

MANUEL ALBA MONTES

(Madrid, 1996)

15,413, 2023

EN

Spruce wood and galvanised steel
2 modules each measuring 400 × 92 × 300 cm

Spatial projects on disorientation usually focus on the architectural floor plan as main plane and dimension. With the exception of a few experiments in the 1990s, the subversion of Cartesian axes at the section and elevation level has rarely been explored. Manuel Alba Montes' intervention on the entrance wall to Espai Capella has arranged its route with respect to the axis of Carrer Hospital by using the inverted image as a *modus operandi*. According to the architect, the disoriented is also confused, absent-minded, obfuscated, disturbed and dazed. Manuel therefore wonders whether it is possible to abandon the grid and work on diverse orientations when the formats upon which we operate are inherently Cartesian; whether we can abandon the map, the atlas, exit the grid. *15,413* presents the disoriented as a container of possibilities and imaginaries that we deem strange, impossible, illogical. A spatial estrangement emerging by splitting off from the image-constructive logic-material formula. An invocation through meaninglessness in which the architect employs the image of material to dislocate its constructive logic.

In collaboration with Caterina Miralles Tagliabue
Acknowledgements: Jordi Colomer

VIOLETA MAYORAL

(Almeria, 1988)

EL TERCER TONO, 2023

EN

Multichannel sound installation: 20:07 min.

Fundamental Freq: 403.17 Hz 476.01 Hz 608.46 Hz 860.49 Hz 2121.8 Hz 3542.8 Hz 5872.9 Hz 6044.9 Hz 6088.7 Hz 6544.6 Hz 6529.1 Hz 6763.4 Hz 6883.9 Hz 6933.8 Hz 7085.6 Hz 7137.0 Hz 7399.3 Hz 7452.9 Hz 7561.4 Hz 8069.0 Hz 8186.4 Hz 8245.7 Hz 8305.5 Hz 8426.3 Hz 8487.3 Hz 8610.8 Hz 8673.2 Hz 8763.0 Hz 8799.3 Hz 8863.1 Hz 8927.3 Hz 9122.8 Hz 9322.6 Hz 9390.1 Hz 9526.7 Hz 9595.7 Hz 9735.3 Hz 9805.9 Hz 9876.9 Hz 9948.5 Hz

Violeta Mayoral's sound research is focused on the quality of small bodies that signal belonging to a larger system. In the site-specific installation she is presenting on this occasion, the artist draws from an IR (impulse-response) study of the acoustic space of La Capella's exhibition gallery and its subsequent analysis and experimentation in situ to create a multi-channel sound composition that uses the least resonant frequencies, and whose intensity is below the threshold of ambient sound (40 dB), thereby making the source of the sound unrecognisable and confusing the exhibition space's interior and exterior.

Through the technology of sound spatialisation and the application of various compositional tactics (volume, pause, duration, movement), Violeta manages to generate ambivalent, discordant psychoacoustic sensations, triggering the emergence of other physical and architectural spaces between-and-with La Capella's walls. This disorienting effect by the artist provides a state of radical, borderline listening, intimate, almost imperceptible, similar to the sensation of listening to a sound coming from afar and another appearing nearby. An aesthetic relationship that only appears at the threshold of minimum audible pressure and is only recognisable in what Violeta Mayoral refers to as the third tone: the sound projected by memory when a sustained sound is interrupted. It is in this time lag, that of the instant in which the sound ceases to exist, when the attention required for listening occurs and its remembrance is perceived.

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Jose Manuel Berenguer, Arnau Sala

With the support of Hangar

LETICIA SKRYCKY

(Montevideo, 1985)

LAS LÁMPARAS #4, 2023

EN

*500 w halogen lights, electricity cables, pruce wood, iron
5 modules each measuring 350 × 25 × 25 cm*

Leticia Skrycky has for several years been investigating the capacity that visuality can have to pave the way to experience. Her work consists of preparing the body to liberate sight so that it becomes tactile, haptic. The trust in potential non-hierarchical ecosystems of perception resides in her questions about how eyes can touch, ears can see or skin can hear. Leticia's creative processes in the field of the living arts therefore subvert dominant perceptual orders based on the primacy of the visual regime, shifting its prominence to the forms of a tactile, relational and non-binary perceptual intimacy. A gesture always inscribed in the attempt and never in the finding.

Leticia's research on haptic experience through the doing-observing-thinking-doing sequence with matter and gesture is on display here in her fourth iteration of *LAS LÁMPARAS*. A system of material vitality that explores how scenic invocation practices and sound-light systems of magnetic field amplification can lead to the emergence of a invisible negative space, like a mechanism that surprises sight and opens up other kinds of sensory perception. *LAS LÁMPARAS #4* is therefore an attention device that depends on visuality as a channel of affection and contagion, vibratile, open and diffuse, forever in relation to other channels of reception-perception and not above them. Through these object-situations, the artist summons a gaze that helps us to enter into a state of open attention, not looking outside in search of information but letting it in.

