

PRESS RELEASE***TERRITORIES OF THE TEXTUAL. INVISIBLE CONTEXTS***

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The distance between contemporary art and the public becomes longer when people believe they are alien to it due to a lack of sufficient tools to understand it. You just have to get carried away and make the small effort to approach a new way of reading: The word as an image.

The exhibition Territories of the textual. Invisible contexts is a journey through the territories that the artists participating in the use of language, word and text are, in some cases, very recurrent in their artistic production. Artists that explore the possibilities of language as "material" that can be manipulated with creative freedom and that it is a way of examining and reclassifying realities through the use of text, and its function is to explore the nature of art itself, as well as As the questioning of language.

The observer is understood as a passive agent and becomes an active part of the artistic act. It is the "observer" who must complete this process to approve the look placed on the images of the works, the words and the image as an "all", because it has been an article to rework the expanded meaning of textuality and visuality.

Wittgenstein points out that the meaning of a proposition or the meaning of a word is its function, or the sea that is determined for the use that is made of it. The use of the text or the word as an image in art comes as a resource widely used by artists throughout history. Picasso and Braque in 1911, already include the texts of their cubist works, as a coded message so that the viewer can discover the identity of the subject or the message found in the painting. Picasso has translated the text into newspapers in the case of Synthetic Cubism, however, Magritte introduces the concept of semantics and the complexity of meaning and meaning.

But it is Joseph Kosuth, which is an end of the sixties, using language as a means of exploring social, cultural and political contexts, through the means that conceptual art will be defined. Collaborate with the Art & Language group that challenges the vocabulary of art history, since in its practice it adopted the conversation as a workplace, questioning what it is as an artistic object and reconsidering the role of writing in practice Of art.

Some women artists such as Jenny Holzer and Barbara Kruger have involved the viewer, through the text in their works, in the power struggle between classes, sexes and politics. They know that their messages should be attractive and short, to attract the attention of the viewer, as happens with advertising. Or Shirin Neshat who uses the construction of the corporate and textual image based on the body-text experience.

Some of the concerns that in some way or another are common to the artists that are part of the exhibition, are the rupture with respect to traditional languages: transversality of the disciplines, integration in the creative process of the mechanisms related to philosophy, sociology , psychoanalysis, politics, technology, popular culture, science, architecture, music or language as a tool of experimentation or irony that becomes a symbol of resistance.

The image becomes "fluid" for the density of the word and vehicle of a possible imaginary full of conscious and unconscious elements that summon the desire and the will of the observer-spectator-reader. The "read" image is a carrier of meaning because it offers resonances with the internal narration itself to connect with all the possibilities of interpretation (personal, contextual, social, cultural and symbolic).

To the extent that one should try to decode messages, often cryptic, the relationship with works transcends that of mere vision. Writing with a secret key or in an enigmatic way is one of the basic formulas for hiding messages. The difficulty in deciphering the text is intended to transform it into an image.

The word and the image are in a situation of equality and collaboration, it is a fertile dialogue of meanings and at the same time, the image or the text when both share the same space and intention. In this symbiosis a story emerges (internal narration, movement of thought or invitation for the sensitive and prepared look).

The word as an image, the word object, the word multimedia, the word as an idea.

The participating artists are Anna Bella Geiger, Marco Di Giovanni, Pipo Hernandez, Concha Jerez, José Maldonado, Juan José Martín Andrés, Massimo Pisani, Fernando Sinaga, Rirkrit Tiravanija & Tomas Vu. We have had the pleasure of collaborating with the Nieves Fernández de Madrid and Repetto Gallery galleries in London.

Anna Bella Geiger (Rio de Janeiro, 1933), is one of the most valuable Brazilian artists on the international scene, considered one of the pioneers in the use of unconventional media in an anxious time of freedoms in which the practice of art understood as a space of questioning and inquiry, in which a new sensitivity emerged.

Anna Bella, attracted by the intimate and subjective nature of the video, and the metalinguistic game, discusses the narratives of the television productions of that time, the education and teaching of art and the passivity propagated by mass culture that reproduced a vision contrary to the daily reality. The video *Ideology, Pedra, Bureaucracy* (1982) is a trilogy that serves as a tool of experimentation that through irony becomes a symbol of resistance.

