



Delocalised project

AINARA ELGOIBAR GOLD 20

Ainara Elgoibar (Mungia, Basque Country, 1975) lives and works between Bilbao and Barcelona. Holding a BA in Business Management and Administration from the University of Deusto, in 2005 she decided to redirect her career path by pursuing a BA in Fine Arts at the University of Barcelona, with periods of study in New York (The Cooper Union) and Manchester (Manchester Metropolitan University). Elgoibar's work has focused on the idea of the copy as repetition which in itself differs from a distant original that seeks to be reconstituted, centring her object of study on pop music and its related consumer rituals. Recently she has directed her attention towards industrial activity and the forms in which its image is produced.

Gold 20 is the project with which Ainara Elgoibar earned one of the two grants in the category of BCN Producció 2013's delocalised projects. Its core piece is an industrial documentary on the production process of Gold 20, a type of gold-coloured glass, which does not contain gold, recently created by the factory Guardian Industries in Tudela (Navarre). It is chiefly used in high-end architecture, presenting itself as one of the different chromatic options for a certain type of glass. The gold colour is ornamental.

The project takes up the artistic tradition of the industrial documentary. As a reference of such, we will cite the film *Operación H* (1963), by Néstor Basterretxea in conjunction with Jorge Oteiza, which is also associated with a wide variety of works in the context of contemporary art that explore what is behind different articles of consumption and their processes, and which embrace a certain fetishism of the production process. However, this project goes one step further by documenting not only the production process of this glass but also the experience implied by entering a factory with audio and video equipment. The project results in a series of materials that move between the artistic and industrial context, fulfilling different functions and taking on new meanings at all times.

The working process began in 2011 as a result of Elgoibar's friendship with one of the company's employees. It is characterised by different phases: firstly, an informal exchange of ideas, followed by the request for some samples to continue working – samples that Elgoibar takes photographs of and that the company is interested in incorporating in the catalogue of pictures that it publishes via Internet (and, therefore, on a commercial basis) and in given product presentations to potential clients. This collaboration, based on mutual interest and exchange, denotes the potential, and the attractiveness of the artistic object beyond its own context, and the possibility it holds to represent (and create) a value.

This whole process has been marked by a cordial relationship which, at the outset of filming – when three people external to the company enter the factory with two cameras and audio equipment –, changes: the camera represents a danger linked to the image. It is dangerous in terms of content, in revealing the object of interest, whether that of direct market rivals or that of public exposure. From there a dialogue is developed around content, what can be shown and what cannot, in the search for a balance between the different interests that breathe life into the project. For Ainara Elgoibar it has always been important to reach an agreement as regards the content, in such a way that if there were some material which, after viewing the outcome and for whatever reasons, the company decided that it cannot be used, it would remain in the film altering it in such a way that it could not be read but whose absence was recognised. Another way of shedding light on the relationship between the commercial and the artistic, between formal interests and the market reality.

In short, this project moves between two realities and as such will be shown in different situations. The first will take place on 16 January at the Basque-Navarre Official College of Architects (COAVN), based in Bilbao. The architects are the product's end clients and this association is the closest one to the factory where the glass is produced. In this exhibition, the film is presented accompanied by a series of works executed with this product: models and interventions in the COAVN facilities which tackle the ideological and formal implications of the use of glass of these characteristics, beyond the discourse centred on the product's functionality and efficiency. A second presentation will be held on 18 February in the Museum of Contemporary Art of Barcelona (MACBA), where the documentary will be screened accompanied by a reflection on the implications of its production process and exhibition, including aspects related to its first presentation at the COAVN.

