist's discourse or works towards the artist's economic viability), which is the often achieved intention and objective of this exhibition. I am referring to experiences that take place behind the scenes, e.g., witnessing how some pieces of your work, fewer than expected and perhaps not the most representative, are selected; being placed in the furthest corner whilst someone else's work which, in your opinion, is less worthy, occupies the best wall; having a piece of work damaged during transportation, with the resulting paper work with the insurance company; the difficulty entailed in, for example, making sure that a video-installation is perfectly synchronised or that a sculpture has sufficient space; being faced with the absolute silence of critics or, in the case of an exhibition review, indifference towards the work or, worse still, damaging remarks; the inevitable errors or poor reproduction of work in the catalogue, despite the enormous care taken by those responsible, or mistakes in the number of catalogue copies received, etc.

Though seemingly pedestrian, these experiences are very important because they are going to be unavoidable constant features in the professional careers of these artists. Unfortunately, in their student days, artists do not tend to receive guidance on these issues, apart from the gloomy references to the threatening world waiting for them "out there". A glance at

the Fine Arts syllabuses reveals that the professional world seems not to exist: neither do packaging, transport and insurance, percentages, contracts and contacts, fairs, hanging exhibitions, etc. Not even the Tax Office, which, as the television advertisement claims, "somos todos" ("it is all of us"). This basic and necessary knowledge which all art students should acquire is, at the most, provided in expensive masters degrees which are geared towards cultural administrators more than towards artists because, as we know, of course, Art is only concerned with the Sublime and gallery owners, critics and others are nothing more than pedlars trading in the fruits of the Spirit, and Art, it seems, is the only thing that concerns the artist. Although all this seems nothing but a joke, it is not. And the funny thing is that the great leap forward made in the last twenty-five years - the opening of many museums and art centres, the Government programmes, the growing demand and public interest in art, which is reflected in the increasing number of artists and art students, the recent emergence of a series of legitimately representative associations that embrace the different professionals of the sector, etc. - does not appear to have had much effect on the string of prejudices, clichés and false ideas surrounding the art world, which has no match in any other profession.

Frustration is no doubt the prime reason why young artists abandon the art world and the main source of this frustration tends to be the artist's difficulty to negotiate and resolve his/her relationship with the acquired models, both those corresponding to expressive languages and to those corresponding to the discourses channelled through them. To give an example, the current formal models of today's successful artists, such as enormous photographs, complex computer programmes, museum-scale art pieces, etc., are often far removed from young people's economic and production possibilities, causing a tremendous paralysis in their confidence and development. But perhaps the most problematic are the ideological models. I have already mentioned some of the most negative

ones, but just as negative is the prevalence of an education system basically focused on technical abilities, which would not generate complaints were it not for the fact that it carries implicit - ill-fated theory/practice dichotomy! - a lack of a solid education on the problems of contemporary thought and society. Such models are the effect, but also, let it be clear, the cause of the endemic negative aspects of the current state of the Spanish scene: an irrelevant international presence; a lack of specialised publications; generalist media channels with little interest in or openly hostile to exploring contemporary art, or only interested in scandals; an endemically precarious market, largely dependent on the existence of fairs; and a system centred on instant success rather than on on-going research, as ultimate goal.

The critical relationship with such models, which carries implicit the possibility of changing the conditions that they establish, is the task of every artist. Precisely, one of the fundamental engines for transforming our panorama lies in artists becoming aware that a profound change in the perception of their social role is not just necessary, but unpostponable. And here is where the difficulty in the professional path which these young artists embark on lies, one of the contradictions inherent in artistic practice: beyond the fleeting commercial success normally found in applying a tested formula, the genuine recognition, even on the part of the most conservative and orthodox professionals, is not normally achieved through a tamed adaptation to the current "reality" of the market, but rather through redefining the current models and the methods of production - through critical approaches.

I sincerely believe that, besides attempting to present the work of the participating artists in the most intelligible manner possible, my real responsibility as curator of this exhibition is to offer all these young artists my version of the current state of affairs. There just remains for me to welcome them, on behalf of the sector, to publicly put myself at their service and to encourage them to dedicate themselves wholeheartedly to this

tough and complicated profession which, due to its nature of poetic freedom, intellectual investigation and social commitment, is one of the most stimulating, necessary and responsible tasks possible.

AGGTELEK

We are interested in the relationship between performance and sculpture and their fusion in a creative process, making the evolution of the work evident. We build a dialogue with different artistic expressions, creating a relationship with our body and our surroundings. Our role in this work is of conductors and mediators of the action, as well as another work material. Through performances, we generally show ephemeral displays that are destroyed and which serve us as a reference for creating sculptures. Finally, the work intervenes and witnesses, the construction as witness and the destruction as undefined transformation.

KARMELO BERMEJO

Contributions. For overbooking aesthetics.

The contributions are pieces that plagiarise reality and they incorporate themselves into it by adding volume of activity in its same direction. The institutional, corporational and collective action is repeated by a single individual in a micro-activity of a proportionally minor scope without observing its original purpose. The micro-activity takes place within the same context in which the macro-activity unfolds, to be subsequently exported to an art context, where it obtains the benefit of this medium.

JORGE SATORRE

In the last three years my interests have focused on performing exercises with procedural-experiential bases where historical references dissolve on a personal experience plane. Situations where I have addressed predictable failures allowing the effort contained in them to act as the scale which determines the scope of the work without taking functional or material ends into account.

