
Scene I

Making landscape

IVAM Collection

*A scene is not an allegory built
to illustrate an idea; the scene is first
and foremost an encounter.*

— Andrea Soto Calderón

*The movement of approaching a place,
or a reality, that is, of shortening our
distance from it until we are close – very
close, so close that our presence becomes part
of the experience – situates us in a
mediated position. We become part of the
scene, and to a certain extent we produce it.*

— Leire Vergara


A collection is an archive of materials, gestures and times. An exhibition is a *mise en scène* – a putting together of things, actions and words, setting up links between them, and the memory of the particular space, and the different audiences that become part of it. The exhibition or the scene work inside a cropped or framed space in which a number of different elements are spatially and temporally articulated. A scene is an encounter, a gathering of vibrant matter that opens up a duration, is always in movement, and produces a circulation of affect.

Making landscape is an exhibition conceived as a possible scene of the IVAM collection. It delves into the complex articulation between art and world, into what is staged and what is off-scene. We have conceived landscape as a verb, a making, an action: as a context of and for life as opposed to a mere representation. *Making landscape* emphasises the agency, relationship and interdependence of all living beings – as well as matter and objects – and also highlights the way all of this relates to the landscape of our sensitivities. To make landscape is to create place, to define a place of our own, also a shared one; it relates to time, which creates habit – with its folds and returns – and habit, which defines a time, an implication, a belonging.

Our scene brings together works by 33 artists from a period of more than a century. Further than their origins or individual presences, these artists define a constellation with many different points of connection. The exhibition layout reveals different material, narrative and contextual practices which tense our perceptions of space, time, matter, nature, language and history.

The museum and its collection can thus be seen as spaces of possibility; archive and receptacle, a situated staging; but above all, as a generator of other narratives that interweave in a movement akin to the sticks piercing Robert Smithson's cardboard spiral. Made in 1972, the sculpture clearly and directly posits a collision of times, spaces and materials, radically questioning the accelerated logic of productive knowledge exclusively grounded in progress. It proposes a spiral development with an opening, but also a continual return. *Pierced Spiral* points to the dialectic between human history and geological time, and infers an in-between space in which the distinctions between nature and culture, natural and artificial, etc., might be overcome.

For the artist and poet Cecilia Vicuña, "A poem only becomes a poem when its structure is no longer made with words, but with forces". This exhibition holds that intention: *Making landscape* attempts to create links that affect and will be affected, and to weave different times together in non-linear fashion. We have tried to suggest a conscious form of wandering through landscapes that will disorient us and reconnect us; or, as Robert Smithson hinted, "Those with exhausted memories will know the astonishment".



These *scenes* set up one or more operations; of interrogation and appropriation, essays and readings, to bring our collection into the present day, but also to set in motion means to question the way museum collections tend to be built up. Where in those collections can the unfinished, process-based work reside; where does mediation have a place? How do we display our collection, open it up, continue it and retain its vibrancy? As each scene unfolds strata, sediments and artworks, it poses questions and narratives and creates uneven reverberations; some perceptible, others only latent. The question of how to access these and allow different types of present to exist was the motive behind our singular invitations to artists, theoreticians, collectives and the museum audience. To open up the scene, interrogate it, narrate it; to “rehearse the question as an utterance that leaves space for hearing”, as expressed by Marie Bardet.

These operations are also *routes of access* – itineraries that call up complexity and invite other imaginary realms to participate, using other languages, other words, voices and bodies. Mar Reykiavik, Claudia Pagès, Laura Ramírez, Álvaro de los Ángeles, Rafa Barber and Els Grans de l’IVAM all converse with the scene in *Making Landscape*.

Robert Smithson

[01] *Pierced spiral*, 1973.

[02] *Pierced spiral*, 1971.

Darcy Lange

[03] *Cantavieja, Study of Work
in a Spanish Village,
Maestrazgo, Spain*, 1975.

Ignacio Pinazo

[04] *Paisaje nocturno*, n.d.

[05] *Puerto*, n.d.

[06] *Amanecer*, n.d.

[07] *Figuras ante una puerta*, n.d.

[08] *Centinela*, n.d.

Paul Klee

[09] *Festliche Fülle in P*, 1930.

Horacio Coppola

[10] *Nocturno*, 1936.

[11] *Nocturno. Calle Corrientes al
3000*, 1936.

[12] *Nocturno. Avenida Costanera*, 1936.

[13] *Nocturno*, 1936.

LUCE

[14] *Vitrina #4: Tubo gomas; Dibujos
con gomas; Tampones*, 2020-2022.

[15] *Ciudad / Paseo / Otra*, 2022.

[16] *El uso / Después de la lluvia*, 2022.

[17] *Si*, 2022.

[18] *Ciudad peatón*, 2022.

[19] *El mismo azul*, 2022.

[20] *El color / Por la ciudad*, 2022.

[21] *Fachadas*, 2022.

Àngels Ribé

[22] *Transport d'un raig de llum,
Barcelona*, 1972.

Andrea Canepa

[23] *Calles 2, 5, 6, 9, 10, 12, 13, 14,
16 y 17 de febrero. Series,
Todas las calles del año*, 2013.

June Crespo

[24] *No Osso (Occipital)*, 2020.

[25] *Core*, 2020.

Helena Almeida

[26] *Rodapé (4)*, 1999.

[27] *Desenho*, 1999.

Àngels Ribé

[28] *Association. Cut: Solution
of the Skin's Continuity,
Chicago*, 1973-2021.

Gina Pane

[30] *Io mescolo tutto*, 1976.

Zineb Sedira

[31] *Framing the view V*, 2006.

[32] *Framing the view III*, 2006.

Asunción Molinos Gordo

[33] *Como solíamos...*, 2020.

Antoni Tàpies

[34] *Surface grise rosâtre aux
traces noirs*, 1962.

Sarah Grilo

[35] *Has anyone told you?* 1964.

Miquel Navarro

[36] *Sota la lluna*, 1987.

Susana Solano

[37] *A Smithson n.º 1*, 1993.

LUCE

[38] *Toldo amarillo*, 2021.

