
INDUSTRY/MATRICES, THREADS AND SOUNDS

28 January to 24 April 2021

Industry/Matrices, Threads and Sounds

28 January to 24 April 2021
IVAM Alcoi

A project by: Lorenzo Sandoval and Tono Vizcaíno

CONTACT DETAILS

Departamento de Comunicación y Redes Sociales
comunicacion@ivam.es | Tel: 963 17 66 00



Sponsor:



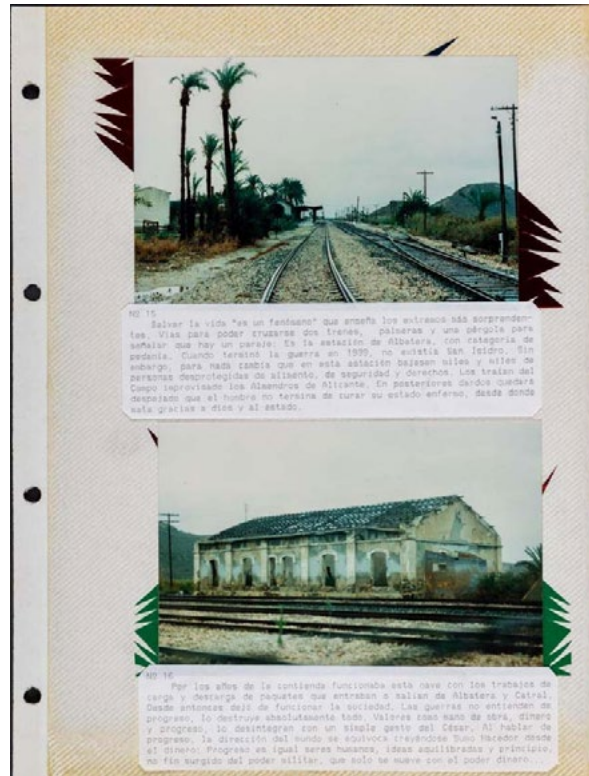
INDEX

1. EXHIBITION: Industry/Matrices, threads and sounds
 - a) Block: Speaking up
 - b) Block: The sound of machines
 - c) Block: Devices of interdependence
2. ON THE ARCHIVE
3. CREDITS
4. ON LORENZO SANDOVAL AND TONO VIZCAÍNO
5. CONTACT DETAILS

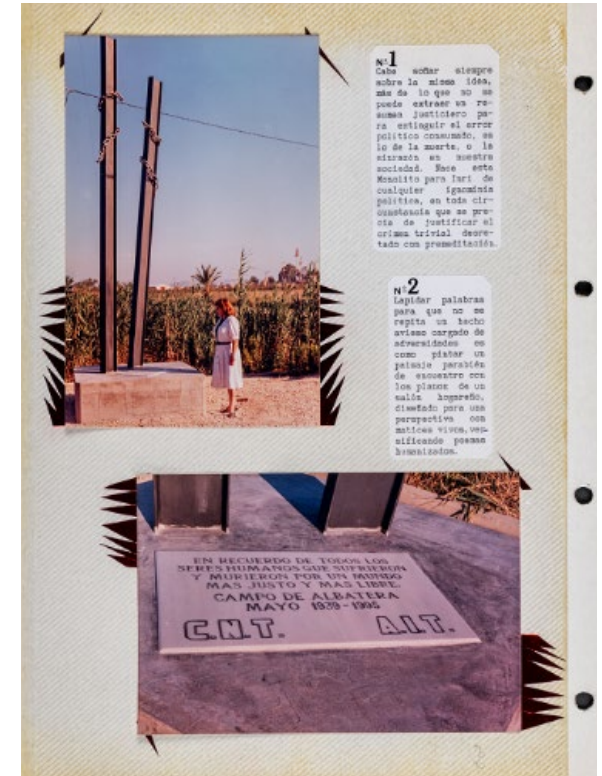
1. EXHIBITION

Industry/Matrices, threads and sounds is a collaborative project developed by the artist Lorenzo Sandoval and the archaeologist Tono Vizcaíno. Hybrid in nature, it falls between the creation of an archive and an artistic project. Its objective is to propose a necessarily partial reading of the Valencian industrial heritage based on sound, the immaterial and social movements. The project involves the compilation of sounds, processes, images, videos, music, artworks and documents linked to factories in the context of their original use, focusing also on their abandonment and reconversion into heritage spaces. *Industry* looks particularly at the proactive uses of the industrial heritage stemming from the action of ordinary citizens, from occupied social centres to participative activation of the heritage, including the organisation of raves and cultural events.

