

SERAFÍN
ÁLVAREZ
MARION
BALAC
PACO
CHANIVET
FITO
CONESA
ARIADNA
GUITERAS
MERCEDES
MANGRANÉ
MOMU
& NO ES
GABRIEL
PERICÀS
SOL
PRADO
MARIO
SANTAMARÍA
HELENA
VINENT

PRODUCE, PRODUCE, PRODUCE (D)

Curated by
**XAVIER
ACARÍN**
and
**CAROLINA
CIUTI**

**LOOP
BARCELONA**

**REIAL
CERCLE
ARTÍSTIC**

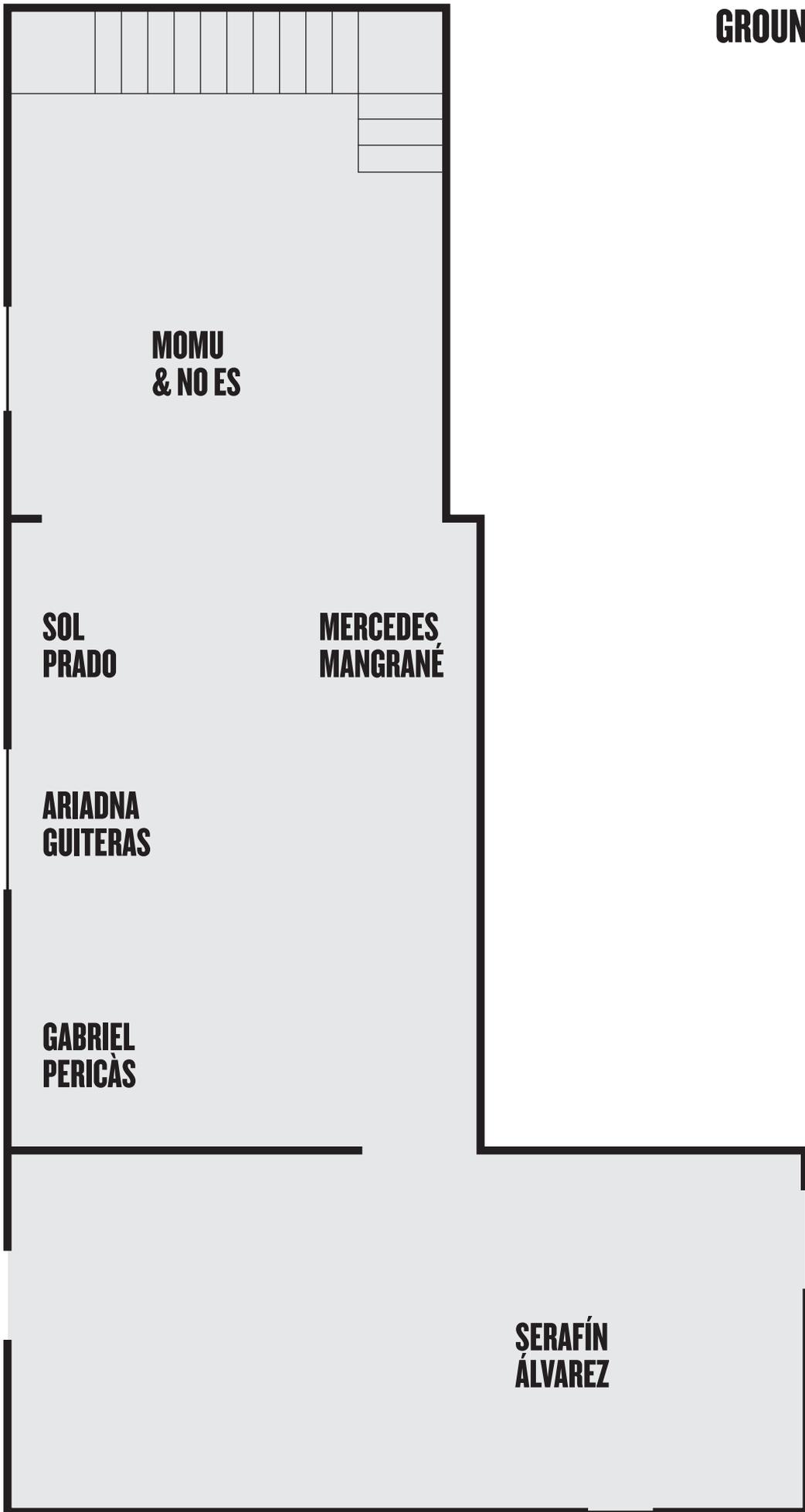
**12-22 NOV
2018**

In a moment of instabilities, when neoliberal globalization is giving birth to “a-liberal” democracies, and when ecological crises and technological acceleration unsettles the position of humans, is at this moment, when we think what will happen to us in the future.

