

# [ DOSMILVINT-I-U ] [ DOSMILVINT-I-TRES ] = 1 encuentro

08.06.2023 - 22.10.2023

[ DIEGO NAVARRO & DARÍO ALVA ]

[ CLAUDIA DYBOSKI ]

[ M REME SILVESTRE ]

[ MARINA GONZÁLEZ GUERREIRO ]

[ ÁLVARO PORRAS ]

[ 1 ] DIEGO NAVARRO & DARÍO ALVA

*zgh20050s00676097731, 2023*

[ 2 ] CLAUDIA DYBOSKI

*Ecco, 2023*

[ 3 ] MARINA GONZÁLEZ GUERREIRO

*Barca, muro, orilla, unos frutos, 2023*

[ 4 ] ÁLVARO PORRAS

*Al mirar un bosque, ver camellos, 2023*

[ 5 ] M REME SILVESTRE

*Quien nada tiene, al menos posee un cuerpo, 2023*

\*\*\*

Eugènia Balcells  
*Boy Meets Girl, 1978*



Miquel Navarro  
*Llavis, 1969*



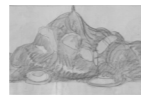
Miquel Navarro  
*Reventó, 1973*



Tony Cragg  
Fragment from the work *Forminifera, 1990*



Claes Oldenburg  
*Soft car, 1968*



Joan Cardells  
*Ref. 1886, 1977*



Cristina Garrido  
*[Colored] Dan Graham, Pier 18, 2022*



Sara Marhuenda  
Excerpt from the work *Entretanto, 2022*



Contributions by Diego Navarro and Darío Alva, Claudia Dyboski, Álvaro Porras and Marina González Guerreiro

The furniture is designed by Pablo Bolumar

*[DOSMILVINT-I-U] [DOSMILVINT-I-TRES] = 1 encuentro* is Art i Context's first edition's last action's name. From October 2021 to June 2023, more than 25 proposals have been activated taking form of workshops, conferences, performances, mediations and collaborations that have taken place in different spaces, both inside and outside the museum as well as online, and have generated connections between different layers of the Valencian scene.

The members of the program's first edition are Diego Navarro and Darío Alva, Claudia Dyboski, Marina González Guerreiro, Álvaro Porras, and M Reme Silvestre. The framework in which their practice is inscribed can be understood as a reaction to the instability of the present and contemporary reality's abstraction process. A reaction that takes shape by using digital tools, the construction of speculative escapist narratives, the vindication of the manual, and the critical revision of historical processes. The exhibition continues the same idea that has guided the program, understood as a generational encounter, a space for the exchange of influences and references beyond the museum.

The biannual program Art i Context proposes an opening of the process of research and production of a group of artists related to the Valencian environment and chosen by a curatorial team invited by the IVAM. The exhibition is therefore conceived as another exercise within the program's public displays, an open and non-conclusive process, a vindication of the *momentum* of gestation of the works as a meaning generator element. Behind whoever finds themselves reading this text, a rhizomatic representation of all the voices and actions that have passed through and taken place in Art i Context can be seen, as well as a series of artefacts that have appeared over the course of the two years, as a consequence of the work of the artists participating in this first edition.

Curated by Ali A Maderuelo and Julia Castelló.

DIEGO NAVARRO & DARÍO ALVA (València, 1991 & Talavera de la Reina, 1993)

*zgh20050500676097731*  
Video (mixed media) and audio (multi-channel surround sound)  
10' approx.  
Variable dimensions

Speculative evolution -the study of environments and forms of imagined life analysed through a pseudo-scientific lens- and the design of virtual biomes are key to Diego Navarro and Darío Alva's research. Visual and CGI creation work, production and sound design focused on image-time studies, attentional economies, cinematic and video ludic elements, science fiction and fantasy come together in this installation art. A work focused on technological advances in the generation of visual material for the creation of environments, imagined beings and the reinterpretation of languages of sound from the natural world, scientific and ecological literature, and fable. The research materialises through three audio-visual pieces that range from a speculative world of fictitious life forms (their cultures, environments, memories, dreams) to the marine life of a creature with which the observer briefly connects, despite its trans-species condition and its inexistence. This type of pseudo-scientific bestiary reveals different elements and techniques, and immerses the observer in a world in constant evolution, raising questions about our role in an environment marked by technology.

CLAUDIA DYBOSKI (València, 1997)

*Ecco*  
Epoxy resin, polyurethane resin, polyurethane foam, platinum silicone, fibreglass, plaster, metal, plastic, pvc, wire, water, other elements.  
120 x 120 x 170 cm

Claudia Dyboski proposes a world populated by hybrid beasts and rudimentary artefacts that emerges from a dystopian era: a new biological stage dominated by immature beings, with human features and remains of machinery created by extinct humans, inhabiting natural environments and ruins of ancient civilisations. In *Ecco*, Dyboski depicts a scene that suggests divine creation: a young deity, seated on a column in the centre of a fountain, allows the creation of different ecosystems, life forms and creatures. All these beings, which are shown in different evolutionary stages, are born by the force of this leading figure, without being fully aware of the biological function that is developing. Water as the beginning and end of all things, as the channel of life in nature, as an element apparently lacking in form, but with the power for creation. Water as an acoustic echo produced by waves, as an ecosystem in which different worlds are discovered and in which others begin their existence.