Henri Matisse

[39] *Océanie: le ciel*, c. 1946-1947.

Pierre Soulages

[40] *12 nov 1984*, 1984.

Pablo Palazuelo

[41] *Tempo*, c. 1960-1970.

Nico Munuera

[42] *Torii III*, 2021.

Berta Cáccamo

[43] *Sin título*, 1991.

Adolph Gottlieb
[44] *Labyrinth #3*, 1954.

Rayyane Tabet
[45] *Ah, my beautiful Venus!*, 2017.

Ludovica Carbotta
[46] *Moderate RD 01*, 2019.
[47] *Severe ID 01*, 2019.

Ángeles Marco
[48] *Pasadizo de pared*, 1989.

Jean Arp
[49] *Coquille Nuage I*, 1932.

Manuel Millares
[50] *Humboldt en el Orinoco*, 1968.

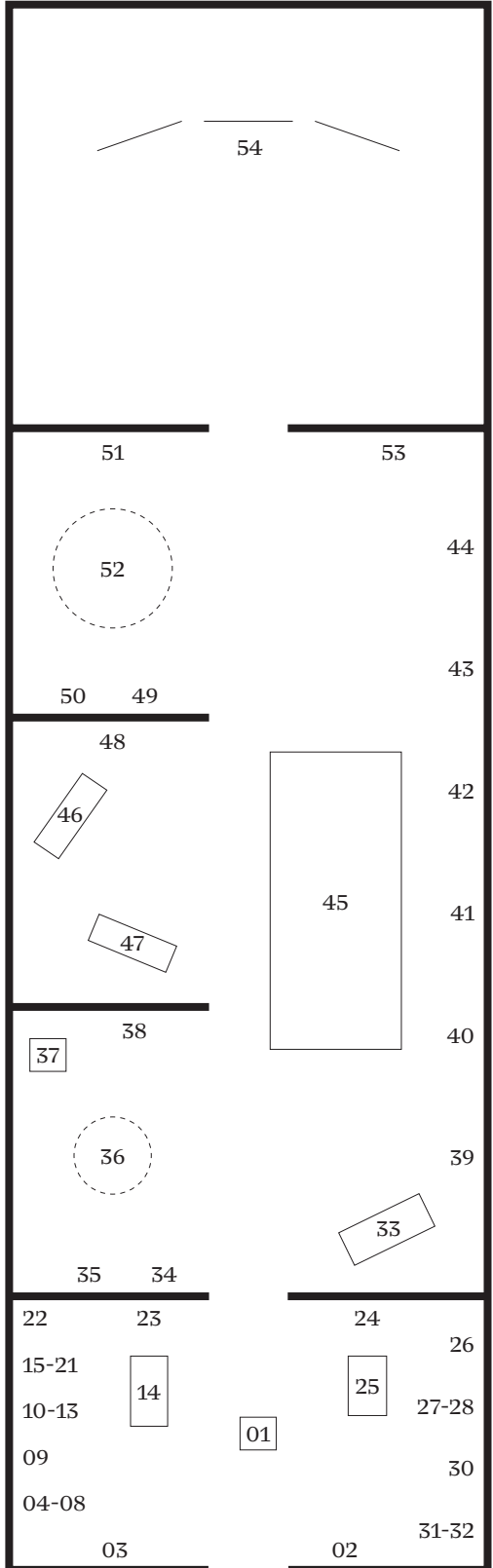
Belén Rodríguez
[51] *Soy ácido*, 2022.

Cecilia Vicuña
[52] *Burnt Quipu*, 2018.

Claudia Pagès
[53] *The Stamped Paper Cave*, 2022.

Thao Nguyen Phan
[54] *First Rain, Brise-Soleil*, 2021.

Mar Reykjavik
[—] *A gap between two adjacent
teeth / Una font raja*, 2023.





Robert Smithson (Passaic, New Jersey, 1938 – Amarillo, Texas, 1973)

[01] *Pierced spiral*, 1973.

Cardboard and wood, 24 × 54 × 57 cm

[02] *Pierced Spiral*, 1971.

Pencil on paper, 47.8 × 36.3 cm

A spiral is a curve that revolves around a point, moving progressively away from it. It is a classical representation of the turning of the life cycle as it continually moves and evolves; and also an example of prospection around a nucleus or central element. Robert Smithson's sculpture is the core around which this exhibition has taken shape, with other layers adding, subtly but firmly, to the central concept of "making landscape". Smithson's piece is a fundamental one in the IVAM's collection and represents a process somewhere between intervention and cohabitation, or between the action of the artist and its reflection in nature, which also provides a cultural viewpoint. Smithson makes use of poor but resistant materials to depict a vital, fragile, perishable process which nevertheless stubbornly persists in transmitting itself. The piece's corrugated cardboard – an industrial product – revolves on its own axis, held together by twigs which have been pushed through it to a precarious but stable structure. Smithson's relationship to the landscape and its transformations – often enacted through spirals created in natural

areas – was a movement between large scales and small actions; or pasts and presents that do not necessarily fit into chronological linearity. According to the artist, "Size determines an object, but scale determines art. A crack in the wall if viewed in terms of scale, not size, could be called the Grand Canyon. A room could be made to take on the immensity of the solar system."

Pierced Spiral has been placed in the middle of the first exhibition room in such a way that it can be seen from the back of the space and its presence be continually felt. Susana Solano's *A Smithson n.º 1* (To Smithson No. 1), made in 1993, (on display in the following room) is a counterpoint to *Pierced Spiral*. The piece is a grateful, pragmatic view of the American artist's early work. Solano's spiral is covered in small tiles, making a circular wall which turns around itself. The similarity in forms is juxtaposed with the different materials in this piece, which are a statement of everyday reality. Solano's spiral unmistakably refers back to Smithson's while at the same time providing an updated view of it.

Darcy Lange (Urenui, New Zealand, 1946 – 2005)

[03] *Cantavieja, Study of Work in a Spanish Village, Maestrazgo, Spain*, 1975.

