

The Language Games

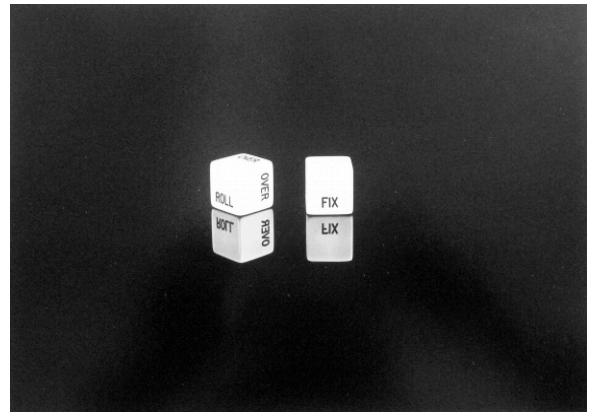
Pep Agut, Lúa Coderch, Peter Downsbrough, Esther Ferrer, Joan Fontcuberta, Peter Gallo, Mabel Palacín, Jaime Pitarch, Mireia C Saladrígues, Michael Snow.

30.09.16 > 20.11.16 – àngels barcelona-espai2

C. Dels Àngels, 16 > 16:30 - 19 h.

"We do not realize the prodigious diversity of everyday language games because the outer skin of our language makes it seem all the same".

Ludwig Wittgenstein



The Language Games is a group show where the works included reactivate the concept of language postulated by Wittgenstein, according to which language is defined as a multiplicity of games in which their different potential uses go beyond the purely descriptive use. Thus the use of resources such as comparison, metaphor, analogy, repetition, and ultimately the transgression of the representative use of language act here as the main associative elements of the works in this exhibition.

For Wittgenstein's the experiences of thought (in which we find the well-delimited use of one, or multiple words) constitutes the games of virtual language and such games have a creative mission, because with them the philosopher proposed to update the way language functions. It is precisely this update of language (understood as a system created for communication of ideas, feelings, information ...) which is forged through contemporary creation and which we want to emphasize with this exhibition.

With *Interview* (2000) **Pep Agut** not only questions the language of images but he also humorously alludes to the eternal question to which the artist is constantly questioned in interviews regarding art itself. Indeed the language game which turns into a humorous wink is the triptych by **Esther Ferrer** *The History of Religions* (1990) as well as the instalation *The Theory of Evolution* (2009) by **Jaime Pitarch**, in which the names of the cleaning products placed on a spiral shaped circle remind us of the human evolution that begins with a product called "Big Bang" ending with "the emergence of humans".

SSHTOORRTY (2005), is the only narrative work by **Michael Snow**, and whilst telling a story the negative of the film overlaps, thus making many things to happen at once, in the foreground and in the background, breaking with the traditional narrative of the image. This overlap is not only a visual effect, but it is a real physical manipulation of the negative. The title itself is constructed from the overlapping of the English words "short" and "story".

On the other hand, the series *Dice* (1982) composed of 12 B/W photographs by **Peter Downsbrough**, who since the early 80s uses pairs of dice in his work, as if they were a game within the notion of the rules, exemplifies to perfection Wittgenstein's theory, because these are not the usual dice, but they have been coded differently and, the words used here have different connotations despite their relation to the dynamics of the game. At the same time, the language used for the image search engine of the internet and the concept of the color red intermingle in *C'era una volta (Red)* (2000) a work by **Mabel Palacín** that shows how nowadays language and images can no longer be separated.

With its series *Semiópolis* (1999) **Joan Fontcuberta** proposes a flyby over the braille images of some of the masterpieces of literature (such as The Bible, The Odyssey etc) and with the use of backlight and a particular photographic perspective he produces archaeologies of the future that seem drawn from the aesthetics of science fiction. The landscapes created in *Semiópolis* are sign territories through which the writing in it takes the form of a measured digital language in doses of light and darkness. At the same time, *Mind Your Manners # 1* (2011-12) by **Mireia C Saladrígues**, explores the system of hands body language used in museum contexts to which the viewer is being confronted each time he/she finds himself in them.

The multiplicity of uses of language is reflected perfectly in the *Cold Reading* (2016) series by **Lúa Coderch** through which the principles used (mainly by magicians and seers) in order to guess things about other people, that is, to create meaningful content where there is none, they are taken as a reference point. Finally, with *Rats, stars, rats, stars* (2015-16) **Peter Gallo** uses the repetition of the words written on the canvas to create a game between them in which disparate connotations are intermingled among the different connotations between a romantic or distant idea of the word "stars" and that which is unpleasant and earthly word "rats".

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

Pep Agut | Efrén Álvarez | Lúa Coderch | Peter Downsbrough | Marcelo Expósito | Harun Farocki | Esther Ferrer | Joan Fontcuberta | Jeanno Gaussi | Ion Grigorescu | IM Heung-soon | Daniela Ortiz | Mabel Palacín | Tristan Perich | Jaime Pitarch | Jorge Ribalta | Pedro G. Romero | Mireia C. Saladrígues | Mireia Sallarès | Michael Snow | Richard T. Walker