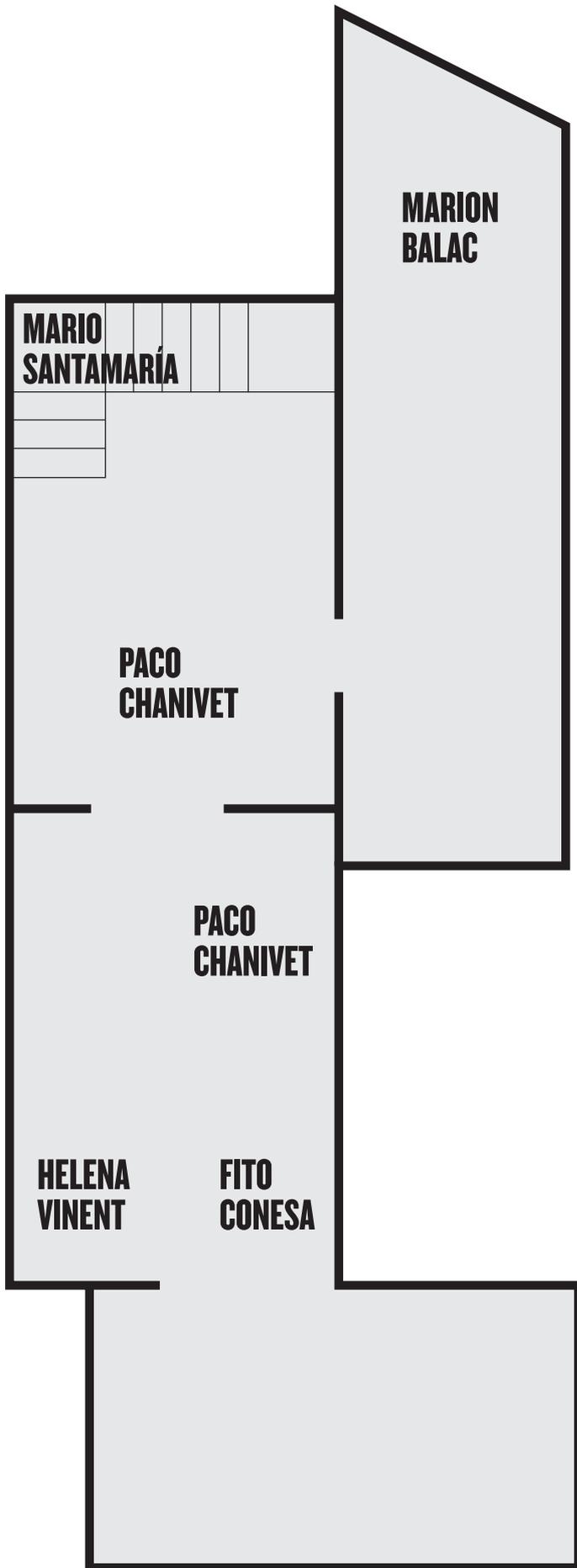
This exhibition is concerned on how bodies and subjects are entities that are produced and at the same time produce, either fluids or abstract ideas, either through social relations, or with the surroundings, both physical or virtual. We constitute ourselves as entities in movement. A way of being constantly open to change and uncertainty. If everything is produced, everything could be different. And is in this possibility where we accumulate our expectations and anxieties, and where is evident that we could all relate in other ways, and be multiple, and escape from our habits.

