

# Pep Agut

## Memento Mori: Artist at his workplace.

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Exhibition view / Vista exposición, àngels barcelona, 2014.

Pep Agut proposes a physical and visual experience that brings us closer to the moment zero of artistic creation, the moment in which the artist, confronts himself with his work and begins to think about it.

Set in a totally white and empty space the artist takes hold of his table, his workplace. The overwhelming brightness of the place, the lack of spatial references, the absence of props, that could bring it into context, as well as the deliberate lack of a narrative structure in the actions performed, they all bring the audience to witness the moment when the artistic practice (as Hans-Georg Gadamer called it) is still only a ritual and a game becoming the point of origin in the implementation of thought and the possibility of representation.

Using his working table, the artist evolves in the space developing three actions: the meditative act turning around his work desk; the link with his workplace by tying together his leg to the table, thus becoming one single body, rotating in the space; and lastly, by looking for something in his desk, as if he was almost starting a dialogue with it, lifting it, knocking it, spinning it, around and looking at it from different viewpoints.

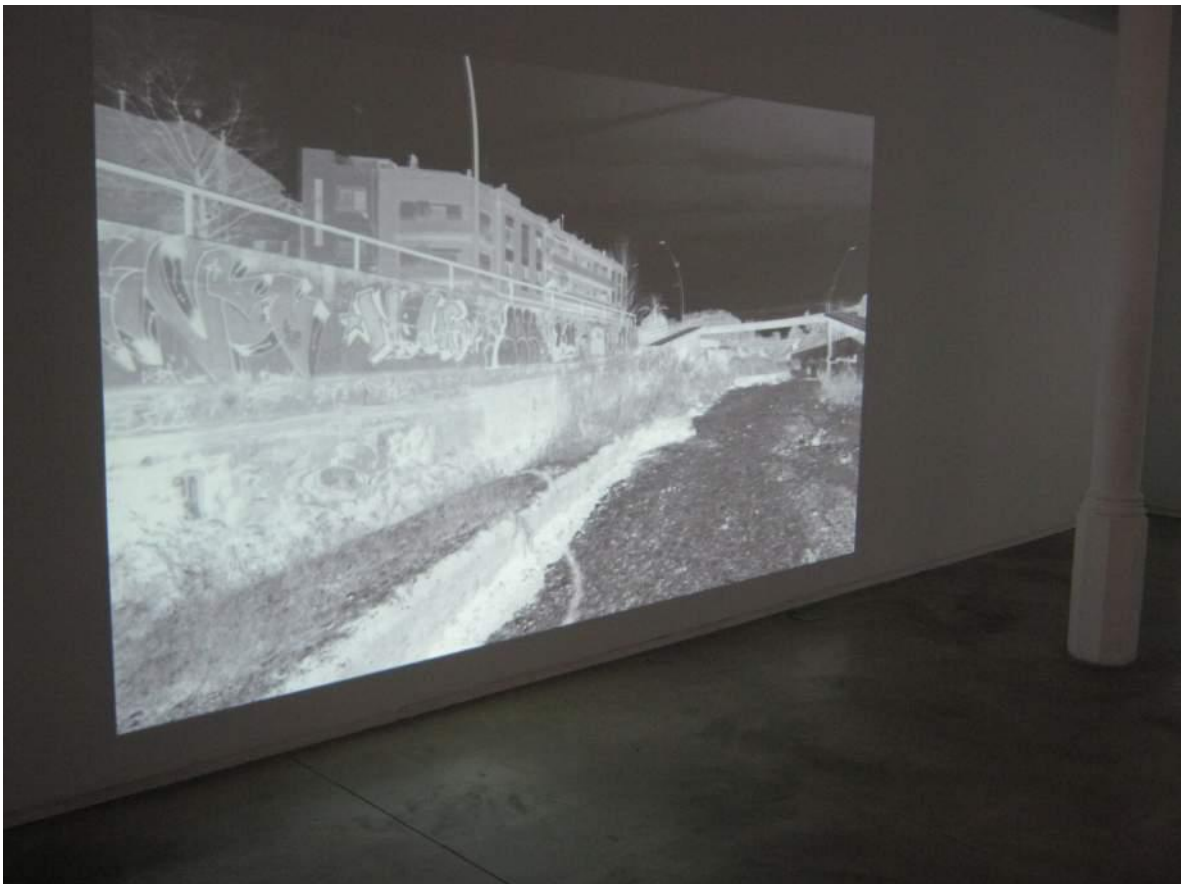
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Pep Agut nos propone una experiencia física y visual que nos acerca al momento cero de la creación artística, el instante en que el artista, confrontado con su puesto de trabajo, comienza a pensar.

Ubicado en un espacio completamente blanco y vacío, el artista toma contacto con su mesa, su puesto de trabajo. La luminosidad apabullante del lugar, la ausencia de referencias espaciales y la anulación total de cualquier tipo de *atrezzo* que lo contextualice, así como la renuncia a toda estructura narrativa en ese lugar y en las acciones que lleva a cabo, nos abocan a presenciar como espectadores aquel momento en el que la práctica del arte es aún y solamente ritual y juego - como nos dice Hans-Georg Gadamer-, y punto de origen en la puesta en marcha del pensamiento y de la posibilidad de la representación.