In the work *Novo Atlas I* (1977), as a school notebook or artist's book, the image of the world is determined by different indicators: in the regular grid of space, as a division of oil reserves, in relation to developed and underdeveloped regions and in the dependence on the cultural primacy of the West. It follows the abecedario model, in whose crossing of texts, maps and images it builds a game with the schemes of perception through metamorphosis, transformation and alteration.

Fernando Sinaga (Zaragoza, 1951) *Amayores muertes mejores suertes [II]* (2009-2017) is a work that, based on one of the fragments of Heraclitus, affirms the meaning of change, or becoming of reality. Heraclitus insisted on the universality of change and the subsistence stability. Heraclitus, would defend the existence of an absolute continuity in the changes of nature since, according to him, everything would be, like a river, in a continuous flow. A greater deaths better luck interpreted as better rewards and destinies.

José Maldonado (Madrid, 1962) in the book *The possibility of reading is never guaranteed* (2019) Maldonado warns that the aesthetic object, regardless of the number of elements and materials that configure it, is shown as a spring from which sprout signs that they will derive in senses when intrarrelated with the subject of vision and their point of view in a certain context of life and contemplation. But nothing remains, neither the signs nor the senses ... everything is a drift towards a point of equilibrium from which there is no possible escape: its end itself. A request for help vain and unabated. Poetry is always at the end as the ultimate and desperate possibility. That will be how we do not know when.

Massimo Pisani (Mantova, Italia, 1957) presenta dos obras de reciente factura. *Dies Irae* (2019) es una secuencia en latín atribuido a Tommaso da Celano y se define como una composición entre las más importantes de la Edad Media. La inspiración del texto medieval, pero, parece remonte a la versión latina del libro del profeta Sofonia y pertenece a la biblia hebraica llamada Tanakh. Tanakh es como se deletrea en hebreo TNK, haciendo referencia a las tres partes que componen el texto sagrado judío: Torah, Neb'im, Ketubim. El texto en latín se refiere al Juicio Final. Una imposibilidad de leer el texto sustituido por barras verticales permite interpretar el mismo con una consideración rítmica donde los espaciados toman importancia haciendo hincapié en los silencios que definen el sentido discusivo. La idea de imposibilidad permite sustraer la obra a un a ubicación temporal para trasladarla en el ámbito incierto de lo intemporal considerando la actualidad como una eterna repetición de errores que afligen la humanidad.

En la obra *L'Inazione* la dificultad para descifrar el texto realizado superponiendo varias capas de escrituras y símbolos, pretende transformar el mismo en imagen. Sobre la leja, tres objetos de aluminio hacen referencia a lo provisional y al nomadismo. Un nomadismo debido a la imposibilidad de encontrar un lugar donde definirse o re-definirse, en fin una interpretación del desplazamiento determinado por búsqueda resistente de utopías en la esperanza que no sean tales.

Massimo Pisani (San Martino dall'Argine, Mantova, Italy, 1958) presents two recently-made works. *Dies Irae* (2019) is a sequence in Latin attributed to Tommaso da Celano and is defined as a composition among the most important of the Middle Ages. The inspiration of the medieval text, but, seems to go back to the Latin version of the book of the prophet Sofonia and belongs to the Hebrew Bible called Tanakh. Tanakh is as it is spelled in Hebrew TNK, referring to the three parts that make up the sacred Jewish text: Torah, Neb'im, Ketubim. The Latin text refers to the Final Judgment. An inability to read the text substituted by vertical bars allows interpreting the same with a rhythmic consideration where the spaced take importance emphasizing the silences that define the sense of discussion. The idea of impossibility makes it possible to subtract the work from a temporary location to transfer it in the uncertain realm of the timeless, considering the present as an eternal repetition of errors that afflict humanity.

In the work *L'Inazione*, the difficulty to decipher the text made by superimposing several layers of scriptures and symbols, intends to transform the same into image. On the leja, three objects of aluminum make reference to the provisional and to the nomadism. A nomadism due to the impossibility of finding a place where to define or redefine itself, in short an interpretation of the displacement determined by resistant search of utopias in the hope that they are not such.