The presentation strategies employed are a starting point for analysing, in a practical manner, the creation of a type of work capable of surviving, based more on its oral communication possibilities than on its visual elements. I am especially interested in the different possibilities of the drawing as an historical document and a memory retrieval medium.

National Balloon

On November 19th, 1971, the artist Chris Burden carried out the performance Shoot at the F-Space gallery in Santa Ana, California. The work consisted of asking a friend of his to shoot him in the left arm with a calibre 22 rifle. An 8-second recording and a few photographs of this event still survive today.

In his initial performances Burden clearly established what he called primary and secondary audiences. The first were those who witnessed the act and the second were those who read or heard about it. The combination of the lack of documentary records on his initiatives, the selection of witnesses, the passing of time and the rumours raised generated a type of work which, to date, is fundamentally disseminated in a legendary manner.

The performance and its after-effects lay the base for developing the work that I am now presenting. My intention was to look for ways of symbolically bypass my role of absent, passive and distant spectator by retrieving the event using my own experience; thus becoming, in a figurative and temporal manner, a physically-present spectator.

The project began with the simple intention of holding an interview/conversation with Burden himself, but as my attention slowly turned to all the elements found in the course of the complicated process of convincing the artist, the project gradually evolved. Finally, I reached a point where, without losing sight of the initial objective, the elements compiled in each of the meetings held with persons associated with this story, the information gathered, the visit to related places and the journey that I made for the purpose of the investigation, became the ingre-

dients of the work. Therefore, National Balloon is not just based on Shoot but also on its different after-effects, on the traces it left, on the interpretations generated and on the artist's subsequent responses to these.

The title of the project is based on the name of the company dedicated to the sale and printing of balloons, which is currently located in what years ago used to be the F-Space. I always had the intention of visiting that place but I did not imagine that finding a document or a person who could give me a clue as to its whereabouts was going to be that difficult. This complication, added to the subsequent negotiations for gaining access to the company, made my need to visit it increasingly pressing.

After several attempts, I managed to convince the owner to let me visit the inside of the premises and to spare me enough time to explain to him what had occurred there 35 years ago. The conversation held left me with the impression that the meeting had awakened a profound curiosity in him; I imagined that, as of that day, his idea of the place would not be the same and I also realised that my interpretation of Shoot had changed. Those days of travel and all the elements that I found were closely related to the video, photos and texts that I had seen on the performance.

The documentation that remains of that experience comprises several photographs taken during my visit to National Balloon as well as a selection of forty-four drawings of places, memories, interpretations, conversations and persons involved in the entire project. These images do not pretend to tell a story in a linear manner, all of them constitute the subjective documentation of an experience surrounding a specific event.

The Barry's Van Tour

The Barry's Van Tour is a project carried out with the collaboration of the community of a small island of 90 inhabitants, whose starting point was to revise a local story. The island is called Sherkin, in West Cork, southern Ireland, and I was invited there to carry out a project on a specific place. The main character is Barry, a young fisherman

very dear to everyone on the island who died approximately five years ago. Since the day of his death, the van that he used to drive around on the island stood parked in the same place where he had left it, with Barry's fishing equipment, his coffee cup and the ignition keys still inside.

The vehicle would eventually be taken to the scrapyard a few months later. In the last few years, his family and the community in general had prevented the van from being taken away, thus becoming the oldest abandoned vehicle on the island. That sudden loss of functionality and the special significance that the inhabitants of Sherkin gave to the van led them to turn it into a kind of very important and spontaneous local monument. My proposal included the relative subversion of this process and assigning a new and temporary meaning to the vehicle, with the approval and complicity of the local community - a kind of last collective homage just before the vehicle was finally destroyed.

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The project consisted of organising a work team which basically included Barry's friends, relatives and acquaintances with whom we took the van, initially by crane and then by boat, to the nearest garage where, in approximately one month, the engine was basically repaired, the chassis rebuilt, new brakes were fitted and the wheels were changed in order to be able to drive the van away without having to tow it back to the place where it had stood parked for the last five years. A few days later, the van was taken away and sent to the scrapyard.

Windows Blowing Out

In December 1976, the artist Gordon Matta Clark was invited to participate in a collective exhibition called "Idea as a model" in the attic of New York's Institute of Architecture and Urban Studies where he exhibited his work together with other architects, among them, Richard Meier, Graves and Guat-

heney, who represented, together with Peter Eisenman, Director of the Institute, the formalist trend that had emerged at the time within the University of Cornell, and for which Matta Clark felt strongly opposed to the theories being taught there.

Matta Clark exhibited photographs of the urban disaster of South Bronx, showing buildings in a state of abandonment, with the intention of providing evidence of the lack of importance which, at the time, in the USA, architectural theory paid to the problems associated with state-funded housing. The attack was evident - Meier himself had constructed some of those buildings.

Since his early work, Gordon Matta Clark sought an area of action different from the conventional one of his architectural education, moving in abandoned areas, the sky and the subsoil, with waste and organic materials.

In the early morning of the day prior to the inauguration, Matta Clark borrowed an air rifle from his artist friend, Dennis Oppenheim, and fired against the window panes of the Institute of Architecture, where the exhibition would be held. Esisenman gave instructions for the window panes to be replaced urgently prior to the inauguration, deplored the gesture and comparing it with the Kristallnacht Nazi. This work was named Windows Blow Out.

