

Vacca

16.12.10 – 29.01.11

Opening + book launch for “Vacca. Between skill and disaster”, with Lola Donaire in conversation with the artist. Thursday, December 16th, 19:30h h.

In the first solo show by Vacca in àngels barcelona, the artist presents 2 sound installations: “Vincenzo Succo Marconi”, 2010 and “Fly”, 1997. Vacca, Zacca and Wacca are a few of the pseudonyms used by the artist throughout his career, which is characterized by the exploration of different aspects of art based on sound elements. Since 1990, Vacca has developed a practice that addresses the communicative potential of sound and its processual dimension. His work takes a particular interest in reality, in the quotidian experience of sound and in “aural insignificance”, which relate to the artist’s efforts to emancipate art from the realm of attractiveness, or from essentialist propositions.

The piece **Vincenzo Succo Marconi** (2007-2008) is a sound sculpture that involves three CD players, three transistor radios that have been modified electronically, and three CDs with registered sounds; all the apparatuses hang from wire and are framed by fragments of ostentatious Baroque frames. The sound is transmitted continuously and the sound from the pre-recorded CDs relates to the real-time, predetermined emissions of the three radios, with their programmed crescendos and decrescendos.

The piece was constructed using sounds from a collaborative work. However, the definitive piece was completed at the end of 2008. Lola Donaire has commented on the work: “The apparatuses and cables, crudely hanging in plain sight, are dignified by the Baroque frame, and create not only a highly ridiculous scene but also subvert the principles of good design and acceptable presentation. While the work shows the representational elements, it distorts them in order to question the importance of the technological resources. In turn, it shows how the piece is constructed – the back of the piece is exposed – and how the sound interferences function.”¹

The other piece in the exhibit, **Fly** (1997), involves a pseudo-random text transmitted as if it were sentences, playing with the meaning of words. The piece operates on three levels. First, it is a linguistic game based on the national language in Catalonia within a Spanish context. Second, it toys with the dominant language of art discourse, the English language, questioning the indiscriminate assumption regarding this language’s internationalization, and thus enacting not only cultural but also political criticism. Finally, the piece plays with socio-cultural and political definitions. If it is true that language communicates ideology, games involving linguistic meaning and its sociopolitical and cultural implications, by reproducing the sounds on shuffle, subvert the supremacy that dictates our reception of words, and opens up possibilities for the spectator-listener.

Both pieces are reproduced in the book “Vacca. Between skill and disaster”, co-edited by Vacca and Lola Donaire, and recently published by the Museu de Granollers (500 copies). The book is hybrid of both a catalogue and an artist’s book, and displays a wide selection the artist’s work.

Born in Granollers (Barcelona), Vacca has shown his work in solo exhibitions, or collectively with other artists, in spaces including: the MACBA, La Capella, the Centre d’Art Santa Mònica, Fundació “La Caixa” or the Teatre Lliure (Barcelona); Espai Guinovart d’Agramunt (Lleida); Palau Ducal Dels Borja (Gandía), MNCARS and Galeria Helga d’Alvear (Madrid) and the Play Gallery (Berlín). He was collaborated with many other contemporary artists, including: Pep Duran, Carlos Pazos, Javier Peñafiel, Pep Agut, and Jordi Benito, among others.

¹ Lola Donaire. “Vacca entre la destresa i el desastre”, *Museu de Granollers, 2010*