SERAFÍN ÁLVAREZ	MERCEDES MANGRANÉ	GABRIEL PERICÀS	ARIADNA GUITERAS	SOL PRADO	MOMU & NO ES
<p>A Full Empty 2018</p> <p>Single-channel video, 9'</p> <p>Original soundtrack by Rayo-60</p>	<p>Hacer ejercicio I Hacer ejercicio II Hacer ejercicio III Hacer ejercicio IV 2017</p> <p>Video on loop, color, android cell phones</p>	<p>Blob Circulating (Saliva on Silicone Ash) 2015</p> <p>Single-channel video, color, no sound, 14' 24"</p>	<p>Strata 2017</p> <p>HD video, 20' 37"</p> <p>Documentation of the performance <i>Strata</i> presented in the context of the <i>Mesurar amb precisió els cims legendaris!</i> cycle curated by Caterina Almirall at Sala Muncunill. Video edited by Anna M. Beltri</p>	<p>Endless Waiting Game 2018</p> <p>Performance in collaboration with Martín Gutiérrez</p>	<p>DVD Is Dead 2017</p> <p>Video installation, colour, sound, 14' 04"</p>
<p>The world is displayed to us as a savage, misty, strange place, as a few remains, such as an oil barrel or a tank come into view, bringing us to the realization that we are in the midst of a post-apocalyptic landscape. The destruction of humanity remains ever-present in our collective imagination, making us reflect on what the world would be like without humans. As nature would slowly recover lost ground, the human footprint would remain visible, not only in plastic material or radioactive waste, but in the entire ecosystem. In other words, the Anthropocene—the geological era that has made the planet mutate as a result of human activity since the Industrial Revolution—would continue to affect the planet. The referential use of video games and virtual reality for the creation of this world and the use of a backward tracking shot gives rise to doubts as to the point of view on display. Regardless of whether it is a non-human being or a drone, the displacement of human subjectivity is shares a direct causal link with technological progress which is, in turn, the result of the very same technological and industrial process that led to the devastation of the planet. Either the world is already a simulation of which we are not aware, or the eradication of humanity would imply a hybridization with other entities that would perpetuate the subjective point of view, even as humanoids.</p>	<p>Gimnasio III 2017</p> <p>Oil on linen 19,3 x 24 cm</p>	<p>This piece displays a hand covered in silicone ash on which the artist pours drops of human saliva. The work in itself is a sketch in an artistic research project focusing on the history of lubrication that focuses, in this case, on saliva. The opposition between the two substances, silicone and saliva, allows us to reflect on the relationship between the two elements, which are present in our daily lives. The extensive use of silicone in electronic components as a semiconductor clashes with saliva as an internal human fluid. The inability of the two to blend, to dissolve, leads us to see this opposition as the demonstration of a paradoxical moment in which technology takes on a meaning that is independent from the human species and constitutes itself as something separate from vital flows. This confrontation showcases an inherent sense of suspicion between humans and machines and, in spite of the innocuous visual presentation, we cannot ignore a certain feeling of strangeness, incompatibility and non-alignment.</p>	<p>In this work, the artist displays a performative installation made up from a number of elements that create relationships over certain periods of time, some of which imply changes that are altogether imperceptible. A narration is generated as an open, multiple voice that addresses and resonates throughout the space of the performance in order to present environmental and feminist thought. Thus, geological accumulations are opportunities to put chronologically remote elements in contact through temporal dimensions that are shown to be non-linear conglomerates, highlighting the multiplicity of histories behind each event. This reflection leads us to consider how the limits between that which is natural and that which is human are the results of ideological and cultural constructions that are not backed up by scientific explanations. Thus, art draws towards biology, as the study of life, that goes beyond the limits of the body to encapsulate processes and entities with which we are intrinsically related. This plurality also leads us to participate in the work, as our identity is multiple and cannot be given a hierarchy or arranged based on a unidirectional temporality.</p>	<p>KAEIZAME 2018</p> <p>Digital video, 16:9, color, sound, 20'</p>	<p>The programmed obsolescence in technology is what first comes to mind when we are faced with <i>DVD Is Dead</i>. The recognizable logo of the DVD bounces on and off screen and it speaks to an age that, no matter how close in time, already seems far-gone. Rapidly surpassed by the USB key, in turn supplanted by online platforms for streaming and storage, the rise and fall of the DVD is part of a history of hectic transformation and representative of a time of both technological and 'social acceleration'—to put it with Hartmut Rosa's words. The standby screen, indeed, not only confronts us with our inability to solve a system breakdown but also forces us to face suspension and experience duration. While we are waiting for something to happen, possibly frustrated in our faculty to act, a question arises: will we ever be allowed to experience boredom again?</p>
	<p>Gimnasio IV 2017</p> <p>Oil on wood 27 x 22 cm</p>		<p>The artist displays two related pieces that are a part of her research focusing on the case of the island of Leros, in Greece. Occupied by the Italians during the world wars, the island went on to be a prison for political prisoners during the Civil War and the dictatorship, a psychiatric ward in the nineteen seventies, and, nowadays, a refugee camp and tourist destination. This condensation highlights a historic sequence that connects and fosters a study connecting architecture and the body, pharmacology and the construction of the subject as a disciplined and repressive entity. The origins of this project go back to the diary written by Felix Guattari during his stay on the island in 1989, in which he denounced the conditions in which psychiatric patients were kept which was, in his view, a demonstration of how European society treated the mentally ill. The project formulates a study that combines theoretical references, video games and ASMR (Autonomous sensory meridian response), a type of content distributed online that fosters emotional dependency by creating audiovisual stimuli. This project by Prado studies how the production of desire is a means of regulation that uses images (among other affectivities) to achieve a lethargic society that is submitted to the mirages of happiness related to experiential consumerism.</p>		
	<p>This series, made up from paintings and videos recorded on cell phones, displays a formal research reflecting on the subject of the body and the organization of space. The physical relationship between the machines in a gym and the bodies that use them lead us to visualize a relationship between the volumes and layers occupied by both the pictorial works and the videos in the muscle-building regime. Thus, an investigation focused on physical effort and on the object-body relationship is displayed here as an opportunity to reflect on time and matter. It would even be possible to speak of the proliferation of physical exercise as the ultimate exercise of sovereignty by contemporary individuals who, far from being able to control other aspects of their personal or professional lives, focus on their bodies as a space for self-realization. Moreover, the density of layers provides us with an opportunity to reflect on painting as a constructed element that has required a certain period of reflection as opposed to the immediateness of constant production, thus vindicating a cumulative creation that is open to relationships with the environment and intimate effects that are not always concrete.</p>				