My project consisted of recovering, in a nearly "theatrical" fashion, this referential work by making three made-to-measure windows for an old abandoned house close to the town of Skibbereen, in Cork, Ireland. The windows were installed and stones were thrown against its panes. Immediately afterwards, the windows were removed, leaving the house in its original state.

By re-enacting the original action I recovered and assimilated that simple conduct of Matta Clark, as well as the intention to replace an art model of visual orientation with one based on the world of labour where processes acquire special relevance and fundamentally, the way in which this specific art project, on which I base my proposal,

has survived. I am referring to the legendary nature acquired based on the combination of different factors, such as the spectacular nature of the event, the absence of witnesses and the lack of documentation and information preserved on it.

By placing my own windows in an abandoned house, breaking them and removing them, the protest does not exist. It is an attack on my own structures or, rather, a caricature of an attack. The moment I remove the broken windows, the work becomes absurd and, paradoxically, I also give it importance by focusing my attention on the energy invested in such a useless process.

The video that I present here is an edited version of the action, which lasted approximately one hour. Two days prior to the exhibition, I decided not to show the video in a cultural centre of this region. The comments and rumours among the local community were enough to disseminate the work, despite the fact that, with the exception of the cameramen, there were no witnesses at the time of executing the action.

BONGORE

LA CADUCIDAD DE LA IMAGEN (the expiration of the image) is the title that embraces a series of art pieces in a single visual display, a wall filled with torn posters. This scene serves as a live motive to represent a reflection on the transient nature of the image in media-saturated environments and how the image depreciates due to the massification of its environment.

Rompiendo Nubes (breaking clouds) is a video-creation showing a visual metaphor of how the passing of time affects a wall filled with posters.

In the case of the Despinturas (depaintings), the image has turned into a vinyl mass decollage composed with tears, to the point of revealing the original fabric of the canvas.

JULIO GALEOTE CARRASCOSA

Predilection for everyday things, always driven by observations in familiar spaces, searching for the relationship between the objects

that make up reality and the space that holds them, revealing the double significance of the objects in relation to the order that they hold in a specific place. These are the tools that I use for constructing the images.

The photographs suggest a vision of sculpture through the process of constructing the scene, making reference to how the space transforms itself into each image, evidencing this process. This change alters the spectator's understanding of the image, observing the space and the objects in a different way.

I search for a change in the spectator's perception of everyday places and objects to generate thought on their usefulness and our relationship with them. It involves de-contextualising everyday elements by establishing a new order and, in turn, a barrier in our relationship with these places and elements.

Social relationships are represented by the chosen spaces, which although lacking people, tend to be inhabited places where our presence is normal. The objects remind us that the places are made to be inhabited and, these, due to their characteristics, inform us of our identity. The images are motivated by own feelings and experiences, which, for the purpose of their representation, are taken to an object and space plane in order to become aware of our differences and those of our environment. Silent images.

In short, it involves a search for the essence of each object, of each space, framing them within a disorder, creating a tension in the image which allows them to relate to reality in a different way.

AMAYA GONZÁLEZ

I don't quite know how to write this text.

I don't know what to say.

And I still have approximately two hundred and sixty-eight words and thirty-three lines to go.

I follow an absurd methodology.

Producing a text based on flashing thoughts.

I don't have a subject, but several. I never work on just one project. I would like to be able to say that I can work with anything, but I am not sure.

I am interested in everything and in what it can become.

I look back on what I have done.

I imagine everything I could do.

I choose any object and I explore how to do something with it.

I like it when one leaves things to mature.

Perhaps I could do something very different, and I do so if I can.

I ask myself how I would go about tackling a piece of work that I would never do and why.

I also ask myself what to do with it for it to be of any interest.

Always, is a word that frightens me.

I develop an initial idea through time.

I try to do what I have never done before.

Before, I used to try to justify myself, but not any more.

I search for solutions to an endless hieroglyphic.

I forget what I can.

I explain how I work, not what I do.

I do everything that comes to my mind.

I depend on the object.

I use the technique that comes up.

It is different when you start off with an idea

I go out on the street and think about everything that I could be, and could not be.

I try not to get bored.

I think about how to do an impossible art piece.

I allow myself to get distracted.

I like to imagine, but also to do.

It's like now, like right now.

When I don't know what I am doing, and I don't care.

I don't always find the answer, so it's better if I don't raise the question.

At times, I leave ideas to fate, and I pursue them, to see where they lead me.

HISAE IKENAGA

INSTRUCTIONS FOR GETTING INTO THE WORK OF HISAE IKENAGA

By Susana Blas

The projects of Hisae Ikenaga sometimes slip literal or imaginary instructions our way but, like Julio Cortázar's, they are soaked in irony and insight; on the borderline between strokes of a Zen reality and searching meditations on the frameworks of contemporary art. In this respect, the author has a paradigmatic piece, "A distancia nº 1. Manuales de instrucciones para 4 mesas FORNBRO (2006) de IKEA" (Distance no. 1. Instruction manuals for 4 FORNBRO (2006) IKEA tables), for which she conceived the instructions manual for a mobile sculpture designed from the "deconstruction" of some home-assembly IKEA tables available to anyone at a reasonable prize. The work not only provided the considerable design as well as the "do it yourself" with aromas of "participative art", but it also held the magic of being "a distance conceptual art piece", nearly a Fluxus piece, which placed on the table (never more fittingly expressed) vital problems surrounding today's art, such as the standardisation of the discourses and the universalisation of formulas in this globalised context of mobile borders which we inhabit.