Marco Di Giovanni (Bologna, 1976) in his installation work refers to the Gran Sasso mountain range with *La montagna incantata (Gran Sasso)*, 2015 in a tribute to the novel "The Magic Mountain" by Thomas Mann, published in 1924. To this respect, you can find a strong connection with writing and literature. This is the concept of this work: Thirty-eight Moleskine since the artist was thirty-eight years old when he did the work, so it turns out one agenda per year. With the pencil creates a confusion with the lines of the world map, creating the image of the mountain from the view of the house where he was born. The artist is not only the space, but also the relationship with time, deleting the pages of the planisphere (time zones). His idea, an original place is, by definition, a "timeless" place.

Concha Jerez (Las Palmas de Gran Canaria, 1941) with three pieces on paper, refers to a duality or dichotomy between the readable and illegible text that shuffles the concepts of *Tiempo Mental [Mental Time]*, *Tiempo Entre [Time Between]* and the very concept of *Entre [Between]* as interserticio, interval. The artist questions the break with conventional artistic practices to give way to other concerns related to the historical moment and the experiences of the artist himself. Their common points: the work of art, as a reflexive activity, both mental and experiential. From artistic practice, Jerez draws strategies of resistance and dismantling dominant discourses, often introducing the concept of interference.

Juan José Martín Andrés (Soria, 1978) we recovered a work that he showed in 2011 at the *Covers gallery, Headers and advertisements*, which focuses on the appropriation and mimetic copy through the larger-scale drawing of newspaper headlines, comic book covers, books, magazines, advertisements and graphic elements of printed communication, whose nexus is enunciated around issues of political and war content of the first decade of the XXI century. This alteration of scale in the statement, accompanied by the omission of any reference to the medium from which it comes, causes the viewer a change in the way of receiving, perceiving and conceptualizing the message, naturally eliminating the burden of reflection of the channel itself graphic, from which it originates. It is a reflection on the amount of information, messages and graphics produced by current society, its rapid expiration in a short space of time, as a formula generated to change the suit to the same discourse and its intentions, as well as the consequences that these messages can generate in the collective future.

Pipo Hernández (Telde, Las Palmas, 1966) in *Tanta presión ...* (2018) Lounge series, shows a visual dialogue or reference to the world of literature, especially through the book object as an icon and concept. And next to the work *You are right*, his work offers a reconsideration of the pictorial from formal and conceptual structures under which references to the failure of the cultural vanguards. It works with appropriations that abound from the history of art to the elements that traditionally compose the domestic sphere. The use of materials that refer to these dynamics of privacy, such as the typical tile of kitchens and bathrooms or books that fill shelves of living rooms, establishes relationships with an environment of comfort displaced from their usual territory.

Rirkrit Tiravanija & Tomas Vu ((Buenos Aires 1961 y Saigón 1963) Professors at Columbia University, in 2004 the idea of collaborating in common projects arises With different careers and diverse perspectives about art, Tomas Vu is defined as executing creator while that Rirkrit Tiravanija is a conceptual artist, but they share a similar background and certain common

origins, with the conviction that art has to observe and comment on society, encourage reflection with the widest possible latitude, and leave room for interpretation, the collaboration of both artists gives rise to a series of works in which text and images are superimposed, expanding spaces of difficult definition.

They present here 4 works belonging to the *GREEN GO HOME* project that they made in the Nieves Fernández gallery in 2015, the result of interventions by both artists on Spanish and American press pages collected for 10 consecutive days. They are works that address and question the relationship between both countries USA and Mexico. The intrinsic provocation in "Green Go Home" is placed against the subtle underlying text of American interventions and colonial attitudes towards its neighbors in Latin America. Many people assume that the term gringo, commonly used in Latin America to describe a Western foreigner, has its etymological origin in the phrase: Green Go Home!

A hostility that has cost many lives and conflicts. In the image, the presence of each character; from movies to music, to characters of resistance; it is revealed to the spectator by addressing the very condition of the text in the graphite. The framework supports the affirmation and reinforces the layers of interpretations, readings and misunderstandings. *Green Go Home* is a wall of resistance, and resistance.