



at the end of all human dreams there is nothing but dust
núria güell & levi orta · adelita husni-bey
curated by Juan Canela

30.06.2018 – 08.09.2018

*"Si un sueño de dominio ha habido en mí, ha sido el de reinar espiritualmente sobre el futuro por la fuerza de mi recuerdo, de mi ejemplo y de mi obra.
Ahora, curada hasta de esta vanidad pueril, generosa y romántica, sonrío; al final de todos los sueños humanos no hay más que polvo".*

Federica Montseny

[ADN Galeria](#) presents next Saturday, June 30th, "At the end of all human dreams there is nothing but dust", a group show that sets up a dialogue between works by [Núria Güell](#) (Vidreres, 1981) & [Levi Orta](#) (La Habana, 1984) and [Adelita Husni-Bey](#) (Milan, 1985) under [Juan Canela's](#) (Sevilla, 1980) curatorship. The projects, diverse in many ways but alike in their essence, meet under a common denominator: the will to challenge pre-established conventions suggesting different alternatives for the future.

Marina Garcés (Barcelona, 1973) argues that "what really disconnects us from the future or makes us have a relationship of loss of control over this is, precisely, the impossibility of imagining, and therefore of having a direct relationship with the consequences of our own actions, both what we make by ourselves and what we do in common.

To experience our interdependence, to feel ourselves as a dimension of our own existence, is a way to reconquer the world.” We live in a time dominated by a kind of vulnerable but yet indispensable strength for this re-conquest. A strength that, in Juan Canela’s words, only affects because it is affected and that is the outcome or consequence of that existential weakness described by [Tiqqun](#) as the Bloom, which is poison and antidote, which throws us to the deepness to take impulse again and break everything.

Canela speaks of this vulnerable and fluid strength, undetermined, strange, contradictory and mutant. A strength born of the ostensible impossibility of changing the world, of feeling that nothing we do will have a consequence in our environment. This strength that flows comfortable between blurred spaces, makes itself consistent in hybrid practices that ride different areas of reflection and action. Practices such as Núria Güell & Levi Orta’s or Adelita Husni-Bey’s projects transit between activism and art, becoming strong in their paradoxes. They circulate among critical thinking, pedagogy or direct action to generate projects that, involving different actors in their development, affecting different layers of political and social change processes.

The title of this exhibition was inspired by Federica Montseny (Madrid, 1905 – Toulouse, 1994). She was not only a syndicalist, anarchist and novelist, but also the first woman who served as a minister of Spain, within the framework of the II Republic. Montseny strongly believed that one of the best ways to communicate ideas and knowledge was through literature. That is why she always defended that, in relation to libertarian productions, aesthetics and ethics always pursued the same purpose. The same happens with these projects that distill a libertarian scent always seeking a complex balance placed in the problematic spot in which they manage to maintain a coherent and ethical attitude within the art world while fostering a firm political position. A series of artistic proposals arises then entailing an implication that goes beyond the aesthetic or intellectual, approaching the personal. With no hesitation, Güell & Orta and Husni-Bey commit themselves to the issues they address to “stir in the mud and change the surrounding reality.”

The Future has lately been one of the most treated topics by philosophers, critics and cultural agents. Many have considered the possibility of imagining alternative forms of life to the modern capitalist colonial machine. For this exhibition in ADN Galeria, Juan Canela has gathered recent projects of these artists that are projected towards the future, generating a dialogue between practices that at times collide while in others instances might be aloof from each other without losing a sense of coherence.

La estética de un mapa inmobiliario / The aesthetics of a real estate map (2017), by Núria Güell & Levi Orta, addresses the migration issue, war and the right to housing in our globalized world. The project, developed during a year at the MiMA Middlesbrough Institute of Modern Art, is carried out through a conversation with some of the Syrian families and charity workers supporting refugee-background communities from the Tesside area (focus of refugee settlement, in the northwest of England). The poetic power of the words of these exiled families while talking about the homes they have left behind is a demonstration of this delicate balance pursued by art and culture - even though at times from a paternalistic standpoint - in addressing complex social situations. In this way, Güell & Orta do not limit themselves to examining the problem in itself, but also to query the role that cultural agents can (and should) play in this crisis.