Industry is articulated around three *threads* or interrelated themes: *Speaking up*, *The sound of machines* and *Devices of interdependence*.



Album on the self-managed commemorative monument of the concentration camp of Albufera. CNT.

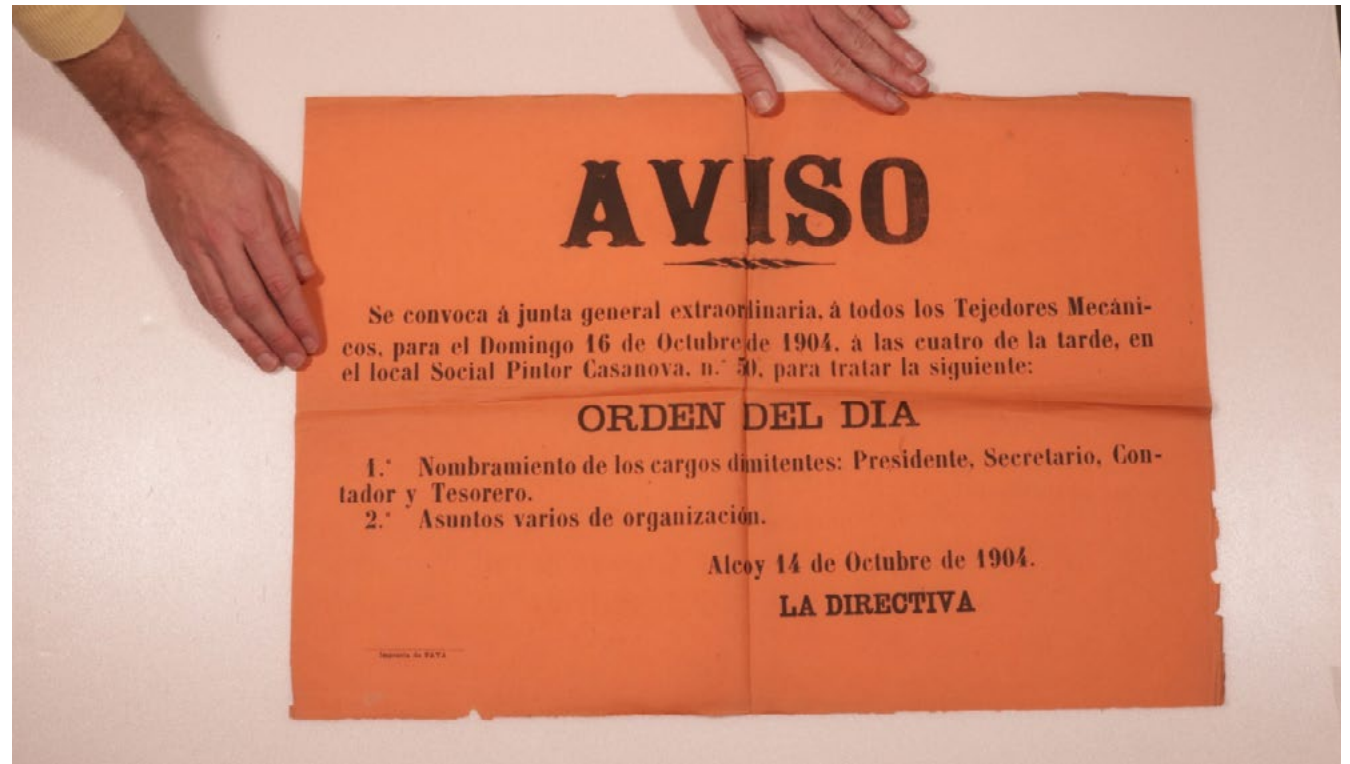


Album on the self-managed commemorative monument of the concentration camp of Albufera. CNT.

a) Speaking up

Speaking up analyses different positions of enunciation in the public space together with notions related to language. This thematic axis focuses on discourse, bringing together graphic and audiovisual materials that situate the word in the public space. On display are posters for libertarian workers' rallies, placards for demonstrations against the industrial crisis, assembly proceedings, fanzines produced in factories occupied by squatters, and radio programmes.

