

BARCELONA PRODUCCIÓ 23-24

TAMARA KUSELMAN

ENG

ARCHIVO DE EMOCIONES DIFÍCILES (ARCHIVE OF DIFFICULT EMOTIONS)

28.11.23-04.02.24

It is not easy to talk about difficult emotions, let alone archive, narrate and share them. Perhaps the best way to approach this exhibition is to read how the artist explained her initial intentions:

'Archivo de emociones difíciles is a project that began with the aim of compiling a collection of stories of those that are not easy to put into words, those that hurt, those that make us feel shame, fear of judgement and other emotions that are difficult to express in the public sphere.'

It is in fact neither easy to express them nor easy to listen to them.

Archivo de emociones difíciles is the result of long-term research work by Tamara Kuselman (Buenos Aires, 1980) in which oral narration (and thus language), material and performance feed each other through various systems of emotional listening and understanding centred on complex emotions and experiences.

Through multiple forms of presentation, Tamara Kuselman's practice is based on accepting and exploring the developmental times that define shared experiences. It is precisely in this processual state where a key characteristic emerges in the way she creates her art: a latent performativity that always accompanies her work, whether it be objectual, filmic, textual or directly performative. In this case, her exhibition for Espai Rampa perfectly fulfils these conditions, thereby maintaining several accumulations of time that now converge in the same place. The staging chosen by the artist – a display of objects – serves not merely as a place to showcase some final results, but rather stands as a natural habitat where all the emotional baggage of a personal and shared journey can merge according to the moments

Archivo de emociones difíciles originated a few years back with a number of oral tales in a first-person narrative. These stories are specifically connected to Argentina through six individuals who share difficult and traumatic emotions with the artist. As a result, several narratives are created from situations of vulnerability, in which conflicts, violence, abuse of power and various forms of toxicity are intertwined. Kuselman pays particular attention not only to the difficulty of sharing these stories, but also to the difficulty of comprehending them, of listening to them, of truly putting oneself in another person's shoes.

To do this, she establishes a number of transits, or rather reaction processes where the body – our feeling machine – plays a crucial role. Firstly, she chooses to translate the stories into matter, in other words, to convert orality into an object, into physical form. The artist explores the materiality of ceramics according to this desire for translation as part of her residency at the European Ceramic Workcentre in Oisterwijk, the Netherlands. And it is there that silent similes arise linking intangible concepts such as memory, remembrance, physical reactions to adversity and the behaviour of ceramics under kiln temperatures. Kuselman evokes these difficult emotions intimately in a form of matter-body, and this matter-body consciously loses narrative literality, thereby relying on another emotional layer: that of a material abstraction of a sensory nature. The sculptures that make up the staging that can now be seen in this exhibition convey the desire and the drive to condense these traumatic experiences through matter.

And although the ceramic pieces created by Tamara Kuselman form the heart of *Archivo de emociones difíciles*, there is also a third movement as important as the sculptural installation itself: a series of four performative activations that will take place throughout the exhibition. After passing through the matter via some translation action work behind closed doors by Tamara in her studio, the performer Almudena Pardo Teixeira now takes up the story by incorporating a new voice that is open to interaction with the public. A new exercise in oral and gestural transmission that uses art to propose a shared space and time to speak, listen and see what we are not capable of conveying. Some communicative play is present in each performance, in which identifying with the stories experienced by other people triggers the mechanisms of the audience's memory. The capacity of bodies in tension and latent performativity that shifts from tale to matter, incorporating textures, abstraction and the complexity of ambiguity, will provide us with the option of entering the spaces and intricacies of the bodies in the stories.

You can find the schedule for the four sessions on this very same sheet you are holding in your hands. And to end this text, we would like to share again a word from Tamara Kuselman about the performances.

Laia Estruch and David Armengol

Thanks to Julieta Romano, Clelia Pucci, Denise Groesman, Belén Coluccio, Jazmín Ruffo and Valeria Lucía Polorena for allowing me to present their stories and to add them to the Archivo de emociones difíciles.

Performance with Almudena Pardo Teixeira in Espai Rampa

Tuesday 28 November 2023, at 6.30 pm (prior registration is required)

Tuesday 5 December 2023, at 7 pm

Friday 12 January 2024, at 7 pm

Friday 2 February 2024, at 7 pm