

BARCELONA PRODUCCIÓ

UN DESORDRE DISTINT **[A DIFFERENT DISORDER]**

16.07 – 29.09.2024

MERCEDES AZPILICUETA, CATI BESTARD,
BLACK QUANTUM FUTURISM,
PAULINE BOUDRY & RENATE LORENZ,
NOELA COVELO VELASCO, JAUME PITARCH,
ROGERSERRETRICOU, HELENA VINENT

curated by MARTA SESÉ

Repudiating the linearity of history, turning the gaze away from a fixed horizon. Losing one's bearings in order to question a stable paradigm that modernity—understood as a Western project of civilisation—legitimised by regularising the meanings of experience and by defining the concepts of subject and object, time and space. *A Different Disorder* seeks to build a possible 'outside in order to rebel against Order', as Agustín García Calvo would put it, an 'outside' from where one can observe and feel the world anew, recognise other liveable and desirable realities. This exhibition endeavours to question the various orders established since the advent of modernity, as well as the concept of time as abstract and always marching forwards, and to expose how these orders have played a key role in questions related to colonial violence, the understanding of gender and aesthetic and cultural homogenisation. A homogenisation that has favoured the exclusion of other-bodies and other-ways of dwelling.

Invoking this disorder implies a renunciation and, like any other unlearning, can make us feel disoriented to a degree. Sara Ahmed talks of moments of disorientation as vital, as 'bodily

experiences that throw the world up, or throw the body from its ground.'¹ *A Different Disorder* attempts to situate itself in this world in disarray in terms of its architecture or arrangement. The various structures—the work of rogerserretreicou—that accommodate (or incommode) the pieces take their shape from the perimeter of La Capella; they are like a broken, anachronistic housing, an aberrant replica which, in its displacement, generates a kind of maze or disorder. The idea of the 'replica' has two meanings in Spanish. Here, we have it as a copy of the perimeter of the original building, but in Spanish a *réplica* is also a seismic aftershock. The forms replicate the structure, but the aftershock sets that self-same building in disarray. The starting point for this is the thinking of Denise Ferreira da Silva and Arjuna Neuman, who talk of earthquakes as forces that come from ancient times but which are capable very quickly of destabilising orders that were deeply entrenched, eventually becoming, as they put it 'the seed of discontent, autonomy and the glimpse of a different order'.²

Displayed after the force of the earthquake, the works in this exhibition put up resistance, of one form or another, to various normative and normalising orders, proposing a series of

strategies—among them the championing of failure, crip-queer temporalities and non-linear revisions of history—that make it possible to point to a plurality of sensory and transformative experiences. Through her tapestries, Mercedes Azpilicueta presents non-linear and imaginary anachronistic narratives that enable us to take a fresh look at historical events linked to colonial violence. Cati Bestard makes the most of the (dys)functionality of photographic material past its use-by date as a means to propose an aesthetic of failure and to legitimise unexpected and aberrant results that deviate from the norm. Black Quantum Futurism undertakes research around temporal socio-historical events that have been central to the development of the Western consciousness of time. Pauline Boudry and Renate Lorenz make the future and the past collide by means of their dancefloor, now vertical, that functions as testimony of the performer's movement. Noela Covelo Velasco writes-sculpts a possible musical score based on various parts of the body in which, by means of contracting and stretching, she explores the limits of the vocal range. Jaume Pitarch rejects the familiar structure and, in its place, proposes possible equilibriums from the precarious and unstable. Helena Vinent works on rhythm and urgency from an anti-ableist perspective, exposing the misunderstandings and confusion related to her own experience as a deaf artist in an audio-centric world.

A Different Disorder, or the landscape left after this earthquake, aims to stage what José Esteban Muñoz defined as a queer utopia, a proposal—an optimistic one, in spite of everything—of potential snapshots of a world that is still not here, a horizon of possibilities, an unfixd schema.³

Marta Sesé
Curator

ACTIVITIES

Wednesday 18 September – 7 pm
Performance of *próxima vuelta del faro*
[Next Rotation of the Lighthouse]
by Noela Covelo Velasco

Thursday 26 September – 6.30 pm
Talks-interventions by **Feña Celedón**,
Elena Castro Córdoba and **Diego Falconi**

Free entry

¹ Sara Ahmed: *Queer Phenomenology: Orientations, Objects, Others*. Durham, NC, and London: Duke University Press, 2006, p. 157.

² As occurred in the earthquake in Haiti in 1784, which razed the city of Port-au-Prince to its foundations and left plantations totally paralysed. During this period of chaos, and while the landowners were struggling to recover and rebuild, many slaves managed to escape and hide in the mountains. Some even succeeded in founding hideouts of fugitive slaves who lived outside the colonial system. See Denise Ferreira da Silva and Arjuna Neuman: *Se avvicina un terremoto*. Quaderns portàtils 39. Barcelona: MACBA, 2023. Available online at https://img.macba.cat/wp-content/uploads/2024/03/def_qp_39_infinitem_b3.pdf [access: 10 July 2024].