Acknowledgements: Pense

With the support of Hangar

ÁNGELA MILLANO

(Vitòria-Gasteiz, 1987)

HOGAR, 2017 - 2023

EN

Melamine faced chipboard, screws
180 × 81 × 50 cm

Suspended moment or sculptural construction that the performer and choreographer Ángela Millano creates during her performance entitled *HOGAR* (2017-2023). An ironic yet at the same time calm, almost meditative action in which the artist dedicates one clock hour to build a coffin by only using the pieces contained in an Aneboda Ikea wardrobe, so that, once it has been assembled, she inhabits it and asks the public in the room to verify that it supports her weight. *HOGAR* presents a process associated with taking care of oneself, with patience, with the circular idea of time and its relationship with matter, although, above all, with a movement from the vertical to the horizontal. It is a body, an object, or both accompanying each other in the fall.

Ángela's performance was created around the idea of reducing the costs of death and 'digging your own grave'. But also the self-imposed need that is impossible to satisfy for constant self-sufficiency. The artist's perverse gesture inverts the logic of constructive material by displacing something from the chain of objects for life to the chain of objects for death. *HOGAR* focuses on the field of possibilities of a body when it relinquishes the vertical. A reflection emerges from her work about how to facilitate access to a 'dignified death' and the dissatisfaction with the way in which *post-mortem* processes are managed in our society. Without forgetting that legislation on bodies and their spaces, habitability and their residues, is simultaneously legislation on death and the beyond.

Acknowledgements: Pablo Santacana

PAULA GARCÍA-MASEDO

(Madrid, 1984)

NADA SEPARADO 2, 2023

EN

Agar, glycerine, essential oil, white willow, iron
549 × 488 × 210 cm

Paula García-Masedo's material and sculptural research offers an aesthetic of interdependence. Her combination of geometric sections in which matter becomes both visible and invisible to our eyes means that it is not presented as something that can exist separately, in such a way that things are enabled by a continuous affectation with everything else.

In her work *Nada separado 2*, Paula García-Masedo establishes a material bond in which form does not differ from emptiness. Form is emptiness in the same way that emptiness is also a form charged with matter invisible to the eye. Her sculpture would be about delimiting a materially charged space. The material used to define this space is agar, a gelling plant material used for microbiological cultivation. Paula only applies one imposition onto her starting material: to wear away the material to almost nothing, thereby shaping forms that tend towards the minimum possible in one of its dimensions, located in a differential place between what is continuous and what is not. The piece is consequently a volume defined in relation to a series of vertical elements, planes that are a kind of series of points of intensity, fields or attractors in which the material has densified and because of its qualities, it withstands the traces and vestiges of its surroundings and of which it inhabits. Like a lung breathing the architecture's air and the space between the individuals and objects that have occupied it, or like a state of material coagulation in which nothing has a fixed, separate state.

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With the support of Hangar

DUNCAN GIBBS

(London 1993)

ALLOTMENT, 2023

EN

Salt, bread, chewing gum, yoghurt, sand, anthracite coal, plastic, seaweed, straw, black fungus, rubber, shells, bamboo, ceramics, nylon, thread, seeds, emulsion paint, agave, mouthwash, aluminium, silicon, lemon juice, other
20 × 180 × 530 cm

An *allotment* is a production space like the sea would be a slowly digesting stomach. An engine that chews and reforms matter by accumulating small fragments of material in a single sweep. In a similar way to Duncan Gibbs' creative processes, in which the artist combines various time scales and materials. A geological process within a human time frame emerges from the action of yeast on the mass of glutinous strands, while materials such as salt slow down the decaying movement of life forms. Mosquito larvae wait to feed and reproduce in a life cycle loop that to our eyes would appear brief. The colour of an algal bloom slowly rises in intensity as the orange colour of a plastic bag fades from its contact with light. The plastic qualities of the organic and inorganic materials making up Duncan's sculptural composition are extended in various time zones. As the artist explains, a folly would describe an apparently foolish action, but it also refers to the gestures of an ornamental architectural style that has no practical function. Like the type of ornamental structures covered with vines grown specifically to generate an appearance of decay that filled Western gardens during popular festivities in the 17th century. Duncan Gibbs therefore offers an approach to faux ruins as a focal point for contemplating a position in time and projecting the materiality of a future landscape by imagining the decay of the present.

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