Acompañado de su mesa, el artista evoluciona en el espacio desarrollando tres acciones: el acto meditativo dando vueltas entorno de su mesa; el vínculo con su puesto de trabajo atando su pierna a la de la mesa, y ya como un solo cuerpo, haciéndola girar en el espacio; y por último buscando algo en su mesa, casi entrando en diálogo con ella, levantándola, tumbándola, haciéndola girar en el espacio, y observándola por todos lados.

**Exhibition views / Vistas Exposición àngels barcelona, 2014**



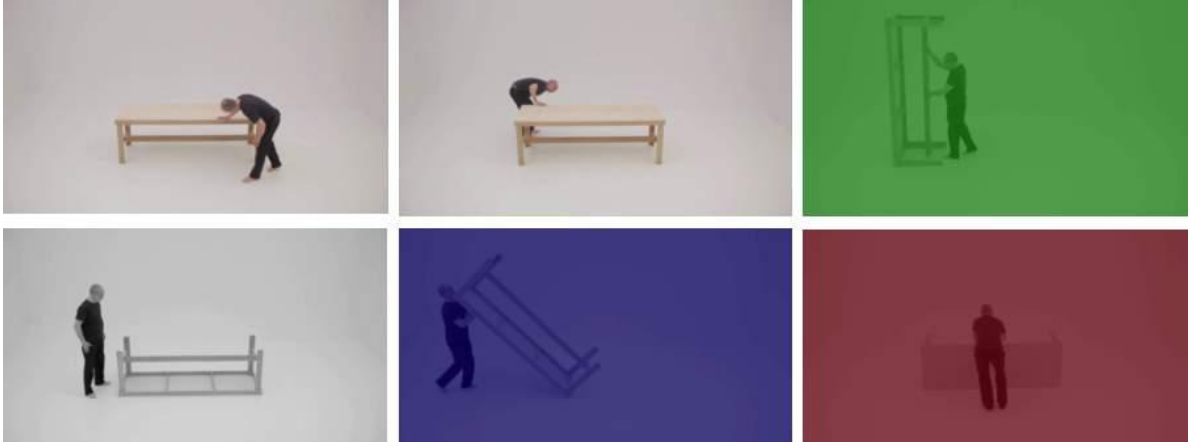
**Exhibition views / Vistas Exposición àngels barcelona, 2014**



## Works in exhibition / Obras en exposición:

### Artist at his workplace, 2014

Vídeo HD, color, sound. 5' 29". Ed. 3



The first work of the exhibition is the large format projection "Artista al seu seu lloc treball" (Artist at his workplace). Here we see the artist making contact with his workplace. The shapes and sounds generated in the performative sequence of the different movements, the color sequences, which refer to the formation of the image itself, and the physical occupation of the space, articulate the connections between the artist's body and this abstract space. The scale of the projected image on the exhibiton space, the angle of the shot and all the elements mentioned above, provide a strong enviromental character that goes beyond the visual experience thus transforming itself simultaneously into a physical experience for the viewer and the moment of uncertainty in the creative act, that in which the discourse starts to take shape.

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La primera obra de la muestra es 'Artista al seu lloc de treball' (Artista en su lugar de trabajo), una proyección de gran formato. En ella vemos al artista tomando contacto con su puesto de trabajo. Las formas y los sonidos que se generan en la secuencia performativa de los movimientos, los planos de color -que remiten a la formación de la propia imagen-, y la ocupación física del espacio articulan las relaciones del cuerpo del artista con este lugar abstracto. La escala de la imagen proyectada en la sala, el ángulo de la toma y los elementos citados, le prestan un fuerte carácter *enviromental* que más allá de la experiencia visual quieren constituirse también en experiencia física para el espectador, y en experiencia de la incerteza ante el momento creativo, aquel en el cual se comienza a construir el discurso.