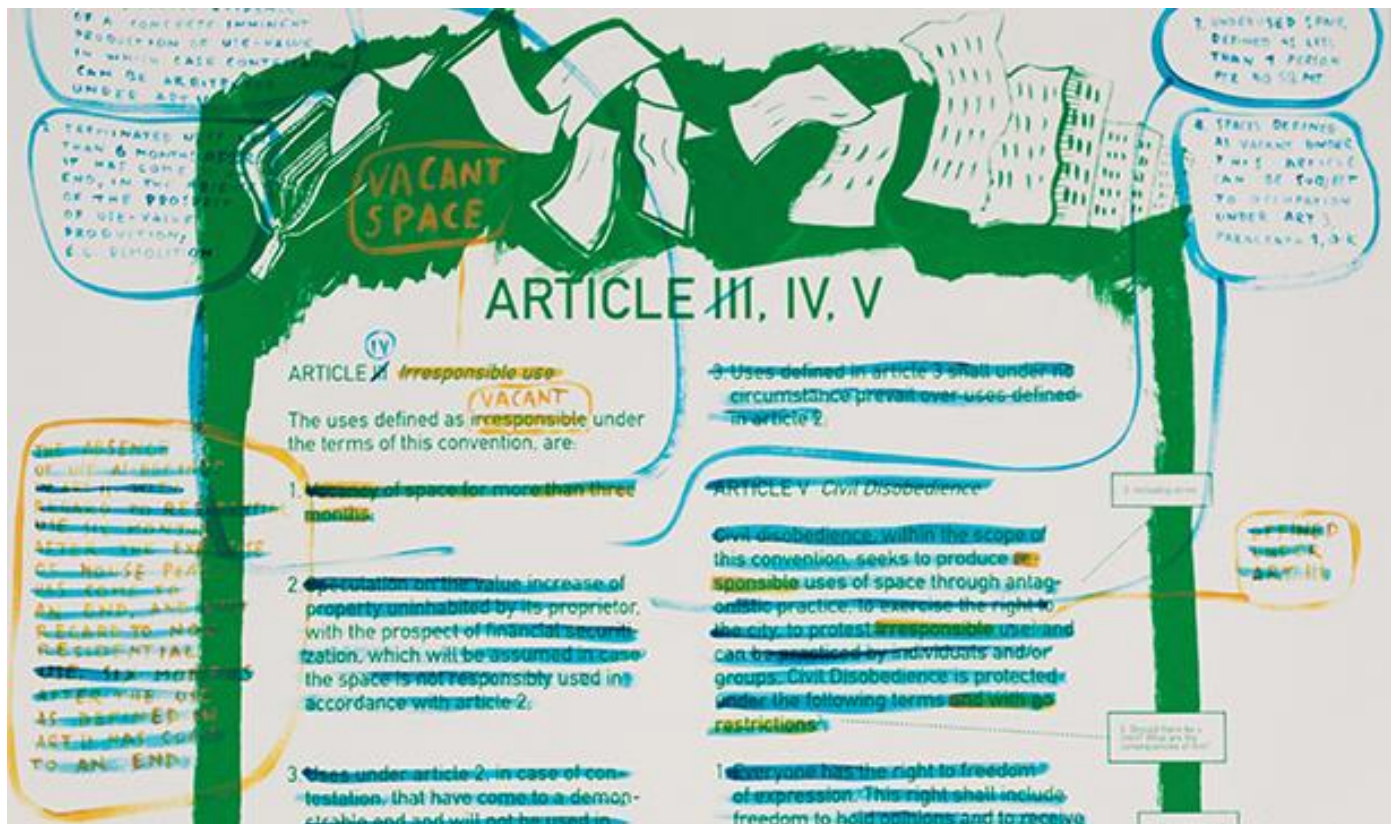
In this project both artists apply what they call the methodology of the "analytic replica". Developed by them, this mechanism consists of reproducing, within the artistic framework, the existing phenomena in the social and political realm. Such reenactments function as a magnifying lens that allows us to analyze from a critical perspective the nuances and connections of what, too often, it is normalized as being internalized. This way, the project culminates with the purchase of one of these many properties that Syrian citizens have had to abandon to establishing a MiMA branch there.



Núria Güell & Levi Orta. *La estética de un mapa inmobiliario* (detail), 2017.

The right to housing is also the core of *White Paper: On land, Law and the imaginary* (2016) by Adelita Husni-Bey. A project developed over three years in three different locations - Beirut (Cairo), Casco (Utrecht) and CA2M (Madrid) - which challenges private property closures, gentrification processes and real estate speculation that took place in the Netherlands during 2010. Through careful legal research and the collective work of lawyers, undocumented immigrants, academics, activists, artists and the general public, a collectively drafted convention is produced, a paralegal instrument that acts as a speculative space to imagine a more equitable future and a specific tool through which it can be realized.

The agreement was presented in Casco and materialized in a series of large-scale serigraphs that depict the evolution of this alteration of the texts through handwritten notes and editions that would later be translated into Spanish for the exhibition at the CA2M in Móstoles. The ultimate goal of the project is to produce a European convention on the use of space that can serve to protect the rights of citizens.



