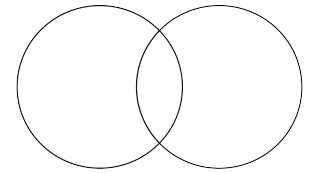


Possible conditions

30.06.15 > 19.07.15

àngels barcelona-espai2

(C. Dels Àngels, 16, Barcelona: Tuesday > Thursday 17 > 21 h.)



LAS CONDICIONES POSIBLES

Un proyecto de Myriam Rubio con Gís García y Rosario Ateaga

Las condiciones posibles is a collective project born of a proposal aimed at artists and independent projects in Barcelona, among which different structures of creative work and networks of affection exist. It intends to generate a dynamic that under certain spatial and temporal conditions allows for reflecting on the creative process and the aspects that link it to the theory of affections.

LCP brings the processes that compose and determine an essential part of contemporary art works to the foreground, processes that by definition are excluded from representation, whether scientific or exhibition. They are situated on the outside, in virtuality, in false subjection, in material precariousness. An affective vocabulary, a forcefield made up of energy, intensity, virtuality, uncertainty, potentiality, failure, belongs to these processes, and they are understood as effect and transformation, as the various rereadings of Spinoza throughout time have stated.

1_Javier Peñafiel: *Agency of intervention in sentimentality, 2015* | Textual activation and visual document, 27 min

Intervention agency in sentimentality (Agencia de intervención en la sentimentalidad) (1997-1999) is a project by Javier Peñafiel that functions as a trigger, a whisper and a quote in the two spaces where the project Possible conditions has taken place. The agency due to its precocity to the institutional criticism of its protagonists, and to the technical precariousness of its registration, remains particularly active through the rumor.

It is a collective experience of intimacy that questioned methods of translation and appropriation of personal experiences. The agency speaks of affection as something plural. The lie as a textual formalization of subjectivity and desire for community as subversion thus the possible ellipse to the conditions of productivity.

If the Space0 agency was explained and whispered to its participants in the shape of an oral suggestion, now it falls back again to the possibilities of textual performativity, and it appears among papers as a ghost of the original record that scares the viewer due to its actuality.

2_Andrés Vial: *International microinterventions, n°1,2,3,4,5, 2015* | Wood and mixed media

Chilean artist Andres Vial is the director, along with Rosario Ateaga, of Espai Colona, an exhibition space that colonizes a home and that from this micro context reflects on the frictions and disagreements that flourish from the idea of how to occupy a space or the issue of being alien, being part or being invisible in a city like Barcelona.

The microintervención is one device that lets you develop this reflection on the limits and the folds of human location and uncertainty regarding cultural symbols, territorial issues and platitudes posed by unifying hegemonic apparatus.

3_Carlos Valverde & Carolina Bonfim: *A mode of spatial use, 2015* | Installation

A mode of spatial use was an installation-performance developed in the Space 0 that provided the viewer with an individualized experience charged with suspense. The first condition for participation was to be blindfolded from the entry point of the space right until the end of its route. In Espai 2 we can see a device of negative actualization that transforms everything that took place in the Space 0 to a visual mode. If then it worked as a screen and limit, now it functions as a threshold that allows passage. What happened then, it was a series of sensory experiences produced by the encounter with the work and its invisible choreography lying suspended in that which is personal between artists and those who participated in the project.

4_Solange Jacobs: *Flor de Retama / Huarapite, 2015* | Installation

In Espai 2 Solange Jacobs presents the video and the photos that were part of the action for activating the memory of the violence suffered by the Baby Jesus Huarapite community in Peru, from the interpretation of Flor de retama, a local song from the community.

The action is part of a series that started in 2013 in which the artist uses the mechanism of recounting as the encoding of absence and the interpretation of local songs to give visibility to the victims of the period of political violence in Peru (1980-2000). Each topic is being intervened in its content with the intention of creating a story that reconstructs events of vital importance during this period.

5_Yara Haskiel: *I do not write diaries about love and crises, 2014* | Video, 14 min 22 s

Yara Haskiel is working on a series of video essays on the question of self-positioning in relation to the precarious living conditions, and how this position affects and permeates our stories of love and friendship. The work entitled *I do not write diaries: about love and crises* seeks to address the possibilities of a micro-political resistance in everyday encounters of tenderness and affection:

The possible inability to be lovers, is the impossible possibility of love, being in an impossible love, the lovers are that which is possible.

Being in love with someone brings us to a dizzying state of desire that stimulates and changes our image of a possible future, but at the same time produces uncertainty and fragility. Within this uncertainly given the living conditions that are impregnated with

precariousness, it seems that the connections with the people we love are becoming more existential. Precarity is not only related to the exploitation of the working conditions, but it affects and permeates our stories of love and friendship.