But although her art work accepts endless interpretations, far beyond the discourses, it is ultimately the personal and direct experience of the spectator before art pieces that speak for themselves what interests the artist - the free moment of the experience.

Strictly speaking, her work is inspired on the most poetic Postminimalism, providing intuitions and feelings to categorical shapes on which she does not discriminate in materials; both the most exclusive choral and the most mundane bits and pieces from a flea market may be chosen. As regards the themes, a wide range of conceptual dualities: natural/artificial, public/private, interior/exterior, manual/industrial,

body/object, creation/destruction, etc., and a central theme: transformation, metamorphosis, as the energy inherent in everything that surrounds us: the eternal flow, which also carries personal and collective memory. But as already mentioned above, when we enter the garden of her art pieces, they awaken our own individual dreams in each one of us. Between the two paths opening ahead in the forest, a third and different one emerges, like the three of clubs in a Tarot pack of cards, a new avenue for the imagination, and the wheels melt, the pieces of choral become detached and form fanciful shapes, the heavy telephone books are perforated to form invented islands. Lawless and timeless objects suspended between wakefulness and nightmares.

MARIONA MONCUNILL

Irony, always disguised as innocence, but also as romanticism or a simple lie, is not a language but a vital stance. Based on irony, the game, whether or not explicit, is always present in my projects.

In a more direct manner, it allows me to analyse the same narrative and exhibitive conventions as those used in artistic expressions and, therefore, by me: a set of rules which allow for certain variables: another game. On another front, it provides me with the attitude that I want to have in the face of any concern so that the concern does not end up becoming a dense rationalisation in the form of an essay.

These concerns include two of the major current problems, the globalisation of classics of anthropology and sociology and the capacity to play. But these want to be seen from an apparently trivial point of view, with the contradictions characteristic of my generation for which individual desires, the inherited and subsequently deformed morality and even the attempt to adapt to social patterns do not coincide but co-exist in us in a surprisingly assimilated manner.

This identity awareness in relation to a specific generation and, why not say it, a social class that is conscious of the fact it does not

follow myths and utopias but personal desires is the stance that I adopt to begin to play. Thus, globalisation and politics interest me from my ego, which is sometimes concerned but, in the meantime, has fun, takes advantage of and complicates itself with the day-to-day consequences of these major abstract and homogenising ideas.

MARLON DE AZAMBuja

Imaginary Line

In the series "Imaginary Line" I attempt to make drawings with white flour over the line that delimits the separation between floor and wall.

If we consider that the floor is a natural condition of any environment, and a building is, apart from other things, a constructed idea, a materialised dream, I like the idea of thinking about this line as a possible metaphorical border, the poetic limit where things begin to happen, to (turn into) become reality.

I also find interesting the possibility of perceiving that encounter as a border between the vertical and the horizontal, between public and private property, the interior and exterior, to mention just some of the possible connections.

In a general manner, I could say that I am now trying to define some limits, whether conceptual or physical, political or aesthetical, thus attempting, in some way, to get as close as possible to the essence of things.

RAÚL HIDALGO

Alert to what happens to me, I seek with each specific project to reflect an approach that highlights a series of interests, articulated nonlinearly, from a project notion inherent in my process of understanding. Projects that seek in their enunciation to identify a process, a mind game through referential associations or comparisons bringing subjectivity into play. Starting from the observation of a context, I seek to create a discourse based on a system of interwoven relationships on which my subjective view has a vital influence. Either out of the interest

of inverting the original meaning, thereby setting it on a new course, or to highlight what is real in the subject of analysis.

With some of my projects I seek to emphasize the structural context in which the artwork acquires meaning. Predetermined by their possible context (the exhibition), they are the product of dialogue with their very medium. Their possible location in the exhibition will determine their final form, bearing in mind that these projects are at the same time works in constant progress and specific to a particular context. A specific context not only as an intrinsic feature of the work but that is also extrinsic, as it includes the relationship between the aesthetic object and its contextual location. At this point we may find ourselves before the question "where am I" in order to ascertain the locus of action of the artist who through the study of his episteme obtains his working material.

Discovering the unusual in the everyday is, rather than a matter of disclosure, an approach to life as a way of presenting – of producing – art. And using real space as the locus of action legitimates my role as artist through its reflection and transformation. By acquiring this attitude of looking at life so as to produce art we will not be speaking of solutions but of behaviour designed to produce works as true to their moment as the situation requires.

MOMU & NO ES

By Amanda Cuesta

Since 2004 Momu & No Es have been constructing a very peculiar universe full of beautiful little things ordered according to the logic and the secret codes with which their friendship is knit. Let us say that complicity is their working tool. Their projects function by accumulation and get caught up in a dynamic of frenetic production. First came Historias de Olivia, then Momu became No Es, then came Santuarios de nueva generación, Mi dispiace, El Ajo Ganador and La Reina de las fiestas. In this latest project we find some of the trademarks of their art, such as the use of feminine adolescent ima-

gery under which lies a mordent, ironic reflection on the art institution.

