

Border imag(e)naries

27.05.16 > 04.06.16

àngels barcelona-espai2

(c. Dels Àngels, 16, Barcelona)

Antje Ehmann & Jan Ralske, Harun Farocki, Miquel García, Ion Grigorescu, Matteo Guidi - Giuliana Racco, IM Heung-soon, Oliver Ressler, Pedro G. Romero



Exhibition view. Border Imag(e)naries, àngels barcelona-espai2, Loop Festival, Barcelona 27.05.16 > 04.06.16

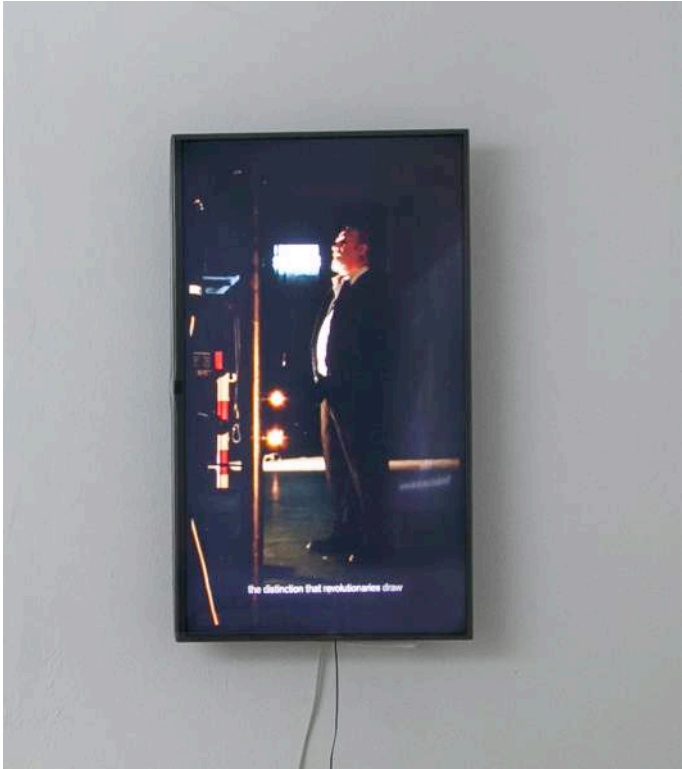
Border imag(e)naries is a group show organized by àngels barcelona for LOOP Festival 2016. Nowadays borders have acquired an extremely relevant significance, shaping identities in different contexts that run between that which demarcate the most symbolic lines of thought and creation to geographical and socio-political demarcations. "Borders" defined broadly to include territorial dividing lines, as well as sociocultural boundaries, have become increasingly relevant points of struggle in what could be considered as a global struggle for resources, whether material or intangible. *Border imag(e)naries* gathers a selection of works through which to get a closer look at borders as sites of diverse struggles, as well as elements from which to depart from when thinking about today's global, political and social situations and their symbolic significance. The artists selected for this exhibition deal with this subject in different ways ranging from the limits of the social borders marked by society's fictions, to the conceptual limits of image production and recalling the political and geographical border limitations observed in the ever so present relationship between borders, security and sovereign power.



Exhibition view. Pedro G. Romero, *Los Banqueros*, 2012
(Entry Archivo FX: Oikónos)
Video, color, sound, 27' 47"

àngels barcelona-focuses on the debate of contemporary culture and art practices

Pep Agut | Efrén Álvarez | Lúcia Coderch | Peter Downsbrough | Marcelo Expósito | Harun Farocki | Esther Ferrer | Joan Fontcuberta | Jeanno Gaussi | Ion Grigorescu
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Pedro G Romero, *Los Banqueros*, 2012 (Entrada en Archivo FX: Oikónos)

Video, color, sound, 27' 47"

Theatrical performance by José Luis Ortiz Nuevo using texts by Fernando Pessoa published in *The Book of Disquiet* and related to *The Anarchist Banker*.

Archivo FX is based on an archive that Romero has been compiling since 1999. Within the archive are more than one thousand "entries" linking the history (histories) of anticlerical iconoclasm in Spain with international positions of the modern avant-garde. Meaning that, each individual iconoclastic image document to be found here is recorded under the name of an artist, a movement, an institution, or a work from the avant-garde. Furthermore, each entry comprises textual fragments of varying origin, which alternately allude to the iconoclastic act documented by the image and to the author or work named in the keyword. *Archivo F.X.* interrelates the seemingly irreconcilable. In so doing, this "archive machine" sets into motion a steady reconfiguration of things: suspended between this "center" and its "peripheries" is a multifarious net of cross-references that evokes an interminable process of de- and recontextualization. In the archive entry of *Los Banqueros* (The Bankers) a theatrical performance in four monologues, based on Pessoa's texts, constitutes a critical intervention that encourages the viewer to rethink the salient issues in today's global and finance-dominated capitalism.