GROUND FLOOR



BASEMENT



MARIO SANTAMARÍA	PACO CHANIVET	PACO CHANIVET	FITO CONESA	HELENA VINENT	MARION BALAC
<p><i>Palace of Versailles 1 min 8 s, Running through the museum 2013</i></p> <p>Video, color, sound, 1' 08"</p>	<p><i>Eterno retorno 2018</i></p> <p>In collaboration with Alejandra López Gabriellidis</p> <p>Resin, cashew nuts, HD video on smartphone, 59", 75 x 40 x 40 cm</p>	<p><i>SSSSSSStalactite 2017</i></p> <p>In collaboration with Patricio Rivera</p> <p>Polyurethane foam, arduino, motor, clay, digital print 3d, selfie stick, cell phone supporter, methacrylate, black lava, rol game dice, eyedrops, soap, magic card, etc.</p> <p>Variable dimensions</p>	<p><i>Midgard 2017</i></p> <p>Single channel video, colour, sound, 14' 08"</p>	<p><i>Error Code: 502 Proxy Error 2018</i></p> <p>Video-web-performance in collaboration with Ricardo Pérez-Hita</p> <p>Video, colour, sound, 4' 14"</p>	<p><i>Feels 2018</i></p> <p>Full HD video, colour, sound, 4' 04"</p> <p>The human voice is performed by the ASMR artist Hermetic Kitten</p>
<p>In Jean-Luc Godard's mythical film, <i>Bande à part</i>, the three protagonists run through the galleries of the Louvre in record time, beating the record that thitherto has been held by an American tourist. This scene, which has been reproduced ad nauseam throughout the last half-century (and which has even been replicated in other films) is shown to us today as the remains of a bygone era that has practically disappeared without a trace in the modern world. Even though the post-war era and the seventies saw the birth of social control mechanisms that were denounced, for instance, by situationists, nowadays these have achieved a degree of perfection that is capable of making us suspect every single image, as if it concealed values opposed to those it displays to us. Since 2013, Santamaria has been travelling through museums the world over, running with a computer mouse and repeating circuits from the entrance to the exit in an attempt to beat his own records. Images appear to us as blurry vectors in which speed replaces the elements with the interstices between them. This leads us to consider how experience is undone, no longer to escape conventions, but rather to inhabit them, and thus to see the world through the eyes of Google images.</p>	<p>The idea of an eternal return of things has existed since antiquity. Understood as the recurrence of existence in an infinite cycle, this theory is mostly associated with Nietzsche's writings, where the philosopher advocates for a life-affirming attitude towards the endless repetition of boredom and frustration. Despite the cyclical transformation of energy and matter, repetitive threads are indeed always to be found in the past and present. Creating a similar short circuit between different temporalities, <i>Eterno retorno</i> features the hand of a primate holding a smartphone, in this way generating a surprising contrast open to interpretations. To further the possible readings, a series of words pops up on the mobile phone's screen as ads or credit lines from a post-digital era, and seemingly refers to both the language of economy, the means of production and the logic imposed on human relationships by social media. As categorical statements carved into virtual stone, the words compose a short poem on a dooming future, where to conceal depression through the consumption of cybernetic medicines and data or—even better—cashew nuts, a natural remedy against anxiety and stress. But how did we end up like this? Is the alienation from our own means of production an unavoidable end? Is progress only an illusion of movement, for things are basically following a same pattern all the time? Shall we contrast such accelerated cycle or shall we just seat back, relax and enjoy our nuts?