

(ENG)

MARTIN LLAVANERAS

TURBA TURBO

SOLO EXHIBITION

03.12.2019 – 16.02.2020

“A sand sculpture on the seashore. A mound of water, salts and silica. Collapsing structures and organisms. Bound together. Compacted. Corals or silicates. Snails or feldspars. The particular reduced to the collectivity of the grain. Of the clast. Of the blasto. By the parrot fish hard at work, grazing away. Sieved by its medium-sized stomach, defecating tiny reef diamonds. Craggs and outcrops. Tombolos. Isthmuses. Peninsulas. Spits. Land bridges. Deep rocks. Dried, crushed, washed and industrially sifted. Aggregate from the sea, on the seashore. Swell that softens, trucks that flatten. Wind displaces, arms that dig. Ships transport, river pounds. Sculptor hums, drunkards who squash...”

Martin Llavaneras works mainly in the field of sculpture, often in the realm of the natural and industrial processes that transform biological and inorganic materials. The artist studies these cycles and intervenes in them to modify their dynamics and to participate in the management, arrangement and modelling of these materials. His work contains ideas to do with storage, circulation, oxidation, etc.

Turba Turbo is structured around three successive moments: the first is the transport of a large volume of sand from a gravel bed to the interior of La Capella, to be used to construct a corpus of sculptures; the second is the development of a reading group focusing on writings from the 13th and 14th centuries, as well as a number of contemporary texts; and the third, which will take place at the end of the exhibition run, will be the tipping of this sand onto a beach in Barcelona. The project grew out of reflection concerning coastal geography and the shoreline's status as both land and sea, a substrate that has the potential to become a multiplicity of elements but which appears to us as a latency. The artist is also interested in sand as a choreographic body, as a material in constant motion which, in its movement, transforms itself while at the same time bringing about changes in the elements around it. Thus, sand and its properties are used by the artist to activate an entire imaginary connected with figuration, erosion, sedimentation, etc., all through the practice of sculpture.

Sand functions in Turba Turbo as a language in which each of the grains is a morpheme. These are joined together with the fluidity of speech, of oral expression, like a concatenation. Within the space, the sand takes on a range of configurations: scattered, heaped, forming geometrical structures and even figurative sculptural representations. In the installation, we also find sculptures made of aluminium that look like reliefs that have subsided, as if they have been corroded by salts or eaten away by insects. These sculptural elements were made using a technique that enables metals to be cast from reliefs previously carved in the sand. The artist regards them as sculptural objects partway between the deformed and amorphous sculpture constituted by the sand and the architectural structure of solidified sand within it.



Rather than viewing Romanesque sculpture as an adjunct to the architecture, Llavaneras sees a relationship of continuity between them and he upholds sand as an element which, in its various functions and states, hybridises these disciplines. This fluidity is in fact characteristic of the depiction of the human figure in the Romanesque, which is simultaneously “animal, plant and meander intertwined”.

Turba Turbo is a response to an awareness of the ubiquity of sand around the world and of its elemental function in the formation of life and of structures. Far from regarding his artistic work as an action that isolates sand from the universal modelling forces in order to endow them with a new distribution, Llavaneras conceives his sculptural action as a form of inscription and of participation in these pre-existing dynamics. Turba Turbo unfolds as a celebration of the mineral nature of the world and it invites us to see perpetual change, transformation and instability as a creative agent and as a defining force of existence

Alexandra Laudo
Martin Llavaneras

¹ FOCILLON, Henri; *La escultura románica. Investigaciones sobre la historia de las formas*, Madrid: Akal Ediciones, 2005, p. 14.

MARTIN LLAVANERAS

Martin Llavaneras (Lleida, 1983) studied fine art in Bilbao (Universidad del País Vasco), Berlin (HTW) and Barcelona (MA in Artistic Production and Research, Universitat de Barcelona). He has had a number of solo shows, including at Espai 13, Fundació Joan Miró, Barcelona; the Centre d'Art la Panera, Lleida; and the Centro Cultural Montehermoso, Vitoria. He has also shown work in group exhibitions at the Centre del Carme Cultura Contemporània, Valencia; Saliva, Barcelona; CAPC – Musée d'Art Contemporain, Bordeaux; MeetFactory, Prague; Yaby, Madrid; Junefirst, Berlin; Atelier 35, Bucharest; and Sala Rekalde, Bilbao.

εξέδρα ACTIVITIES

MEDIATION PROGRAMME

run by Jordi Ferreiro

εξέδρα AROUND *TURBA TURBO*
Encounter with Martin Llavaneras
Sunday 19 January 2020 at 12 midday

CODA
Finissage of the *Turba Turbo* exhibition
Sunday 16 February 2020 at 12 midday

FORMS OF METABOLIC FICTION
Reading group with Alejandro Alonso Díaz
Date to be confirmed. Prior registration required. Small group sizes.

HOW TO TURN AN EGG INTO
CRÈME CARAMEL
Collective research get-together with Sara de Ubieta
Date to be confirmed. Prior registration required. Small group sizes.