

FUTURE VISIONS 2002
Within the framework of: "IN SITU". LOCAL CONTEXT, REAL SPACES

AT DES/ TIME

Space:
MXEspace. C / Llibreteria, 7 pral. Barcelona 08002
Tel: 933106577

Interventions:
ITZIAR GONZALEZ (architect)
LOLA DONAIRE / MAGDALENA DURAN (art critic / artist)
MARGA XIMENEZ (gallery owner)

Curated:
NORA ANCAROLA

Date:
December 2002

Starting point:
Mount Tiber

We begin the century under the brand of culture of speed and, essentially, under the shadow of consolidating the ability of institutions and the mass media to take on everything that initially put them in question.

The power of the media to isolate information from its true context in the name of technical refinement in order to reproduce real time is the best strategy for disintegrating the social, political and cultural fabric.

The fragmentation of the structures and the isolation of each of its components, allow the success of this strategy to be truly decontextualizing.

Accomplice institutions do nothing but celebrate and promote the success of technologies as informers of misinformation.

The art world, for a couple of decades now, has been focusing on the media, which is often the starting point for artistic intervention, because it constitutes a new perception regarding what we understand by reality .

But at this point we should analyze this fascination for the instant, which seems to push us away from our true immediate awareness and far from provoking real spatial mobility, leaving us inert and inactive.

Obviously, we cannot turn our back on this new representation of the real, but somehow reject the media's position, as well as looking for new forms of social and therefore cultural interactivity.

FROM THE SPACE OF THE LIMIT

The first strategy to achieve an answer away from formal and / or significant problems linked to a "personal work", was the choice of three professionals who operate from the threshold territories with respect to art: architecture, criticism of 'art and the promotion / diffusion of art.

Deterritorialising in relation to language involves searching for the boundary. The inability to act within the usual parameters, entering the border territory can result in a banalisation of the media or vice versa, and this is what we are interested in, an answer that is even more internalized, more austere and more universal, paraphrasing Deleuze and Guattari *doing minor art*.

But, minor art is not the art of minor language, if not the art that does a minority within a major language, from the space of the boundary.

Itziar Gonzalez Casanovas, Lola Donaire (tandem with Magdalena Duran) and Marga Ximenez all respond to the profiles of professionals in threshold territories, which may point to aspects that the artists themselves lose sight of.

STARTING POINT: MONT TABER

What nullifies the idea of REAL TIME, that of the PAST or that of the PRESENT?

The unique location that occupies MX Espai, exactly on the highest point of the ancient Roman city (Barcino) called since the Middle Ages Mont Tàber, seems a suitable starting point for this project / journey.

The true awareness of the TIME, against the fascination with the INSTANT.

-How is it involved in the configuration of the PRESENT?

-Can we build a meeting place where the moment is not an impediment to our immediate contextualized consciousness?

-Can we set up a space with actions in REAL TIME that speak of the past, and others in DEFERRED TIME that speak of the true present?

-It is possible to answer these questions, from the same territory of art; or is it necessary to go beyond their limits too?

This project is an attempt to answer any of these questions.

THE INTERVENTIONS

The proposal contemplates three aspects of our reality that were transgressed or modified by the meddling of the media that carry in their possession "the truth of the moment."

A- A cartography of the wall that transgresses real time in a fixed and immovable space.

B- A home where traffic and privacy are undifferentiated. Traditional information is replaced by a meeting place and exchange.

C- Multiplicity of spaces in a single time that highlights the collective dream of "reality"

Within the project there is an extension to the Museum of the History of the City and the Center Excursionista de Catalunya, places where you can find information indicated in the exhibition space.

A- "MURAL CARTOGRAPHY" PROJECT TO M.X. SPACE

Itziar González

If the artist is the one who probes the invisible; it is the architect who, following his layout, builds it

In the ritual act of the Foundation of a city there is always the meditated gesture of tracing the cardinal axes as the first need to orient and sacralize the chosen place.

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An Art Space is also the original choice of a place to build a City.

The project that is carried out at MX Espai is the drawing, on one of the interior walls, of a Mural Cartography. In it, one after another, the different traces of the successive morphological and architectural stages of the formation of the current fragment of the City in which it is located, precisely in the center, MX Espai.

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From the architectural discipline, there is the recognition of all the traces that have shaped the City Shape over the centuries. Mont Tàber, and its level curves, will be the first layout to be methodically reproduced on a scale on the wall. Later it will follow the one of the first establishments and the Roman City. The Medieval City and all those different historical cuts that best show the transformations and also the alignments that have remained unchanged for centuries. It will be drawn like this, this Mural Mapping of events that, although they have happened over thousands of years, they will be drawn in a few days.