REINA DE LAS FIESTAS (QUEEN OF THE FIESTAS)

Aim: To become queen of the village fiestas

Method: -

Place: Mave

Year after year (summer after summer) Momu's hopes of becoming queen of the village fiestas of Mave had been frustrated. On reading an alarming article in the press she realized that the years were going by and that her chances were about to end. Either because she was getting older, or because in Mave there was no queen, or because she was not born in the village or because a beautiful model with better chances lives there. Momu wanted this distinction. What could she do to achieve it? She could butter up the mayoress by giving the village's name to a star bought on the internet, at www.globalstarregistry.org, and if the negotiations didn't bear fruit she would try the traditional and infallible leg of "5 Jotas" cured ham nicely wrapped with a fine bow.

But Momu & No Es, aware of the possibility that the mayoress might not want to establish the figure of queen of the fiestas, which would mean that No es could not be lady in waiting, had an alternative, a plan B, at the ready – getting out their infallible octopus costume so as to win the prize and corresponding trophy in the well-established reveille fancy-dress competition. Plan A or plan B would ensure that a photo portrait was taken of them, immortalizing their achievements.

On 9 August Momu was crowned Queen of the Fiestas in Mave (Palencia province)

Chronicle of the event

... Momu, very grateful and barely able to contain her emotion, read a short speech promising to promote Mave and its inhabitants in Spain and abroad. As a token of gratitude she gave the mayoress a document on behalf of Momu & No Es certifying the coordinates of the star which will henceforth shine in the heavens with the name of Mave, and to which the name of

the village has been assigned in the US Space Agency Star Registry ... the crowd filled the threshing-ground ...

On 11 August No Es was awarded first prize in the reveille fancy-dress competition of Mave (Palencia province).

Chronicle of the event

... on the occasion of the traditional reveille, the queen and her octopus took part in the collection of money to pay for the fiestas ... At 9 p.m., with the queen's help, the mayoress awarded the first prize for fancy dress to the octopus ...

The star with the name of Mave (if you buy a star they give you a keyring showing where it is), the octopus, the portrait photographer and the final outcome form an open project organized on the basis of alternatives and the implementation of plans where the constant presence of disaster and frustration underlies a tale of multiple events converging in the persons of Momu & No Es.

PALOMA POLO

My work seeks to make an approach to reality, and thus to contemplate the mechanisms constructed by its cultural representations. Giving priority to visual culture, I seek to study how we articulate our relationship with images and the meaning of our everyday gestures towards them. My concern for simple tasks, automatic consensuses and unquestionable representations leads to a selection of simple (though that does not mean less complex) motifs that generate working processes.

I feel attached to a sort of poetry that I often find in everyday representations of conventional subjects. Seeking an order of things in the world and how this is transferred to images. Particularly to images consisting of a suitable arrangement, their meaning organized so that our understanding is assured. I am interested in images that underpin our confidence in what is presented to us as a tranquilizing affirmation.

We all know that to become aware of things means to change them, and even turns them into

something artificial or sinister. Things seen from an unusual perspective become strange. In my work there is no intention to reframe images so that they may be conceived from another perspective. I seek to study the mediums through which the act of perception and understanding passes, the coherence in relationships established to produce real reference points in life.

In my works there is a constant concern for circumstances and conditions. How their suitable combination allows us to access a type of truth. For truthfulness is not opposed to falsity but to absurdity.

Today, as images are dematerialized by the effect of the media, in a world becoming virtual at increasing speed, or precisely as a result of this, I conceive images spontaneously as something physical: images with a surface, a back and a front. A permeable surface, either a mirror (reflecting us) or a black hole (absorbing us). This "variable membrane", always engaged with two sides (inside/outside, observer/representation, the individual/others, etc.) becomes the essential reference that bestows meaning, that with which both sides are measured.

[Why do film cameras move but not film projectors?]

[An unframed image is not an image; it is an object in space, no matter how insubstantial the object is]

This project proposes the construction of an artefact imitating the structure of the old praxinoscopes. But the projected praxinoscope does not include different images, clips synthesizing a sequence of action (generating an illusion of movement as it turns). In this artefact, all the representations will be copies of a single one. This cancels out the device's original function. The production of an illusion of movement is reduced to the movement itself.

The landscape really moves – its position in space changes. But speed unifies all these copies in a representation. A constant blinking, similar to the effect of film being projected, with still images succeeding each other. When everything

moves, everything remains the same.

Each representation is a three-dimensional reproduction of a landscape in the film "Citizen Kane" (Orson Welles, 1941). The scene was painted for the film (a painted backdrop so realistic that in the film it seems real). Now the idea is to produce it physically; it acquires an objectual nature, though this does not make it more real.

The landscape in the photograph shows the Xanadu mansion, which makes a mysterious appearance at the start of the film. It constitutes a juxtaposition of incongruous architectural styles and motifs, created on the basis of visual conventions highly familiar to the viewer; each detail is inspired by a familiar historical prototype.

Extracted from the setting that gives it meaning, each representation of the mansion transformed into a model will occupy its corresponding "compartment", with no other purpose than the mise-en-scène of that emptied structure, a successive display with only one view.

Running through this circuit between the literal expression of things and their representative meaning is a will to take away the singularity of the image produced (through a process envisaging multiple levels of representation) and to put it into play through this strange artefact. But this search for non-representation comes up against the resistance of images, inevitably leading to the construction of other new ones which start working or express things on the basis of effects adjacent to these processes.

Thanks to: Patricia Iglesias, Javier García, Karl Kühn and Adam Lowe.

