

## A matter of time.

**Daniel G. Andújar**  
**Cecilia Bengolea**  
**Carlos Casas**  
**Harun Farocki**  
**Esther Ferrer**  
**Fermín Jiménez Landa**  
**Pedro G. Romero**  
**Oriol Vilanova**



**9 > 19.11.22**

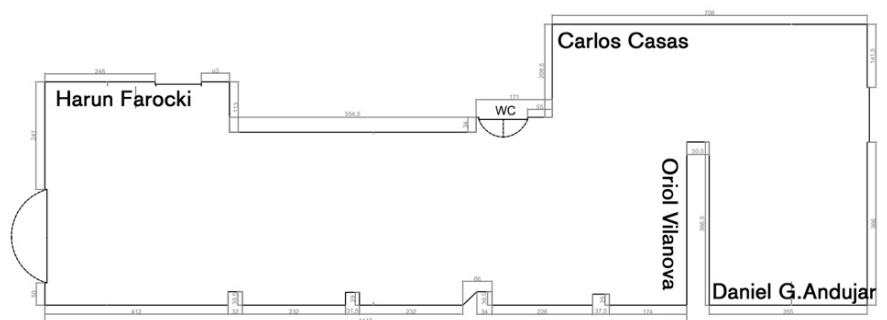
**àngels barcelona** + **àngels barcelona-espai2**  
 C. Pintor Fortuny, 27 C. Dels Àngels, 16

For LOOP'22 the gallery àngels barcelona presents an exposition in its two spaces (galeria àngels barcelona and àngels Barcelona-espai2) that follow the thematic line of the actual edition of Festival LOOP/ City Screen. A selection of works in video about time and memory. Cartographies of the body and territory. Recent and historic works have been selected in which time is key. In order to facilitate the reading and the visualization of the works we expanded the exposition between out 2 spaces. In espai-2 the works of Daniel G. Andújar, Carlos Casas, Harun Farocki and Oriol Vilanova can be seen. In the gallery àngels barcelona the Works of Cecilia Bengolea, Esther Ferrer, Pedro G. Romero and Fermín Jiménez Landa are presented.

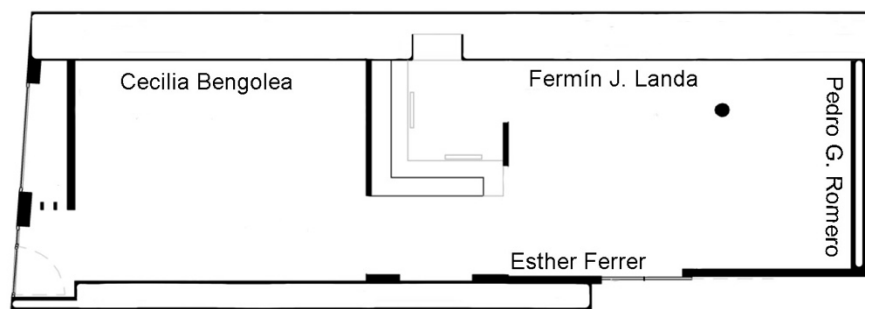
24 hours of passing time is what links the works of Harun Farocki and Oriol Vilanova, in front the complexity and impossibility of the vision, it's the symbolic gesture that reinforces their message. The memory and the body in the videos of Cecilia Bengolea, Esther Ferrer and Pedro G. Romero refer us to a time as a record of an action. Daniel G. Andújar and Fermín Jiménez Landa make a journey, time passes while a camera or the artist himself travels through a space from one point to another. And as a climax, Carlos Casas lets us see how events precipitate in a tree devoured by fire, nothing more and nothing less than the passage of time...

### Exposition Map:

**àngels barcelona – espai 2**  
 C. Dels Àngels, 16



**àngels barcelona**  
 C. Pintor Fortuny, 27

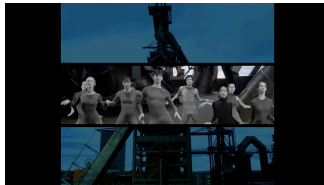


## List of works in exhibition:



**Daniel G. Andújar (Alicante, 1966): *The Butterfly Funnel Camino Real (National Historic Trail)*, 2016** | Video, colour, sound, HD, 5 min. 8 seg.

This work is part of the project presented on the occasion of the artist's residence at Artpace, in the city of Sant Antoni, Texas (USA), where he reflects on historical concepts such as colonialism, migratory and commercial policies in the border area with which links the city, as opposed to foreign natural flows in the course of history, in relation to the monarch butterfly, which migrates, year after year, from southeastern Canada and the Rocky Mountains to the state of Michoacán, and from the Great Lakes to the Yucatan Peninsula, traveling more than 4,000 km in just over six weeks and drawing a funnel shape in the sky that narrows until it reaches the central lands of Mexico.



**Cecilia Bengolea (Buenos Aires, 1979): *Deary Steel*, 2022**

Video, color, sonido, HD, 11 min. 55 seg.

The work explores the genesis of the social and material dimensions of the industrial age. An industrial age that includes connections to early 20th century dance form such as danse libre (Free Dance). Inspired by this moment and its actuality, Bengolea studied the free dance repertoire, instructing dancers from the Jeune Ballet du Conservatoire National Supérieur Musique et Danse (CNSMD, Lyon) for the video Deary Steel. Deary Steel is inspired by Bengolea's fascination with the mineral origins of our planet and the production of steel as a seductive choreography of the elements that reflect these origins. Describing the industrial production of steel as an "alchemical process", Bengolea maintains that "it is not only the orchestration and composition of these elements" that interests her "but also how they influence and manipulate our bodies, natural cycles and lifestyles". Making a collage of gestures, images and sounds from the past and the present, Bengolea reveals "new synthetic narratives" in a space where "the roughness and strength of metal, the hardness of blows, the mechanical choreography of industrial work and the dance come together.



