

(ENG)

# SCENE 3: *POLY-* 12.03.19–07.04.19

## ARTISTS

Benzo, David Bestué, Carles Congost,  
June Crespo, Lucía Egaña Rojas,  
Laia Estruch, Pol Gorezje,  
Ariadna Guiteras + TMTMTM,  
Daniel Jacoby, Rasmus Nilausen,  
Alex Reynolds, Julia Spínola,  
Jon Uriarte, Marc Vives

## CURATORS

David Armengol, Sonia Fernández Pan,  
Eloy Fernández Porta, Sabel Gavaldon,  
Anna Manubens

It keeps taking form. But let's lose it!  
Gradually undo it.

The creative act occurs at the point where there is tension between the will to give form to something material, conceptual, financial, etc. and the desire to undo it through dematerialisation, counter-discourse or a proforma invoice. To form. It may be the expression of a moral order as Winckelmann had intended... but it is also a *Vizio di forma* (structural defect) according to Levi. An obsession, an anxiety. To achieve the freedom that manifests itself in the formal outcome, it is necessary to pay a forfeit: a constriction. A limit that, in the studio or room, is invented or improvised throughout the process. Self-imposed.

Inventions flow from one another. Individuals, drifting. Adrift, they ensue and – perhaps – progress. We were able to see this while walking among the pieces of the two previous scenes. We saw how the act of reading some of the texts on queer thinking inspired a compelling impulse; it attracted and excited: from sex-drive theory to autoeroticism practice.<sup>i</sup> More tenuous than feelings and less institutive

than emotions, affects unfold and set their own vital courses. Drifting, subjectivities become thoroughly disorientated. They do not join the major highways of identity. They do their own thing. Like the youth football player who, without prior warning, gives up a promising sporting career to become a video artist.<sup>ii</sup> Like the woman who allows herself to be gripped by the uneducated voice of a child – and to be asked “what life do you live?” and told “you don't understand anything!” – thus renouncing positions of authority.<sup>iii</sup> Clothes – the manifest form of the subject, its designed soul – is not a second skin. Instead, it is a pantomimical surface on which the glove, the swimming costume, and the wool and polyester protrusions – “of saliva with socks” as Casasses wrote – gradually create, with a strange touch, the outline of a potential, hypothetical body, a dance step that is out of sync with the pattern of the performance.<sup>iv</sup>

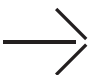
And that is how the great *rule of deregulation* has been shaped, formed by aesthetic fabrications since the early 1970s at least, and in particular by

‘Postminimalist’ currents. It is a rule made through opposition, through a negative route: *It should not be whole, it should not be homogenous, it should not close the circle of identity.* It should not sound harmonious. Above all, it should not add another scrap of consistency to the world.

(Maybe too much consistency: we have plenty enough to give away and sell, and yet we are still scraping a living. Consistently, of course.)

*Polyglossia. Polyvalence. Polyphony. Polyamorous partners. Polymorphous affects. Polyhedral constructions, identity pollination and, at the level of matter, step-growth or chain-growth polymerisation. We stage a prefix in order to imagine the new biopolitical and policing modalities that correspond and respond to – and resonate from the heart in– the polycentric city. In the polis.*

All changes begin with a prefix. Whoever invented “regulate” made it possible to have “deregulate”, and



in Scene 3 we find the poly- factor everywhere. How does it work, what kind of disruption does it introduce? It is a vibration and a policy of identities in progress. We can make a banner out of a language, for example, but a boorish standard can also be woven: that of murmurs and diglossia, of orality and patois.<sup>v</sup> At the same time, the languages of biology are transformed into new pharmacological codes, and subjects can rebuild themselves through a logic of open-source medical software.<sup>vi</sup> This possibility, *xeno* and *trans*, paves the way for gender dispositions resulting from the deinstitutionalisation of clinical knowledge. The gender binary is broken down into coupled forms, neither individual nor couple: physical forms and relations that are no longer disjointed but instead inclusive, which give rise to bodies of a third agender and postgender space, asymmetrical and dehierarchised, futurist and present.<sup>vii</sup>