³ José Esteban Muñoz. *Cruising Utopia: The Then and There of Queer Futurity* New York: New York University Press, 2009.

MERCEDES AZPILICUETA (Argentina/Italy, 1981)

(1) *The Impostor*
2021
Jacquard tapestry
177 x 95 cm
Private collection

(2) *Mise en abyme II*
2019
Tapestry
168 x 160 cm
Marval Collection

Mercedes Azpilicueta describes herself as a 'dishonest researcher', one who produces tapestries that become a surface for a conversation between archives, libraries, myths and legends to speculate on elusive, queer, migrant and unheard-of historical figures from the colonial past of South America. Her tapestries are constructed layer upon layer in which the disciplinary knowledge of modernity is qualified and even contradicted by popular knowledge and non-Western cosmogonies.

In *The Impostor*, Azpilicueta analyses the various ways in which the Spanish transgender man from the early modern age, born Catalina de Erauso and also known as the Monja Alférez (Lieutenant Nun), has been constructed, interpreted, marked and consumed since the seventeenth century by the dominant culture and divergent audience groups. De Erauso was a nun from the Basque Country in the early seventeenth century who travelled to the New World, where he lived using male identities and became a lieutenant in the Spanish colonial army.

Mise en abyme II makes reference to the story of Lucía Miranda, the woman transformed by Argentinean literature into the stereotype of the white woman held captive by indigenous people, giving rise to a cycle of writings and discourse, the scope of which goes far beyond the canonical expressions of the nineteenth century by turning the Captive into the 'body of the nation' in Argentina. Azpilicueta evokes a baroque viscerality that is no longer solely European but also colonial and even postmodern; a movement she views as a transhistorical force, or an expressive urge that inflames language, meaning and aesthetic forms.

CATI BESTARD (Mallorca, 1982)

(3) *Form 301; Form 309; Form 310; Form 507; Form 510*
2019/2024
Digital print
115 x 88 cm
57 x 43 cm
Courtesy of the artist

Cati Bestard's *Form* series explores the capacity for success that exists in the mistake, as well as the transformative potential and the limits of photographic material. Bestard employs rolls of Instant Fuji Film that have expired, the first of them in 2005. The images are shot using a camera and the results are dependent on the capabilities of the expired chemicals to work. In some instances, we see a recognisable image, in others the chemical adopting various forms and colours. These are images that occupy a liminal and phantasmagorical space, a place capable of calling into question binary logics or dialectics between ideality and act. The results present us with an aesthetic of failure that is propositive and deviate from the material's original intention by imbuing the work with a queer potential that we find in various phases of the process: loaned material past its use-by date and the legitimisation of an unexpected, non-compliant, aberrant result.

BLACK QUANTUM FUTURISM

Camae Ayewa and Rasheedah Phillips (Philadelphia, USA)

(4) *Time Map (Time Zone Protocols)*
2020-2022
Vinyl
160 x 462 cm
Courtesy of the artists

(5) *Protocols (Time Zone Protocols)*
2020-2022
Wall labels open to alteration
Courtesy of the artists
Spanish translation by Jara Rocha

Black Quantum Futurism (BQF) is a collective and an interdisciplinary artistic practice that combines concepts from quantum physics, Afrofuturism, and the African diaspora related to time, rituals, the text and sound to generate Black quantum counter-pasts and futures opposed to the dominant and excluding versions of history and the future. In their project *Time Zone Protocols*, BQF aims to open a space-time for rewriting time protocols, reimagining time zones and dismantling the imperialist project



to colonise global time. The exhibition features two elements from this project:

Time Map is a non-linear map that features various socio-historical events central to the development of the Western consciousness of time. The map focuses in particular on the International Meridian Conference, held in 1884, as a critical point on the Western timeline for understanding the impact on the past and the future of the standardisation of time and colonised time.

Protocols is a series of exercises available for visitors to alter. In these exercises, various questions and activities are suggested as a starting point for speculating on alternative temporalities.

PAULINE BOUDRY & RENATE LORENZ

(Switzerland, 1972) (Germany, 1963)

- (6) *Dancefloor Piece (Portrait of Daniella Gallegos)*
2024
Shiny dancefloor flooring on aluminium composite sheet
180 x 180 cm
Courtesy of the artists

The stage is one of the core elements of Pauline Boudry and Renate Lorenz's oeuvre. They regard stages—full and empty alike—as a place of possibility and transition, a fragile instant between acting and not acting, between not taking the stage and taking the stage, between being invisible and being visible. For the queer community, the stage can be a place of promise where radical difference is experienced with joy, but also a place of nightmares, often linked to the past, where one feels caged and experiences shame. This line of research encompasses their Dancefloor Pieces series, which includes *Dancefloor Piece (Portrait of Daniella Gallegos)*, produced expressly for this exhibition. Boudry/Lorenz cut up shiny dancefloor flooring scratched by the dancers who form part of their performances and have hung the pieces on the wall. In this way, they preserve the traces of past dancers while the shiny surface reflects the image of current visitors.

