

àngels barcelona | ONLINE VIDEO GROUP SHOW

BRIDGING THE FRAGILE

01.04.20 > 01.05.20

Itziar Barrio

Cecilia Bengolea

Lúa Coderch

Harun Farocki

Oliver Ressler

Like many other cultural agents worldwide, in these moments of uncertainty in which we have to #stayathome, we would like to offer you a special online program.

FOR VIEWING THE SHOW: <https://vimeo.com/showcase/6940638>

Bridging the fragile is a on-line group show that emerges from our need to continue our labour of reflecting the present through works of art that contribute to the debate of contemporary culture. In a present that seems to announce a major change in those paradigms that we have used until now, the expression of that which is “common” needs to be manifested in order to expose a shared fragility, a fragility that is currently being exposed even through the prevalent physical distances.

Through the works selected for this online exhibition we aim to leave an open door to those ideas that might arise when the wounds of society are being exposed whilst time is left to reflect about a different future together .

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BRIDGING THE FRAGILE

ITZIAR BARRIO - CECILIA BENGOLEA
LUA CODERCH - HARUN FAROCKI
OLIVER RESSLER



Itziar Barrio, A demon that slips into your telescopes while you're dead tired and blocks the light, (2019). 54 min.

This film includes interviews with astrophysics experts, among them Jacky Faherty from the American Museum of Natural History in New York. The aims ultimately are to explore post-humanism and robotics at the forefront of current and future change, and to deconstruct the cinematographic apparatus and the scientific knowledge. It is a work approached from the horizontality between human and non-human agents (brown dwarfs, telescopes, data, scientific) while working through new materialism ideas and using speculative fiction.

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

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Cecilia Bengolea, Danse au fond de la mer, (2019). 12 min. 52 sec.

A multidisciplinary artist, Cecilia Bengolea investigates the history of both vernacular and urban dancing through her installations and performances. She's particularly interested in the relation to nature, elements, animist beliefs and choreographed figuration. She conceives of her artistic practice as an animated sculpture that allows her to become both subject and object within her own work.



Lúa Coderch, A Roof for love (Shelter: channel 14), (2017). 2 min. 45 sec.

The building of shelters with rudimentary materials taken mainly from the surrounding terrain, alongside letters that ruminate on landscape, childhood, flight and guilt, love, connections with the physical medium, memory, fear, refuge... This, roughly, is the structure of [Shelter], a video creation by Lúa Coderch. [Shelter] comprises fifteen capsules of some five minutes' duration filmed in such diverse locations as a glacial landscape, a lagoon inside a volcanic crater, a laurel forest, New York's Central Park or Walden Pond, the setting for Walden, David Thoreau's book that is a touchstone for lovers of a life lived in nature. In all these places, the camera details the construction of the successive shelters, which for Coderch are "an exercise in occupying space. In a context where everything is provisional, it is possible to say: 'I am here and I am going to try to inhabit this spot, to make a place for myself.'"



Harun Farocki, In comparison, 2007. 24 min.

Harun Farocki tracks the individual steps in the manufacture and use of bricks in Africa, India and Europe, comparing and contrasting different traditions and methods. Instead of using a commentary, Farocki allows the images to speak for themselves, working with the colour, movement and sound of bricks, which symbolise the basic building blocks of social relationship and economic structures.



Oliver Ressler, *Emergency Turned Upside Down*, 2016. 15 min.

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.

ARTISTS' BIOS

Itziar Barrio (Bilbao, 1976) lives and works in New York. She is a multimedia artist who produces long-term projects, involving different agents and collaborators. In her work she analyzes social contracts, and the construction of realities and identities. The means of production and exchange used in social negotiations - language, economy, technology, social class, symbols, desire, among others - come to light in her work as a subtext, and they point at to what unites them: power. The fine line between fiction and non-fiction, as well as the mechanism for constructing realities are also elements present in her practice.

Her work has been presented in international venues such as PARTICIPANT INC (NYC), MACBA (Barcelona), Belgrade's Contemporary Art Museum, Museo del Banco de la República (Bogotá), Abrons Arts Center (NYC), Anthology Films Archives (NYC), Salzburger Kunstverein, Espacio ODEÓN, (Bogotá), Academy of Fine Arts in Gdansk (Poland), tranzit (Romania), European Network for Public Art Producers (ENPAP), ARTIUM (Vitoria-Gasteiz), and at the Havana Biennial among others.

She has received awards and scholarships, including the Brooklyn Art Council, Ministry of Culture of Spain, NYC Department of Cultural Affairs, Foundation for Contemporary Arts, NYC, New York Foundation for the Arts Individual Artist Grant, First Prize Ertibil and recently the Multiverso Scholarship BBVA Foundation. She has been artist in residence in several institutions, amongst them, the Skowhegan School of Painting and Sculpture, the International Studio & Curatorial Program (ISCP), La Escuelita Nicaragua and the Hudson Valley Center for Contemporary Art. She is an adjunct professor at the School of Visual Arts in New York and has lectured at NYU, Hunter College, Montclair University and Parsons, among others, The New School for Design. Her recent monographic exhibition, *BY ALL MEANS*, was curated by Johanna Burton (current Director at Wexner Center for the Arts, and the former Keith Haring Director and Curator of Education in the New Museum, New York) at Azkuna Zentroa (Bilbao, 2018).

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Cecilia Bengolea (Buenos Aires, 1979) 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), Tank Art Basel (2019), Sferik Tulum (2019), Fiac Louvre, Paris (2019), Before We Diw, performa NY (2019), Sylphides, Fondation Giacometti (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.

