

# Marcelo Expósito

## Not reconciled

03.10.13 > 05.12.13

Opening: Thursday 3 October 2013

Marcelo Expósito's exhibition at àngels barcelona revolves around two current issues: historical memory and urban transformations in the context of globalisation. Each theme is concentrated into one of the two parts of the exhibition space in the gallery, which contains a total of three video installations. The exhibition as a whole (the installations in the gallery space and a programme of screenings in the àngels minicinema) comprises a synthesis of thematic lines, imaginaries and processes that have gradually configured a trajectory of more than two decades, through processes that are always inextricably linked to collaborative and networked production.

**1)** The installation *143.353 (the eyes do not want to be always shut)* (2010) sets up a dialogue between a historical overview of the visual representations of political and religious conflict in Spain on one hand, and detailed documentation of the process of exhumation of an enormous mass grave by the Association for the Recovery of Historical Memory (ARMH) in Cuenca on the other. The two videos have different durations and are screened as continuous loops, inviting open-ended associations between the exhumation and the sinuous historical path that begins with the earliest representations of Saint James the Apostle (Santiago) and Saint James the Moor-slayer (Santiago Matamoros) during the *Reconquista*, pauses to look at the ideological role of Baroque imagery, follows the migration of religious-political images in parallel to the colonization in Latin America, and stops at the conflict of representations during the Spanish Civil War.

**2)** The installation *Globalised City Symphonies (installation no. 1)* (2013) focuses on the changes that have affected heavy industries and port areas in the context of globalisation. The three-channel installation simultaneously displays three videos that were produced in the cities of Bilbao and Valparaíso between 1995 and 2012. The work is inspired on the "city symphonies" of 1920s avant-garde cinema, when filmmakers such as Walter Ruttmann and Dziga Vertov produced cinematic portraits of the growth of major cities such as Berlin and Moscow. In contrast, Marcelo Expósito's *Globalised City Symphonies* series portrays the decline of industrialisation and the uncertain future of the metropolis in the context of globalisation.

**3)** *First of May (the City-Factory)* (2004) explores the mutations of traditional figures of labour, focusing on the transformations of the Fiat factory in Turin and the protests of precarious workers in Milan. This installation consists of a single-channel video and a map-mural. The video is an adaptation of a theoretical essay: *A Grammar of the Multitude* by the Italian philosopher Paolo Virno. It traces both the transformation of the Fiat factory into a new multipurpose conference centre, retail and office space, and the first autonomous movements that reclaimed the First of May in Milan a decade ago in order to give visibility to the emergent figures of precarious labour. The mural is a recreation of a map that was drawn by hand during an assembly to organise the first precarity May Day in several European cities some years ago. It is a snapshot in progress that still applies today: an image of the grassroots reconstruction of Europe.

Marcelo Expósito (Puertollano, 1966) lives between Barcelona and Buenos Aires. His activities oscillate between the production of images, critical writing, translation, editorial work and teaching. In the past four years, his works have been part of many group exhibitions and programmes, including: *Disobedience Archive (The Republic)*, Castello di Rivoli Museo d'Arte Contemporanea, Turin; *Die Irregulären. Ökonomien des Abweichens*, neue Gesellschaft für bildende Kunst (nGbK), Berlin; *Economy*, Stills Gallery, Scotland's Centre for Photography, Edinburgh; *Work, Power and Control. Critical Episodes (1957-2011)*, MACBA Collection, Barcelona; *All that Fits. The Aesthetics of Journalism*, Quad Gallery, Derby; *Materiality*, Wyspa Institute of Art, Gdansk; *Second World*, steirischer herbst, Graz; *A World Where Many Worlds Fit*, 6th Taipei Biennial; *The Potosí Principle*, MNCARS, Madrid, Haus der Kulturen der Welt (HKW), Berlin and Museo Nacional de Arte, La Paz; *Asthétik Subversion*, Zürcher Hochschule der Künste (ZHdK), Zurich; *Manifesta 8*, Murcia; *Exercicis de memòria*, Centre d'Art La Panera, Lleida; *A History of Irritated Material*, Raven Row, London; *Cold War Avant-Gardes Seminar*, Moderna Galerija, Ljubljana; *com.posiçoes politicas*, Festival Panorama, Rio de Janeiro. He has also recently presented his videos at monographic screenings at museums and galleries such as Museo Universitario de Arte Contemporáneo (MUAC), Mexico D.F.; Centro Cultural de la Cooperación, Buenos Aires; Centro de Investigaciones Artísticas (CIA), Buenos Aires; Centro Galego de Artes da Imaxe (CGAI), A Coruña; Centro Cultural Montehermoso, Vitoria-Gasteiz; Institute of Contemporary Art (ICA), London.