</p>	<p>The formal denomination 'speleothem' is used to refer to what is commonly known as 'cave formation', or the aggrupation of secondary mineral deposits after the creation of a cave. This natural phenomenon constitutes the starting point for <i>SSSSSSStalactite</i>, an adaptable column of polyurethane foam that incorporates and absorbs the debris of our era. Tangled in the spongy and isolating material, energy drinks, fake eyelashes, mobile phones and all sorts of obsolete techno-artifacts are preserved as sacred simulacra of consumerism. Similarly to the mineral deposits in the cave, these objects follow an act of creation, namely the endless production or accumulation typical of a commodified existence. According to the artist, the column, thus, comes to represent 'a cave between what is virtual and what is real, a collision of realities or excerpts of it,' in a potentially infinite expansion that mirrors capitalist production.</p>	<p>As the result of a failed attempt to bait a truck driver on <i>carreterasgay.com</i> and shoot with him a road movie where to share intimacies and sexual anecdotes, Fito Conesa embarks on a virtual journey down the Internet's depths. The habit of surfing through gay dating websites and Apps, thus, takes the form for the artist of a deliberate exploration of his digital self, and of a simultaneous investigation of how sex is constructed online. While it appears that the very social structures that affect our way to understand gender, pleasure and dependence are somehow replicated on the web, the question about our virtual existence remains open: are we vigilant users and conscious of the artifice, or are we just dormant avatars disconnected from our bodies? Is the Internet only a 'gateway to adventure' or does it open the possibility for users to experience other layers of realness?</p>	<p><i>Error Code: 502 Proxy Error</i> is a living collection of screenshots of private Facebook conversations, public comments, the live recordings of some Internet zapping, YouTube videos of different nature, excerpts from disparate Instagram stories and selected fragments from articles published online. Conceived as a video-web-performance and adapted to a single channel work for the purpose of this exhibition, Error Code unfolds into a seemingly random—yet internally organised—mix of online residues that speaks truth to the artist's creative practice as much as it does to the daily routine of an affectionate Internet user. The advent of social media has indeed made us both tireless producers of digital waste and frivolous consumers of other people's lives, more or less awarely stuck in a multichannel dimension of seemingly endless possibilities. Put it this way, the Internet could in fact convert into the amniotic fluid where our virtual alter egos are grown. Yet, while we are provided with the tools to edit our image online, it does not seem we are capable of controlling its ubiquity: we eventually lose hold of its replicas and of the very means of production that we originally seemed to own. By additionally throwing in autobiographical filmed-bits belonging to an analogue past, Helena Vinent, thus, explore this chaotic mess with the twofold attitude of an experienced user and curious researcher, finally generating a universe that is neither virtual nor real, neither digital nor physical.</p>	<p>An automated voice recites a series of words as they are displaying on a text editor, punctuated by a female voice over that reads the same in a sultry low tone. Seemingly intruding an intimate space, the viewer listens to what appears to be the confession of a woman; a secret diary read out loud that speaks of insecurity, self-questioning, dependence and desire. As the embracing whispering tops the robotic voice, a series of digital doodles and scribbles are drawn on an alluring background made of silk. The striking contrast between the subtle intimacy of the confession and the coldness of the computer-like scenario triggers a question: are we listening to a woman or is it a machine? While the account becomes more and more personal, and tinged with emotional hues, the voice(s) instead talk of a 'generalised update' that echoes technology, and the silk background converts into what could be the upside-down view from a speeding car's window. The female character confesses to be grateful for the modification that brought her to become 'autonomous'—she would not have been able to forget those bodies that she had to sacrifice on the road, otherwise—and suddenly we find ourselves empathising with the apparent rumbling of a smart car that could not escape progress.</p>