CARLOS FERNÁNDEZ PELLO & TERESA SOLAR

Drawing a space

This project reflects on the creation of space through discourse and how this space may be incarnated in images.

The idea arose from telephone conversations between the two artists. Such conversations gene-

rate a place of their own, new and immaterial, but tangible in a dialogue between two people. It is a matter of verbal language being incarnated as imagery and being able to be used visually as meta-dialogue, so as to probe into dialectical experience and to interweave it with contemporary telecommunication.

Using "blind" strategies we seek to open up a reflection setting out from ubiquitous, conventional fields such as telephony that eliminate some of the stimuli characteristic of everyday communication, and to use their limitations to pursue different lines of experimentation that may, however, be understood through the use of a familiar activity and represented in a simple way.

The people remain invisible because what is embodied is the image of the conversation and, by default, the content of the conversation itself, which in this case is a description of the surroundings of the two people in such a way that they fit together and form one hybrid place.

Through a simultaneous translation of words into images, a picture is constructed describing corners, sharp edges and each person's environment that the verbal synchronization between the two people interlinks and embodies in a single whole.

Though the two recordings do not go the same speed, thanks to the conversation they end at the same time and coincide at various points of the dialectical exercise, giving rise to a reflection on language, its synchronization and its vehicles today.

CARLOS ALBALÁ

Periferia (Periphery)

Like landscapes subject to an aesthetic of uncertainty, Periferia is a search for urban limits where a dying nature reinvents itself every day and makes way for earthworks or abandoned organic refuse.

Fog mixes with the surroundings and for a moment dances with the transitory neo-bucolic landscape in an aesthetic interplay. A strange mixture of beauty and stupor highlights the landscape in its iden-

city, losing the observed space in its own limits.

CRISTÓBAL APARICIO BARRAGÁN

"The subject is a limit of the world"

Wittgenstein

Frontera (frontier): the limit between the recognizable and the unrecognizable; the limit between the natural and the synthetic; the limit between the figurative and the abstract.

Images show beings and environments germinated between natural elements (animal, vegetable and mineral) and synthetic elements (abstract depictions, artificial materials).

Frontera is an exercise of balance positioned in the tension of a confrontation of opposable elements, at a limit; it is an image of the ontological meaning of the modern-day frontier being, always under review, always ongoing; it is a frontier understood not as a wall but as a door; it is a bringing-here of what is neither in this world nor in the other, but on an edge as thin and inconstant as it is suggestive.

Original music by Isabel Arévalo Moyano in which the sound of a live tuba is mixed with electronically modified sounds of the same tuba.

Boceto (sketch): exercise in transposing the aesthetic concept of the sketch to the audiovisual sphere. With the simplicity, freshness and suggestiveness of the lines of a drawing that suggest rather than show, Boceto puts forward various aesthetic situations unfolding in time and conceived as formulae that spontaneously develop suggestive combinations rather than as a closed and preset programme.

Original electronic music by Isabel Arévalo Moyano specially composed for these images.

ION ARREGI AGIRREZABALA

Presenting the artwork in general, or your own reflections, with a maximum length of:

"He is convinced that open fractures of civil life, road accidents, and those of industry do not differ

essentially from those produced by aerial bombs, falling masonry, etc., and that the fundamental treatments are essentially the same, whatever may be the cause"

The chief function of the Trueta technique, known in the US as the "Trueta shunt", is to prevent osteomyelitis, to which end the doctor proposed that the wound be cleansed with soap and water as quickly as possible and exposed so that all the tissue devitalized or damaged by the bullet or explosion might be thoroughly removed. Then the wound was drained to prevent accumulation of liquids and finally the affected limb was immobilized in a plaster cast.

According to Dr Trueta, these five steps ensured that no wound or fracture could be infected. The main aim of the surgical operation was thus to neutralize the harmful action of bacteria, for which the key was a good excision; if this was not done properly the other steps served no purpose and could even be harmful. In 1938 he catalogued 605 war fractures with no need for amputation and no deaths. A year later he spoke of 1,073 wounded treated this way, of which only 0.75% experienced complications.

This technique had already been used in the conflicts following the First World War, but it was Trueta who best systematized the procedure and disseminated it with such energy that he has been attributed with its paternity. Rodolfo Matas presented an interesting paper at the 52nd Meeting of the Southern Surgical Association, held in 1939. It was based on his experience in Catalan hospitals during the Spanish Civil War and spoke of the "Spanish method" or "Catalan method". He said that, when the plaster was opened, the wound exuded a nauseating smell due to decomposed pus, exudates, etc., but that when it was washed with sterilized water, the wound seemed to have an excellent appearance, in a perfect state of granulation. He ended his presentation with the words "Not all cheese that smells bad, is bad".

Text made up from "The treatment of war wounds and fractures", Paul B. Hoeber, and "Artículos de historia. Don Josep Trueta", J. M. Fernández.

NURIA FUSTER

I understand reality as a physical state.

Before the hologram of virtual Parthenoses, the noumenal elements of reality develop before our eyes strangely and silently.

Going round a kitchen is a much more disturbing experience than Dante's visions of hell. The backsplash emerges as the convex belly of a supernova before it explodes, the cutlery as icebergs of the Jurassic period rashly posturing before brooms and ultramodern domestic appliances.

Objects are the trees and paths of the polis, hidden, leaden, artificial sunsets.

