

Exhibition co-produced by:



Catalogue with the collaboration of:



Activities related to the exhibition:

- 20th October at 7.00 pm. Tour to the exhibition exclusive for Amics d'Es Baluard
- 22nd and 29th October, 5th and 12th November 2016 at 11.30 am. Family workshop "Què t'ensumes". Project in collaboration with Herbolario Navarro.
- 19th and 26th November, 3rd and 10th December 2016, 14th January 2017 at 11.00 am. Family workshop "Amb un pam de nas!".
- 13th December from 4.00 to 8.00 pm. "Aproximación al videoarte 2. Un recorrido guiado por Carlos T. Mori". Intensive and free course.
- 28th and 29th December 2016 at 10.30 am. Workshop for grandparents and grandchildren "Un petit bosc aromàtic". Project, Tatiana Sarasa. OPENstudio79.

With the collaboration of: ONCE, Herbolario Navarro, Tatiana Sarasa. OPENstudio79

Note: Since this exhibition displays 14 videos, with a total length of 140 minutes, which may be difficult to see them altogether in one visit, visitors are able to access the museum two times with one ticket.

Exhibition dates: 21/10/2016-22/01/2017

Museum Opening Hours:

Tuesday to Saturday: 10 - 20 h

Sundays: 10 - 15 h

Mondays closed

ESBALUARD | museu d'art modern
i contemporani de palma



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English

REPRODUCTIBILITAT 2.2

colección olorVISUAL

Eugenio Ampudia, Daniel Canogar, Stephen Dean, Carlos Irijalba, Clare Langan, Antoni Muntadas, Charles Sandison, Amparo Sard, Martín Sastre, Hiraki Sawa, Zhou Tao, Ángel Vergara, Tim White-Sobieski, Carla Zaccagnini

"Reproductibilitat 2.2. colección olorVISUAL" is the sixth exhibition of the Reproductibilitat cycle and it makes for yet another step in this series which has already allowed us to create a generational interrelation between what happened with the pioneers and the questioning of the video medium during the 'nineties and the subsequent renewed demand for them by the vast majority of visual artists after the year 2000. Just as the digital switchover from analogue to digital took place. Debates back then were complex due to the lack of definition regarding the extension and lack of clarity of works that used the audiovisual register.

The works lend themselves to a dual perception, the visual one but also the olfactory evocation contained indirectly by what each piece represents and the evocation of the subconscious memory with regard to it.

Through a selection of the works from this collection, our proposal is to think of the audiovisual, its genesis, aesthetics and hidden codes that make it operate with its own conceptual specificity in comparison to other artistic practices.

The colección olorVISUAL was begun almost forty years ago with the premise of teaching us to smell and encouraging us to discover and explore this often-neglected sense by means of visual art - an art that the perfumer-collector has always sought in its time. For Ventós, old artworks 'don't smell' and as a result do nothing to stimulate his olfactory memory. At the same time he finds abstraction fascinating, and equates it with his chemical formulas, while new artistic practices

enrich his kinaesthetic world and help him break free from all things established, which he doesn't like.

Putting together an art collection is about much more than simply acquiring art-works. Nor is it a question of spotting rising stars whose value is on the ascendant; rather it has to do with the vital attitude of the person who creates the collection, as he or she evolves through time. This is what Ernesto Ventós is doing on the basis of his experiences in the world of essences, and what is taking shape in the works he acquires.

The exhibition organised with the colección olorVISUAL presents the work of a series of international creators who are relevant today, although some of them are less well-known in Spain. Thus, the works enable us to prepare a cartography of the interests of the creators of the medium and influence the educational potential, given the origin of a collection that brings a new perspective to the Reproductibilitat series - that of Smell. The works lend themselves to a dual perception, the visual one but also the olfactory evocation contained indirectly by what each piece represents and the evocation of the subconscious memory with regard to it.

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The enigma of the Deleuzian time-image, of the image-movement and the pursuit of a time expanded to the same extent as the forms adopted by the media where it is decided to project are some of the constant themes that the creators will develop.

In his 2009 essay the philosopher Byung-Chul Han spoke of the aroma of time, associating too its physical capacity for density and weight as a new temporal setting for dyssynchrony (every instant is equal to the other).

Hauptpunkt (esencia) by Amparo Sard, a work present in both collections, is the starting point for commencing the project and the route through the exhibition space. In addition, this work by the Mallorcan artist was produced thanks to Es Baluard's collaboration with El Corte Inglés for the 2013Nit del Arte ("Night of Art") when this artist was invited to create a piece. The work unites the pictorial tradition to video and situates us before a reflection where abstraction takes on the power of evocation from the micro to the macro. An evocation which also occurs with some other works in the exhibition, like *Sleeping Machine I* by Hiraki

Sawa. Painting is another of the common denominators in some of the works, as is the case of that of Stephen Dean and the one belonging to Angel Vergara who, like a sociologist or designer appropriates well-known film images and intervenes on them with a paintbrush in front of the lens, resignifying them with new interpretations.

The construction of disturbing fictions through things real appears in works that are aesthetically opposed to one another but united by a certain halo of mystery. As with Carlos Irijalba in *Inercia*, Clare Langan with *Glass Hour* and Tim White-Sobieski, in his work- *On the Wing*.

The performative nature of the actions that use video as a document, exercise and trampoline is seen in the works of Carla Zaccagnini and Martin Sastre. The supposedly publicity-like approach of Sastre's work, *U from Uruguay*, contrasts with the dosed narrative quality where time takes on that dimension alluded to by Byung-Chul Han and which has been so masterfully displayed in *After Reality* by Zhou Tao.

Eugenio Ampudia's installation, inspired by the *Manifiesto Futurista de Quememos las bibliotecas*, ("Manifiesto of Futurism of Burning Libraries") surprises as a play on fiction in which artifice leads to critical denouncement.

The artists to whom I shall allude to finally began some time ago to work within the post-media world and we have three key representatives of them - Antoni Muntadas, Charles Sandison and Daniel Canogar. In his installation, Muntadas appropriates the water of the canals of Venice and speaks of movement and processes in a city assailed by waves of tourists, situating medium and camera from an unprecedented perspective for the passer-by. For his part Sandison is present with the work entitled *Genoma*, the fruit of extensive research conducted over 13 years in order to have a program generate "composed" faces, offering the combination of genes of human DNA the interpretation of which is variable and random.

Canogar, with the piece *Azerty*, delves deep into his line of incorporating materials that come from the waste of a highly technical society immersed in programmed obsolescence creating new, surprising devices.

In short, these works are intended to bring different ways of narrating and interpellating spectators closer to a new enunciation and through them, unravel their grammatical derivation in the context of artistic communication.

Nekane Aramburu, curator