3/4 in. digitally transferred Umatic video, black and white, sound, 120 min. Courtesy of the artist's estate, Auckland, New Zealand

Landscape is a field of action and the struggle for survival within it has involved increasingly productive agricultural tasks, industrial and technological transformations, and more recently, mutations into scenarios for mass tourism. Essentially, landscape is a field of labour and production which has rapidly adapted to social and

political changes. The New Zealand artist Darcy Lange is noteworthy for having used video as a starkly documentary medium, and not only for social, but also communitarian and collective ends. The subtle difference between these is that his work always actively involved the collectives it portrayed. At the end of each filming,

nighttime screenings with the participants allowed them to observe any failings or divergence in Lange's point of view, so that he could then adjust his narrative to a more truthful version of realities that were also new to him as an artist.

In this piece, residents of Cantavieja are seen carrying out agricultural tasks with livestock or on their lands; ploughing

with tractors, harvesting wheat by hand or with machines, working with cows, mules and bulls, grazing their animals and harvesting vegetables. The video is divided into two parts, with nine sections or chapters that document Lange's *study*, the filming of which took an entire week in agricultural areas of the Maestrat, although research on it extended for a total of five weeks.

Ignacio Pinazo (Valencia, 1849 – Godella, 1916)

- [04] *Paisaje nocturno*, n.d.
Oil paint on board, 10.3 × 18.1 cm
- [05] *Puerto*, n.d.
Oil paint on board, 10.5 × 17.8 cm
- [06] *Amanecer*, n.d.
Oil paint on board, 9.6 × 20.9 cm
- [07] *Figuras ante una puerta*, n.d.
Oil paint on board, 16.3 × 8.8 cm
- [08] *Centinela*, n.d.
Oil paint on board, 17.9 × 10.5 cm
Donation José Ignacio
and José Eugenio Casar Pinazo.

Paul Klee (Münchenbuchsee, Switzerland, 1879 – Muralto, Switzerland, 1940)

- [09] *Festliche Fülle in P.*, 1930.
Blue ink pen drawing on paper mounted
on card, 59 × 40 cm

Horacio Coppola (Buenos Aires, 1906 – 2012)

- [10] *Nocturno*, 1936.
Gelatin silver print on paper,
vintage print, 17.7 × 20.7 cm
- [11] *Nocturno. Calle Corrientes al 3000*, 1936.
Gelatin silver print on paper, vintage
print, 19.5 × 25.5 cm
- [12] *Nocturno. Avenida Costanera*, 1936.
Gelatin silver print on paper, vintage
print, 17.5 × 25.5 cm
- [13] *Nocturno*, 1936.
Gelatin silver print on paper, vintage
print, 15.5 × 23 cm

Life in public space also includes popular festivities, celebrations of identity, and sites which once were important and have been immortalized in photographs or sketches and become part of a place's history. This is the celebratory impulse of art coming out into the collective consciousness, of community, which contains both simple gestures and historical commemoration.

A large part of Ignacio Pinazo's work involved going out into public space and making sketches of moving reality at a time when painters were distancing themselves from the previous need for objectivity in their work because of the growing presence of photography. Pinazo's landscapes and views of the port, dawn scenes or people at the entrance to a building are reminders of

the everyday, and record a time of transition between the nineteenth and twentieth centuries, and likewise between urban and rural spaces. By contrast, Klee's *festive abundance* relates to other of the Swiss artist's works whose celebratory aspect lies above all in their technical details; lines, composition, aspects that evoke what is not there but suggested as a possibility. This drawing is made using the classical technique of pen and ink, yet manages to question the very act of representing, like other avant-garde works of its time that seek to transcend

reality and confront that which has not yet come into existence.

Horacio Coppola's series of night photographs reveal a side of Buenos Aires in which the modernity of the 1930s seems a ghost of time past. These photographs are documents, but also touch the threshold of the film still: an artistic and social emblem of the twentieth century and a subject that could open the way to unforeseeable sequences. These mostly calm scenes might give way to an unexpected, more disorderly turn of events.

LUCE (Valencia, 1989)

- [14] *Vitrina #4: Tubo gomas; Dibujos con gomas; Tampones*, 2020–2022.
Rubber (Approx. 600 bands around a tube),
4 documentary photographs (15 × 12 cm),
9 ink drawings on notepaper, 3 found rubber
band stamp pads on PVC.
- [15] *Ciudad / Paseo / Otra*, 2022.
Pencil and typewritten drawing
on notepaper, 15.5 × 21.6 cm
- [16] *El uso / Después de la lluvia*, 2022.
Pencil, watercolour and text, marker
on notepaper, 15.5 × 21.5 cm
- [17] *Si*, 2022.
Pencil, watercolour and text,
marker on notepaper, 21.3 × 15.5 cm
- [18] *Ciudad peatón*, 2022.
Pencil, watercolour and text, marker
on notepaper
- [19] *El mismo azul*, 2022.
Pencil, watercolour and text,
marker on notepaper
- [20] *El color / Por la ciudad*, 2022.
Pencil, watercolour and text, marker
on notepaper, 15.5 × 21.3 cm
- [21] *Fachadas*, 2022.
7 typewritten drawing on graph
paper, 28 × 15.5 cm

Àngels Ribé (Barcelona, 1943)

- [22] *Transport d'un raig de llum, Barcelona*, 1972.
Gelatin silver print on paper, vintage print,
2 x (17.5 × 12.7) y 2 x (12.7 × 17.5) cm

Andrea Canepa (Lima, 1980)

- [23] *Calles 2, 5, 6, 9, 10, 12, 13, 14, 16 y 17 Febrero*.
Series *Todas las calles del año*, 2013.
India ink, watercolour and marker
on paper, 41 × 31 cm

The city is the living space of the avant-garde, of unceasing novelty, from where the most elaborate ideas of our passage through the world have arisen. It is also where nature has been most drastically transformed, and where leisure has become an infinite realm of innovation and consumption. As places conceived for production and services, the planning of cities provides a precise space for each different thing, compartmentalising centre and periphery, industrial labour and leisure; creating parks and gardens to emulate the lost space of nature; dedicating buildings that emulate the ancient cathedrals to culture and the arts. In this board game – which comes with instructions but also a measure of randomness – some artists have searched for the hidden facets of apparent order. Sometimes they merely record a simple gesture, while sometimes a larger transformation is needed, with some kind of urbanistic or architectural intervention.