Pedro G. Romero (Aracena, Huelva. Lives and works in Sevilla). He is a versatile artist who has developed an intense activity across multiple

disciplines: sculptor, painter, performer, playwright, screenwriter, etc. in addition to being an art and literature critic, editor, essayist and a flamenco expert. The central theme of his work is the reflection and research of the image as a point of resistance towards time, be it either a historical, biological, psychological or verbal time. In 1986 he makes his first solo exhibition and in 1988 and he shows *Magatzen d'idees*, at the Moncada room at La Caixa Foundation in Barcelona. He has also had solo exhibitions in Barcelona, New York or Milan, and countries like Brazil or Germany. Since 2000 he is working on projects like *Archivo F.X.* and *Máquina P.H.* having as their working material iconoclasm and flamenco, respectively. His work can be found in collections such as the MACBA, the Fundació La Caixa, the National Centre de Arte Reina



Sofia Museum, the Museum of Fine Arts of Alaba, the Provincial Council of Granada and the Andalusian Centre of Contemporary Art. Exhibition view. Border Imag(e)naries, àngels barcelona espaí2, Loop Festival, Barcelona 27.05.16 > 04.06.16



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Antje Ehmann & Jan Ralske, *Wie soll man das nennen, was ich vermisste?*

(How shall I name what I am missing?), 2016

2-channel HD video installation, colour, sound, 12'.

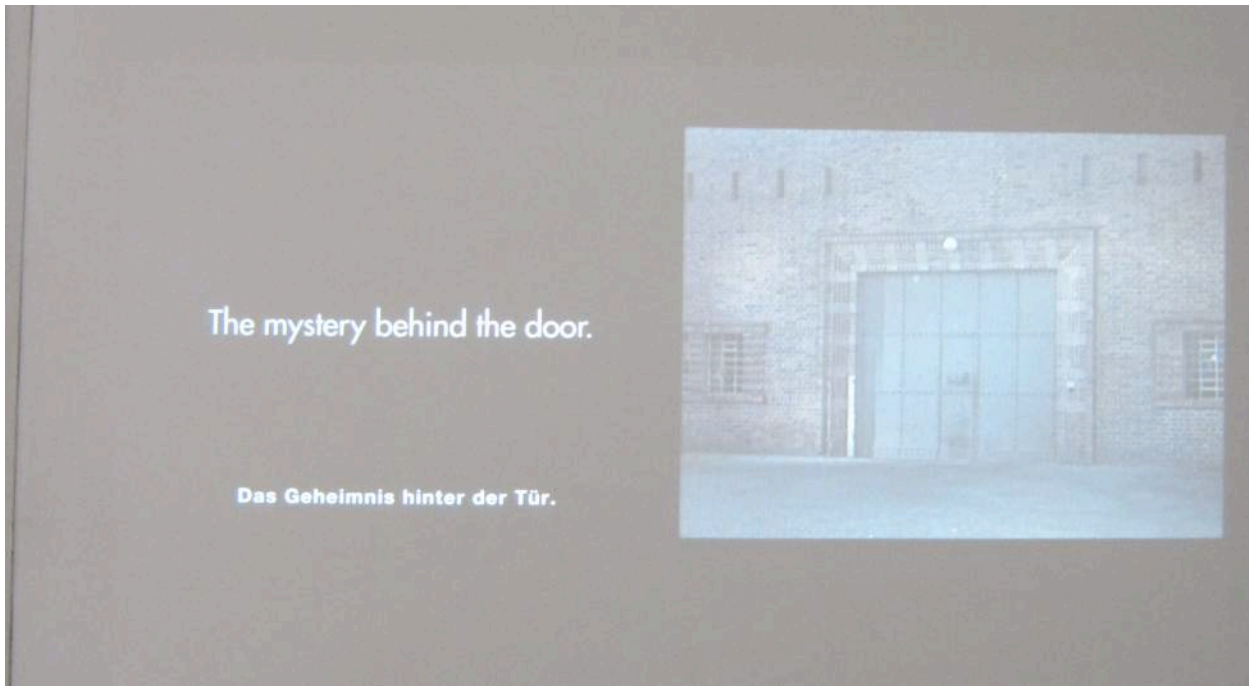
"We found ourselves tempted to apply Harun's method to his own work, which supplied us with many examples of doors in film, as well as with frequent references to linked motifs: the threshold, the factory gate, separation/connection, incarceration/liberation. Thus we began to index and edit all the door scenes in Harun's work and to research the door motif generally. It quickly became clear that we could not pretend to make a Harun-film without Harun. Instead, we found ourselves writing something like a love letter to Harun – hoping meanwhile to open some doors in the process." Antje Ehmann, 2016.