MARINA GONZÁLEZ GUERREIRO (A Guarda, 1992)

*Barca, muro, orilla, unos frutos*  
Wax, plastic, wood, furniture, stones, cardboard, small objects, hinges, stationery, and other elements  
Variable dimensions

Marina González Guerreiro proposes a lyrical approach to the passage of time based on a series of elements that reflect the roots of her artistic approach, which develops in her studio in the south of Pontevedra. González Guerreiro presents an accumulation of small domestic objects such as reliquaries, archives and small still lifes. All of them constitute elements that establish connections with a place in which time slows down to a point that allows us to focus on the small, seemingly unimportant moments that shape it. Through graphic explorations, the artist develops fragments that recall the writings of lost and distant civilisations. The pieces that appear in *Barca, muro, orilla, unos frutos*, allude to a way of organising time that González Guerreiro subverts, dispossessing them of their original role, so that they become a small reminder that the more rigid a structure seems to be, the more fragile it transpires to be.

ÁLVARO PORRAS (Ciudad Real, 1992)

*Al mirar un bosque, ver camellos*

*Bajar del tren*  
Acrylic, oil and latex on canvas  
190 x 250 x 3 cm each (3)

*Quemar el árbol*  
Birumen of Judea, silica and boron on canvas  
190 x 250 x 3 cm each (3)

*Lo que hay entre un camello y un caballo*  
Oak wood and brass  
190 x 89.3 x 85.3 cm each (2)

*Estudio de horizonte, tiempo y norma*  
Oil on canvas  
94 x 115 x 2 cm91 x 121 x 2 cm

Álvaro Porras develops a research focused on the Series 592 trains -also known as “camellos” (camels)- to deploy different lines of study and apophenic relationships (connections between apparently meaningless patterns or events). This model of train was produced in Valencia between 1981 and 1984, coinciding with the attrition of the US military bases in the context of Spanish transition and the consequent opening of the military community to Spanish society (and with it the appearance of a lifestyle related to hip hop), is an essential part of the approach of graffiti to the “railroad culture” in Spanish territory. The apophenic relations of the project appear in a series of terminological and formal connections, intersected by cultural references, which allow us to reflect on the margins of visibility and models of representation, from the “camel” to the window (history of the western gaze), the bird's eye perspective (canonical military image), directional-lyric (tendency for the description and creation of a path) or alchemy (register historically applied to neoliberal models of the production of space).

M REME SILVESTRE (Monòver, 1992)

*Quien nada riene, al menos posee un cuerpo*  
Expanded polystyrene, beech wood, various materials  
Core structure: 620 x 934 x 550 cm  
Wall structure: 543 x 280 x 219 cm approx.

\*\*\*  
Eugènia Balcells  
*Boy Meets Girl*, 1978  
Single-channel colour video  
IVAM Institut Valencià d'Art Modern, Generalitat

Miquel Navarro  
*Llavis*, 1969  
Foam rubber, wood and plastic  
65 x 81 x 14 cm  
IVAM Institut Valencià d'Art Modern, Generalitat  
Donation of the artist

Miquel Navarro  
*Reventó*, 1973  
Terracotta  
21.5 x 11.5 x 6.5 cm  
IVAM Institut Valencià d'Art Modern, Generalitat  
Donation of the artist

Tony Cragg  
Fragment from the work *Forminifera*, 1990  
Plaster  
168 x 116 x 137 cm  
IVAM Institut Valencià d'Art Modern, Generalitat  
Long-term loan from Colección de Arte Contemporáneo

Claes Oldenburg  
*Soft car*, 1968  
Watercolour, grease pencil and graphite on paper  
36.8 x 66.2 cm  
IVAM Institut Valencià d'Art Modern, Generalitat

Joan Cardells  
*Ref. 1886*, 1977  
Fibre cement  
76.5 x 42 x 35 cm  
IVAM Institut Valencià d'Art Modern, Generalitat

Cristina Garrido  
*[Colored] Dan Graham, Pier 18*, 2022  
Acrylic on Hahnemühle paper  
27.7 x 35.5 cm  
Courtesy of the artist and The Goma gallery, Madrid

Sara Marhuenda  
Excerpt from the work *Enrretanto*, 2022  
Soap  
Variable Dimensions  
Courtesy of the artist

Contributions by Diego Navarro and Darío Alva, Claudia Dyboski, Álvaro Porras and Marina González Guerreiro

Based on the concept of fascia (a fibrous collagen tissue that serves as the structure and connective tissue of our body), M Reme Silvestre suggests a reading of the human body through the co-dependent relationships between its constituent elements. The artist uses the notion of *tensegrity* -a concept coined by the North American architect Buckminster Fuller that suggests the fusion of tension and integrity- to design an immersive piece: two large-format structures milled using computerised numerical control. These elements, which refer to a human fascial structure, invite the public to explore them as a whole, allowing them to be accessed and traversed in a non-linear way. The artist proposes a three-way dialogue by placing inside the sculptures a selection of pieces from the IVAM's collection, a group of recently produced works by contemporary Spanish artists and fragments of other pieces by artists from the program that are present in the exhibition. Through this dialogue, the museum as an institution appears as a body within which a series of impacts are produced between different objects, ways of seeing and being.