Àngels Ribé and LUCE are from separate generations and hold different artistic positions, but their work shares the provocation of unexpected encounters and ephemeral interventions. Ribé's photography series showing sequences in urban scenarios suggest changes of nuance and perspective in relation to a single urban landscape, as in *Eruption-Contra-Position-Association, Chicago*, where weeds sprout between the cracks in the tarmac (on the opposite wall, in dialogue with Helena Almeida); or the artist's body interacts with the built-up landscape as in *Transport d'un raig de llum, Barcelona* (1972).

June Crespo (Pamplona, 1982)

[24] *No Osso (Occipital)*, 2020.

Acrylic resin, plasticine and fabric,
74.5 × 47 × 41 cm

[25] *Core*, 2020.

Reinforced concrete, pigment and paint,
40 × 82 × 155 cm

Sculptural work refers back to construction, and construction to the ways land is transformed. Industrial materials give us information on the period they were

In the first part of this exhibition, LUCE presents drawings where text becomes a form and the protagonist of a series of desires which arise in his aimless – but thoughtful – wanders around the city. The drawing series tell small stories, one after another, which stick in one's memory "like images which stick with you after you've seen them". "City, where are you taking me?", "The same blue as the shack", or "The insatiable walk" are examples of the text in the drawings, which is outlined and occurs with geometrical drawings or repeated successions of gestures on the torn-out pages of a notebook. Next to these drawings is LUCE's rubber band project. Elastic bands used to hold together advertising posters and then thrown away next to billboards are compiled around a cardboard roll by the artist, then turned into stamp pads, and finally used to make serialised drawings.

In many cities, streets are named as a commemoration and continuation of identity, ideology or history in its different strata, generation after generation. This is a common way of making landscape as the city is made. Andrea Canepa compiled a set of 365 streets and strictly numbered them to make up a period of one year, from 1 January to 31 December. She picked the names from Google Maps, captured images of a part of each street, and drew them in three or four colours only, adding a brief explanation of the origin of each name. The resulting work is *Todas las calles del año*, a polyptych of which 10 February days are held in the IVAM collection. The act of registering becomes an act of creating and in turn, data and almanac.

developed or socially implemented, and artworks are situated in their historical moment through the use of particular materials. If it is true, as the historian Eric

Hobsbawm claims, that the history of the twentieth century avant-garde is a “struggle against technological obsolescence”, then the use of particular materials could be seen as a way to situate a work in a genuine historical cycle of its own. These pieces by June Crespo are made with industrial materials but evoke bodily organs, or call them up by appropriating their names. Her works explore a decisive question of object-based work and its industrial functions by using natural procedures on artificially manufactured works. The artist identifies with Lévi-Strauss’ definition of the bricoleur in *The Savage Mind* as someone who works without foreplanning, using means outside normal technological procedures. The bricoleur “works with roundabout means compared to the artist” The use of “sundry

means” occurs with “diverse tasks” without a previous aim or hierarchy.

Crespo’s freestanding sculpture *Core* names the heart or centre of a body or object, or possibly even a cross-section of a planet; but the piece reveals the void or absence at the core. It might be described as a concrete fitting for a cylinder, or a circumference. The piece’s emphasis of a hollow binds it rigorously to *No Osso (Occipital)*, which evokes the inside of a skull, once again emphasizing the empty space. The resin of the main part of the work, and the remnants of plasticine and fabric surrounding it as if covering a neck call up images of headlessness, but also show a firm will to reinscribe the importance of matter in the definition of the genre of contemporary sculpture.

Helena Almeida (Lisbon, 1934 – Sintra, 2018)

[26] *Rodapé (4)*, 1999.

Gelatin silver print on paper, 71 × 102.5 cm

[27] *Desenho*, 1999.

Gelatin silver print on paper, 85 × 127 cm

Àngels Ribé (Barcelona, 1943)

[28] *Association. Cut: Solution of the Skin's Continuity*, Chicago, 1973-2021.

Digital print on photographic paper, 70 × 103 cm

Gina Pane (Biarritz 1939 – París, 1990)

[30] *Io mescolo tutto*, 1976.

Colour photograph, 176.5 × 56.5 cm

Zineb Sedira (París, 1963)

[31] *Framing the view V*, 2006.

Colour photograph, 61 × 77 cm

[32] *Framing the view III*, 2006.

Colour photograph, 61 × 77 cm

The human body is deeply bound to geography. Parts or zones of our bodies have been metaphorically linked to many geographical accidents in the creative realms of poetry, literature, theatre, film and the visual arts. The proliferation of performance allowed artists to incorporate their own movement and action into their work as a means to escape from art as a mere act of representation; they could confront their own limits and give *other* forms to their concerns on

freedom, gender, identity and standards of beauty. The body is territory and movement could now be a way of making it heard.

Gina Pane is a renowned figure in live art, who uses her body as a space for transformation and a symbol of suffering. In the polyptych *Io mescolo tutto*, Pane combines three photographs of a triangle drawn in the sand and about to be erased by an incoming wave, with a further three depicting another triangle, this time of scar tissue on

a wound. Symbolic references to femininity exchange roles here with the transience and permanence of natural space, which will continue to exist as it transforms, and the artist's brief passage through the world. Helena Almeida also used her body as an expanded space for art. The two pieces here are photographic documents of actions carried out by the artist in her own studio. In *Desenho*, her right arm is stretched out and acts as a path for paint (represented by pigment) to move along, then continue down to the ground and out of the image, transforming into the plants growing through the tarmac in Àngels Ribé's work. In Almeida's *Rodapé (4)*, the action before the image becomes even clearer: the artist's foot, fragmented and again partly covered with dark pigment, formally interacts with the skirting board where it meets the floor.