6_Sol Prado: *An essay for the conservation of forgetfulness, 2015* | Installation

Sol Prado reflects on the ephemeral architectures of privacy as s dismantling spaces of premeditated cadence of language. What happens ifwemove, or perhaps we interrupt the normal procedures with which we build a reality? The project proposes some conditions of possibility for the meeting, or not, of another kind knowledge through micro-stories where memory, creation and fiction become entangled, mediated by the awkwardness between the strange and the familiar.

7_Equipo Palomar (Mariokissime + R. Marcos Mota): *Puesta en escena, 2015* | Video, 12 min, silent | Essay 1, cassette, auto-edited recording, limited edition

The Palomar team decided to use *The Possible conditions* to produce an updated manifesto that is being accompanied by Essay 1, a musical and ambient soundtrack for the installation in order to impose the conditions to play with the possibilities of a place. To hyperbolize, transvestite and re-signify a space through its staging or to frame a space in order give it mystery thus to announce its expectations for action in another space-time as a frame of possibilities. As a place to be occupied or as a ghost. As a manifesto mode we express the possibilities of staging as a performative deviation, as an announced performance that does not happen. As the desire that it will happen. To fantasize with a fiction portrait of this possibility, against representation, whose story is left open, and produces fiction to make it possible, as a statement of intent, such as opening a door, as desire.

Concert :Tuesday 30 June at 20h. The Palomar team perform a concert via streaming of Essay 1, which can be heard only on the premises of the exhibition space.

8_Olivier Collet & Jérôme Lefaire (Homesession): *Homesession WE: ACT, 2015* | Video recording, 35 min 28s

Homesession presents a video recording of a private action performed on May 17, 2015 in Space 0. The event runs and reactivates, as an impromptu tribute, the 56 projects and affections that have taken place during the past seven years, between artists and curators in Homesession.

This is an in-situ essay, a kind of queer-playful choreography that is extremely subjective, with which a cluttered landscape is being built. As is the case with memory, the scene accumulates experiences, adding short fragments and opening up new interpretations.

In this case the performance is a choice that reverses the usual order thus exposing and activating objects as "curatorial body," assuming the scene and all its frailties, leaving us with the feeling of having received a generous present.

9_Casa Matriz: *Christopher Holloran in collaboration with JMMJ, 2015* | Installation, projections on loop, sound, webcam

Casa Matriz presents mediations of an experience through an attack of video squences, diarised notes, geo-location maps and live recordings. The three projections, recorded between late March and June 2014 in Barcelona, are a collection of images of nightclubs, diary notes and textual meta-language as well as 3D street views of Barcelona. The textual collaboration with JMMJ transmits the basis of the work: The poetic ambiguity of an experience that sometimes seems not to have taken place. The impossibility that this could be a place where everyone says they know who you are or that of being in a place where everything seems to be a fleeting illusion. The dialectic excitement / frustration provides the backbone for our collective psychosis and capitalism knows it very well. The hedonistic euphoria is always accompanied by a terrible hangover day, vomiting the blue pill of happiness and throwing up memories of that space of promise. It does not belong anywhere and knows that it only belongs to Google. It's hard to talk about it, to joining a durable material that counts. To invent a control aestheticized device. Take the money and run. Since I didn't want to be anywhere / You deeply want to belong. Trapped again trapped in the mechanics of excitement / frustration. The Psychosis of the new. The Headquarters capital-ism.

Gallery Map:

1_Javier Peñafiel

Agencia de intervención en la sentimentalidad / Agency of intervention in sentimentality, 2015

2_Andrés Vial

Microintervenciones internacionales, n°1,2,3,4,5 / International microinterventions, n°1,2,3,4,5 , 2015

3_Carlos Valverde & Carolina Bonfim

Un modo de uso espacial / A mode of spatial use, 2015

4_Solange Jacobs

Flor de Retama / Huarapite, 2015

5_Yara Haskiel

Yo no escribo Diarios: sobre amor y crisis / I do not write diaries about love and crises, 2014

6_Sol Prado

Un ensayo para la conservación del olvido / An essay for the conservation of forgetfulness, 2015

7_Equipo Palomar (Mariokissime + R. Marcos Mota)