Male subjectivities have traditionally been constituted through mimetic procedures of imitation and emulation. Now, though, digital configurations of an autobiography – taking a selfie with a celebrity – no longer define a self-sufficient and sovereign ‘I’, but rather a whole range of theatrical projections and parodies by juxtaposition.<sup>viii</sup> And these diverse

ways of understanding the body even bring us closer to attempts at defining it beyond its very bodiliness: a diffuse, intangible yet present body, as a belief, as an ideology and as a gender. A nonphysical female body transformed into a voice, into a medium: a new form of spiritism that draws from the sources of anarchism to ask us a big question that may not have an answer: “Where does the body begin and where do you end?”<sup>ix</sup>

The ‘I’? A matter of voice. Ahem: a greetings jingle, a song body, the newcomer’s melody, sarcastic and sweet. Genuine: in falsetto.<sup>x</sup>

As warned by Groys, the *poly*-factor cannot be a disposition of difference that is trivialised in advertising. Nor does it allow itself to be reappropriated by the narcissism of minor differences. Its multiplicity does not lead to an indifferent equalisation – like the corporate aesthetics of Benetton – or an acritical celebration of multiplicity *per se*. It is instead a situation device, or the “capacity to create an easy situation that, being natural, should be constituted to make something happen”.<sup>xi</sup> The procedures for *poly*-construction require an alternative story to engineering, in which the structures – bridges and roads – cannot be any less important than the hidden poetry of the instruments.<sup>xii</sup>

It is a range of material languages and language materials: a cardboard monolith or monument of waste that, in this scene, suddenly falls apart and becomes undone.<sup>xiii</sup> Grammar, *grammé*: modalities of literary writing that, beyond the limitations and monothemes of the publishing industry, propose derivatives and inflexions in the writing.<sup>xiv</sup>

<sup>i</sup> Lucía Egaña Rojas (Münster, Chile, 1979)

<sup>ii</sup> Carles Congost (Olot, 1970)

<sup>iii</sup> Alex Reynolds (Bilbao, 1978)

<sup>iv</sup> Daniel Jacoby (Lima, 1985)

<sup>v</sup> Rasmus Nilausen (Copenhagen, 1980)

<sup>vi</sup> Benzo (Barcelona, 1993)

<sup>vii</sup> Pol Gorezje (Zaragoza, 1976)

<sup>viii</sup> Jon Uriarte (Hondarribia, 1981)

<sup>ix</sup> Ariadna Guiteras (Barcelona, 1986)

<sup>x</sup> Laia Estruch (Barcelona, 1981)

<sup>xi</sup> June Crespo (Bilbao, 1982)

<sup>xii</sup> David Bestué (Barcelona, 1980)

<sup>xiii</sup> Julia Spínola (Madrid 1981)

<sup>xiv</sup> Marc Vives (Barcelona, 1979)

Besides the exhibits presented in the room, Scene 3 of *Les escenes* is expanding in time with two performative proposals.

The installation by ARIADNA GUITERAS and TMTMTM includes a programme of three readings in solar time. Akin to the discreet, clandestine nature of late-19th-century spiritism sessions, the three meetings will have a limited capacity of 13 people. The sessions will be held at 12 noon on Friday 15, Friday 22 and Wednesday 27 March. To attend, you must send an email to [lacapella@bcn.cat](mailto:lacapella@bcn.cat)

LAIA ESTRUCH will be presenting a musical version of her sound installation *Jingle*. It is a performance in which the artist looks for herself, rehearses and repeats herself while using an artist’s statement as a declaration of intent, as a presentation letter and as a parodical exercise of resistance to authorial identity. It will take place on 2 April at 7.30 pm.