CAROLINA CIUTI

In the last few years the hectic progress in technology, paired with the overarching domain of the Internet, generated new economies of visibility and connection, in this way irremediably affecting our daily routine and our understanding of space and time. From the illusion of hyper-connectivity to the progressive humanization of commodities, the latest accomplishments in technology prompted us to live accelerated existences, somehow halfway between compliance and resistance.

Indeed, if the desire of always newer and disposable lives—every time enhanced by compulsive innovations and expendable relationships—, came to be the cypher of an age, the intention to oppose frenzied production and the unstoppable drift towards the objectification of life eventually surfaced within public forums and private conversations.

As a 'globalized rhizome' and a site for contradictions, since its emergence the web perfectly embodied such ambivalence. A seemingly infinite terrain with no social and cultural restrictions, it progressively converted into a platform where the notions of transparency, intimacy, representation and control clash and are put into question. To say it with Boris Groys, 'the Internet is not paradise [anymore] but, rather, hell'.

Due to its ambivalent dynamics, the web is indeed a fuzzy dimension where the transversal access to data-mass-production feeds the greediness of multinational corporations to search for information. Thus, in being reduced to quantifiable subjects, the multiple users of the Internet take part to the commercialization of experience, somehow accepting an unequal exchange essential to the normal unfolding of a commodified routine.

However, beyond this other than utopian facet, the web has also made possible the reconsideration of specific modalities of production, mostly related with the representation of the self, the construction of relationships and the circulation of creative content.