I contemplate them and disconnect them from their function and utility. I structure them in abstract space and in their volatility of non-meaning they take on a short and instantaneous dimension.

Like a dog under a fjord.

ALI HANOUN

My "Time to Live" series deals with the search for various aspects of American culture, concepts relating to behaviour and implicit paradigms characteristic of a lifestyle through collective and individual identity. It does this by presenting a study of the urban experience and its inhabitants.

In the city of Los Angeles you see some contradictions in American culture; it is confused and too dispersed. It is one of those places which, because of film in particular, forms part of the country's imagery.

Social imagery produces peculiar values, judgments, tastes, ideals and behaviours in the people forming a society and, therefore, the effect of a complex network of relationships between social discourses and practices, and it interacts with individuals.

Every human group defined by characteristics of any kind discernibly shares a common denominator: the search for happiness. Leisure and entertainment venues reflect this search as well as each person's specific intentions. In this case the social paradigm is the

ideal. It does not produce uniform behaviour but it does establish trends.

Regulative ideas do not exist in material reality but they do exist in the collective imagination and collective imagery.

The other city, Las Vegas, may be regarded as a reflection of the leisure culture, pleasure as merchandise, life as a consumer object. A sham city built for pleasure, with no history or tradition, simply open to the guaranteed business of tourism. Where even work is devoted to visitors' leisure and entertainment.

ENRIQUE AGUILAR & OLIVER LAXE

I contemplate what I can't see.
It's late. It's nearly dark.
All I desire in myself
Has stopped before a wall.

The sky above is immense;
I sense trees beyond;
The wind eases off,
Leaves move to and fro.

Everything is on the other side,
In what there is and what I think.
There is no swaying branch
But that the sky is immense.

What exists is confused
With what I am asleep.
I feel nothing; I am not sad;
But sad is this where I am.

Fernando Pessoa

ANTONIO MONTALVO

Note that by reducing, as far as I am able to, the general considerations and countless issues related to the subject of the picture, I offer a painting that could be argued to situate between itself and its subject, which is no other than itself, a collection of prepositions that

establish the distance required to perform a speculative exercise assimilable to circumlocution, while still showing that what it is doing involves more complex and crucial problems than the possible certainties that might flow from my work, which quite often leads to a sort of taxidermy of pictorial language, of its functions and fundamental elements, of its materiality - the work is not a mere remark on its own formal conditions, and only

in this way does a willingness to visually rethink its relationship with reality emerge - and of its ironic capacity; a painting that deliberately resists the categorization evoked by the debate on the character and meaning of representation.

Ideas are not expressed explicitly; we find them implicit in indirect allusions, creating an ambiguous collage of unconnected details and fragments: everything that has to do with something is merged with the thing itself. The rupture of the representative plane, or rather its decomposition through interference, is intended to expose the codification that underlies it, by proclaiming this obvious fact.

I seek to introduce an appropriationist momentum in my works - immobilizing operations of inclusion and exclusion, of meeting and rupture, my works show a personal way of relating to the works of other artists so that, on their basis, I may create my own works - so as to reflect on the paradoxes of representation in a context where the distinction between appearance and reality has become problematic, though this self-referential strategy has not exhausted its signifying capacity. The subject of the picture sets conditions as a subject of its possibility to be produced through painting. Any speculation on the possibilities on the way - channels and capitalization of attention paid and given - requires a methodical restriction to what we have before us, the status quo of the existing preconditions. This necessarily requires an objectivity that keeps a distance in the face of invasion by a sensed or imagined reality.

UBAY MURILLO

A crazy number of people set out on a pilgrimage every season in search of happiness, prompted by the desire to find something more than their dull lives in the metropolis. Tourism is one of the best ways that capitalism has found to connect our desires and consumerism.

It's like a religion of the times made to the measure of our desires. Décor studied to ensure that the sensation of being in "paradise" is

as lifelike as possible, and simple rituals that tranquilize us in this ever faster world ... but sometimes not all that shines is gold.

During our stay in artificial paradises what normally happens is a correlation of our lives; hotels are just hedonist monuments of a society tired of itself, a response to the insubstantiality of territorial identities and a metaphor that exemplifies the price for which people have sold their souls. Leisure venues are for enjoying the bodily present while leaving one's soul in the car park. And if mental life is a blend of memory and expectations and the absolute present of tourism, where every day is normally like the one before, will not let us imagine a future away from the deckchair and the all-included package with which to imagine a meaning to our lives, then a hotel becomes a great vanitas. A vanitas from which all trace of theological and nostalgic aspects has been removed and that shows the object freed from all that signifying charge. The aesthetic especially permeating leisure venues (complex and elaborate like Baroque, wholly superficial like Rococo) proves that our awareness of death is mixed up with the glitter of hotel décor.

Project:

1. To represent the battlefield - stage and décor - where this idea of paradise in which to find happiness is truncated by the awareness that this desire is realized on papier mâché stage sets as phoney as the life that we wish to leave behind, and that this desire is as much ours as that of the millions of tourists who are with us. This circumstance makes us nobodies, but allows us to decide what we want to be now that we are nobody.

2. The representation of the contemporary individual that the capitalist prism turns into a consumer - and object of consumption - and finds in the tourist one of the profiles that best explain the individual's current situation and his relationship with his environment. If melancholy normally reigns in the land of fulfilled desires, leisure venues become a metaphor for understanding the tension between the background and the contemporary figure.

