

**CECILIA BENGOLEA**  
**Frieze LIVE / Stage L4**  
**Anti Clockwise Spin, 2019**

Performance from 2-5 Oct @ 5PM / L4

**Deep is unicelular (2019) (LEFT)**

Natural earthenware ceramics  
 60 cm x 50 cm. 40 Kg



**Anemone fragment (2019) (RIGHT)**

Natural earthenware fired vernis acrylic ceramics  
 50 cm x 100 cm. 50 kg

These two works featuring in Cecilia Bengolea's performance *Anti Clockwise Spin*, in which dancers spin to make a hole in time, connecting with the earth and the cosmos, are part of her series *Deep Sea Mind*. The history of movement is the history of evolution. Astonishingly far back in that history, multi-celled gelatinous creatures evolved nerves that coordinated cells and transformed tiny contractions, contortions and twitches into propulsive pulsing. These were the first movements. Later, neurons convened into an electro-chemical storm of repurposed signaling—bearing the first marks of what we would now identify as a nervous system. Adaptive physical intelligence may well be the indirect quest of most dance but it is also the basis of a practice that for Cecilia Bengolea has been centered around the creation of new bodies of thought. The other mind and physical intelligence that is the focus of her attention is less about what Deleuze & Guattari would term the body without organs, than a body without boundaries, a fully eroticized being born of a state of constant rehearsal. The spirit and rhythms that infuse this body move in several directions at once. The landscape it inhabits is here recreated as a riverbed, a place that already takes us back in time and evolution to the liquid environment from which we emerged. Ceramic forms refer to the deep aquatic life that preceded our own, while the videos describe performances in which these characteristics blur and intermingle. What we are left with is a sense of a body without limits, a kinetic sentience from which us vertebrates have been separated by millions of years.

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**BIO - Cecilia Bengolea** (Buenos Aires, 1979) is a multidisciplinary artist whose practice is focused on anthropological research of community dance forms. She's particularly interested in the relation to nature, elements, animist beliefs and choreographed figuration. She embraces collaboration to build a broader body of work whilst perceiving dance and performance as an animated sculpture that allows her to become both subject and object within her own work.

Bengolea has collaborated with dancehall artists such as Craig Black Eagle, Bombom DHQ, Damion BG, and with artists Dominique Gonzalez Forster and Jeremy Deller. Her collaborative work with French choreographer François Chaignaud, *Pâquerette* (2005-2008) and *Sylphides* (2009), have earned several awards such as the Award de la Critique de Paris in 2010 and the Young Artist Prize at the Gwangju Biennial in 2014. They have also co-created dance pieces for their dance company as well as for the Ballet de Lyon (2013), the Ballet de Lorraine (2014) and Pina Bausch Tanztheater Wuppertal (2015).

Bengolea's video installations and performances have been exhibited at the Gwangju Biennial (2014), Biennale de Lyon (2015), The Tanks and Tade Modern (2015), Faena Arts Center, Buenos Aires (2015 and 2017) Fig-2 25/50 at ICA, London (2015), Dia Art Foundation (May 2017), Tokyo Spiral Hall, Biennale de Sao Paulo (2016), The Infinite Mix, Hayward Gallery London (2016), Elevation 1049, Gstaad (2017), Palais de Tokyo (2015 and 2018), Art Night, ICA London (2015), Fiorucci Art Trust, Stromboli, Dhaka Art Summit (2018), TBA21, Venice (2018), Art Basel Miami Beach (2018), E.A.T (2019), Centre Pompidou (2010 and 2016), Engadin Art Talks 2019, Desertx 2019, der TANK , Basel (2019).

With a background in Philosophy and Art History she has also followed the choreographic master Ex.e.r.c.e. by Mathilde Monnier at the Centre Chorégraphique National in Montpellier.

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