Antje Ehmann is a curator, author and artist based in Berlin. Her recent curatorial projects include *Harun Farocki. Empathy* (with Carles Guerra) at Fundació Antoni Tàpies (Barcelona, 2016), *Harun Farocki. What is at Stake* (with Carles Guerra) at IVAM (Valencia, 2016), *Labour in a Single Shot* at Venice Biennale 2015, Haus der Kulturen der Welt (Berlin, 2015), MUAC (Mexico City, 2014), Tel Aviv Museum for Contemporary Art, (Tel Aviv, 2013), among others; *Harun Farocki. 4 films from 1967-1997. An Homage* at àngels barcelona (2014); *Between Eye and Hand* at Hotel Pythagoras (Samos, 2012); *Serious Games. War – Media – Art* at Mathildenhöhe (Darmstadt, 2011), among many others. Her artistic projects include *How shall I name what I am missing?* (with Jan Ralske, 2015), *War Tropes* (with Harun Farocki), *X-Apartments Johannesburg* (with Harun Farocki), *Feasting or Flying* (with Harun Farocki), among others, and her recent publications are *Harun Farocki, Lo que está en juego* (with Carles Guerra, IVAM 2016), *Harun Farocki Empathy* (with Carles Guerra, Cologne 2016), *Web Catalogue Labour in a Single Shot*, 2011-2014, *Harun Farocki. First Time in Warsaw* (with Artur Liebhart, Warsaw 2012), *Serious Games. War – Media – Art* (with Ralf Beil, Ostfildern 2011). Jan Ralske,

lecturer/filmmaker, was born 1965 in the USA and finished his graduate studies as a director at the German Film and TV Academy in Berlin, where he has lived most of his life. Besides Jan Ralske's own award-winning films, which map a romantic memory of radical politics and themes of immigration, he worked as Harun Farocki's assistant for 20 years and has collaborated with the following artists: Monica Bonvicini, Armin Linke, the Stalker Group (Rome), David Levine (Berlin/NYC) and with Atelier d'Architecture Autogérée (Paris).

àngels barcelona-focuses on the debate of contemporary culture and art practices

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Antje Ehmman & Jan Ralske, *Wie soll man das nennen, was ich vermisse?*
(How shall I name what I am missing?), 2016



Antje Ehmman & Jan Ralske, *Wie soll man das nennen, was ich vermisse?* (How shall I name what I am missing?), 2016

**Harun Farocki, *Aufstellung / In Formation*, 2005**

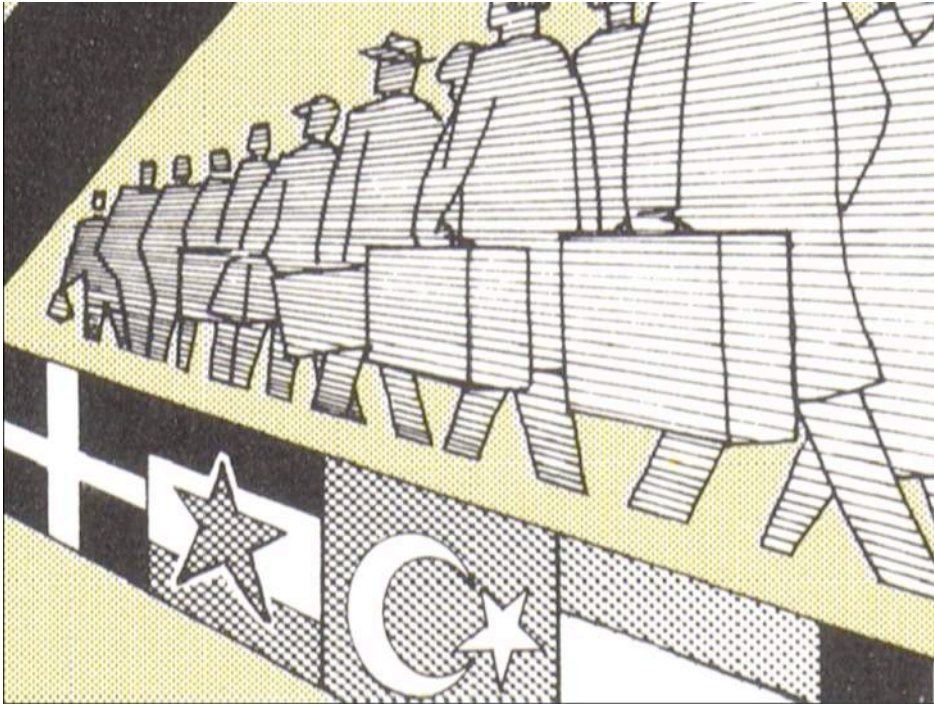
Video DVD, b/w and color, silent, 16'

Farocki shows a collage of statistics, pictograms, bar graphs and pie charts. They are all historical and contemporary diagrams from newspapers, school textbooks and official documents that provide a highly schematic account of migration in the Federal Republic of Germany. "The diagrams used to help represent consumer shopping baskets, the pension deficit or migration are anachronistic. They hark back to nineteenth-century political allegories". Through his ingenious editing Farocki undertakes a conceptual critique that demonstrates the "touching incapacity of abstraction".