Adelita Husni-Bey. *White Paper: on Land, Law and Imaginary*, (detail) 2016.

The approach of a more balanced future also appears as the main theme in *Arte político degenerado. Protocolo ético / Political degenerate art. Ethical Protocol* (2014), by Núria Güell & Levi Orta. After creating a company in a tax haven, Güell & Orta delegated its management to a group of activists focused on developing a project of an autonomous society outside the capitalist dynamics. The "irregular" situation of the company allows its beneficiaries to evade regulations imposed by the States and, thus, to challenge the monopoly of the financial system facilitating the development of an emancipated economy. After this action a conversation was organized to rethink, from the fields of philosophy, economics, ethics, politics, activism and art, the contradiction implicit in replicating capitalist strategies in order to build anti-capitalist social dynamics.



Núria Güell & Levi Orta. *Arte político degenerado* (documento), 2014.

"Tell me about what happens when you are hungry", "How long has the Perpetual War lasted?" "Teach me how to say I love you with this technology." 2265 (2015) by Adelita Husni-Bey is a double-channel video made from a workshop based on these and other questions, which explores the capitalistic colonialist futures and the possibility of populating Mars through writing exercises and experimental pedagogical practice. On one screen a surrealistic story through deserts and poisoned landscapes develops, the promise of digital sociality through genetic modification and a "perpetual war" structures the performance, while on the other screen the workshop focuses on the ways in which we understand pairing words like progress vs. imperialism or uninhabitability vs. emptiness, and the socio-historical lineage of these concepts from the 'beginning' until the year 2265.



Adelita Husni-Bey. 2265, (video frame) 2015.

"At the end of all human dreams there is nothing but dust," said Federica Montseny in the last years of a life of struggle. Perhaps the dust of those frustrated revolutions, says Juan Canela, is the germ of the mud of this vulnerable force that we have to grasp in our days. Penetrating reality without hesitation, these projects speculate futures to come or generate juridical-legal structures so that they can build alternatives to the stated. Territory, home, exodus, migrations, colonial order, right to housing, war, hunger, economy or knowledge emerge from the actions, meetings, discussions and alliances that these artists articulate around their practice which makes it possible to imagine the future consequences of our actions.

Juan Canela, 1980. Lives and works in Barcelona.

Independent curator and writer. Co-founder of BAR project, he is member of the Programs Committee at HANGAR, Barcelona. He is part of the *Present Future* Curatorial Committee at Artissima Turin (2018), and part of the Guest Board at *Live Works Performance Art Award* at Centrale Fies Milan (2018). He has been curator of *Opening* section at ARCO Madrid (2016-17). He has curated projects such as *Rometti Costales: Little animals, ash trays* (2018); *When Animals Speak to Humans* at Travesia Cuatro, Madrid (2018); *Juan López: T>X`T/* at Tiro al Blanco Gallery, Guadalajara, México (2018); *Cale, cale, cale! Caale!!!*, Tabakalera San Sebastián (2017); *Irene Kopelman: On glaciers and avalanches*, at CRAC Alsace (2017); *Why not here?*, workshop and public program at SOMA Mexico with BAR project (2016); *Lesson 0*, curated by Azotea for Espai33 Fundació Miró, Barcelona (2013-2015); *Ignacio Uriarte: 1&0s* at Marco, Contemporary art museum Vigo (2014); *¿Estudias o trabajas?*, La Ene, Buenos Aires, Argentina (2013); *Throw a Rock and See What Happens*, La Casa Encendida, Madrid (2013); or *Ref.08001*, NoguerasBlanchard, Barcelona (2010). He has attended SYNAPSE Workshop 2015 at Haus der Kulturen der

Welt, Berlín (2015), and he was one of the speakers at *Surrounding Education* (2015) at De Appel Art Center, Amsterdam. He has give lectures and workshops at Curando Caribe República Dominicana, Bisagra Lima, Instituto Di Tella Buenos Aires or La Casa Encendida Madrid. Upcoming projects are *Al final de todos los sueños humanos no hay más que polvo*, ADN Galería, Barcelona (2018), *Aquí eran los ojos los que hablaban* at Fundación Cerezales, León (2018) and a group show at Arpace San Antonio (2019) ; He prepares with Angel Calvo the publication *Conversa* for Paper collection at Consonni Bilbao, and he usually writes for art magazines such as A*Desk, Babelia El País, Art-Agenda, Terremoto Magazine or Mousse.