Among the materials included are posters for the libertarian rallies of the early 20th century in Alcoi; images of the monument self-managed by the CNT in Albaterra, with speeches and poetry readings organised for its presentation; placards and stickers for the demonstrations against the closure of Altos Hornos in Puerto de Sagunto; and the photocopies and posters produced by the squatters' movement in derelict factories in Valencia.



Poster convening an extraordinary general assembly. 1904. Arxiu Municipal d'Alcoi.



Photograph of the May Day demonstration in Elche, 1979 or 1980. Archivo de la Democracia. Author: Andreu Castillejos i Furió. Universidad de Alicante.



Interventions in the warehouses of SA Cros, València.

Poster convening a rally, 1908. Arxiu Municipal d'Alcoi



b) The Sound of Machines

The Sound of Machines addresses the means by which discourses are broadcast. Special attention has been paid to the idea/force of *sound* as a way to avoid using romanticising and mythologising perspectives to construct images linked to the industrial heritage. Included are elements from raves held in industrial spaces, post-industrial music, sounds of working machines, and traditional songs related to factory work.

There will be room in *The Sound of Machines* for the pirate radio broadcasts of Puerto de Sagunto; the work with soundscapes of Sagunt Territori Acústic; DJ sets from the numerous raves that took place in the former management complex of Puerto de Sagunto, organised by collectives like Komakino; the songs associated with factory labour; and even the sound of machines and the complaints by neighbours at the start of the 20th century about the noise they made.

c) Devices of interdependence

Devices of interdependence refers to forms of social organisation around industry, understanding the idea of the *apparatus* or *device* in Foucault's sense. Included is documentation related to collectivisations during the Civil War, forms of socialisation deriving from factory work, and citizens' initiatives for the vindication of the industrial heritage. In connection

with the last of these, *Industry* explores proposals for institutions organised from within civil society, together with certain processes of transformation of factory spaces into self-managed social centres. *Devices of interdependence* will include materials related to forms of organisation, such as those of the *Gerencia Pública* initiative to convert the old residential complex and remains of industrial buildings in Puerto de Sagunto into citizens' infrastructures; the proposal of the 1990s to turn Alcoi into an open-air industrial museum; La Corporación, a project that exemplifies the popular struggle to save the industrial warehouses of La Cros; and other movements in defence of the heritage.



Blast furnaces of Sagunto. "Gerència Pública ya!" campaign, Puerto de Sagunto. CC.OO, Camp de Morvedre



"Gerència Pública ya!" campaign, Puerto de Sagunto. CC.OO, Camp de Morvedre

2. ON THE ARCHIVO

The archive has been formed by compiling a series of materials originating in field work along with recordings from five meetings called *matrices*, each corresponding to a different locality in the Valencian region. The idea of a *matrix* has served on the one hand to make direct reference to the technical forms of factory assembly lines, where objects are reproduced constantly and repetitively, partially articulating social systems around them. On the other hand, the idea of the matrix refers to the articulation of the relations between productive and reproductive work permitted by the existence of organised factory labour. As Silvia Federici has taught us, factory work could not take place without unremunerated domestic labour, demonstrating how the two are co-dependent.

The various oral testimonies compiled in these *matrices* show different perspectives on the industrial ecosystem of each place. All these materials are presented in a museographic adaptation of the archive in the form of an installation inspired by Aleksandr Rodchenko's "Workers' Club". Besides the exhibition and the matrices, *Industry* is also preparing a series of activities, a symposium and a publication.