From 1967 onwards, Harun Farocki (Czechoslovakia, 1944 - Berlin, 2014) directed and produced more than 120 films and installations that explored the power of images with an originality, vision and rigor that was constantly renewed and analyzed. In his teachings and essays in journals, books and exhibitions, conceived and produced together with Antje Ehmann, Farocki worked as a critic, editor, theoretician and curator. His impact and influence on culture is simply indisputable. Farocki was, and remains, a key figure in contemporary culture, participating in biennials, events such as Documenta in Kassel (X and XII), Venice Biennale, Sao Paulo Biennale, Manifesta and exhibitions around the world among which we find: MOMA (NY), Kunsthhaus Bregenz, MUMOK (Wien) or Tate Modern (London) amongst many others. More recently his works have been exhibited at La Biennale di Venezia (2015), the IVAM in Valencia (2016). From June 2016 to October of the same year The Fundació Antoni Tàpies will be showing a retrospective of his work curated by Antje Ehmann and Carles Guerra.



Harun Farocki,
Aufstellung / In Formation,
2005
Video DVD, B/W
color, no silent, 16'



Video still.
Harun Farocki,
Aufstellung / In Formation, 2005
Video DVD, B/W
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Miquel García, *Europa*, 2016

Single-channel video, color, sound, 3' 44"

Europa is an act of iconoclast sound experience. The piece shows the action of whistling to reach a moment of exhaustion while two speakers emit the European anthem. Through this action Miquel García invites the viewer to reflect on limits, the symbolic character of protesting and its capacity for transformation versus the institutionalized structures.

Miquel García (Barcelona 1975). He is a multidisciplinary artist and his work explores different lines of work such as the notion of space and territory, the analysis of economic structures and power and research of contemporary theories of history and collective identity. He graduated in Fine Arts from the University of Barcelona, completed his studies at the Cooper Union in New York. He has made several

residences at: El Ranchito (Matadero, Madrid), La Casa das Caldeiras (San Paulo), Dare Dare (Montreal), Chang Dong Art Studio in Seoul (with a grant from the Unesco Auschberg) at Axenéo7 (Quebec) with a grant from Conca in MCO art (grant of the Joan Miró Foundation in Mallorca) and at Hangar, Barcelona. He has exhibited collectively at the Georges Pompidou Centre in Paris, the Vermelho Gallery São Paulo, the Espai Jove of the Generalitat of Catalonia (2013 edition award), Casino Luxembourg, Stampa, and the Biennials of Mardin (Turkey) Turku (Finland), Vic, Zamora and ALBIAC (Almería). He has held solo exhibitions at the Cultural Center Noain, àngels barcelona, Cooper Union (New York) and at the Museum of Modern Art in Tarragona; as an art teacher he has taught workshops with young people in Medellín, Manizales (Colombia) Bolivia, São Paulo, Palestine, Barcelona, Bilbao and Buenos Aires.



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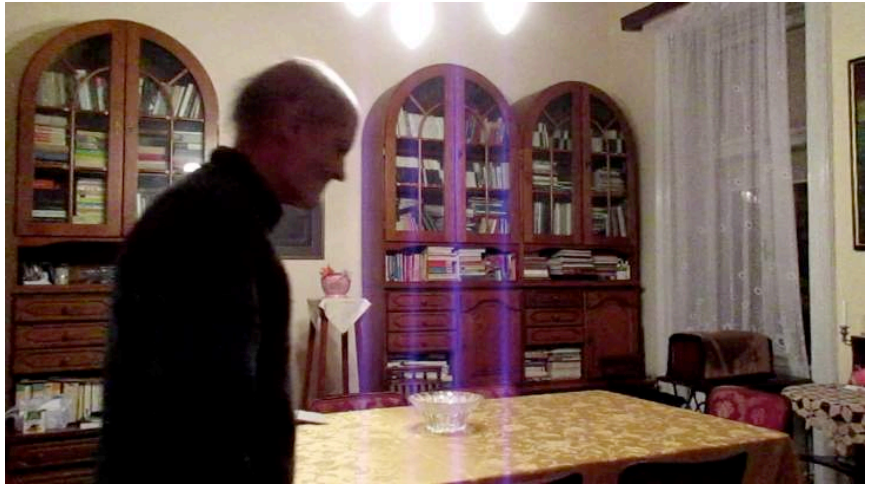
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Ion Grigorescu, *Around the table*, 2015

Video, color, sound, 2' 35"

With *around the table* Ion Grigorescu makes use of his eloquent poetic language of intimate bodily metaphors by which he investigates the relationship between the body and society in a powerful phenomenological and ritualized interpretation. This piece cleverly proposes to the viewer a multiple visual perception, that of the artist moving around a fixed object and then, by directing our vision towards an inner object, the viewer is immersed in another way of seeing and therefore a different sensory and bodily way of being in the world. A multiple vision is therefore provided through an embodied experience.