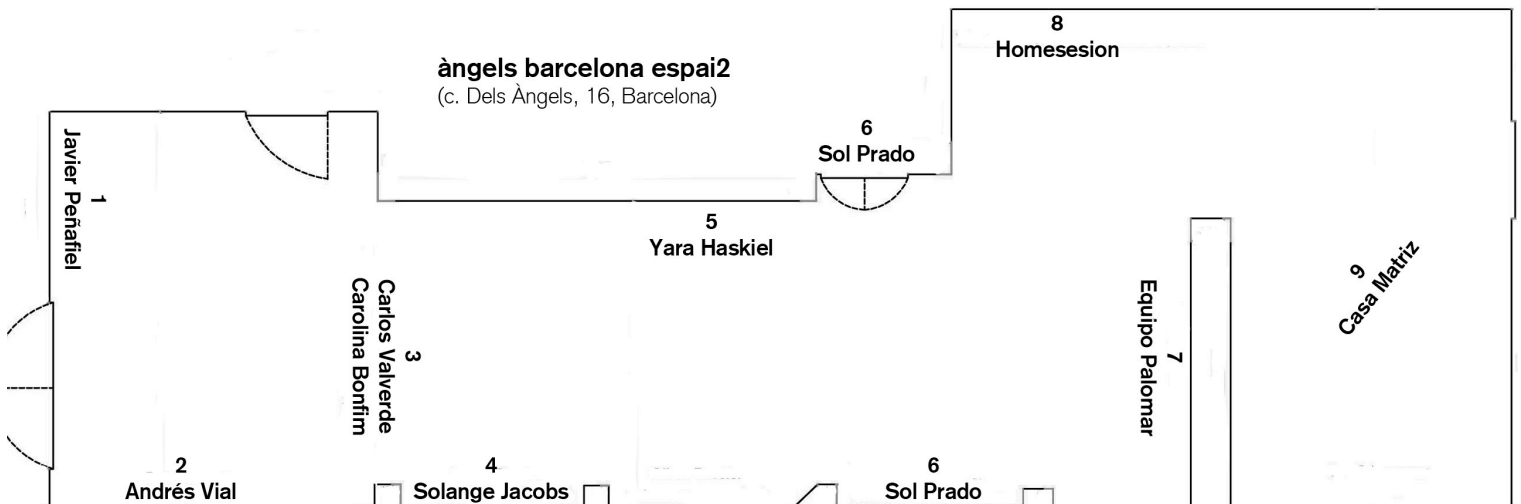
Puesta en escena, 2015

8_Olivier Collet & Jérôme Lefaure (Homesession)

Homesession WE: ACT, 2015

9_Casa Matriz

Christopher Holloran & JMMJ, 2015



ARTISTS BIO

Javier Peñafiel. (Zaragoza, 1964). Javier Peñafiel prefers to work on long-term projects such as *egolactante* (1997–2007), *agencia de intervención en la sentimentalidad* (1997–2001), and more recently *Latido antecedente* (2009–13) – books and notebooks amplified by multimedia collage and dramatised readings. Since 1997 he has produced: *Escritorio*, *Mera coincidencia*, *Os casos convenientes*, *Agenda de caducidad de los tiempos drásticos*, (28th São Paulo Biennial), *Locución Merkel Bachelet*. His books and publications, *Conquista básica*, *te vuelvo a pedir que te definas*; *CRU006* and *No todo tanto* are seen as co-laboratories. He also works on joint curatorial projects such as *Voz entre líneas*. He has written plays for video such as *Tragedia de las corporaciones*. *Ignorancia* (2000), *Voz contraria* (2009) and *Palacio polifonía* (2010).

Sol Prado (Buenos Aires, 1985). She is an artist, living and working in Barcelona. She studied Textile Design at the UBA, she has worked with Berta Teglio (2007-11) and Claudia Contreras (2011-14). She has participated in group exhibitions since 2011 and she has attended seminars with Maria Laura Rosa, Marcelo Expósito and at the Massana School of Barcelona. During the 2013 she worked with Kekena Corvalan in Buenos Aires. She has participated in the Independent Study Program of the Barcelona Museum of Contemporary Art directed by Paul B. Preciado in the period 2014-15. In 2014 she presented *Other possible titles*, a solo show at *Espai Colona*, Barcelona, and she has participated in collective performances in the public space at MACBA. She has recently made *Y lo demás*, a video performative installation which deals with the architectures of intimacy in "La condiciones posibles" (*Espai O*) and *Principio Wannabe*, a performance created from statements and intimate readings about a fictional artist in the group show *Tedium vitæheld* at the ADN Gallery. His final Master's thesis is a rhizomatic literary, photographic and audiovisual publication around the idea of intimacy between strangers.