Lúa Coderch (b.Iquitos, Peru, 1982) Lives and works in Barcelona. Using research not to become an expert on a particular topic but to explore the surface of things and the materiality of personal and historical narratives, Lúa Coderch uses a wide range of media and strategies to ask about the aesthetical aspect of topics like sincerity, enthusiasm, value or deception. Both things and anecdotes keep appearing once and again as characters in a great story that arises from the stringing of her different projects.

She obtained a Master in Production and Art Research (2012) and a PhD in Fine Arts (2017) from the University of Barcelona. She has taught at several art schools and universities including the Faculty of Fine Arts of the University of Barcelona (UB), the School of Design of Barcelona (BAU), EINA, Barcelona's University Center of Art and Design. In recent years she has received numerous scholarships and prizes including the DKV Prize for the Best Spanish Artist participating in Swab Barcelona (2016), the Lluís Coromines Foundation Award (2016), the BBVA Foundation Videoart Creation Scholarship (2015) and the Miquel Casablanças Prize (2015).

Her solo shows include *Vida de O* (CentroCentro Cibeles, Madrid, 2018), *Shelter*, (Sala Multiverso Fundación BBVA, Madrid, 2018) *The Rainbow Statement* (Compositions, Barcelona Gallery Weekend, 2016), *Night in a Remote Cabin Lit by a Keronsene Lamp* (àngels barcelona, 2015), *The air was full of anticipation* (BF15, Lyon 2015), *Or* (Fundació Suñol, Barcelona, La Muntanya Màgica (Espai 13, Fundació Joan Miró, Barcelona, 2014), *Paràbola* (Capella de Sant Roc, Valls, Collecting photographs of the family history (EspaiDos, Terrassa) and *Strategies for disappearing* (La Capella, Espai Cub, Barcelona, BCN Producció 2011).

Amongst her group shows we include *As long as summer lasts*, Tamara Kuselman, Lua Coderch and Andrea Canepa (The Ryder, London, 2018), *As if we could scrape the color of the iris and still see*, (Twin Gallery, Madrid, 2018), *Prime Matter*, (Fabra i Coats Art Center, Barcelona 2017 -18), *Walking on ice* (Center d'Art Santa Mònica, Barcelona, 2017), *Species of Spaces* (MACBA, 2015-16), *Why don't you call it entropy?* (Meeting of Contemporary Culture of Guadalajara, Mexico, 2015), *The air was full of anticipation* (BF15, Lyon 2015), *The World of Interiors* (The Green Parrot, Barcelona, 2014) and *The future doesn't wait* (La Capella, BCN Producció, 2014) amongst others.

Harun Farocki (1944, Novy Jicin-Berlin, 2014) Harun Farocki was a filmmaker, media artist and theorist. He was born in Novy Jicin in 1944, in what is today the Czech Republic and he died in Berlin in 2014. After Farocki studied at the Deutsch Film-und Fernsehakademie Berlin (DFFB) from 1966 to 1968, he worked in film and TV productions as a freelance. Farocki started his film career in 1960s, a period of political modernism and radical avant-garde. He received international attention after *Cahiers du Cinema* covered him under the title of *Who is Farocki?* in 1975. Some have called him 'Germany's best-known unknown filmmaker' since his works had been introduced mostly in German speaking area. Farocki's works treat a wide spectrum of subjects such as film, videotapes, multimedia installation, and so on.

Farocki has been influenced by directors like Robert Bresson, Carl Theodore Dreyer, Jean-Luc Godard, Jean-Marie Straub, Sergei Eisenstein, and Dziga Bertov, but also by writers like Walter Benjamin, Bertolt Brecht, and Günther Anders. Some considers that Farocki's films belong to the avant-garde montage cinema of Eisenstein and Vertov or

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New German Cinema of Alexander Kluge, Edgar Reitz and Wim Wenders. Chris Marker as well as the French Nouvelle Vague have also had an influence on his work. Farocki's works are constant conversations with images, with image making, and with the institutions that produce these images. As he once said: "My films are made against the cinema and against television," he maintains a critical stance toward all media capable to create images. Although most of his works are within documentary category, Farocki provides various debates rather than conventional documentary forms for objectivity.

Oliver Ressler (Knittelfeld, Austria, 1970) lives and works in Vienna. He is an artist and filmmaker who produces installations, projects in the public space, and films on issues such as economics, democracy, global warming, forms of resistance and social alternatives. Over the years, he collaborated with the artists Zanny Begg (Sydney), Ines Doujak (Vienna), Martin Krenn (Vienna), Carlos Motta (New York), Gregory Sholette (New York), David Thorne (Los Angeles) and the political scientist Dario Azzellini (Berlin/New York).

He has had solo exhibitions in Berkeley Art Museum, USA; SALT Galata, Istanbul, Platform Garanti Contemporary Art Center, Istanbul; Museum of Contemporary Art, Belgrade; CAAC, Sevilla, Centro Cultural Conde Duque, Madrid; Alexandria Contemporary Arts Forum, Egypt; The Cube Project Space, Taipei; Wyspa Institute of Art, Gdansk and Lentos Kunstmuseum, Linz. Ressler has participated in more than 350 group exhibitions, including dOCUMENTA 14, Kassel, Reina Sofia Museum and La Casa Encendida, Madrid; EACC, Castellón; Yerba Buena Center for the Arts, San Francisco; Castello di Rivoli, Torino; Maldives Pavilion at the 55th Venice Biennale; Van Abbe Museum, Eindhoven; or the 4th Athens Biennial in 2013. A retrospective of his films took place at Centre d'Art Contemporain Genève, 2013. Ressler is the first prize winner of the newly established Prix Thun for Art and Ethics Award, 2016.