

**JORDI COLOMER**  
*baixar al carrer / bajar a la calle /  
descendre dans la rue / going down into the street*

From September 28th until November 11th 2017  
Opening: September 28th, at 7 pm



ADN Galería hosts **Jordi Colomer's** first solo show at the gallery, within the framework of Barcelona Gallery Weekend's third edition. Colomer (1962) presents a series of works that orbit around the city and ways of perceiving it. The city is formed by circulation of people and vehicles, buildings appearing and disappearing, ever-changing neighborhoods, population displacing other population, and so on. This flux of movements shape the urban landscape. Its constant activity makes the city become an entity in perpetual transformation, and it writes a history of memory, evolution and future. Pieces such as "**Svartlamon Parade**" (2014) or "**Lessons**" (in-edit work, 2017) reflect upon this phenomenon and the ways in which they shape collective imagination.

In *The Production of Space* (1974), French philosopher Henri Lefebvre describes the impressions provoked by the experience of the city. Part of his urban critique stems on the idea that space is *produced*. In the context of capitalism, this production is driven by industrialization and the *habitat*: a space subjected to power and control mechanisms. However, in this context we also find a resistance force that confronts the planned space. If planned space serves power and exchange value, resistance appropriates space, manifesting itself through social life. Lefebvre takes this resistance force and calls it **inhabiting** (habiter). Inhabiting is, for Lefebvre, a parallel sphere of existence that confronts the planned usages of urban space through daily life. It's the act of using the city, adapting it, transforming it and living it.

One of the major manifestations of daily life and inhabiting is, to Lefebvre, the reinvention of the festival [fête]. The *fête* recovers the popular as an example of radical transformation. Citizens use the celebration as a tool for claiming their right to space usage. Colomer's show, especially the piece "**Svartlamon Parade**" (2014), shows up to which extent the festival is a way of rewriting urban space. Urban space is lived both individually and collectively, in a dialogue combining space, time and experience. Colomer arrived at **Trondheim** (Norway) in 2014, invited by two members of RAKE collective. Upon his arrival, they gave him a hard drive with a series of digitalized films carried out by the city students between 1910 and 1992. The films reflected the history of UKA: a massive university celebration that took place every year until the 1980s. For more than one century, Trondheim's citizens had dedicated themselves to promote it and document it. These films show the city taken by the people with the excuse of a big celebration. They also show how urban space can be reimagined and rewritten. Through theatre and dramatic constructions, university students occupy public space as if it was a white canvas. The films are witnesses of how public space is an active element that establishes dialogues between establishment and experience. They also evidence that streets are more than a stage or a set where life happens.



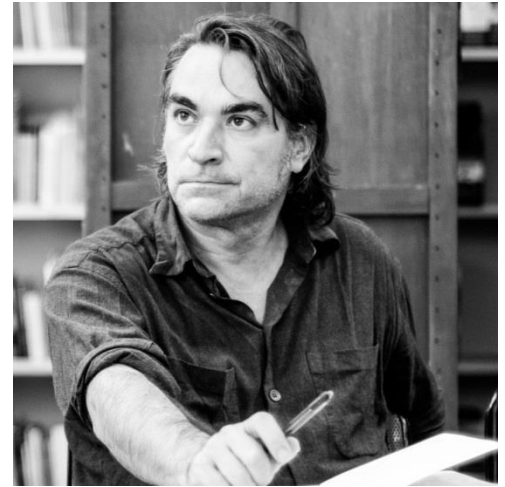
With this installation, Colomer asks himself whether this won't be the moment to take the streets again and inhabit the desert. Taking the past as a pretext, the artist proposes to Svartlamon's inhabitants to reenact the UKA's parade through the city, and test how it unfolds in the present years. This activation allows Colomer to pose a series of questions on memory, nostalgia or time. He also researches how city dwellers rewrite space. Lefebvre used to say that the *fête* spectacularizes human collectivities and make them experience a certain sense of collective identity. How is this identity reflected when reinterpreting a ritual? Colomer shows how space is transformed, manipulated, redecorated, expressed or festivalized in every moment, and how it is interpreted and lived. be ir revolutionary, insurgent or festive, the *fête* creates another urban project detached from the norm. It is manifested, instead, through practice and life itself. It is also the most radical form of public space usage: it allows the inhabitants to take it, to make it theirs. Through images, Colomer examines the construction of the urban space and reflects upon different ways of inhabiting it.

The video installation **"Lessons"** (2017) stems from the original idea of **"Svartlamon Parade"**. **"Lessons"** is an in-edit work with Laura Weissmahr as leading role. Weissmahr also participated in *Join Us!* (Venice Biennial, 2017). Two projections show two representations. They confront each other through a mirror. During the years the UKA took place in Trondheim, a series of theatre plays were celebrated parallelly. The students parodied the university's structure with a series of *sketches* that were also registered in film. Weissmahr reconstructs in the present time one of these old films (from 1957), and mimics the gestures of an actor (a student or teacher acting as a teacher). Aside from the body language reconstruction, the time difference –more than 60 years– and the gaze also have play an active role. If **"Svartlamon Parade"** inhabited public space (the streets), **"Lessons"** reactivates the stage in another set: the installation. The mirror transforms us into viewers and actors at the same time: we are all part of the same scene. We look at ourselves, at each other, at Weissmahr's theatre piece reconstruction and the original film at the same time. This fiction chain, inhabited contemporarily by all of us, makes us wonder what role we occupy, as viewers, in the exhibition space. The show is expanded and invites us to participate in it, to reproduce it.

Theatre's popular imagination relates the stage to a place of observation. However, etymology reveals space itself is not as important as how the audience experiences the play. Colomer rescues the idea of the public as a builder, as a reader, and gives the show a turn to invite us to produce it ourselves, once again.

## Jordi Colomer (Spain, 1962)

Jordi Colomer's work has a critical approximation to traditional urban theory, challenging the usage of architecture and urban space. He applies it to different media, focusing especially on photography, video format and theatre proposals. This last element allows the viewers to interact with his production, and define their role according to their own perception. For this year's Gallery Weekend edition, Jordi Colomer presents a show following a similar line to his recent projects, such *X-Ville* and *Join Us!*, currently shown at Venice Biennial's 57th edition.



Colomer's research explore urban space and its relation to the act of inhabiting and human activity it contains. It also reflects upon the ways conceived space interacts with citizens or displaces them, creating different subjectivities and spatial practices. From this investigations other topics arise, such as nomadism, belonging, memory, collectivities and communities, movement, periphery, popular imagination and utopia.

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Horaris d'obertura al públic :

Dilluns de 15 a 20h

Dimarts a divendres de 10h a 20h

Dissabte de 11h a 14h i de 17h a 20h30

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