

ADN GALERÍA

Iván Argote , Marcos Ávila Forero, Democracia, Mounir Fatmi, Núria Güell, Iratxe Jaio & Klaas Van Gorkum, Bouchra Khalili, Levi Orta, Mireia Sallarès- *Accomplices and Witnesses*

From **May 24th** to **July 31th** 2014

ADN PLATFORM

Kyle Goen & Dread Scott, Nicoline van Harskamp, Anna Moreno, Ahmet Ögüt, Oliver Ressler, Allan Sekula, Gregory Sholette y Stephanie Syjuco- *The Rebel City* (Miguel Amado)

Pau Faus, Alia Farid- *Micro-actions of emergency#3* (de vuelta y vuelta)

From **May 24th** to **October 25th** 2014.

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Iván Argote , Marcos Ávila Forero, DEMOCRACIA, Mounir Fatmi, Núria Güell, Iratxe Jaio & Klaas Van Gorkum, Bouchra Khalili, Levi Orta, Mireia Sallarès – *Accomplices and Witnesses*

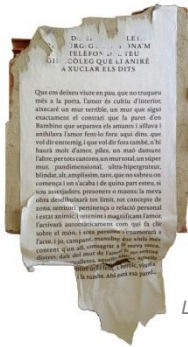
The exhibition "*Accomplices and Witnesses*" is based on the idea of the artist as an accomplice and witness of social dynamics requiring an active implication, commitment and a positioning which goes beyond the act of denouncing. The works exhibited are introduced as propositional statements of intentions, whether in a documentary way, process-based or object-based productions, from artists that question the hegemonic notion of community built around the fiction of individualism, through a capacity of affective and effective transformation.

Being spectator of our own reality is not an option anymore: taking action, finding oneself implicated and taking a stand is an answer that arise new paradigms. The strength of some compromised artists is increasingly taking value in front of the decline of some dynamics showing signs of obsolescence and of a society based on the hegemony of powers.

The featured artists of *Accomplices and Witnesses* are a clear example of this trend: all of them deal with some of the main problems of society; they do not close their eyes neither lead a revolution, but rather assume an ethical responsibility. They are involved in 'unauthorized' spheres, promoting other ways of participation and social transformation, and creating new ways of relations between art, society and life, in short, navigating between collaboration, interaction and collective action.

The works invite visitors to be not only public witnesses but agents that ultimately commit to resist for justice and change. As Jean-Luc Nancy affirms in *The Inoperative Community* (1986), we must retrieve the power of the community defined by the relational and by how the individual recovers its role of witness and accomplice as an act of resistance to the immanence of power.

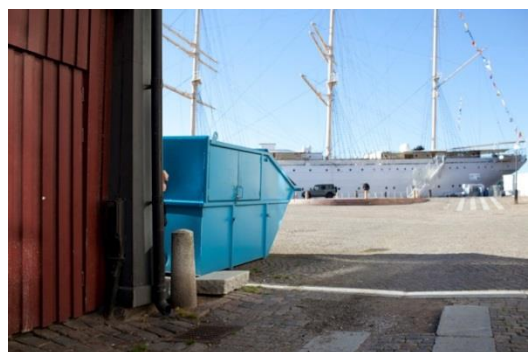
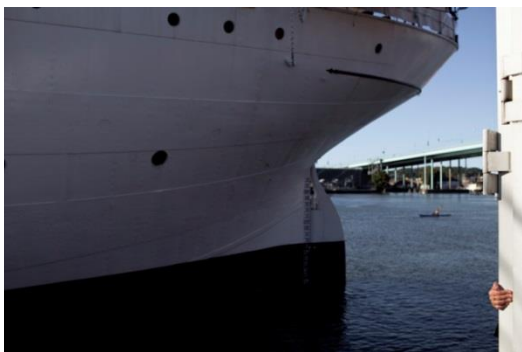
The exhibition begins with **Mireia Sallarès** installation, **Landing Literature, a reinterpretation (2014)**. As appointed by the title, this is a reinterpretation of the first formalization of this project, in which the artist intervened with literary texts and poetry the bricked-up doors of the building she was living in and invited the public to visit them. The doors were bricked up by the same owner of the entire building to avoid refurbishment works. This intervention caused an unusual flow of people in the property and unexpectedly activated an activist movement. After some time, one of the bricked up doors was broken. Without knowing the exact origin of this action, the artist picked up a piece remained from the wall, turning it into an art object. What we can see at ADN Galería is the summary of unexpected events that happened after the production and exhibition of such intervention, and the audio we can listen to is the result of the conversations between Mireia Sallarès and some neighbors, some of the writers whom texts she hanged on the doors and the new tenants, the squatters; This project reflects on the ethical and aesthetic limits of art, which, in artist words, somehow comes to question its limits. consequences and usefulness.