Industry/Matrices, threads and sounds is a process of narrative construction that remains open to negotiation, reorganisation and new readings. The project understands heritage and history as living

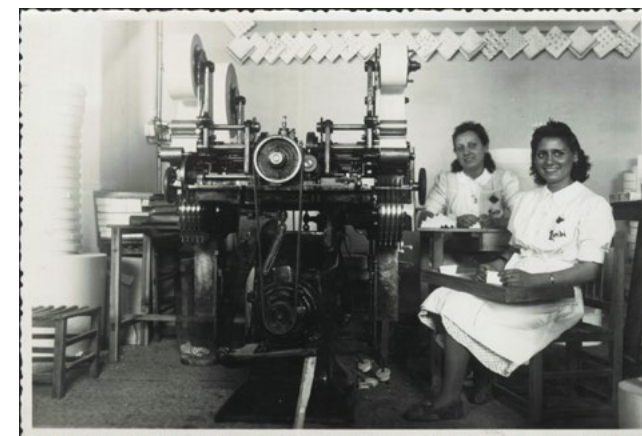
processes without closures that allow conceptual tools to be generated for understanding the past, the present and the future of the history of labour and its relations with culture. The exhibition will also include elements that do not necessarily form part of the archive but will help to materialise the project more solidly in the exhibition: industrial machines, pieces of art, megaphones and placards from the protests against the closure of Altos Hornos, cassettes of pirate radio broadcasts, etc.

The exhibition is designed to be open to reading, listening and consultation with the purpose of maintaining the project's character as an archive.



Interview with Floreal Rodríguez de la Paz. Tono Vizcaíno.

A large part of the materials shown can thus be consulted by visitors, and there will be an area specially set aside for the purpose. In this respect, the installation will be inspired by Rodchenko's Workers' Club (1925) and similar architectures. The display and the modular system will thus interweave dialectically with the archive materials, the activities and the visitors, and given the combinatory format proposed, the display will be articulated through a reconfigurable modular system.



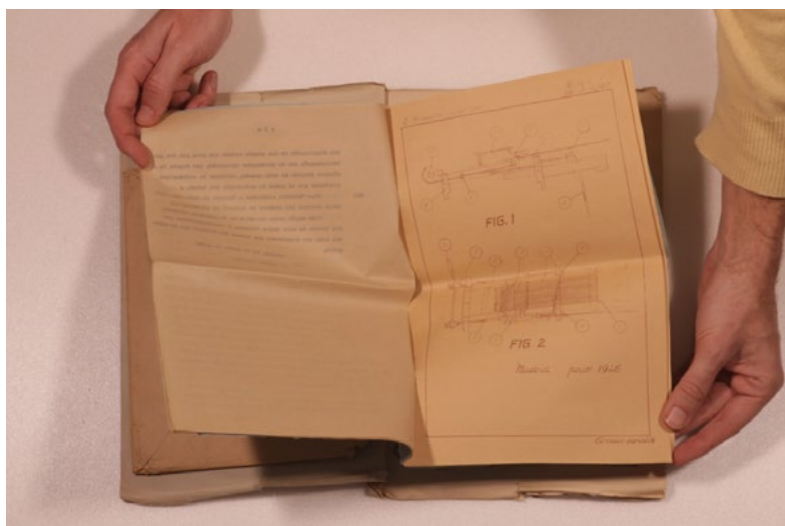
Women workers at the El Bambú factory, Alcoi. Arxiu Municipal d'Alcoi



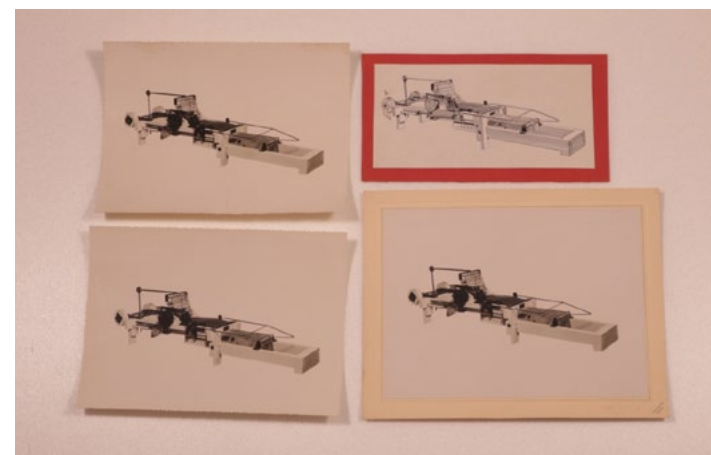
Photograph of men and women workers at the Juan Martí factory, in the exhibition "Imatges del Passat" ("Images of the Past") at the Museu del Taulell "Manolo Safont", Onda.