Zineb Sedira's photography series *Framing the View* extends an interplay of opposing concepts into a complex metaphor, even an allegory, between interior and exterior, or remaining and escaping, which needless to say relates to the idea of the coloniser and the colonised. The series deals precisely with the importance of subjectivity in all we look at and analyse. In it, the degraded interiors face the liberating view of the outside, and call up doubts as to whether to remain in a place without freedom but with roots, or to emigrate to a supposedly free society where one's cultural identification is at odds with the surroundings. Either choice seems to involve a natural loss, something which loses its contours, or a fading of memory. Sedira confronts this process through a subjective production of images.

Asunción Molinos Gordo (Aranda de Duero, 1979)

[33] *Como solíamos...*, 2020.

Rammed earth wall, ceramics, objects,
debris. Approx. 180 × 220 × 52 cm

Asunción Molinos Gordo develops art projects based in local contexts. These predominantly focus on ways of conceiving the distribution of land and agricultural exploitation, and the social and cultural consequences of this over the centuries. Her interest in the intermingling of cultures and the customs passed down over generations through religious influence or political action has surfaced in projects on the Alhambra or Egypt, for instance. Generally, the figure of the farmer, and how this figure arose and survives today, is the central concern of her work. Her project *Como solíamos...*, previously exhibited at the IVAM in 2020, analysed the Valencian farmlands and their evolution, with a focus on the Moorish origin of their design and extension, while situating the *huerta* in the present day amid the pressure of urban expansion and the threat of use and abuse.

Como solíamos... is a look at the terrain of the Valencian farmlands, and a creative reconstruction. The combination

of different materials recreates the rammed earth used to build the irrigation canals in a technique known as *tapial*. The method is used to strengthen the walls of the hydraulic canals and build the farmhouses. Molinos Gordo has incorporated other items into the rammed earth in addition to habitual construction materials, to reflect on the terrain of l'Horta. Ceramic, terracotta and tiling remnants are integrated into the earthen wall with white casts of vegetables grown in the lands. Strata-like, the layers allude to different historical moments of the farmlands from when they were first formed under Moorish rule, through the feudal era, to recent transformations like the agrochemical revolution and the urbanisation of farmlands. The different pieces of pottery embedded into the work show how knowledge has been filtered down and deposited from the Islamic period to the present day. The sediments represent a compendium of shared knowledge and ancestral heritage where, however, what is

necessary hybridizes with the superfluous, or respect with violation, historical memory with the uncertain future of agriculture. The artist invites us to wonder whether knowledge is also accumulated in strata: farmers are seen as cultural actors, as keepers of inherited knowledge, who have been

able to construct one of the longest-lasting, most productive irrigation systems in the world. Yet paradoxically, while their methods are our guarantee of sustainability, traditional peasant farming is vanishing in the wake of industrial techniques and monoculture.

Antoni Tàpies (Barcelona, 1923 – 2012)

[34] *Surface grise rosâtre aux traces noirs*, 1962.

Mixed media on canvas. 193 × 130 cm

Sarah Grilo (Buenos Aires, 1917 – Madrid, 2007)

[35] *Has anyone told you?* 1964.

Oil paint on canvas. 89 × 89 cm

Miquel Navarro (Mislata, 1945)

[36] *Sota la lluna*, 1987.

Lead and zinc. 140 × 270 × 170 cm

Susana Solano (Barcelona, 1946)

[37] *A Smithsonian n.º 1*, 1993.

Wire mesh, ceramics, 24.5 × 38 × 35 cm

LUCE (Valencia, 1989)

[38] *Toldo amarillo*, 2021.

Digital print, colour; 7 framed photographs with framed scrap of awning, 171 × 131 × 6 cm

Different aesthetic outcomes from different periods in history can be brought together in one space, as in this exhibition, where concepts swap syllables, relationships arise between different expressions, and works exchange complicit glances. Each artist finds their voice individually; but it is in bringing works together with others that they acquire their full meaning, transcending the threshold of the personal and entering the collective agora. From a wide variety of perspectives and in many different techniques, these artists speak of walls that express, of actions in public space that defend subtlety or disappearance; or of city models as images constructed of desire.

The title *Surface grise rosâtre aux traces noirs* (1962) given by Antoni Tàpies to his work follows a characteristic tendency in conceptual art of describing the work with no further information. Tàpies probing of form and matter are fundamental to any understanding of his work, but this painting is “simply” described, the act of which connects it to other aspects relat-

ing to the autonomy of the artwork and its catalytic ability to relate apparently distant elements. Tàpies’ canvas is a wall and a skin; sign and symbol act together and alternatively. Similarly, Sarah Grilo’s appropriated headline is a significant part of her painting *Has anyone told you?* (1964). The text is painted, but retains its typographic characteristics, while in the rest of the painting, in whose centre we see a sort of accumulated island of information, much less attention is paid to detail, except perhaps in the repeated figures. Grilo’s title also defines an explicit element of the painting, the press headline, which directly addresses the “reader” of the image. Painting here is also a surface inscribed.

In between the previous two works, Miquel Navarro’s sculpture *Sota la lluna* (1987) acquires a symbolic dimension as an example of urbanistic representation. Lead and zinc pieces are arranged around a large central figure as smaller constructions, but also as beings who gather around a charismatic leader. The title evokes a moonlit

night, and also describes the artist's choice of material and white sheen.

Toldo amarillo by LUCE is a polptych of six small photographs in a vertical sequence. The images document the act of cutting a piece out of an awning, with a larger image in the centre showing the awning minus its fragment, and next to it the actual scrap of plastic removed from it.

The artist makes a statement about surprise encounters, finding things, the humour of small acts, the possibility of bringing excitement back into art and the collection of objects and things accumulating or degrading in public space. Tangentially, the piece also reflects on ontology in conceptual art, where actions are incorporated together with their results.

Henri Matisse (Le Cateau-Cambrésis, France, 1869 – Nice, France, 1954)

[39] *Océanie: le ciel*, c. 1946–1947.

Screen print on unbleached linen, 171 × 360 cm

Pierre Soulages (Rodez, France, 1919 – Nîmes, France, 2022)

[40] *12 nov 1984*, 1984.

Oil paint on canvas, 222 × 411 cm

Pablo Palazuelo (Madrid, 1916 – 2007)

[41] *Tempo*, c. 1960–1970.