Ion Grigorescu, born in 1945 in Bucharest, where he lives and works, is an iconic figure of performance and conceptual art in Romania. Increasingly acclaimed for his role in effectively cultivating resistance, and underground, clandestine art under Communist totalitarianism, he is a forerunner of the conceptual and performative use of the body as an artistic medium in Romania since the early 1970s. Grigorescu has made an invaluable contribution to the shaping of a critical consciousness in perfect synchronicity with his time and capable of articulating a genuinely universal critique in rationalist-discursive, performative, and artistic terms. In 2011 he represented Romania at the Venice Biennale and his work was been exhibited in institutions such as MoMA in New York, Neue Galerie in Graz, Austria, Kunsthalle Fredericianum and Documenta 12 in Kassel, Berlin's Biennial, Centre Georges Pompidou and London's Tate Modern, among others. The Museum of Modern Art in Warsaw dedicated him the retrospective *In the Body of the Victim 1969–2008*, curated by Kathrin Rhomberg.



Ion Grigorescu, *Around the table*, 2015.

Video, color, sound, 2' 35"



Matteo Guidi - Giuliana Racco, *Leish la'a? (Why not?)*, 2015

Video HD + Stone installation, color, sound, 32' 5"

Leish la'a? (Why not?), is a video piece that is part of the larger project *The Artist and the Stone* that reflects on mobility, desire, citizenship, globalization and restriction and which was presented at the Suñol Foundation (Barcelona) between November 2015 and January 2016. This is a project that deals with the movement of a subject (an artist Performer) and an object (a stone block 25 tons) from a refugee camp in the southern West Bank to the city of Barcelona. This video work aims to explore ways in which people facing restrictions and limitations in their daily lives, create their own languages and ways of expression. All these aspects invite us to reflect on how migration and temporary states influence the host country.

Giuliana Racco (Toronto, Canada, 1976) Matteo Guidi (Cesena, Italy, 1978). From 2008, the two artists have also been collaborating, operating at the intersection of art and anthropology, investigating the ways individuals or groups manage their own movement, on a daily basis, through strongly defined systems which tend to objectify them and even induce forms of self-restraint. Reflecting on unpredictable methods of daily resistance sparked by a combination of simplicity and ingenuity, they focus on contexts that are considered marginal or exceptional but, in reality, anticipate or relate to more common scenarios. Together and independently they have participated in exhibitions and festivals and held talks in international contexts, amongst which we find the Virreina Image Center, Fundació Suñol, Fabra i Coats, Arts Santa Mònica Centre, Barcelona, Goethe Institute of Barcelona, Valls biennial, Museum of Modern Art of Cagliari, DAAR Beit Sahour, GalleriaPiù, Bologna, Faculty of Fine Arts of the city of Porto, Spanish Cultural Centre, Montevideo, Kunstuniversität Linz, Il vivaio del malcantone, Florence, Fondazione Pastificio Cerere, Rome, Double Room Trieste, Galerija SIZ Rijeka, Museum of Modern and Contemporary Art Rijeka, Akademie der Künste der Welt Cologne, International Academy Of Art Palestine Ramallah, Artissima Lido - Turin Contemporary Art Fair, Galleria Civica Mestre, NotGallery, Naples, Fotomuseum Winterthur, amongst others. They have participated in international research and residency programmes in Spain (Hangar, Barcelona); Portugal (soft Control/The Technical Unconscious, O'Porto); Cisjordania (Campus in Camps/ DAAR Decolonizing Architecture Art Residency, Beit Sahour), Croacia (Kamova, Rijeka), Israel (JCVA Jerusalem Centre for The Visual Art, Tel Aviv), Italia (O', Milan; Fondazione Bevilacqua La Masa, Venecia), Luxemburg (Kulturfabrik, Esch-sur-Alzette). They have conducted workshops in a variety of environments, including universities, prisons and refugee camps.



Matteo Guidi - Giuliana Racco, *Leish la'a? (Why not?)*, 2015. Video HD + Stone installation, color, sound, 32' 5"



Exhibition view. *Border Imag(e)naries*, àngels barcelona espai2, Loop Festival, Barcelona 27.05.16 > 04.06.16