This work looks like this, act as a counterpoint the current culture of speed, showing the values of the world of handmade construction and craft, where the sum of instants and

the dilations of the execution time are transformed in surplus of meaning and in quality of work. It also seeks to "contextualize" information by making a fresh mural of the same place where it is; affirming the intrinsic values of each site and thus breaking the uninterrupted Media indifference.

The manual work of follow traces wants to face the immateriality of images that are being consumed daily through the media and of which we know nothing of their construction due to their instantaneous and fleeting vision. Faced with the fascination for the instant, then, the true awareness of the relative dimensions of time, equating the action made in 2 hours to that of more than a thousand years.

The work also wants to add to the tour of the Center Excursionista de Catalunya and the Museum of the History of the City, since together with MX Espai they share the same place in space and in time: Mont Tàber.

B- PROJECT: "A SOCIAL HOME"

Marga Ximenez

The gallery space as a signaler of the social: From the return to the origins as a "home":

- 1- **the lounge**, playful point of communication with the street (from the *cardo maximo* to the library).
 - 2- **the kitchen** - information table - point of transformations and personal relationships (thread of union between the spaces).
 - 3- **the bedroom**, a point of reflection (of the intimacy at the temple, Mont Tàber)
- (1) Assembly of an impossible, useless library in which the books are daily (copies are collected from the project start date). Pages pertaining to culture and cultural supplements will be stitched. The furniture that will make up the furniture in the living room library (tables and chairs, will make it difficult to use). Installation with a reference to the Roman origins of Libreteria street (*cardo maximo*), and in its history as a street of bookseller tradition.
 - (2) Installation of transformation and participation, with elements of purification, reconstitution and sanitation of the kitchen (infusions and aromatic herbs of the Mediterranean). Each visitor will be able to serve and drink a tea of these herbs while consulting the information collected on each installation and its headquarters around a table to discuss the project. There will be kitchen towels that the public can use to wash their hands.
 - (3) One of the regular artists of the gallery will be signaled to transform the gallery office with the opposite of its normal activity, such as a bedroom, a place of silence and

fundamental room of a house, and from where we will arrive at Mont Taber, by means of the recording from the office window and from the beginning of the project, of all the tourist visits that are made in the Paradís street, in the building of the Center Excursionista of Catalonia, where are the columns of Hercules of the Temple of Augustus, and the signaling with a large round stone of mill, of the highest point of Mont Tàber.

C- PROJECT "NO PLACE, NO INSTANT, OR THE MOON IN THE RIVER"

Lola Donaire / Magdalena Duran

The strongest media outlets show us in images what we collectively assume as reality, relying on a sense of present time and immediate events.

We are interested in reflecting on the effect of these media on the experience of the contemporary subject.

In this sense, we start from two assumptions: first, these mediums seek to present an immediateness as reality, where the subject becomes a passive object in front of mutant and dynamic images of the world, without the possibility of imagining events, since what is presented to us is given as an unquestionable fact; however, in the case of TV programs and information, which is the most widely distributed medium, they respond to what is considered most interesting for a mass audience; we are shown various official realities as true, and in the guise of a presentation, instead of a representation, there is a likelihood and manipulation effect, a mechanism that works in a sublimated way acting on our consciousness through visual and auditory perception. Although representation always responds to the interests of those who create and execute it, these media representations are very partial, although their dependence on power systems is apparent.

Second, the multiple realities offered by the media immerse us in a universe where our conception of time is no longer linear to become simultaneous, and has gone from speed to the acceleration of the experience of events, which are unattainable. The speed of the representations collapses our consciousness, limits our ability to meditate on what is happening or what is said to be real, due to lack of "time" for reflection and pushes us towards impulsive and immediate reactions, almost or totally unconscious. At the same time, as a concept, detaches from space and takes on a leading role. If before the development of the media space was the reference point for events, which were explained in a diachronic sense of time, when those appear, multiple events in many places are shown to us simultaneously. Thus, the idea of a "no-place" can be formulated.

The dissociation between time and space, which the person experiences in relation to the media, has a narcotic effect because the experience of the subject does not take place here and now, but in "the here and now". "; a multiplicity of spaces are deployed in a single, collectively perceived time frame; This is how the collective dream, the consensual transit we call "reality", is revealed.

Finally, the A DES / TEMPS project is complemented by the extensions mentioned above within the Hiking Center and the City History Museum.