Oil paint on canvas, 224.5 × 54.3 cm

Nico Munuera (Lorca, 1974)

[42] *Torii III*, 2021.

Acrylic paint on canvas, 200 × 270 cm

Berta Cáccamo (Vigo, 1963 – Coruxo, 2018)

[43] *Sin título*, 1991.

Acrylic paint on canvas, 200.5 × 248 cm

Adolph Gottlieb (New York, 1903 – 1974)

[44] *Labyrinth #3*, 1954.

Oil paint and enamel on canvas, 202.5 × 470 cm

This wall is a landscape – a landscape which finds its completion in the space of the large wall it occupies, the gaze that beholds it, and the different times when the works in it were made. It brings different moments together in a single space, thus completing a landscape which is unceasing movement. Or it could be seen as a frieze, and understood as a succession of events all occurring together. Art emerges in the intersection between space and time, and painting is an ideal instrument for recording that movement, which also evolves from the particular towards the general; it generates collective imaginaries.

Henri Matisse's *Océanie: le ciel* depicts a variety of organic shapes cut out against a neutral background, evoking the idealised Tahitian landscape. Matisse travelled to the Polynesian island around 1930, approximately fifteen years before the

making of the work. He had by then begun to replace the painted stroke with cut-out figures glued onto the background. Here, these are printed onto the canvas. The work shows a fascination for primitive forms reduced to their minimum graphic expression to extract the greatest possible meaning, in coherence with the colonial imagination of France at the time; the images form ornamental, Orientalist patterns.

The horizontal shape of *Océanie: le ciel* acts as a kind of background, contrasting and complementing the accentuated verticality of the works by Pablo Palazuelo, where we see upside-down friezes, endless meanders, clear instances of a painterly realm with a will to linguistic autonomy. Here, abstraction also turns into a fascination for primary forms, as in the work of Adolph Gottlieb, whose *Labyrinth* suggests that painting might be a window

onto the world, but also into the world of its maker: a to-and-fro movement between what is given and taken, also influenced by patterning from North West Pacific Coast Aboriginal textiles and paintings, and Native American culture and the landscapes of Arizona.

The colour black in the work of Pierre Soulages is thickly layered, but does not conceal what is before or behind it; rather, it serves to reveal the fact that something hides under any surface. The physicality of painting, which is always the product of a palpable reality, also means that we inhabit it and feel it as a breathing, living space that maintains the silence and tension that gave rise to it. In the rocky texture covering the paintings is the influence of the sculpted menhirs of the Fenaille museum in Rodez, Soulages' birthplace. Berta Álvarez Caccamo reduc-

Rayyane Tabet (Ashqout, Lebanon), 1983)

[45] *Ah, my beautiful Venus!*, 2017.

Basalt, wooden sculpture stands and aluminium moulds, variable measurements

Historical reconstruction is also a part of our cultural construction of landscape; for instance through archaeological practices which add to our perception of time and its passage through a particular place. Likewise, any museum collection is an attempt to gather particular information, but also and just as importantly, new narratives – a vision of complex matter built up through research, emotion and aesthetic expectations. In keeping with Hal Foster's idea of the "artist as ethnographer", Rayanne Tabet's installation *Ah, my beautiful Venus!* brings together research, reconstruction, a new narrative, and undoubtedly also questions the widespread cultural colonisation carried out by European nations over the course of centuries.

The installation consists of a surface of 260 basalt tiles on which stand ten wooden sculpture stands each holding one of ten aluminium moulds. The work has its origin in the famous Venus of Tell Halaf,

es the complexity of the personal, visible, audible and felt world to abstract portions; materials mingle and overflow their primary functions. The canvas in her works is a membrane, a skin, an extension which expands and concentrates. Reduction in her work is not an omission of complexity but a synthetic exercise which offers an understanding of the environment and its interactions.

The landscape is completed by *Torii III* by Nico Munuera, where the painterly arises as a product of painting as an inner process. Beyond representing any particular form or evoking any reference, Munuera's painting is a painterly gesture and an introspection on the language itself. It is a movement that includes the air around it and the paint which covers the canvas, also symbolising the reflexive act of watching the movement happen as it is made.

unearthed by the German diplomat and amateur archaeologist Max von Oppenheim at the ancient city of Guzana, then Mesopotamia, currently north-eastern Syria. Oppenheim made a plaster mould of and left the copy of the Venus at Tell Halaf, then opened a museum in Berlin housing not only the female icon, but also around two hundred orthostats (rectangular basalt slabs built into the bottom of walls as friezes). The museum was bombed by Allied planes in November 1943. The thick stone slabs were able to withstand the attacks, but not the cold water from the firefighters who came afterwards. Around 27,000 fragments of the shattered Venus were scattered, and have recently been brought together again by a team of German researchers whose work has taken close to ten years to complete.

Tabet has developed a critical vision of the excavation, and of Western cultural plundering and the way such finds ought to be exhibited in the project *Fragments* (2016) to

which this installation belongs. The aluminium moulds resting on the sculpture stands are tak-

en from fragments salvaged from the bombing and held at the Pergamon Museum, Berlin.

Ludovica Carbotta (Turin, 1982)

[46] *Moderate RD 01*, 2019.

Wood, iron and paint. 164 × 184 × 108 cm

[47] *Severe ID 01*, 2019.

Wood, iron, paint and recycled plastic. 180 × 150 × 100 cm. Courtesy of Ludovica Carbotta and Bombon Projects, Barcelona

Ángeles Marco (Valencia, 1947 – 2008)

[48] *Pasadizo de pared*, 1989.

Rubber and iron. 49 × 247 × 102 cm

Contemporary sculpture makes use of the materials of global industrialisation as naturally as classical sculpture used noble materials. A period of thirty years separates the work of Ángeles Marco and Ludovica Carbotta, but they have inherited the same way of interpreting reality through art. Particular forms and components are used for their symbolic properties. Metal scaffoldings and structures hold up items whose poetry perhaps lies not in an iconic search for beauty, but rather in an ability to appeal to an audience and transmit common sensations. The arrangement and titles of the works refer to the human body and its digressions into illness, the passage of time, the capacity for overcoming personal challenges, or its relation to its surroundings. At the same time, both artists have built up a world of their own, replete with passages and passing, sheltering spaces and the need for an untutored life.