**Carlos Casas (Barcelona, 1974): *Patagonian Fieldworks#01, Tree*, 2010**

Video, color, sonido, 4:3, 4 min. 46 seg.

"Fieldworks, are a series of films/videos that, based on experiments with environmental video and radio frequencies, become landscape film notes that I have been producing since the year 2000. With these works I try to capture the atmospheric qualities of a landscape through images and sound field recordings captured in different locations around the world. In these works, the narrative structure is relative to the internal time of these landscapes, seeking a kind of expanded perception. In this series (fieldworks) there is also a longing for archetypal description and documentation of those micro-phenomena, events or elements that we often dismiss as essential or imperceptible and thus become universal. I see these field works as a kind of post-structural films, where documentary and experimental cinematographic modes meet." (Carlos Casas). Description: a tree burns in the middle of a completely snow-covered forest in Tierra del Fuego, Patagonia, Argentina.



**Harun Farocki (1944, Novy Jicin, Berlin, 2014): *A Day in the Life of a Consumer*, 1993** | Video, color, sonido, 44 min.

Harun Farocki uses 40 years of advertising films for this work, which he edits to constitute an ironic 24 hours in the lives of typical consumers. Mixing different colors, times, various "ideologies of well-being" shows us a reflection of our time, values, concerns and hopes. This collage of "beautiful images", joyous and chaotic, deconstructs not only the domestic landmarks of our everyday lives, but also unleashes a humor in the tradition of Brechtian detachment. (Andrei Ujica)



**Esther Ferrer (San Sebastián, 1937): *Acciones corporales*, 2013**

Video, color, sin sonido, 38 min. 11 seg.

In 2013, Esther Ferrer remakes her video *Body Actions* made in 1975, which included some of her most emblematic performances. *Intimo y Personal*, *Huellas/Espacio/Sonido*, among others. Her interest in the concepts of time, presence and body is evident in the gesture of reproducing the same actions but, in this case, 38 years later.

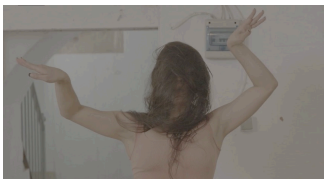


**Fermín Jiménez Landa (Valencia, 1979): *El Nadador*, 2013**

Video, color, sonido, 8:45 min.

Fermín Jiménez Landa in 2013 draws a perfect straight line of swimming pools with the help of Google Maps and a phone with GPS. He crosses Spain from Tarifa to Pamplona swimming from pool to pool. His final destination is the swimming pool at his parents' residence. *El nadador* makes use of his own time and that of the owners of the pools in which he runs the course. This type of action requires planning and organization over time. *El nadador* has its origin in the film of the same name directed by Frank Perry and Sidney Pollack (1968), starring Burt Lancaster, and which in turn is based on a short story of the same title by John Cheever (1964). The reference to the film in relation to the work of Fermín Jiménez Landa is the overlapping of swimming pools to form a river and thus swim back home. It is a general shot video without great variety in typology, recorded freehand and often with slow camera movements. Follow the protagonist on his journey and the camera does not intervene in the action. It shows the daily life of the Spanish rural environment for a short time in the audiovisual representation, but this is a small sample of the real action that took place, since the time spent is much greater in reality than in the video sample.

Courtesy of Moisés Pérez de Albéniz Gallery



**Pedro G. Romero (Aracena, 1964) : *Las trabajadoras*, 2022**

Video, color, sonido, 14 min.

The camera films the great contemporary bailaora Javiera de La Fuente in her studio with the intention of recording the gestures that are part of her dance, of her "work". As a reference, it has the video of *Los Trabajadores*, with Israel Galván. In the first part of the video, the feet, knees, hips, waist will appear in the foreground, until reaching the head and hands. A choreography of gestures. The images, the choreography, show how they work, separately and at the same time, the feet, the hips, the head and so on, until they reach the sky, a fragment and everything at the same time, organs and a body without organs. In a second part of the video, we see the same action, but in general plane. In the image, the credits of all the works, the exhibitions, and the agents involved in the entire production process of his retrospective exhibition, *Maquinas de Trovar*, Reina Sofia Museum (2021) will appear as a poetic text. In a way, it becomes an inventory/poem of the work of the artist. The series include two other videos of the great bailaoras, of different registers, Fuensanta La Moneta, and Luisa Piñona.



**Oriol Vilanova (Manresa, 1980): *Cuento de verano*, 2022**

Film. 24 horas. Sin sonido. Medidas variables.

Three hundred and sixty-five market days. An ephemeral monument that is assembled and disassembled every day. Vendors arrive with their wares early in the morning, organize their wares, and the show begins. The succession of stalls draw a series of streets through which customers pass in search of treasures. The before, the during and the after. The ordinary, the apparent and the exceptional. All the stories it contains, even if we are not able to decipher them. The characters that inhabit it. The tours. The memory. Time. All this represented from a 24-hour aerial view. Between the portrait, and the video surveillance. *Cuento de Verano* works like a clock, synchronizing the time of the market with the time of the exhibition space.