In the preceding decades, his videos, installations and interventions were included in major exhibitions and programmes such as: *Les urnes de l'honor* (solo exhibition, Sala Montcada, Barcelona, 1990); *Aperto. Emergenza*, 45th Venice Biennale (1993); *Demontage: Film, Video / Appropriation, Recycling*, IVAM, Valencia (1993); *Video Signals. Aspects of Spanish Video Creation in Recent Years*, Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid (1995); *Materiales 1990-1998: el malestar en la libertad*, La Gallera, Valencia (solo exhibition, 1998); *Non Place Urban Realm*, South London Gallery (1999); *Documentary Processes. Testimonial Image, Subalternity and the Public Sphere*, La Capella, Barcelona (2001); *Antagonisms*, Museu d'Art Contemporani de Barcelona (MACBA) (2001); *3. berlin biennale für zeitgenössische kunst*, Kunst Werke (KW), Berlin (2004); *Spectacle, Pleasure Principle, or the Carnivalesque*, Shedhalle, Zurich (2004); *If It's Too Bad To Be True, It Could Be Disinformation*, Apex Art, New York (2005); *La hipótesis imaginativa*, Fundació Espais, Girona (solo exhibition, 2005); *Self-Educations*, National Centre for Contemporary Arts (NCCA), Moscow (2005); *L'Europe en devenir*, Centre Culturel Suisse, Paris (2007); *Multitud singular: el acto de resistir*, Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid (2009).

Recent critical essays that deal in English with the work of Marcelo Expósito include: Isabell Lorey, "Governing Permeable Borders", in the book that accompanies the project *Country Europa*, reprinted in the online magazine *transversal, art/knowledge: overlaps and neighboring zones*, 2011; Gerald Raunig, "The Heterogenesis of Fleeing", in Stephen Zepke and Simon O'Sullivan (eds.), *Deleuze and Contemporary Art*, Edinburgh University Press, 2010; and Brian Holmes, "Marcelo Expósito's Entre Sueños. Towards the New Body", in Brian Holmes, *Escape the Overcode: Activist Art in the Control Society*, Van Abbemuseum, Eindhoven, 2009.

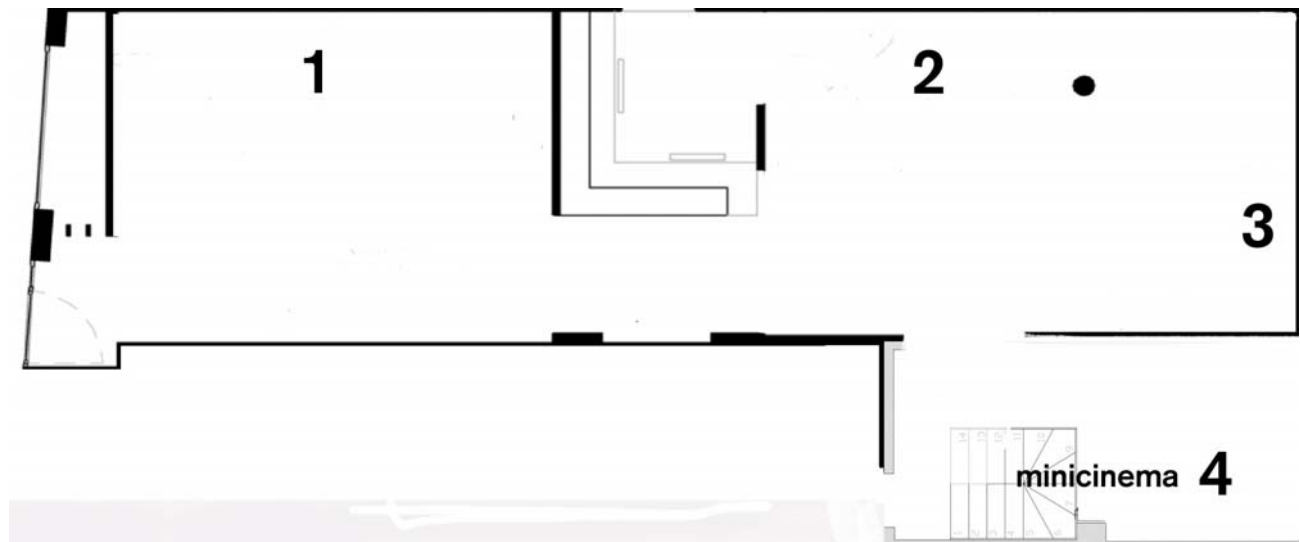
[http://marceloexposito.net/pdf/alongoni\\_notreconciled.pdf](http://marceloexposito.net/pdf/alongoni_notreconciled.pdf)