Homesession. *Homesession* was founded in 2007 by Olivier Lefaure and Jerome Collet aiming to promote creation in the field of visual arts: thier main activity consists of supporting artists by articulating a residence open to international artists as well as a production schedule of projects dedicated to Spanish artists. With its ongoing effort to support artists *Homesession* welcomes proposals that use diverse media and practices, always favoring interdisciplinary experimentation. The last artist-in-residence has been Chris Holloran.

Andrés Vial (Chile, 1980). Andrés Vial lives and works in Barcelona and Santiago de Chile. He holds a Master in artistic production and research by the University of Barcelona UB 2014-2015. He has recently exhibited at *Fabra i Coats* and at *Matucana 100*. He is an artist whose work reveals a visual reflection on human limits and is located between the folds of the uncertainty regarding cultural symbols, territorial issues common territories that posed by unifying hegemonic apparatus.
www.andresvial.net

Yara Haskiel (Germany, born 1982) is a visual artist and researcher. She studied experimental film, fine arts and media, and graduated at the University of Arts Berlin. Her works explores the relation between memory and socio-political issues, through the auto-biographical and micro-political perspective. Her video-essays with documentary elements question the notion of identity and modes of belonging. The this series of video-essays evolves around the problem of self-positioning in relation to the precarious life conditions, affecting and pervading also our love stories and friendships. The work titled ' I don't write diaries: On Love and Crisis' seeks to address the aspects of micro-political resistance at the level of everyday encounters of tenderness and affection.

Further information. <http://salon.io/YaraHaskielSpaett/now-and-past>

<https://vimeo.com/haskielproductions>

Solange Jacobs (Lima 1978). She studied Architecture and Urbanism at Ricardo Palma University (Lima 1996-2002) and Photography training courses at Centro de la Imagen (Lima 2008). Specialized in Photography and Contemporary Art at the Politechnic University of Valencia, Spain (Edition 2010), where she had tutorials led by artists such as Joan Fontcuberta and theorists like Serge Tisseron, among others. Recently she has been awarded a scholarship to study the Independent Studies Program (ISP) at the Museum of Contemporary Art of Barcelona (MACBA), where she has participated in workshops led by visual artista Marcelo Expósito and feminist theorist Paul B. Preciado. She currently works between Perú and Spain and resides in Barcelona. Her work was been exhibited in cities such as Lima, Arequipa, Iquitos, Buenos Aires, Madrid, Valencia, Barcelona, Tenerife, Murcia and Lisbon, She has participated in the Tenerife Photography Biennial (2011) and the second Photography Biennial in Lima (2014). Her work has been exhibited in the new photography section at the Lima Museum of Art, MALI. (Lima 2010)

Carlos Valverde (Cáceres, 1987) Lives and works in Barcelona. MFA in Artistic Production and Research from the University of Barcelona UB and BFA in Fine Arts from the University of the Basque Country UPV/EHU, the University of the Arts Berlin UdK and the University of Barcelona UB, both titles with honours. He has recently exhibited at *Fabra i Coats* (Barcelona, 2015), *Capella*

de Sant Roc (Valls, 2014), Fundación Botín (Santander, 2014), Can Felipa (Barcelona, 2014) or Temporary Gallery (Köln, 2013). Has been a fellow of the Fundación Botín, the Sala d'Art Jove and Artist in Residence at Tokyo Wonder Site. Has won the Premi Miquel Casablanques 2015 in the publication modality and Injuve 2012 accésit.

He runs among other agents Salamina, a creative space in L'Hospitalet de Llobregat.

www.carlos-valverde.com

Carolina Bonfim (São Paulo, Brazil, 1982). On the basis of codes that govern gestures and the possibilities of representing the body, she explores the reconfiguration of the link between the gaze and physical presence. Interpersonal relationships, voyeurism, alterity and the relationship with the audience are recurring themes in her work, formalised in the form of installations, performances, drama, dances and videos.

Christopher Holloran (1987, UK) is a visual artist / film-maker based in Amsterdam. Using video, installation and animation, his work focuses primarily on how constructing the moving image can subvert our perceptions and mediate our realities.