NOELA COVELO BLASCO (Pontevedra, 1994)

- (7) *xxxigxag; xigxxxag*
2024
Coconut coir, rubber and metal
Variable dimensions
Courtesy of the artist

xxxigxag and *xigxxxag* operate as a kind of score or trace of various gesturalities and vocal exercises. Noela Covelo Velasco uses the methodologies and concepts of pattern designing and flooring that she has explored before. Bits of doormat cut out and joined together match the pattern of a waistband and a glove. The material shrinks and stretches, thereby examining the limits of the body, but also of the vocal range, in other words, the full range of frequencies the human voice is capable of emitting. The forms Covelo Velasco presents derive from the waist and the hand and also point to other parts of the body, such as the vocal cords or the throat. The scores are not translated into specific or closed moments but do propose a route and a duration.

JAUME PITARCH (Barcelona, 1963)

- (8) *Momentum #11*
1999
Wooden table. Intervention on a reclaimed Object
90 x 80 x 61 cm
Courtesy of the artist
- (9) *Momentum #19*
2017
Wooden ladder. Intervention on a reclaimed Object
202 x 202 x 60 cm
Courtesy of the artist

Jaime Pitarch's work is connected to the inability of humans to identify with the structures they have created. The sense of being lost or inadequate in the face of these structures (let us call them culture, environment, society, family and the like) prompts humans to interpret the world and themselves in a constant and intuitive manner in a bid to insert themselves into them. In his pieces, Pitarch uses elements made and lived in previously by other people, or elements that have helped humans to build an idea of themselves and of what the world is. In his practice, he takes those elements apart and reassembles them. The new object expresses the individual's feeling of being adrift and, in response to that, their need to stand upright. In Pitarch's work, there is a certain obsession with order and with performing actions, most of them futile, that present elements in a state of balance or precariousness. In his *Momentum* series (1997–) the artist dismantles and reconstructs items of furniture at the end of what is deemed to be their useful life, using a complex system of balances and counterweights.

ROGERSERRETRICOU (Barcelona, 1985)

dressordre-thistintas-encompassió

2024

Shuttering-mould made of MDF boards, plasterboards, impermeable membranes and galvanised steel strips of the type used with plasterboard

Variable dimensions

The structures that rogerserretiricou has designed to accommodate (or incommode) the various pieces in the exhibition draw diverse temporalities together. Some of the materials used in them come from L'Estruch, a creation factory specialising in the live arts, where they were used as flooring. Others have been acquired for the occasion. All, or most, will be re-employed in the future as material available for use by the independent space FOC. The various structures take their shape from the perimeter of La Capella, like a mould of the stone walls and pilasters: an anachronism in the form of shuttering of an already existing structural element that has no need of this formwork process. Divided into pieces, these structures move to various locations, generating multiple routes and a kind of glitch, as if the original building had suffered an error or distortion. The conception of this display is based on the idea of flooring and earthquakes. The starting point is the thinking of Denise Ferreira da Silva and Arjuna Neuman, who talk of earthquakes as forces that come from ancient times but which are capable very quickly of destabilising deeply entrenched orders.

HELENA VINENT (Barcelona, 1988)

(10) *(Con cuidado)* [With Care]

2023

Digital colour video with sound 9 m 39 s

Music and sound: Carles Esteban

Courtesy of the artist and ADN Galeria

(11) *Con Cuidado. Artefacte #1;*

Con Cuidado. Artefacte #2;

[With Care. Artifact #1; With Care. Artifact #2]

2023

Rubber, nylon and other materials plus a digital countdown timer

Variable dimensions

Courtesy of the artist and ADN Galeria

(Con cuidado) is based on the artist Helena Vinent's stance and identity as deaf and crip. With this piece, she undermines the ableist and paternalistic view that points to the disabled as timid, accommodating, endearing, submissive people without any kind of political or sexual-affective agency. Vinent articulates a speculative and autobiographical imaginary to mount an

identity-based militant campaign that destabilises the idea of disability, normality and access. Her pieces function as a possible reaction to the brutal and stigmatising situations that the crip community faces, while constructing a critique of the productivist timeframes imposed by the conditions of late capitalism. The fiction Vinent proposes is centred on the idea of the band, the collective that is readying itself for action when the countdown comes to an end. The strategies she draws on include subtitles, sound labels indicating audio effects and lipreading—indispensable tools for her as an oral deaf person—as something more than simple transcriptions of sound. She pays attention to the way these elements drive the story, establishing various layers of meaning and generating a multifaceted fiction in which the audience may even wonder whether it is the subtitles that transcribe the voice or the voice that transcribes the subtitles.



- 1, 2 Mercedes Azpilicueta
- 3 Cati Bestard
- 4, 5 Black Quantum Futurism
- 6 Boudry/Lorenz
- 7 Noela Covelo Velasco
- 8, 9 Jaume Pitarch
rogerserreticou
- 10, 11 Helena Vinent