Carbotta's pieces take their titles from the internationally standardised acronyms for physical and psychological ailments, with added indications as to the severity of the disorder. *Severe UD* (Upper Disorders) are non-specific, non-persistent complaints occurring in parts of the neck, head or lower back. UDs are a very common health problem in industrialised, urban nations with high incomes, particularly among their more sedentary inhabitants who use electronic devices. *Moderate RD* refers to Regression Defence,

a defence system we fall into in moments of stress or anxiety, when we will suck our thumbs or curl into foetal position. These "objects of defence" are part of what the artist defines as *Monowe* – buildings for a city with a single inhabitant. The Italian artist creates *containers* which preserve disorder or unease in order to stop it spreading to the rest of the organism. These take on the function of the arsenal, a heavy construction for protecting the surroundings from what is stored inside it, in contrast to the fortress, which is built to protect its inhabitants from external threat.

The sculptures of Ángeles Marco combine artistic elements (such as the use of the wall, handcrafted aspects, and conceptual analysis) and architectural aspects (references to bridges, passages or walls), with psychological metaphors. Her use of industrial materials exerts both a pull and a distancing effect: spaces that we use for a purpose, for instance in crossing a bridge, or walking through the passage or using the elevator in a building, have a personal association with physical or psychological states. *Pasadizo de pared* is a piece which keeps secrets, folding in on itself and extending at the same time. It hides all that it can in its thick rubber, but calls to us to walk through it. Marco's work was incorruptible and never gave in to outside conventions; she created worlds of her own to be inhabited and governed by their own rules.

Jean Arp (Strasbourg, France, 1886 – Basel, Switzerland, 1966)

[49] *Coquille Nuage I*, 1932.

Painted wood. 40.5 × 51 cm

Manuel Millares (Las Palmas de Gran Canaria, 1926 – Madrid, 1972)

[50] *Humboldt en el Orinoco*, 1968.

Hessian, string and oil paint on hessian.

81 × 100 cm

Belén Rodríguez (Valladolid, 1981)

[51] *Soy ácido*, 2022.

Dyed, decorated poplin on teak wood. 170 × 115 cm

The inner poetics of natural forms has provided a broad field of study and research for artists, who will often try to simulate or even surpass nature in elaborate processes. Between a cloud and its graphic representation, for example, there is a symbolic translation. The formal difference between the two tends to be automatically translated once we know what code is being used. *Coquille Nuage I* by Jean Arp is a small piece of painted wood with an outer form and an inner hollow. Its title (Cloud Shell I) seems to acquire full meaning in the coexistence of contour and empty form inside. Arp was born in Alsace and typified the interwar artist who found himself between the Prussian and French empires. In 1915 he moved to the neutral city of Zurich, where he was a founding member of the Dada movement. Automatism and the dreamwork of Surrealism are a part of his work, and the playful randomness of Dadaism was incorporated into his later work, leading to his construction of organic forms. He had a constant interest in the organic as a “formative principle of reality”, particularly in his relief works and sculptures.

While *Coquille Nuage I*, title and sculpture, create an interplay of organic forms, Manolo Millares’ work channelled the artist’s interest in natural spaces and historical or memorial sites into Informalism and its use of matter. The artist’s early career began with the series *Pictogramas*

canarios (1950–1951) and his interest in the Canary Islands’ cultural anthropology, and his painting evolved towards a kind of exorcism in which the surface of the work becomes a battlefield and can be torn, painted or brutalised with other rougher materials such as hessian, an essential fabric in the artist’s work. Millares’ also developed his own theories of painting as a founder of the El Paso group in the late 1950s. His palette was gradually pared down almost exclusively to white, black and red, as in the work *Humboldt en el Orinoco*, in whose title we see reminiscences of his search for anthropological references and also, undoubtedly, his own perspective on the colonisation of natural landscapes, built-up terrain and obliterated customs.

Belén Rodríguez makes radical use of the stretcher in her paintings, stripping away its canvas covering and revealing it as a necessary part of the painted work which not only holds, but also defines a range of action and materials. Rodríguez makes her own pigments, and connects the matter of her paintings to the land where it comes from. *Soy ácido* is one of a series of pieces in which strips of poplin have been bleached and dyed anew, and compose geometric patterns over the rectangle of the stretcher. The patterns recall Anni Albers’ use of weaving looms and her abstract geometries. The fabrics indicate precise origins and trace silk or commercial routes as continual global processes.

Cecilia Vicuña (Santiago de Chile, 1948)

[52] *Burnt Quipu*, 2018.

Uncarded wool, site-specific installation.

Variable measurements

“Quipu” (quipo or *khipu*) means “knot” in Quechua. Quipus in Andean culture were means to store information. A type of writing without letters, sentences or grammar; a system for telling stories, keeping accounts, declaring laws, introducing taxes or censuring the population. The quipu is made of one main, unknotted cord with other, knotted cords leading from it. The colour of the strings and type and number of knots along it contain information on important issues for the community. The device was kept by specialists, the *khipu kamayuq*, who were also the only people able to decode them and explain their contents. The tactile and visual system, which was invented over 5000 years ago, was undermined by the written literacy imposed by the Spanish conquerors throughout the conquered territories.

Cecilia Vicuña is a Chilean poet, artist, filmmaker and activist, and an early proponent since the 1960s of some of the most significant decolonial and feminist questions. At the time of the Pinochet-led

coup d'état in 1973, Vicuña was in London studying on a grant. In December that year, on termination of her funding, she applied for political asylum, and has lived in permanent exile ever since – not only in a territorial sense (having lived in Colombia, Argentina or the United States) but also emotionally and artistically. Many of her projects, which are grouped into conceptual series such as *Lo Precario* and *Basuritas*, analyse the importance of matter, detritus, and her stance as an artist on progress, which tends to relegate controversial or non-profitable issues to oblivion. One of her earliest quipus, from 1966, “the quipu that remembers nothing”, was her first “precarious” work. *Burnt Quipu* is made up of several differently-coloured quipus hanging from the ceiling down to the ground. The woolen threads are uncarded and unknotted, and so cannot hold any of the information they should. The work's title evokes memory burnt to the ground, devastated land, constant physical and emotional exile.

