

ÁNGEL PELIGROSAMENTE BÚHO [DUELOS, ESPECTROS Y MATERIALIDAD]

06.07 - 24.09.23

MANUEL ALBA MONTES, PAULA GARCÍA-MASEDO, DUNCAN GIBBS, VIOLETA MAYORAL, ÁNGELA MILLANO, LETICIA SKRYCKY (exhibition), JOSE BEGEGA, MARTA ECHAVES, ARIADNA PARREU, SABINA URRACA (publication), ÁLVARO CHIOR (communication), AINHOA HERNÁNDEZ (performance)

Curated by Núria Gómez Gabriel

Wait. ¹

Present time is a repeating, self-withdrawing time. A time that is disarticulated, disjointed, disengaged, dislocated, disrupted, harassed and foolish, deranged, at once disarranged and mad. And in this temporal conjuncture, organic and inorganic matter, visible and invisible, living and dead or not dead, participate indiscriminately in the exhibition event. *ángel peligrosamente búho* engages in a dialogue with the spectres of the present, its material vicissitudes and its forms of ghostly siege through a confluence of artists, architects and writers sharing the same existential orientation: transit and impermanence. So.

***ángel peligrosamente búho* is in turn a ghostly exhibition. Where. Here. Here is now. Now is there, almost something, about to be something else.**

An invitation to inhabit the temporality of mourning. A crip, crippled, degenerate and monstrous time. An emotional state juxtaposed with the progressive, mechanical time of modernity. Or how mourning is aligned with a sensibility that seeks to give time a collective rather than productive dimension, repetitive rather than linear, reflexive rather than progressive. A temporality of mourning would involve cultivating the capacity to be still, to listen and to be unsure of oneself. Or how.

***ángel peligrosamente búho* is an ethical proposal for disorientation. Perhaps.**

For an ethics of disorientation, one would need to lose the body, and with the body, perspective, and with perspective, the perception of feeling at home. A migrant orientation. Looking in two directions. A lost home and a place that is not yet home. The straight lines of desire break and fall, prolonging the body, creating new contours through a disorienting effect that makes us feel familiar places as pressure points on the eardrums, of suffocation or asphyxiation, of the obligation to renounce oneself. Boundaries are reconfigured in disorientation, and other lines of desire appear beyond the straight lines that configured the initial perspective. Where.

***ángel peligrosamente búho* is queer ecology. Maybe.**

It twists. It escapes. Like a spectre, a furtive visibility. We cannot fix it in our understanding because it is a movement wavering at the thresholds of the between. Between times. Between worlds. Worlds within worlds. Entanglements of worlds. Imperceptible and impermanent. Intimacies and similarities. Strange differences. Ghostly ecology would be a narrative framework focusing on material imaginaries revolving around nature and non-human domains. Multiple scales of time and space. Cycles and transfers. Invisibility and flesh. Without nightmares or eco-vengeance. Without patrimonies for evermore, amen.

**ángel peligrosamente búho is an aesthetic zone.
Perchance. A collective. Not alone.**

Inverted images. As above, so below. Upside down vaults. Stones in doors. Doors that no one can enter. Black mirrors. Viral water puddles [ÁLVARO CHIOR]. A transition from matter to symbol. From vertical to horizontal [ÁNGELA MILLANO]. Absences that present time forbids us to perceive, but that are latent and waiting to be activated. Futures and pasts of an exhibition that can be the material for constructing a present. If every structure is mutable and impermanent, each present is different from the previous one, to the point of not being able to affirm the achievement of a stable, watertight time. Without ninety-degree angles [MANUEL ALBA MONTES]. Brief responses. Borderline systems. Ambient sounds [VIOLETA MAYORAL]. Distant voices. Streamers [AINHOA HERNÁNDEZ]. Materials of variable, larval consistency [DUNCAN GIBBS]. A source of heat. A flow of electrical energy. Inorganic vitalities. Alien [LETICIA SKRYCKY]. Empty. Charged. Transversal curtains in passing. Salty [PAULA GARCÍA-MASEDO]. The existence of anything is possible only because everything else exists. Not everything. Wait.

**ángel peligrosamente búho is a proper name. Veronica.
They say.**

She appears in September. The vera icona [true icon]. A book. A stroke. The dirty, painful, bloody face evoking all those faces disfigured by anger, rage, screaming and cursing. How the wound and mistreatment, having shifted the traces of dirt and death into the image, deserves the attention of all of us wanting to know her stomach, to wipe her sweat and to imbibe her life-giving blood. Veronica. A contemporary missal that brings together a collection of parables, micro-stories, frightening tales of kisses and bites [ARIADNA PARREU]. Leaps into the void [JOSE BEGEGA]. Little tongues of fire [MARTA ECHAVES]. Cleansing ceremonies [SABINA URRACA]. These stories will accompany us in the task of considering an ethics of disorientation, mourning and the wound. Spicy to the taste, unpleasant, poisonous. A mental or emotional state that corrodes or eats away. Bitterness. Resentment. An ethics of disorientation will always be unhinged. It applies to the present time. Perverse. Deadly and pink. They say.

**confundo cielo chimenea humo
ángel peligrosamente búho teja**

¹ *This curatorial framework approach would have been impossible without the theoretical formulations of philosophers and cultural critics applying a feminist reading to spectral studies. Avery Gordon's premises of the Internet's anti-ghostly regime and communication media, in which everything seems to be on view and ready to be consumed; the spectral metaphor as a sign of vision in the reflections of Esther Perren; Marianne Hoffmeister's political awareness with regard to ghostly ecologies; Dana Luciano's approaches to paralysed time and the temporality of mourning in gender studies; and the politics of queer disorientation in Sara Ahmed's cultural critique of emotions. Nor would we have arrived here without the material thinking and discussions with artists, architects and writers who have been part of the community of the curatorial project ángel peligrosamente búho [duelos, espectros y materialidad]. We would like to thank the team at La Capella's Barcelona Producció for accompanying and supporting us along the way.*