IM Heung-soon, *Bukhansan*, 2015

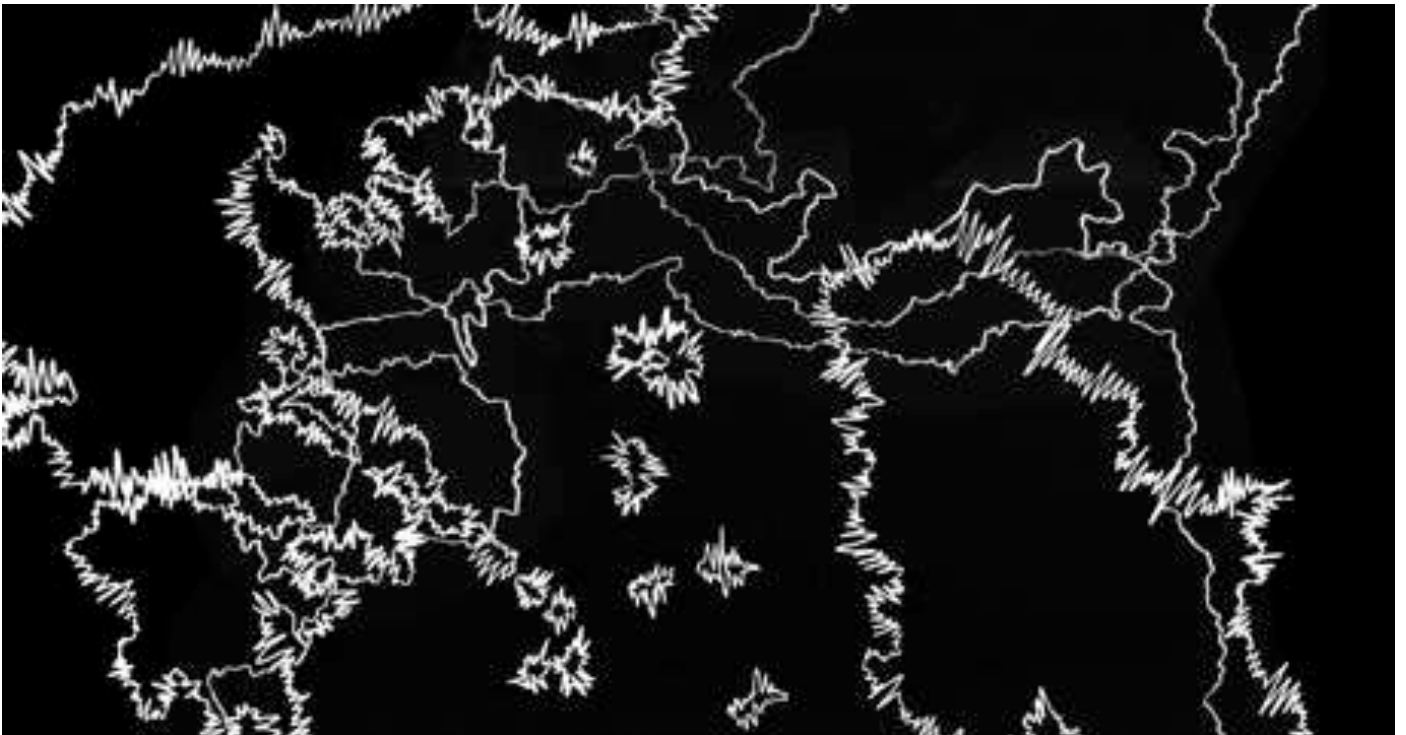
Single-channel video, color, sound. 26'
Bukhansan is a new video piece by IM Heung-soon that starts with the song 'Unsendable letter', from Kim Bok-ju's first album. Kim Bok-ju is a woman that ran away from North Korea to work as a singer in South Korea. This work metaphorically shows anxiety, grief and sympathy, solitude and the other side of reality of a human being that stands on the border between politics, ideology, life and death.

IM Heung-soon (South Korea, 1969) is a visual artist and cinema director based in Seoul. Since his early works on his working-class family, he has explored the lives of people who are marginalized in social, political, capitalist, and national contexts. His political yet emotional works are embodied through different visual mediums such as photography, installations, cinema and public art and community art. His second feature film, *Factory Complex* (2014), was premiered at the Wide Angle Feature Documentary section of

the 2014 Busan International Film Festival and many others after having been awarded the Silver Lion at the 56th Venice Biennale 2015. His works have been exhibited, among others, at the Pompidou Centre, Paris (2016), Lincoln Center, NY (2016), àngels barcelona (2015) the Venice Biennale (2015), Gwanju's Biennale (2002, 2004 and 2010), Sharjah Biennale (2015) and MoMA PS1, New York (2015)



Video still. IM Heung-soon, *Bukhansan*, 2015.



Video still. Oliver Ressler, *Emergency Turned Upside-Down*, 2016. Single-channel HD video, color, sound, 15'