## Memento mori, 2014

Video HD, color, sound. 13' 48". Ed. 3



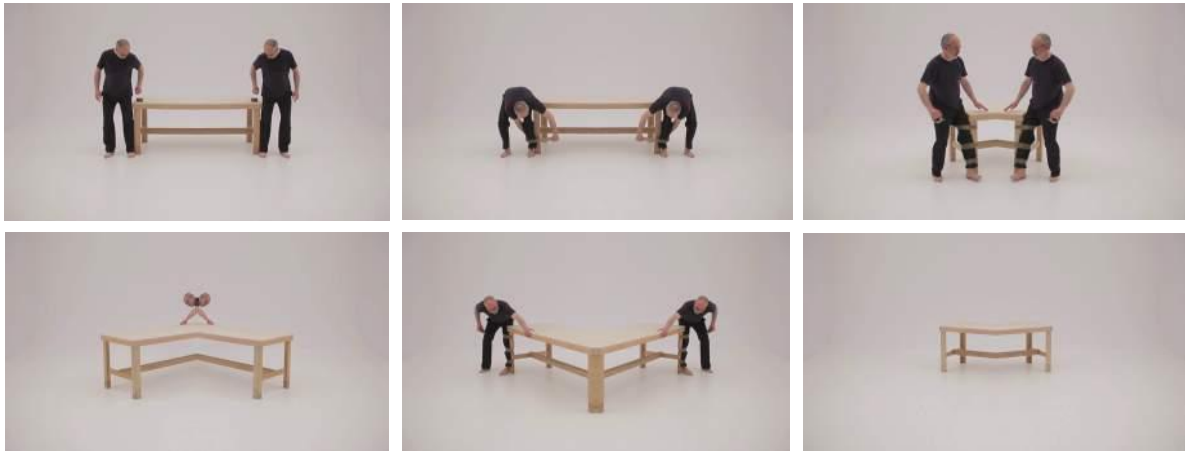
The second piece, "Memento mori", contains two sets of alternate scenes: the artist in an interior space meditating around his desk, and the exterior negative takes, that refer to the images recorded on the retina and the symbolic significance of the river. The images of the artist going around his working table and the camera turning 360 ° in each take in order to record the totality of the visible in each of the landscape's positions associate themselves as thought and memory do in the 'Vanitas' of Baroque painting.

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La segunda obra, 'Memento mori', está construida con dos grupos de escenas alternas: el artista en un interior meditando entorno de su mesa de trabajo, y las tomas en negativo de un exterior que hacen alusión a las imágenes que registramos en la retina y al significado simbólico del río. Las imágenes del artista dando vueltas entorno de la mesa y la cámara girando 360° en cada toma para registrar la totalidad de lo visible en cada posición del paisaje se asocian como lo hacen pensamiento y memoria en las 'Vanitas' de la pintura barroca.

## The Birth of form, 2014

Video HD, color, sound. 3' 12". Ed. 3



The last piece, "Naixement de la forma" (The Birth of form) is a video that deals with the appearance of the object created and the consequent disappearance of the artist. Agut puts himself in relation to the only object that he has, his desk, and he ties his leg to the table with packing tape. Using a mirror effect, the rotational movement of the artist attached to his table generates the appearance of infinite possible forms. Agut chooses not so much a new object but the only one which will allow his own disappearance: the same table where he works. For Agut, the place of the artist is thus based on his own *non-presence*, in the creation of something that will always remain open to the gaze and the thought of the other.

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La última pieza, 'Naixement de la forma' (Nacimiento de la forma), es un vídeo que trata sobre la aparición del objeto creado y la consiguiente desaparición del artista. Agut se pone en relación con el único objeto del que dispone, su mesa de trabajo, y ata su pierna a la de la mesa con cinta de embalaje. Mediante un efecto de espejo, el movimiento giratorio del artista atado a su mesa genera la aparición de infinitas formas posibles. Agut escoge no tanto un nuevo objeto sino solamente aquel que permitirá su desaparición: la misma mesa con la que trabaja. El lugar del artista se fundamenta pues para Agut en su propia *impresencia*, en la creación de algo que permanezca abierto para siempre a la mirada y el pensamiento del otro.

## BIOGRAPHY

**Pep Agut (Terrassa, Barcelona, Spain, 1961)** studied at the Facultat de Belles Arts de Sant Jordi of the University of Barcelona (1979-84). Played the Games of the XXIII Olympiad in Los Angeles (1984). In 1988 he moved to Cologne (Germany) until 1991 when he was invited to Paris by the Fondation Cartier. Moved back to Barcelona in 1992. He lives in Terrassa.

He has had solo and group exhibitions in large events such as the XLV Venice Biennale (1993), Prospekt (1996), the XI th Sidney Biennale (1998), Art Unlimited, Basel (2004) as well as in museums such as the Tel Aviv Museum of Contemporary Art (1993) or the MACBA, Museu d'Art Contemporani, Barcelona (2000), Fundació Tàpies (2013), Museu Reina Sofia (2013), among others. He has coordinated and participated in seminars and conferences and has lectured at the University of Barcelona.

## PROJECT

Departing from his double background on the practice of painting and photography Pep Agut focuses very soon his interest on the problems of representation, the role of the artist and the place of Art.

His understanding of the space of Art as properly the public space itself, aside of any epoch conditions or culture particularities, and worried about the modes of production of meaning and the strategies being used to bring art productions into public scene, Agut develops a complex and personal process of work which permits him to imbricate his esthetical project with his political positioning.

Pep Agut works on his projects unfolding his research over a wide range of media, techniques and concepts to submit to study the ideas interesting to him along large periods of time working on problems in relation to representation or language, for example.

After an arduous process of writing and overwriting any expressionistic narrative form is erased, and the artist can elaborate a complex index of generic models of work to structure his activities. It allows the projects to remain opened to further research and independent of any rigid notion of style while permitting the artist to withdraw of systematic production of the artefacts which would close the process of work.

Using the big amount of creative conceptual materials inventoried, Agut can replace any moment of his own artistic history to the present and display it as a site-specific answer to each exhibition opportunity.

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