In providing a virtual dimension for individuals to build and present editable images of themselves through social media, dating Apps and online videogames, the Internet has also turned into a versatile tool for self-exploration and representation: who am I in online outer space, if not an endless flow of data or a constructed avatar? What is the relationship between my (real) body, my digital *alter egos* and the intangible network of experienced and fictitious connections?

A phenomenon of transversal interest, the web has also been embraced by a steadily growing number of artists, who have found in it an exceptional non-selective dimension, a globally accessible resource and a suitable platform for showing open-ended processes of creation. As partly illustrated within this exhibition, younger artists have dynamically responded to the ubiquitous presence of the Internet and the digital world, all the while dissecting innovation with that degree of committed curiosity and vigilant distance typical of hyper-connected generations.

Sometimes through direct appropriation of the very own language of the Internet and new technologies, others with the translation of such language into more traditional mediums, or simply through a deliberate detachment from such codes, the works selected for this show all manifest personal takes on issues related with the alteration in the pace of life, social acceleration, commodification, the humanization of technologies or the reification of the bodies, eventually offering an overview of artistic creation as an ever evolving system of expanded productions.

XAVIER ACARÍN WIELAND

In an attempt to better understand the accumulation of crises that mark our era, we might consider how these have affected the ways in which we relate to the environment and to one another. We are faced with a convoluted mix, where ecology, economics, and geopolitics are deeply tied together as influential forces. Visible in the wars over the control of resources, in trade competition, and in the epidemic potentialities of virus mutations, capitalism has marked an era that we can track in geology and in the cells of our bodies. When considering global warming or labor precarity, we are analyzing processes that are systemic and networked where one thing precipitates another, and the inequalities of yesterday are reconfigured as the fears of today. The rise of neo-fascism comes as no surprise.

This amalgamation of conflicts profoundly impacts the individual. The process of subjectivation that defines the self is continuously marked by the intersections between the unconscious, various forms of media and technology, and the relation within the collective. Global discontent reaches the individual in the form of content manipulation, and we are condemned to produce as much as we are produced. Largely discussed throughout the last century, the impact of media underlined the processual character through which we constitute ourselves over and over, for better or for worse. We recognize the possibility to be multiple—as imagination runs through our veins—even as we are framed within given models of self-presentation shared by television, music, cinema, and now, social networks. These cultural landscapes offer not only possibilities for transforming the self in radical and liberating ways, but also situate us as passive and surveilled subjects who are data-mined and converted into predictable and distracted versions of ourselves.

Networked spheres of data contribute to the formation of the subject as a performative ensemble that involves self-presentation and bodily matters. Like the weather is affected by pollution, today's subject is permeable to the alterations that infiltrate our aspirations and representations in the imagery of social media. This is material as much as virtual, digital as much as actual, as our hyperlinked and layered subjectivities receive neural stimuli with every like and heart that punctuates our online existence. Our ongoing subjectivation as a quotidian form of making, marks how hard is to defend the fantasy—religious and nationalistic—of pre-established identities or somatic limitations. There is a correspondence between the fluidity of our bodies and how we move in the web, between our eyes and the succession of inputs, present in the way we purchase clothing and consume porn, and in the manner our fingertips are smooth as the screens we navigate.

The reciprocity between body and internet, is an instance of how we exist as interdependent systems, as ongoing expansions that engage with surrounding entities, organic or not, animated or immaterial. And when we post, our difference that we thought unique, is revealed as codified by millions of others, that came before, that will happen afterwards. For a moment we thought we were making a difference, that our contribution was meaningful as rebellion against the mainstream imaginary and status-quo. Poised to change the world, only a few seconds later we melt into the continuum of messages, posts, and likes. To produce as we are simultaneously produced, marks the existential frame of our times and of this exhibition. We feed the machine as we are fed to the machine. Our bodies are fuel to Instagram.

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Opening times

Monday to Thursday

10 am - 2 pm

3 - 7 pm

Friday

10 am - 2 pm

Closed on Saturdays
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