Oliver Ressler, *Emergency Turned Upside-Down*, 2016

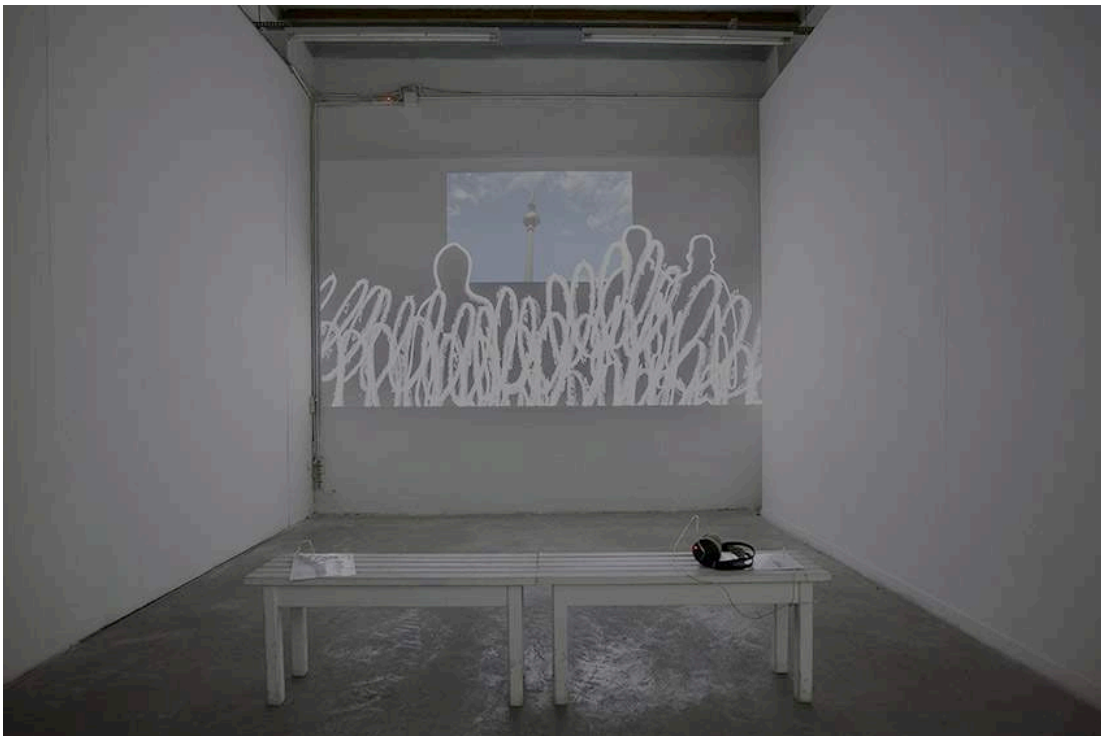
Single-channel HD video, color, sound, 15'

Oliver Ressler's new film *Emergency Turned Upside-Down* confronts the cynical and inhuman discourse that calls refugees' presence in Europe "emergency" when that word should be applied to the war, terror and economic strangulation that forced people to move. *Emergency Turned Upside-Down* is set within the tension that runs through social life right now: on one hand the vast imaginative potential of a borderless world, and on the other the petty prison of nationality and all the external, internal and social borders it entails. The film discusses borders performing their everyday function: managing, calibrating and governing global passages of people; dividing and "zoning" into different types of migrants and non-migrants who depend on the trickle of income squeezed from endless work.



Oliver Ressler, *Emergency Turned Upside-Down*, 2016. Video HD mono-canal, color, sound, 15'