Landing Literatura, a reinterpretation, Mireia Sallarès (2014)

We continue with **Iván Argote's** work, **Activísimo! (Terrassa) (2014)**, a project that brings together and show through 80 slides the registration and documentation of a workshop the artist carried out in collaboration with the parents and children of AMPA Can Montllor school in Terrassa. The school was closed by the Education Department of the city "because of the demographic descent of students," words that resigned parents interpreted as an approach of education towards privatization. Within this context of protest, Iván Argote jumbled a social, personal and political experience, and thanks to the involvement with the protagonists of the story, the artist offered tools and strategies of civil protest and demonstration from affection. These are small daily incursions showing that the largest act of rebellion doesn't resides in protest, but in the different innate layers of action comprised by language: affective and shared complicity.

In the second gallery space we find **Núria Güell** and **Iratxe Jaio&Klaas van Gorkum's** proposals. Núria Güell intervenes and gets involved in all her projects in a direct and subversive way. Her work addresses and reformulates the limits of legality, detecting abuses of power committed by the institutions that govern us through the status quo. In **Too Much Melanin (2013)**, **Núria Güell** uses the institutional protection of the Goteborg Biennale to facilitate a political refugee from Kosovo, illegal immigrant in Sweden and former police officer, to obtain the papers in order to have an employment contract, thus becoming legal in the European Union. Her work consisted of playing hide and seeks with the visitors of the Biennale. Hiding herself in this playful context paradoxically allowed her to stop hiding from the Swedish authorities. Once again, Núria gives us a lesson on complicity and commitment by the activation of social demands.



Too Much Melanin, Núria Güell(2013)

In Iratxe Jaio&Klaas von Gorkum's video, *Marea (2004)*, the artists portray the ecological disaster of the ship Prestige as a political and social phenomenon. They do not only denounce the situation through this video, but they get involved with volunteers that came to clean the spilled oil by helping them in the cleaning tasks. *Marea* is the result of this involvement and the questions they raised throughout a whole year of participation and production of materials. According to them, the result becomes a heart-rending portrait of a heterogeneous movement of people, with their contradictions and inconsistencies, which can be seen as preceding the 15M movement. Complicity coloured with empathy by Iratxe Jaio&Klaas von Gorkum.



Marea, Iratxe Jaio & Klaas von Gorkum (2004)

Before entering the last room of the exhibition, **Levi Orta** presents us *Notebook # 1 (2010)*, a series of traveler notes translated into actions that are involved with social movements in different places where the artist travels. In *Notebook #1*, the action takes place in Lisbon during the General Strikes of November 24th, 2010. During these demonstrations, the artist realized many of the tiles that configure the floor of the city streets were messed up, as a waste, a metaphor for the reasons causing the strike. Levi Orta acts as a scoundrel accomplice of the presented situation, bringing the tiles and strategically piling them in places where the strike happens to be, thus becoming potential weapons, and showing the strength that may have a neglected material when is coherently organized.

From the swindler complicity of Levi Orta we proceed to Marcos Ávila Forero's commitment. The artist is involved both personally and artistically in his works, which face complex political, social and sometimes violent situations. In *Cayuco (2012)*, **Marcos Ávila Forero** traces the remnant of an encounter, a story of a journey; the journey of all immigrants who try to cross the border from Morocco to Melilla. But, beyond these trips report, Marcos Ávila becomes witness confronting geographical and ideological barriers that exist nowadays.



Cayuco, Marcos Ávila Forero (2013)



The project **Subtextos (2010)**, from the collective **DEMOCRACIA**, puts the strategy of propaganda into practice through the institutional communication in the streets. **DEMOCRACIA** chooses a complex and important political issue: on the one hand, it points directly to Arab immigration from North Africa and, on the other, appeals to the nationalist identity (both Catalan and Spanish) at a time of severe crisis, where these issues adopt the character of ideal ingredient for a molotov cocktail. The artists inserted a series of quotes from thinkers, revolutionaries, anarchists and activists written in Arabic in a community where, by law, all the public communication on signs and boards should be in Catalan or, at least, translated into Catalan. This intervention caused reactions and confusion among the local and the Arab community, which felt rejected and affected by the incomprehension of the native neighbors. However, the artistic action generated a positive debate for the communication between both parts.



