

**An aural deconstruction of narrative. A selection of video works by àngels barcelona**

12 &gt; 23 Nov. 2019

àngels barcelona - espai2

c. Dels àngels, 16, 08001, Barcelona



**Carlos Casas**  
**Harun Farocki**  
**Daniel G. Andújar**  
**Richard T. Walker**

AURAL : Adjective

1. relating to the ear or the sense of hearing.  
 "information held in written aural, or visual form"

2. Similar-sounding words  
 aural is sometimes confused with oral

There are multiple ways to visualize the relationship between images, sound and narrative, between physical spaces and those that can be read, narrated, and/or listened to, and the effects that such experiences can have on us. The video works that are part of this exhibition present a variety of narratives that are all part of a post-representational map in which images, words and sounds do not "locate themselves" producing an unexpected effect on the viewer. In these works, sonic and visual encounters are dissolved through formal experimentation and, instead of guiding the viewers to a safe destination, they lead them to a place beyond their expectations.

These works are, after all, narratives in which the interstices are part of their meaning, as if their visual narrations were deconstructed through sound.



**Daniel G. Andújar** (Almoradí, Alicante, Spain, 1966)

**Campo de concentración de Albatera, 2019.** Video, color, sound, 9'47''.

Premiered video that investigates the Franco's concentration camp using images created by a drone located in the municipality of San Isidro, in Vega Baja del Segura, between 1936 and 1939. The images are accompanied by the lyrics of *El esposo soldado* written by Miguel Hernández (1937) in which the poet tells the realities that the soldier faces in the trench. On the one hand, the one of being fighting in the battle and, at the same time, thinking about the woman who leaves behind, in her wife and in the life that is growing inside her belly.

The work of **Daniel G Andújar** explores issues of democracy and inequality in our current information society. Always with a touch of irony, he questions how the use of new technologies affects and transforms us in our daily experience and he also criticizes the will to control that which is hidden behind their apparent transparency. His work has been present in many museums, cultural institutions and international events around the world, among which we find Bergen Assembly, DOCUMENTA14, the 53rd Venice Biennial, the Total Museum of Contemporary Art in Seoul, the DOX Center for Contemporary Art in Prague, the Künstlerhaus in Dortmund, the Ärthus Kunstbygning or the Württembergischer Kunstverein of Stuttgart.



**Carlos Casas** (Barcelona, Spain, 1974)

**Faro, 2019.** Video, color, sound, 20'.

*Faro* is a portrait of the lighthouse of Santa Maria di Leuca (Italy), one of the southernmost lighthouses in Europe. An homage to the mechanics and optics of a lighthouse. The film seeks to capture the ancient technology of light signals, and bring it into the present day. The film celebrates light and radio frequencies as connecting entities and uses radio frequencies captured on location from neighbouring lands as a soundtrack.

**Carlos Casas** is a filmmaker and artist whose practice encompasses film, sound and the visual arts. His films have been screened and awarded in festivals around the world, like the Venice Film Festival, International Film Festival Rotterdam, Buenos Aires International Film Festival, Mexico International Film Festival, FID Marseille, etc. His work has been exhibited and performed in international art institutions and galleries, such as Tate Modern, London, Fondation Cartier, Palais de Tokyo, Centre Pompidou, Paris, Hangar Biccoca, Milan, CCCB Barcelona, GAM Torino, Bozar Bruxelles, among others.

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

Pep Agut | Lúa Coderch | Peter Downsbrough | Marcelo Expósito | Harun Farocki | Esther Ferrer | Joan Fontcuberta | Ion Grigorescu | Daniela Ortiz  
 Mabel Palacin | Mònica Planes | Tristan Perich | Jaime Pitarch | Oliver Ressler | Jorge Ribalta | Pedro G. Romero | Mireia C. Saladrígues | Ania Soliman |  
 Michael Snow | Richard T. Walker



**Harun Farocki** (Czechoslovakia, 1944 - Berlin, 2014)

***Remember Tomorrow is the First Day of the Rest of Your Life, 1972.*** Video, color, sound, 10'. Farocki's short film is composed of shots of an AFN (American Forces Network) DJ and of a car ride, whereby the camera points out of the car (through the windscreen or the side windows) or it captures and tracks a passing car.

From 1967 onwards, **Harun Farocki** 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).



**Richard T. Walker** (Shropshire, UK, 1977)

***the meaninglessly meaningful, 2019.*** Video, color, sound, 3' 29''.

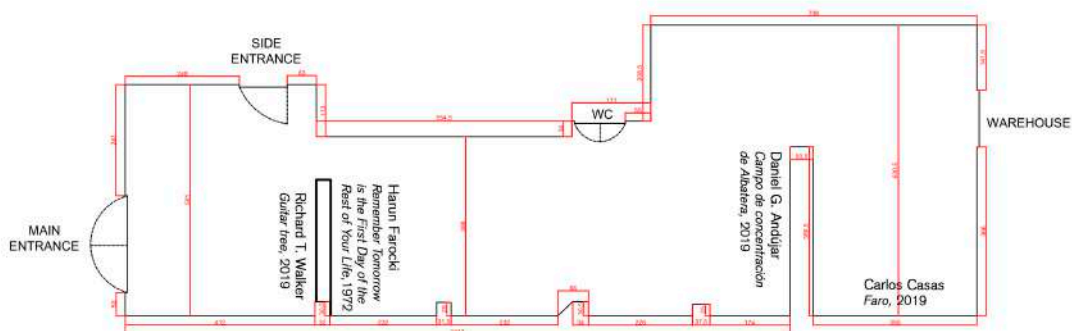
In Richard T Walker's works the viewer becomes simultaneously pushed away and pulled towards landscape. There is a sort of redemption in the relationship his works establish between music and landscape. Here the idea of the Sublime is re-appropriated, re-positioned and our contemporary relationship to this idea becomes questioned. For the production of this work, the artist placed an electric guitar with its amplifier in the middle of the forest. The action is developed by throwing the instrument against the trees, producing a sound that results from a mix between the guitar's sound

and nature. For the production of this work, the artist put an electric guitar with its amplifier in the middle of the forest. The action is developed by throwing the instrument against the trees, producing a mixture of sounds between music and nature.

Spoken dialogue, text and original music compositions culminate in **Richard T. Walker's** work in order to materialize into videos and photographs that investigate the complex relationships between language, the environment and ourselves. By using a contemporary meditation on Romantic landscape and the Romantic individual, Walker visually constructs and reveals inherent failures in language that highlight fickle inconsistencies within the current human condition. His work has been exhibited in solo shows at Hiroshima City Museum of Contemporary Art, Carroll/Fletcher in London, àngels barcelona, The Contemporary Austin in Texas, James Cohan Gallery in New York, Kadist Art Foundation in San Francisco and Galleri Image in Aarhus, among others. He has participated in group exhibitions in institutions such as Fabra i Coats in Barcelona, EAC in Montevideo, Kunstverein Springhornhof in Germany, the San Francisco Museum of Modern Art, Yerba Buena Center for the Arts in San Francisco, Museu de Arte Moderna in Rio de Janeiro, Witte de With in Rotterdam and K21 in Düsseldorf, among many others.

## Gallery map:

Carrer dels Àngels 16  
08001, Barcelona



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