



Laura Llanelli

Palpitar Palpar

25.06.2020 – 22.08.2020

ADN Galeria presents *Palpitar Palpar*, a solo show by Laura Llanelli within the context of Art Nou 2020, in which the artist conducts a particular investigation about the relationship between sounds and bodies.

To know Laura Llanelli's work is to know that sound is a thinking body. That one cannot think without understanding ideas as touching vibrations, that beyond (or near) conscious reason, there are emotions which cannot be put in words or notations. For those who do not know it, I will say that through her work we have relearned how to read and listen, we have discovered that music is a political attitude, a state of agitation and a set of relationships. Thus, her research on sound cannot be understood without accepting that art is a symphony of provocations, states and transitions. We saw this in her critique of the 4/4 rhythm cultural pattern in *Scott4* (2017); in the recoding of the synthetic language *EL MIDI* (2018); and in her recent tribute to Ada Lovelace, the programmer and her stunt double. Laura exposes and exposes herself by raising her voice, always accompanied by scores, images and synthesizers. But what she presents to us here is something else. Stop for a moment and listen: STOP METAPHYSICS, NO MORE SEPARATIONS. We know that the nature of our ways of thinking and our common sense is metaphysical. That we live habitually in a continuous crossing of polarities (culture/nature, masculine/feminine, human/non-human, person/animal, speech/writing, and so on). This is not just a system of semantic oppositions, it is what establishes a constitutional hierarchy and in turn, the order of all things. This is why culture is placed above nature, or why masculinity is... well, you know. Said hierarchy operates violently, excluding irrationality, the things that remain hidden, the lower voices, the unthinkable, or the least important. *Vive la déconstruction*, the algerian-born french philosopher

would tell us, language is always the language of the other. Llneli knows this all too well. Therefore, on this occasion, she gives voice to the second part of the opposition and it is the instrument that touches us.

Palpitar Palpar (What a beautiful sonority!). Some would say an audio-installation or *el parlamento de las cosas*. A commune, a forest, a lung, the neural network, a symbiosis... A first glance may suggest that Laura Llneli's gesture relates to a certain idea of sonic hospitality, which incorporates the voices of other bodies in her silent speaking. But this is not true. 'Hospitality' and 'hostility' are not antonyms but rather conjugated in the same tense. Its prefix *hostis* designates the host and the enemy equally. We would think, as it is done in the official schools, that violence began with great battles, but perhaps it all started much earlier, when we first traced boundaries, physical and mental, between each other. The border, physical or sonic, is the division between some that relegate otherness to others; origin of all violence. But the metaphysical deconstruction in *Palpitar Palpar* does not believe in these divisions. Llneli presents us with a single material body made of vibrations. Her word is your word, hers and everyone else's. Steel, magnetite and velvet. The speech of a single body ... Do you notice it? This is the epistemological turn that *Palpitar Palpar* puts forth: an intimate exercise against the mother tongue and its dominance. Isn't the mother tongue the reverse of paternal authority?, the origin of individuality and separations? Are not the order of the law and its inscriptions hidden under the tender veil of its love? It is with the mother tongue that we learn to speak but also to hate everything that is foreign to us, as the Catalan philosopher Laura Llevadot would say, "as if he had possessed us and we could never escape the onslaught of his subjection". The only way to resist the dominance of the language we inherit is, according to Derrida, to expropriate it. We think when we speak, write and listen, but it is only when we confer a body on the language that is improper to it that we destabilize its structures of dominance, then something breaks in the cloak of its circumspection.

Palpitar Palpar's tentacular conductivity expropriates the language of his binary ideology. Its conception of the performative in the sculptural takes place as a shift of the values and ideas that we have naturalized from a very young age. Here, listening is neither carried out individually, nor



Laura Llneli, *Palpitar palpar*, 2020

on a one-to-one scale, but rather as a communal phenomenon based on everyone equally. And it is precisely this collective listening –something that Laura has shared since 2014 in the continued programming of *Sesiones de escucha*–, what offers us the possibility of exploring ways in which sound can open new channels for inter and infra subjective perception, of connecting bodies, textures and voices with various spaces of personal, aesthetic and political experience and bring us closer to the dark matter that haunts the sound when it is an improper body that speaks to us.



Laura Llanelli, *No entenc a quina distància he d'estar de vosaltres*, 2020

Thus, with a simple step backwards, Laura Llanelli reminds us that essences, molds and identities are a philosophical myth that have become political. The belief that "there is only one mother", irreplaceable and natural, is perhaps the greatest fiction of our common sense. Just like the ability to think is reserved for people. Let us ask ourselves, as she suggests, how could we live if we vacated the place that belongs to us and get rid, once and for all, of the essences, ideals and oppositions. *Palpitar Palpar* is not a judgment of values or a tangle of seductions. I would venture to say that what is at stake in her invitation is precisely something else: listening to it as a philosophy of promiscuity and the life that is lived in short distances.

Núria Gómez Gabriel

LAURA LLANELI (Granada - Spain, 1986)

Laura Llanelli lives and works in Barcelona. She persuaded Music Studies at the Sabadell Conservatoire and has a Diploma in Graphic Design. Furthermore, she holds a BA in Fine Arts and a Master Degree in Sound Art, both from the Universitat de Barcelona (UB). She is a member of Sons de Barcelona, Nenazas feminist collective and Pradera (music band).

Among its activities and awards stand out Art for Change 2020, Premi Miquel Casablanca 2018 (work), Premi Embarrat 2017, finalist Biennial de Valls 2017, finalist BIAM 2018, Barcelona Producció 2014. Solo shows in Casaplan (Valparaíso, Chile), Swinton & Grant (Madrid), ADN Platform (ADN Gallery), Espai 2 (Galeria Àngels), MMSU (Croatia), Art3 (France), La Capella. And collective exhibitions in Lo Pati (Amposta), TSONAMI festival (Chile) and FAQ-Factotum (Fundació Antoni Tàpies) among others. Residences at Casa de Velázquez, Art3 Valence, Lo Pati Balada, MMSU Rijeka, Estruch Sabadell and Hangar Barcelona. Currently works at Salamina space.

More information:

<https://www.adngaleria.com/es/colaboraciones/laura-llaneli/>

<http://laurallaneli.com/>

<http://www.artbarcelona.es/artnou/en/expositions/palpitar-palpar/>

Teaser: <https://vimeo.com/428048759>

