

**Digital | Corporal****María Alcaide****Claudia del Barrio & Noela Covelo Velasco****Irati Inoriza****Julia Martos****Mar Reykjavik****10 > 22 Nov. 2020****àngels barcelona - espai2**

c. Dels àngels, 16, 08001, Barcelona



The power is divided between users horizontally

*Digital | Corporal* is an exhibition project that brings together the video works of six artists with the aim of exploring the communicative potential of those stories that are produced from the representation of the body (whether human or not) and the use we make of the languages that emerge from our interaction with the new technologies in the present information age. By presenting five video-essays *Digital | Corporal* explores the creative potential that emerges from the interdependence between the digital body, which shapes our experience of the world, and from which we are dispossessed, and the material body, both constituents of our contemporary reality.

"Digital Body Language", or its equivalent in Spanish, "lenguaje corporal digital" is a term used in marketing that refers to the sum of all the digital activities of a user that can be compiled through his or her interaction with a website or social networks. Every open email, visit, click, chat, "like", mouse movement, touch, zoom, scrolling, browsing pattern etc. in short, all these everyday gestures are part of our digital body language. Therefore, it is through the inversion of this term that we intend to point at the new forms of digital control, and their capacity to swell economic capital, and instead, to bet on the increase of creative capital, that which uses the plurality of bodies to reflect on the multiple narrative possibilities that our digital present provides us with.

**María Alcaide** (Aracena, 1992) *Caballeros Castellanos (2020)*. Single channel HD video, color, sound. 16 min 33 s. Project specifically created for the Centre for Contemporary Creation of Andalusia. Here María Alcaide uses the video-essay as a tool to bring out, through a female voice that speaks to us in Arabic, those stories that are embodied in the Andalusian horse. Through a historical journey from the Umayyad era in Al-Andalus to the present day, Alcaide manages to interweave the processes of domination and appropriation, typical of a colonisation process, with the construction of the idea of the state, and more specifically that of the Spanish state.

**Irati Inoriza** (Balmaseda, 1992) *with(in), with(out) me (2020)*. HD Video, color, sound, HD, 2 synchronized screens. 9 min 53 s. The bodies that we see interacting in *with(in), with(out) me (2020)* function as reminders of that sensitivity and form of knowledge - which nowadays is so far removed from our hyperconnected society - that is born through contact, through the gesture. In this particular case, the bodies act as a reference to the fighting scenes that were for the first time represented the contact between two bodies in the vessels of classical Greece. Through a fragmented visual cataloguing of the movements that lead to the position of the K.O. (the out of combat) Inoriza pays homage to movement found in sculpture, with the help of the Munoa Olympic Wrestling Women's Club, she points out the importance of a shared and enduring experience of the body.

**Julia Martos** (Córdoba, 1989) *False Historical Facts (2019)*. HD Video, color, so, HD, multi-screen, 9 min 33 s. This video uses the duplicity of two different discourses illustrated with identical images to insinuate a fake historicity. This audio-visual essay questions the canons imposed on the bodies created by architecture and those of human sexuality, as a result of our inability to experience both as an unclassifiable continuum. By using the voices of the architect and disseminator Patxi García de la Torre, and of the researcher, specialised in intersexualities, María Gómez, accompanied by images that show from beach scenes, or travellings of different landscapes to classical sculptures, the artist questions the current verisimilitude of those principles that have been imposed on us until now, whilst highlighting the proliferation of the "fake" information that our present is currently made of.

**Mar Reykjavik** (Sagunto, 1995) *My Body, The Rules (2017)*. Single channel HD video, color, sound. 13 min 50 s. This work uses the social media trend of the viral challenge to convey the present democratization of the body in action before the camera and of the interrelationship between the global body, composed of data, and the biological and individual body. These actions, carried out following a base of established guidelines, executed by a plurality of bodies, in an absurd and recurrent way, end up generating an endless number of relationships that escape convention whilst bringing forward the possibility to look, think and act differently.

**Noela Covelo Velasco** (Pontevedra, 1994) **Claudia del Barrio** (Girona, 1994) *Maneras de escuchar (2020)* Single channel HD video, color, sound, 5 min 38 s. Noela Velasco and Claudia del Barrio's research focuses on the sound of materials, and is carried out in collaboration with the shoe designer and artistic researcher Sara De Ubieta. This work denotes a dimension often forgotten about matter, its sound. As a multi-sensorial inventory of the materials Ubieta uses in her work, this work reminds us with plenty of humour that the corporeal expression that can also define matter comes from the acoustics materials are capable of producing.

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

Pep Agut | Cecilia Bengolea | Lúia Coderch | Peter Downsborough | Daniel G. Andújar | Marcelo Expósito | Harun Farocki | Esther Ferrer | Joan Fontcuberta | Ion Grigorescu | Daniela Ortiz | Mabel Palacin | Mònica Planes | Jaime Pitarch | Jorge Ribalta | Pedro G. Romero | Mireia C. Saladrígues | Mireia Sallarès | Ania Soliman | Michael Snow | Richard T. Walker