Subtextos, DEMOCRACIA (2010)

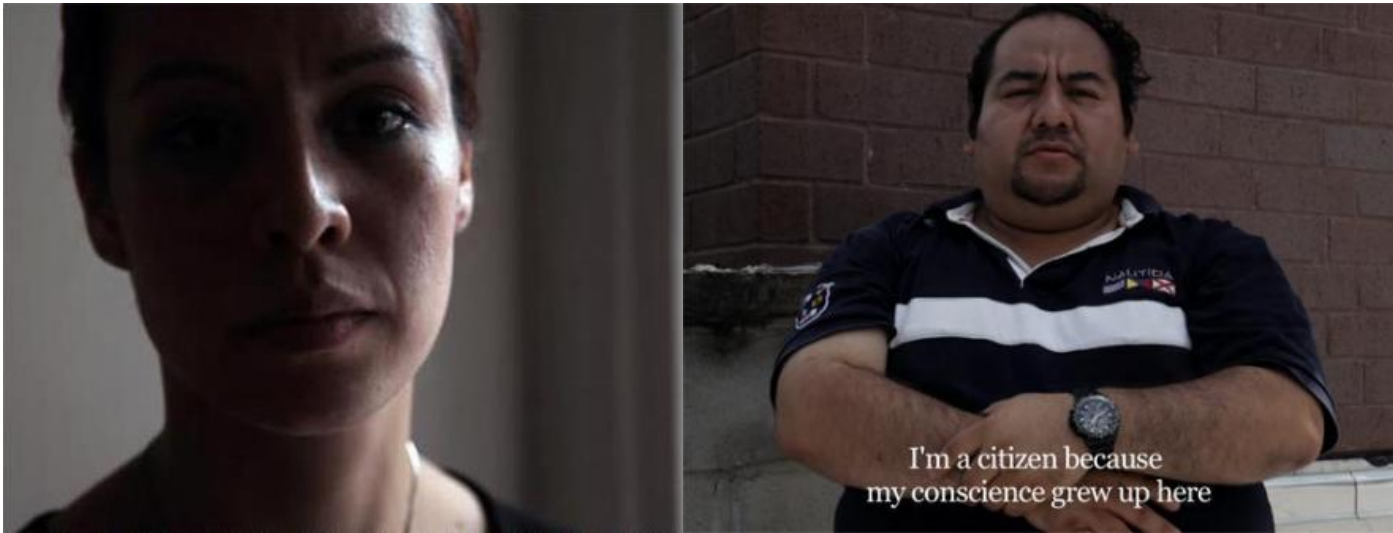


Following the same goal of intervening the public space, we find Mounir Fatmi's work **Place Mehdi Ben Barka (2011)**. The installation, which consists of two plates and a metal base, depicts the name of a Moroccan politician, Mehdi Ben Barka, activist in favor of independence who died under suspicious circumstances, apparently in hands of the French secret service. **Mounir Fatmi**, a Moroccan artist living in Paris, critically and provocatively looks at the Western from his identity and cultural complexity, and in this case, pays homage to this figure giving his name to an imaginary square in the 6th *arrondissement* of Paris, precisely one of the most central areas of the city and burdened with revolutionary past. The subversive works of Mounir Fatmi state around memory as a subject of philosophical deconstruction and reconstruction of civilization.



Place Mehdi Ben Barka, Mounir Fatmi (2011)

Finally, **Bouchra Khalili's** video speaks about language, migration, labor rights, identity and transience. ***Speeches - Chapter 3: Living Labour (2013)*** is part of a video trilogy, in which the artist explores crossing areas and contemporary migration routes, and reflects the nomadic condition and often transnational state that defines the life of many people around the world. Through her work she poetically documents the increasingly mobilized and globalized world. Each video is narrated by five immigrants living in the city of New York, some of them have been exiled from their homeland, while others have migrated to United States in search of the "American dream". A broken dream translated into intimate stories where the power of the word becomes an act of political consciousness.



Speeches - Chapter 3 - Living Labour, Bouchra Khalili (2013)

ADN Galería cannot ignore this historical moment and wants to participate at the construction of a space for positive thinking, to propose a range of projects and artists both local and from abroad. A place where the instrumental function of art is pointed out towards the complicity of "we all" rather than the "others"; A place that brings together artistic proposals that, as rightly pointed Marina Garcés in *A Common World (2013)*, do not make us consider whether we are interested in or not, but instead creates a new perception of feeling and consciousness.