Claudia Pagès (Barcelona, 1990)

[53] *The Stamped Paper Cave*, 2022.

Handmade paper and magnets on metal framework. 140 × 270 × 170 cm

In the scene there is also scenography, though not always. When it is there, the scenography sets the rhythm of the scene and redirects the gaze of the spectator, leading them into unknown territory. Claudia Pagès is a poet, performer and artist interested in exchanges of knowledge and goods. Several of her projects have travelled through liminal commercial and urban spaces, an example being her project on goods for sale at the Encants market or Eixample, Barcelona. Her work is full of meanings that may not be visible on the surface. There are several levels of interpretation to *The Stamped Paper*

Cave. A metal scaffolding holds up a group of paper sheets in the form of a hill or mound, which is outlined against the wall holding the installation. The shape creates a hollow, a shelter, a cave. Stamped paper is, as the artist says, an “object of power”. Like paper money, it is a portable, travelling, colonising institution. The piece's simplicity turns into complexity once we imagine the hidden watermarks embedded in the paper, and the typical filigree which might include mocking or questioning messages. Pagès' work is completed with a text specifically written by the artist for this exhibition.

Thao Nguyen Phan (Ho Chi Minh, Vietnam, 1987)

[54] *First Rain, Brise-Soleil*, 2021.

3-channel video installation, colour, sound, 16 min.
Courtesy of the artist and Galerie Zink

The work of Thao Nguyen Phan revolves around the geographical relationship between Vietnam and Cambodia. The artist's work encompasses video, installation, drawing and painting. Her video installation *First Rain, Brise-Soleil* is comprised of two parts. In the first, a Vietnamese Kher construction worker offers a reflection on rain and architecture, as two key issues in Vietnam. The "first rain" is the monsoon which begins the rice-growing season, rice being a basic food and cultural element in the Mekong Delta. *Brise-Soleil* is the name given to a concrete lattice that shelters from the sun while allowing air to circulate. The artist reflects on construction and deconstruction through the memory of the Bassac Theatre, a once-iconic modernist building in Phnom Penh, now demolished. A significant feature of the building was the concrete latticework of its facade; a communitarian, social structure which carefully related different spaces (inside and out, tradition and modernity), but also represented a material and technique introduced by colonisation.

The video's second part focuses on a rural love story between a young Vietnam-

ese man and a young Cambodian woman. The simple, aesthetically charged images and slow rhythm offer a balanced combination between historical and traditional elements and details of day-to-day living. The work follows the Eastern tradition of close attention to the surface of things, to simple movements and the details of everyday life, then goes on to analyse the frantic rhythm of contemporary societies and examine the coexistence of autochthonous elements and outside influences that have been integrated into the culture. Abuse of the river's resources, degradation and the unstoppable rhythm of growth along its borders are a threat to the entire ecosystem. This is a radical, though serene reflection on environmentalism and sustainability, which can also be seen in the acceptance of habits acquired from the French and American colonisers. Without recurring to nostalgia, the video reflects on the importance of maintaining certain traditions and forms of community living that have been shown to be positive and respectful towards the environment. Fiction is used as a fundamental means for constructing reality.

Mar Reykjavik (Sagunt, 1995)

[—] *A gap between two adjacent teeth / Una font raja*, 2023.
Action, two microphones with amplifier

The act of translating a word or phrase involves a movement between two languages through which we acquire an understanding of what something in Language A means in Language B, with the implications of power and dominion that entails. The realm of language, however, is not the only area in which translation is performed. Different types of mediation are also employed in the art context and lead to precise interpretations that might create a shift in the artist's main intention. Mar Reykjavik probes the spaces between different meanings to seek others that might not be only linguistic, but also sensory or emotional. In her visual and performative essay *Things have the shape of the way they unfold / El Setè Cel*, the English phrase has a different meaning to its Valencian counterpart, but "could not" be

translated any other way. *El Setè Cel* is a song by Jaume Sisa that holds a place in Reykjavik's imaginary world. In it, Sisa describes seven different scenarios for the ongoing construction of an image.

This piece by the artist is designed to be enacted by two performers. *A gap between two adjacent teeth / Una font raja* creates a translation between two languages as a form of transition rather than as a carrying over of meaning. The artist calls this *Traducción Afectiva* (Translation of Affect) and in it, the singularity and idiosyncrasy of each language and its affective connotations are prioritised over the effect of a generic translation. Affect in place of effect. Two bodies, A and B, with a relative distance between them, pick up their microphones and exchange information. A speaks, B trans-

lates, though this might change. The work comprises four acts in total, whose dominant language will be decided by Body A after a translation made by Body B. The performance will take place on 17 February, 22 March, 26 April and 7 May. Different languages will be used in each act, and depending on the language chosen for each body, signs of domination or submission pertaining to the particular language used will become perceptible. The importance of carrying through meaning over and above the direct translation of a word is considered by the artist to be a metaphor of turning from one page to another. The source and outcome of each message are not as important as having the means to include each actor in the process and attend to each one's particularities and idiosyncrasies.

Artists

Helena Almeida
Jean Arp
Berta Cáccamo
Andrea Canepa
Ludovica Carbotta
Horacio Coppola
June Crespo
Adolph Gottlieb
Sarah Grilo
Paul Klee
Darcy Lange
LUCE
Ángeles Marco
Henri Matisse
Manuel Millares
Asunción Molinos Gordo
Nico Munuera
Miquel Navarro
Thao Nguyen Phan
Claudia Pagès
Pablo Palazuelo
Gina Pane
Ignacio Pinazo
Mar Reykjavik
Àngels Ribé
Belén Rodríguez
Zineb Sedira
Robert Smithson
Susana Solano
Pierre Soulages
Rayyane Tabet
Antoni Tàpies
Cecilia Vicuña



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