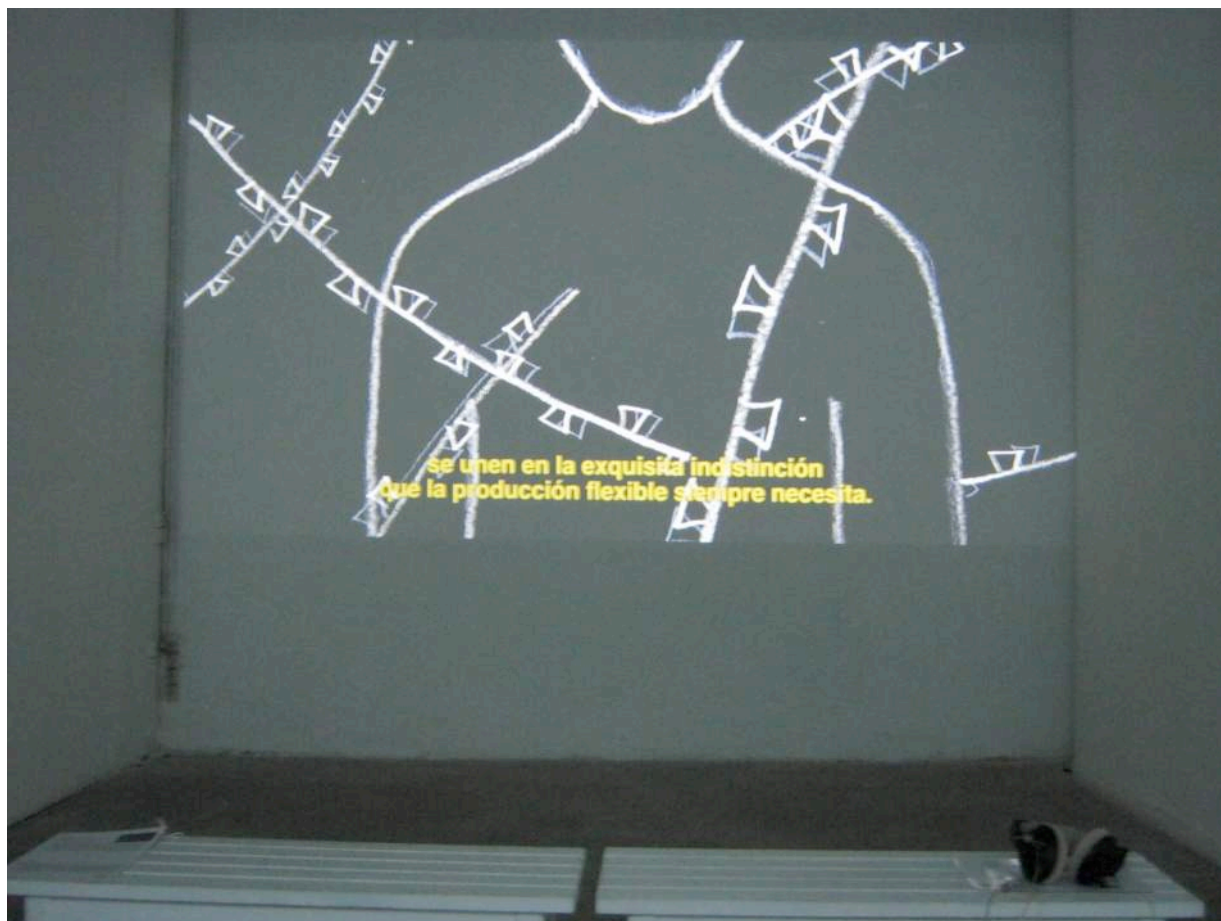
Oliver Ressler (Knittelfeld, Austria, 1970) lives and works in Vienna and produces installations, projects in public space, and films on issues such as economics, democracy, global warming, forms of resistance and social alternatives. Ressler has had more than 60 solo exhibitions, among them in Berkeley Art Museum, USA; Platform Garanti Contemporary Art Center, Istanbul; Museum of Contemporary Art, Belgrade; Centro Cultural Conde Duque, Madrid; Alexandria Contemporary Arts Forum, Egypt; Wyspa Institute of Art, Gdansk; Lentos Kunstmuseum, Linz; and Centro Andaluz de Arte Contemporáneo – CAAC, Seville. He is currently preparing solo exhibitions for SALT Galata, Istanbul and MNAC – National Museum of Contemporary Art, Bucharest. Ressler has participated in more than 300 group exhibitions, including Museo Reina Sofía, Madrid; Van Abbe Museum, Eindhoven; MASSMoCA, North Adams, USA; Centre Pompidou, Paris and at the biennials in Seville (2006), Moscow (2007), Taipei (2008), Lyon (2009), Gyumri (2012), Venice (2013), Athens (2013, 2015), and Quebec (2014). Ressler is the first prize winner of the newly established Prix Thun for Art and Ethics Award in 2016.



Oliver Ressler, *Emergency Turned Upside-Down*, 2016. Single-channel video HD, color, sound, 15'

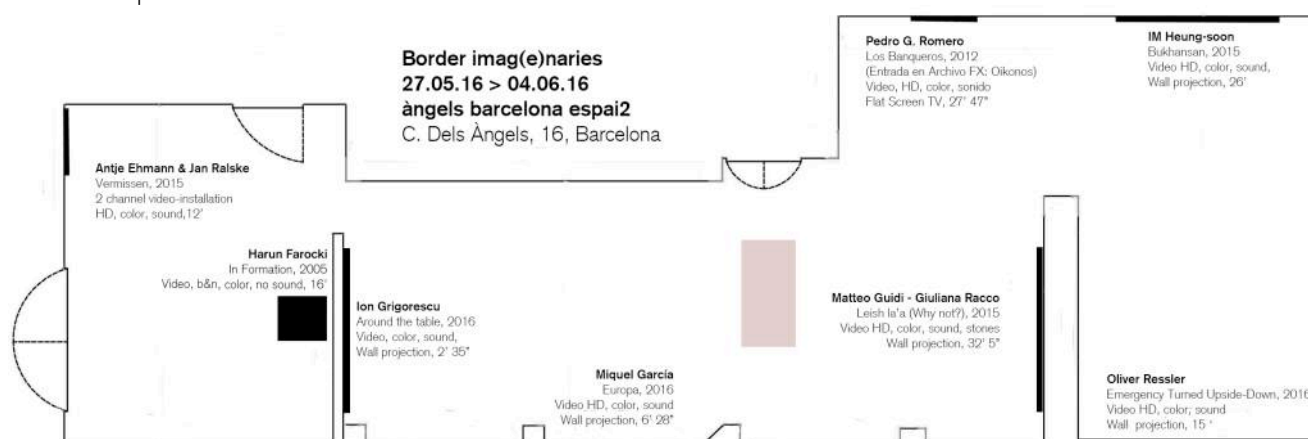
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Oliver Ressler, *Emergency Turned Upside-Down*, 2016. Single-channel video HD, color, sound, 15'

Exhibition map:



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