Photograph of a tile worker in Onda. Museu del Taulell "Manolo Safont", Onda.



Plan of machinery. Arxiu Municipal d'Alcoi



Photographs from a machinery catalogue. Arxiu Municipal d'Alcoi.

The exhibition is intended to be accompanied by a series of activities connected to its contents. It is also planned for the exhibition, or parts of it, to travel to some of the towns where the research is being conducted, so that the knowledge being assembled can be situated and a contribution made to historiography in conjunction with the local agents who have been producing it.

The research is presented as partial for two reasons. The first is that it is a complex phenomenon that required far more extensive means than those available in this context for the project to be considered exhaustive. The second is that although the work is carried out with rigorous care, it is understood as a process of memory that has to remain open to negotiation and different readings from different positions in order to facilitate multidisciplinary, dialectical and dynamic research. It is therefore viewed as partial and necessarily unfinished with the goal of permitting new readings and future compositions.

After the closure of the exhibition, the archive materials will enter the collection of the IVAM Library to allow them to be accessed and consulted.



Photograph of a group of men and women workers at a tile factory in Onda. Museu del Taulell "Manolo Safont", Onda.



Concierto Abraxas. Lorenzo Sandoval.

3. CREDITS

The elements making up this archive come from numerous private and institutional archives: Salomé Moltó (CNT), Floreal Rodríguez de la Paz (CNT), Josep Fuster, Edurne Vaello, Nando Hervido, Damià Llorens / We Are not Brothers, Arxiu Municipal d'Alcoi, Universitat Politècnica de València - Campus d'Alcoi, Club d'Amigues i Amics de la Unesco d'Alcoi, Radio Alcoy, Vicent Cortés, Ateneu Cultural El Panical, Josep Tormo Colomina, Alcoy Industrial, Fani Grande, CCOO Camp de Morvedre - Alt Palància, Fundació de la Comunitat Valenciana de Patrimoni Industrial i Memòria Obrera de Port de Sagunt, Vic Pereiró, Miguel Ángel Martín, AMIMO - Associació Memòria Industrial i Moviment Obrer, Maria Hebenstreit, César Novella, Sagunt Territori Acústic, Arxiu Municipal de Sagunt, Arxiu Històric de CCOOPV «José Luis Borbolla», El Punt - Espai de Lliure Aprenentatge, Miguel Molina, Laboratorio de Creaciones Intermedia, Departament d'Escultura de la Facultat de Belles Arts de la Universitat Politècnica de València, Alfonso Civantos / Komakino / Subsist Records, José Miguel Requena Roselló / Excesivo.net, Txuki, Colectivo APA, Colectivo La Flem, Colectivo Resiste, Fran Lenaers, Für alle Fälle, José Azkárraga, Víctor Algarra y Paloma Berrocal, APIVA - Associació de Patrimoni Industrial Valencià, Cor de cambra Ad Libitum de l'Escola Coral Veus Juntes, Ajuntament de Quart de Poblet, Institut Valencià de Cultura de la Generalitat Valenciana, Josep Vicent Frechina, Biblioteca Històrica de la Universitat de València, Biblioteca Valenciana «Nicolau

Primitiu», Arxiu de la Democràcia y Fonoteca de la Universitat d'Alacant, Arxiu Històric Provincial d'Alacant, CanPop - Cançoner Popular Valencià, Teresa Lanceta, Coral Tabaquera Alicantina, Francisco Moreno, Vicent Oncina, Manuel Carreres, Biblioteca de la Universitat Jaume I de Castelló, Arxiu Municipal d'Onda, Museu del Taulell d'Onda «Manolo Safont», Caixa Popular d'Onda, Fundació Caixa Benicarló, Manel Francesc Navarro i del Alar, Alejandro Torres Tomás, Pilar Beltrán, Museu de Ceràmica de l'Alcora, Juan Carlos Olària, Fundación Centro Etnográfico «Joaquín Díaz» de la Diputación de Valladolid, Centro Documental de la Memoria Histórica, and IVAM.