Núria Güell (Girona, 1981)

Núria Güell's artistic practice is about the analysis of how power devices affect our subjectivity, subjecting it to law and hegemonic moral. The main resources that she uses in her work are to flirt with the established powers, complicity with different allies and the uses of privileges that artistic institutions she works with have, as well as those socially granted to her for being a Spanish and European. These tactics, diluted into her own life, are developed in specific contexts intending to question commonly-assumed identifications and cause a disruption in power relations.

Graduated in Fine Arts from the University of Barcelona (Spain), she currently studies at the Cátedra Arte de Conducta in Habana, Cuba, under Tania Bruguera's guidance. Her work has been exhibited in biennials, museums and institutions across Europe, Latin America, the Caribbean, Middle East and USA. Her work has also been presented in various solo and group shows, including *The Soul of Money*, at DOX Centre for Contemporary Art, Prague; *Bread and Roses* at MOMA Museum of Modern Art in Warsaw, Poland; *A Certain Urge*(Towards Turmoil) at Elisabeth Foundation Project Space (NY, USA). She has displayed her works individually at Dublin's Project Arts Centre, Ireland; at Brut Konzerthaus in Wien, Austria, and Habana, Cuba. Her presence is common at Spanish centers and institutions. She has won a number of awards and scholarships, such as Premi GAC (2014), creation prize INJUVE (Madrid), Barcelona's Miquel Casablanças and the creation scholarship Guasch Coranty. She has also been a winner of the Generación 2016 prize given by La Casa Encendida, Madrid and earned a residence at the MUAC, México in 2018. Her works can be found in the funds of important collections and institutions among which stand out the MiMA Middlesbrough Institute of Modern Art, United Kingdom; Moderna Museet, Stockholm, Sweden; or Centre d'Art La Panera, Lleida, Spain. This year, 2018, his works are exhibited as a solo at MUSAC, León; and CAC, Bresatgny.



Levi Orta (Cuba, 1984)

Levi Orta's works explore the creative component of politics, focusing on the inaccuracies of the art-political boundary. He reproduces mechanisms, strategies and behavior of political-artistic situations that have been filed, thus highlighting its most subversive undertone; always from a cynical stance that threatens the hegemonic.

Graduated from the Instituto Superior de Arte of Havana in 2010, and from Cathedra Arte de Conducta in 2009. Levi's solo exhibitions include the Servando Art Gallery, Fonderie Darling, Ludwig Foundation and Salle Zero. He has participated in multiple biennials including the Havana Biennial, Pontevedra, Liverpool, Mercosul and The Frontiers. In recent years, Orta has participated in exhibitions in several countries like Germany, Austria, EEUU, Spain, France, Israel, Brasil, Mexico, Canada, Croatia, United Kingdom, China, Japon y Cuba. He has received several prizes and grants such as Premio Generaciones 2018, Madrid, Spain; Premio Maretti, Cuba-Italy; The Artes Plasticas Fundación Botín Grant, Santander, Spain; Premi Ciutat de Palma, Palma de Mallorca, Spain; and the award Studio 21, La Habana, Cuba; among others.



Adelita Husni-Bey (Milán, 1985)

Adelita Husni-Bey is an artist and pedagogue interested in anarcho-collectivism, theater, law and urban studies. She produces publications, radio broadcasts, archives and exhibition work focused on using non-competitive pedagogical models through the framework of contemporary art. Working with activists, architects, jurists, schoolchildren, spoken word poets, actors, urbanists, physical therapists, athletes, teachers and students across different backgrounds the work focuses on unpacking the complexity of collectivity. Her work focuses on complex questions about gender, race and class using collectivist and informal pedagogical models within the framework of urban studies. Her practice involves the analysis and counter-representation of the hegemonic ideology in Western society. Practicing as both an artist and a pedagogue she activates creative processes, such as role-playing, group undertakings and workshops. As part of her methodology, she sets up situations and experiments where her collaborators understand their own relationship to the social and economic power of our present times.

Recent solo exhibitions include important institutions such as Centro de Arte dos de Mayo, Mostoles; Sursock Museum, Beirut; MoMA and Whitney Museum, New York; or the Museo Nacional Centro de Arte Reina Sofía, Madrid. She has taken part at the 11th Gwangju Biennale and has held workshops and lectures at ESAD Grenoble, The New School, Sandberg Institute and Birkbeck University amongst others. She is a 2012 Whitney Independent Study Program fellow, a 2016 Graham Foundation grantee and has represented Italy at the Venice Biennale of Art, 2017. Her works can be found in the funds of important collections and institutions among which stand out Whitney Museum, New York; Kadist Foundation, Paris and San Francisco; Trussardi Collection, Milano; or the MAXXI Museum, Rome.



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