El Palomar: Mariokissime and R. Marcos Mota artists living in Barcelona, founded at 2012 El palomar, is a collaborative project between 2 artists in Barcelona. Focused in works exempt of visibility and QUEER Culture. <http://el-palomar.tumblr.com/m/>

R. Marcos Mota (Tarragona, 1988). He has an MA in Reserach ans Artistic Production as well as a degree in Fine Arts from the University of Barcelona. Amongst his solo and group exhibitions we include the Museum Oral Revolution, MACBA; A Museum of Gestuality with Jaume Ferrete, La Capella, Barcelona; Throwing a transvestite into space, Noestudio 64, Madrid; Charming for the Revolution: Gender Talents, a special adress: As Giuseppe Campuzanos's impostor, Tate Modern, London; The Abajonistas, with Juan Gomez German, The New Gallery, Madrid; Campceptualismos del sur, performative policies and subordination, MACBA; Critical Botox in times of 2.0 feudalism, Pavilion, Bucharest; Pogo, Arts Santa Monica, Barcelona; ClaResil 2012mg, La Capella, Barcelona; Pedagogies of contact with Aida Jordà, Sala d'Art Jove, Barcelona; BCN- MAD, Felipa Manuela, Madrid; Suck my wheels, Col-lectiu Gai Barcelona. He has taught workshops with Aida Jordà Drag Family in Antigua Casa Haiku, Hangar and Fundacio Antoni Tapies. He is the Co-manager, with Mario Paez, at the art-curatorial project in Barcelona El Palomar. He is working on a musical project with Vaginoplastia contracts. <http://www.rmarcosmota.com/>

Mario Páez Mariokissime (Málaga, 1980) es licenciado en Bellas Artes por la Universidad de Barcelona (2009), ha realizado el programa de estudios independientes en arte contemporáneo de A*DESK en Barcelona (2010-2011) y el Máster de producción e investigación en la Universidad de Barcelona (2013-2014). Dirige junto a R. Marcos Mota el proyecto de investigación autogestionado y sin ánimo de lucro El Palomar, enfocado a apoyar a artistas y discursos queer y de género con poca visibilidad. Algunas exposiciones en estos años han sido: Mario Montez, I'ts Wonderful, comisariado por Jesús Alcaide, El Palomar, Barcelona (2014); Actos de habla. Museo Oral de la Revolución. La Cappella MACBA, Barcelona (2013); Exposición de las obras seleccionas para el Premio de artes visuales de Miquel Casablanques. Centro de Arte Contemporáneo de Barcelona (2013); Lo más revolucionario hoy es ser casto o tener una vida sexual frustrante. El Palomar, Barcelona (2013); Smells Like a Teen Spirit. Programa Liminal GR. En el Antic Teatre, Barcelona (2013); I don't believe in You but I believe in Love, comisariado por Paola Marugán en Galeria Balaguer, Programa Jugada a 3 Bandas, Barcelona (2013); Fiesta happening Cultural de inauguración de la fábrica Fabra i Coats, Barcelona (2012); El japonés, el jilguero y la mesa. A*Desk, Barcelona (2011); Muestra Joven de Artes Visuales MálagaCrea, CAC, Málaga (2010); Invited-one-day # 05, Homesession, Barcelona (2010); La llamada: Oh Jóvenes! comisariado por Aimar Arriola, EspaiDOS Sala Muncunill, Terrassa (2010); o Indentidades. Arte y sexo 2. LABoral Centro de Arte y Creación Industrial, Gijón (2009). www.mariokissime.com

Mario Páez Mariokissime (Málaga, 1980). He has a degree in Fine Arts from the University of Barcelona (2009), and he has completed the independent study program in contemporary art at A * DESK in Barcelona (2010-2011) as well as the Master of production and research at the University of Barcelona (2013- 2014). With R. Marcos Mota he co-directs the non-for-profit project El Palomar, focused on supporting artists dealing with gender queer and poor visibility discourses. Some of his exhibitions in recent years have been: Mario Montez, I'ts Wonderful, curated by Jesus Alcaide, El Palomar, Barcelona (2014); Speech acts. Oral Revolution Museum. La Cappella MACBA, Barcelona (2013); Select exposure to the visual arts Miquel Casablanques Prize. Center for Contemporary Art in Barcelona (2013); As revolutionary today is to be chaste or have a frustrating sex life. El Palomar, Barcelona (2013); Smells Like Teen Spirit. Liminal GR program. In the Antic Teatre, Barcelona (2013); I do not believe in you but I believe in Love, curated by Paola Galeria Marugán Balaguer, move Bands Program 3, Barcelona (2013); Cultural festival happening opening of Fabra i Coats, Barcelona (2012); The Japanese, the goldfinch and the table. A * Desk, Barcelona (2011); MálagaCrea shows Young Visual Arts, CAC, Malaga (2010); Invited-one-day # 05, Homesession, Barcelona (2010); Call: Oh youth! curated by Aimar Arriola, EspaiDOS Muncunill room, Terrassa (2010); or identities. Art and sex 2. LABoral Art and Industrial Creation, Gijon (2009). www.mariokissime.com