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iván argote / lucía casas palomero / patricia gadea / margaret harrison / hessie / momu &  
no es / carlos pazos / joan rabascall / william s. burroughs  
*kiss kiss bang bang*  
curated by francesco giaveri  
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Image is trapped in word. In the beginning was the word. In the beginning of what exactly was the word? The word, for William S. Burroughs, is a parasite that has achieved a permanent coexistence with the host that he has invaded: human being. The North American writer considers that words and images are the main tools of social control. Control and its counterpoint, addiction, became an obsession for him and both run permanently throughout his extensive work, a gigantic *cut-up*, which goes from literature to music and from photography to painting.

*Kiss Kiss Bang Bang* proposes a journey through a group of collages, linking images and texts. In between, silence. Its starting point are two photographs that Burroughs shot in 1964 and his painting-collage, made in 1988, *Portrait of Alister Crowley*. While his clear conclusion is "nothing is true, everything is permitted", an idea as magical as mythical that the *invisible man* has been repeating over and over as a mantra throughout all his life. In the exhibition space, works of eight artists are installed to guide the viewer through words and images in order to review William S. Burroughs's legacy.

*Take - Cut - Take*. From the early collages by Carlos Pazos in the late 60s to the recent video of Momu & No Es, we find works by Iván Argote, Lucía Casas Palomero, Joan Rabascall, Hessie, Patricia Gadea and Margaret Harrison. Along this road, we encounter a piece of 1987 result of collaborative efforts by Carlos Pazos and Jordi Colomer. It looks like the artists were applying of what Gysin and Burroughs explored in *The Third Mind*. Pazos and Colomer stay hidden behind the heteronym Lucía Casas Palomero, while the work has been performed by this third and fictional identity. In the sculpture dedicated to her boyfriend, *For Miguel*, Palomero studies River Ebro's Delta vegetation and ends up expressing her feelings in iron and marble, words and a cactus. Works by Iván Argote bear testimony to the current good health and formal evolution of collage as a manipulative weapon in regulatory devices, while the video of Momu & No Es breaks down the limits of lineal discourse by proposing a road movie and a musical which is set in an imaginary (but very close to reality) world.

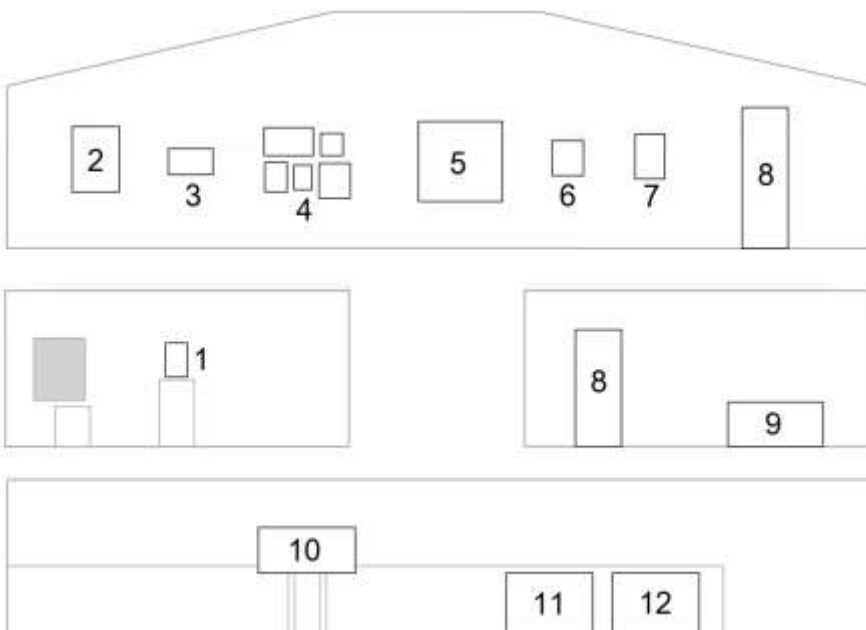
Joan Rabascall works included in this exhibition are evidence of his rigorous and early research on *mass media's* power. The artist works with collage as a defensive tool by manipulating the normative statements through its formal and conceptual reorganization. About his own practice declares: "Around 1963–64, I began to make assemblages with cuttings of newspapers and magazines; in other words, attaching them to the canvas and retouching them with acrylic paint. The next phase involved making photomontages and enlarging them on canvases and metallic photographic plates in an attempt to produce another dimension of the image and also a stronger impact on the viewer". The artist makes a series of collages with found images extracted from printed media. With them he reports the militarization and violence in society, atomic bombs (*La bombe*) and the authoritarian regime that power spreads from top to bottom (*The Eiffel Tower*).

Similarly, Margaret Harrison's collage introduces the icon of *Wonder Woman* over a 1968 photograph that shows the eviction of marginal neighbourhoods in Manchester, while Patricia Gadea's painting-collage appeals to the face of a clown, whose makeup seems to continue the fast and violent brushstrokes, simulating and amplifying a punk attitude.

*Right here, write now.* In the best case scenario, the works in the exhibition will be recognized as moments of freedom and acts of sabotage in order to create an alteration into consciousness (they can make it!), or as an overwhelming fostering of silence against the virus that inhabits us: the word. According to Burroughs, silence is a particularly desirable state, and silence repeatedly appears in Hessie's production. The exhibition includes a collage made with an everyday object extracted from her family environment. The artist moves beyond anecdotal to present a single small white shirt, which inevitably, appeals to our own experiences. Like Carlos Pazos's collages, the piece by Hessie is a *souvenir*, a fleeting feeling that remained trapped. The collage is an art like flower arranging.

In his analysis of Debords and Godards films, Agamben points out that the basic elements that define cinematographic montage are repetition and pause. This last concept allows Holderlin to say that "the pause, interrupting the rhythm and flow of word and representations, makes the word and representation appear as they are. To stop the word is to extract it from the flow of meaning in order to exhibit it". The montage's discipline runs parallel to education about silence: "Modern man has lost the option of silence. Try halting sub-vocal speech. Try to achieve even ten seconds of inner silence. You will encounter a resisting organism that forces you to talk. That organism is the word."

\_Francesco Giaveri



1. Joan Rabascall
2. Patricia Gadea
3. Margaret Harrison
4. Carlos Pazos
5. Iván Argote
6. Joan Rabascall
7. HESSIE
8. Iván Argote
9. Lucía Casas Palomero
10. Momu & No Es
11. William S. Burroughs
12. William S. Burroughs