<http://eipcp.net/transversal/0311/lorey/en>

[http://marceloexposito.net/pdf/geraldraunig\\_heterogenesis.pdf](http://marceloexposito.net/pdf/geraldraunig_heterogenesis.pdf)

<http://brianholmes.wordpress.com/2009/01/20/marcelo-exposito-entre-suenos/>

General information: [www.marceloexposito.net](http://www.marceloexposito.net)



#### 1) 143.353 (the eyes do not want to be always shut), 2010.

Two-channel video installation: 45 min. and 27 min. respectively. Originally produced by MNCARS (Madrid) for the exhibition *The Potosí Principle. How Shall we Sing the Lord's Song in a Strange Land* (curated by Alice Creischer, Max Hinderer and Andreas Siekmann, 2010). More information: [http://marceloexposito.net/pdf/exposito\\_143353\\_en.pdf](http://marceloexposito.net/pdf/exposito_143353_en.pdf).

#### 2) Globalised City Symphony (installation no. 1), 2013

Three-channel video installation.

**Monitor 1:** *October in the North: Storm from the North-West* (72 min. 1995-2012). Originally produced by Carta Blanca (Bilbao) for the public art exhibition *punte... de pasaje* (curated by Corinne Diserens, 1995); version updated in 2012 produced by BizBak (University of the Basque Country, Bilbao). More information: <http://www.macba.cat/en/octubre-en-el-norte-temporal-del-noroeste-1856>.

**Monitor 2:** *The Situation of the Working Class in Abandoibarra* (86 min., 2012). It is the Third Movement in *Globalised City Symphonies no.2 Bilbao* (total duration: 230 min., 2012), video produced by BizBak / University of the Basque Country (under the curatorship of Gabriel Villota, 2012).

**Monitor 3:** The first three episodes of *Globalised City Symphonies no. 1 Valparaíso* (total duration: 125 min., 2012), video produced by CRAC and Foundation for Arts Initiatives. Episode 1: *Reaching a Safe Harbour* (22 min.), Episode 2: *There's Life in Your Square* (26 min.), Episode 3: *History against Heritage* (20 min.)

#### 3) First of May (the City-Factory), 2004

Single-channel video (61 min.) and mural painting. Video originally produced with the collaboration of *Biennale BIG Torino 2002* and *3. berlin biennale für zeitgenössische kunst* (under the curatorship of Ute Meta Bauer, 2004). More information: <http://marceloexposito.net/entresuenos/firstofmay>.

#### 4) Programme of screenings in the àngels minicinema space

Videos produced between 1990 ad 2009. For programme details see [angelsbarcelona.com](http://angelsbarcelona.com) or [facebook.com/angelsbarcelona](https://facebook.com/angelsbarcelona)

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Gallery Artists: Pep Agut | Efrén Álvarez | Peter Downsborough | Marcelo Expósito | Harun Farocki | Esther Ferrer | Joan Fontcuberta | Ion Grigorescu | Alexandra Navratil | Daniela Ortiz | Mabel Palacín | Jaime Pitarch | Jorge Ribalta | Pedro G. Romero | Mireia c. Saladrígues | Michael Snow | Richard T. Walker | VACCA