Painting, understood as a way of looking at things, is at a disadvantage vis-à-vis other visual forms but it can make use of this weakness: its staticness underlines its incapacity to adapt to this kinetic age but provides the density of resources of a static image. Its relationship with genres allows it to delve into its history, renegotiating images and bringing them to the present. Its method of representation of simulacra highlights the ideological tricks on which the critique of representation is based, and though we know that under simulacra we will not find eternal truths, we believe that simulacra are not the definitively revealed essence of the real but the historical paradigm that it has befallen us to experience.

JOSÉ OTERO CABRERA

- To the contemporary drift into the realm of "anything goes", we should oppose an ethical stance, a will to convert "the way things are" into "the way things should be". Aware that a reconciliation between the two sides is unrealistic, in a broken world such as ours, the artist should perhaps arm himself with a constructed innocence - fiction - that allows him to act as if it were still possible to put a stop to nihilism. In this task, which is beyond us, we will get irremediably lost. This is no quiet catastrophe. It is simply the first and most important rule of the game. But in this drift the trail of a style may be followed - a way of interpreting reality that suggests models of action, replacing what is given to us with a vision of what we believe should be.

- The artist's task is to develop social imagery. This task is more interpretative than active. Art has been shown to be dysfunctional in the field of action. It is essential for it to be radically linked to society, but from representation, in an indirect way, whose strength lies in a change of models of desire, not in the objects of desire themselves.

- The language of painting has long ceased to be the chief producer of images. In this respect, painting has become a weak form of expression, without enough power to compete on even terms with the discourses of the media,

which play the key role in the development of global imagery. In just this context, I regard the non-contemporariness of pictorial language as the essential reason for defending it today. Its ability to speak of the world from the outside should leave aside any nostalgic revival, any feeling of "return to order", reassertion of craft process or attachment by inertia to a great tradition.

- The capitalism of the last few decades has changed the thrifty and socially conservative bourgeoisie into a different consumerist, hedonist and agnostic bourgeoisie. This means that an art based on negativity has little use, as there are ever fewer spectators to amaze. Negativity has lost its dialectical character in a society that feeds precisely on change with no direction, instantaneity, stupefying spectacle, shock, etc., jovially mounted on an irrational merry-go-round of novelties. How to generate positive models of desire and behaviour, maintaining and opposing a critique of what is served up to us - without the adolescent excesses of the late avant-garde - is the task before us. To be written, discussed, created.

DANIEL STEEGMANN

We live as from the moment we inhabit the representational framework that we give ourselves for that purpose. Politics, poetry, religion, science or philosophy - these are some of the corners of this framework, pillars of a symbolic/linguistic structure where the human life finds its home, its time and its form. As a model of man's reaction with language, reality and symbolism, representation is at the basis of our sense of the possible, i.e. all reality, metaphysical notion or form of action, including freedom. An artistic project, as a locus par excellence of representation, is therefore an essentially ethical tool that becomes a function of habitability going round its own ellipsis.

(but this circularity inherent in any representation does not have so much to do with metalanguage (where representation would speak of itself) as with the fact that representation operates by consuming itself, seeking its own

limits and those of customs and utilities. Art always deals with what is essential for life that is different from what is essential for survival.)

?

VLADIMIR STRATE

Images as stand-ins for relations and places distant in time and space. Scenes, characters and anecdotes that are numbered and catalogued, but joined by mystery, nostalgia and the pathos of irrelevancy.

Tourists as spectators of their reality. Spectators as tourists of others' reality. The artist, a mere collector.

Their patience

That of the tourist, who records all that he sees. That of the spectator, who gets lost in images and tries to find his way. That of the artist, who seeks all the stamps that are lacking in his collection.

Their impatience

Patience with images shows impatience with reality.

A store of films in tins and the inventory of them. A bag of stamps that it is no longer worth sorting.

Mr. & Mrs. Pezdirc. Bogomir and Mirjam. Slovene emigrants. Resident in Long Island, New York. Engineer and housewife. American middle class. Prosperity. Consumerism. Suburbs. Their children. Very keen on travel. She preferred ships. He, planes.

At the age of ten I started to collect stamps. My family, spread all about the world, cut out stamps from their post and sent them to me. When I was eleven my philatelic passion came to an end. But a great-uncle who lived in New York and whom I saw only twice in my life went on sending me stamps until he died (when I was 21). After his death his wife decided to leave New York and to return to Slovenia, her native country, to live with her sisters. As she knew I was keen on the cinema (she knew this from my grandmother, as I had never told her), she said that I could keep all her home movies and her 8mm projector. I had just

moved and had no TV, so I started watching them out of curiosity. As with a fictional series, I watched episodes in Japan, South America, a honeymoon in the Bahamas or the '67 Montreal Universal Exhibition. I am used to seeing my distant relations in photos and videos rather than in person, but I had never experienced anything like seeing the life of my great-uncle and aunt through their movies. Recovering the philatelic patience of my childhood I watched and recorded the nearly 50 hours of film. I summarized and inventoried all the places, people and events appearing in the images. My uncle and aunt thus became the protagonists of an obsessive, mixed-up fiction, made up of journeys and anecdotes with no purpose or continuity. The images were ultimately a collection impossible to complete, as they could be completed only with reality. We have only a store of irrelevancy and our patience is made a fool of.