4. ON LORENZO SANDOVAL AND TONO VIZCAÍNO



Lorenzo Sandoval

Sandoval works as an artist and curator. He graduated in Fine Arts from the UPV and holds a master's degree in Photography, Art and Technology from the UPV (Valencia, Spain). He has received curatorial awards such as Inéditos 2011, the Can Felipa curatorial prize, and Nogueras Blanchard 2012. He won the 'Generación 2017' art prize, presented at La Casa Encendida (Madrid), as well as the 'Fifth DKV- Álvarez Margaride Scholarship' for 'Shadow Writing (Algoritmo / Quipu)' at LABoral, Gijón, 2017. Sandoval was nominated for the 'Berlin Art Prize' in 2018 and the 'Premio Arte Contemporáneo Cervezas Alhambra' in 2020. He has presented 'Shadow Writing (Lace / Variations)' at Lehman + Silva Gallery in Oporto and Nottingham Contemporary. Sandoval was part of 'Canine Wisdom for the Barking Dog. Explorando las cosmologías

sonoras de Halim El Dabh', curated by Bonaventure Soh Bejeng Ndikung, Kamila Metwaly and Marie Hélène Pereira for Dak'art Biennale 2018. Sandoval has been an artist in residence with Bisagra in Lima, with an exhibition at the Museo Amano de Textil Precolombino. He formed part of the Miracle Workers Collective, representing Finland at the 2019 Venice Biennale. He presented 'Shadow Writing (Fábrica Colectiva)' at the IVAM Alcoi, an investigation on the collectivisation of factories related to sound. He recently presented a retrospective of 'Shadow Writing' with pieces from every stage of the project, curated by Emanuele Guidi at the Centro Párraga in Murcia. He has just participated in "Here History Began. Tracing the Re/Verberations of Halim El-Dabh", curated by Kamila Metwaly, Bonaventure Soh Bejeng Ndking and Lynn Balatbat-Helbock at Savvy Contemporary. Since 2015, Sandoval has directed The Institute for Endotic Research, which opened its space in Berlin in 2018, co-directed by Benjamin Busch, and recently also co-directed by Aouefa Amoussouvi.

Tono Vizcaíno

Tono Vizcaíno is an archaeologist and heritage management specialist. He has a bachelor's degree in History and a doctorate in Archaeology from the University of València, and is a member of the Associació Valenciana d'Antropologia. Based on a hybrid gaze between archaeology and anthropology, his professional practice focuses on the study of heritage and collective memories. Some of his current projects are *València Immaterial*, on intangible heritage and social commitments,

conducted with Estudi Mirador for the call for Projects for Social and Urban Innovation of Factory Warehouses; *Patrimoni en lluita*, a case study on heritage and neighbourhood activism, which won an award through Valencia City Council's programme of Artistic and Cultural Residences; and the Projecte Barri, a project for collaboration between the Museu de Prehistòria de València and local associations.

He held a grant from the Real Academia de España in Rome with the research project *SPQR now. Imaginarios contemporáneos en torno a la antigua Roma*, and has worked in institutions like the European Research Council (ERC) of the European Commission. Among his major publications are *Receptari extraviat. Històries al voltant de la taula* (2016), *El barri que vam imaginar. Cartografia de la lluita veïnal a Sant Marcel·lí* (2017) and *A la recerca dels orígens. El passat iber en l'imaginari col·lectiu valencià* (2018). He is responsible for the digital project Piedra (<http://lawebdepiedra.com/>), with contents on archaeology and mass culture. / <http://tonovizcaino.com/>



5. CONTACT DETAILS

Departamento de Comunicación y Redes Sociales

comunicacion@ivam.es | Tel: 963 17 66 00



Sponsor:



