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# Visual codes related to Video and Media Art Practices

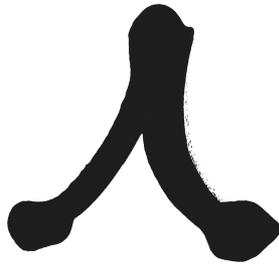
Curated by **Menene Gras Balaguer**

Coordinated by **Rodrigo Escamilla Sandoval**

Artists: **Eugenio Ampudia, Lúa Coderch, Magdalena Correa, Marcelo Expósito, Laura Fernández-Gibellini, Marisa González, Francesca Llopis, Mateo Maté, Adrián Melis, Albert Merino, María Ruido and Avelino Sala**

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## Art Basel Hong Kong 2016



**CASA ASIA**

This program is based on a selection of eighteen video art works from twelve artists living in Spain, although belonging to different generations, who share the video format as a common place in contemporary art in which is funded an important part of the artistic experimentation since its invention. With the presented proposal, there is no intention of covering a period of time of the local video art history out of any context, and even less, of attempting to show an audiovisual production in a global scene, because of being considered especially representative of the local culture. Maybe the justification can be found beyond the corresponding selection, since the objective is more likely to emphasize on the respective contribution of each artist to approach those discourses imposed in the current art practices, related with the proliferation of the use of video camera in the range of audiovisual production. Paradoxically, the explosion of image-movement and image-time matches with the crisis of the image itself, in the wake of the widespread growth of media and instruments which technology has favored for its creation and reproduction.

Geographic origin shouldn't interfere in the proposed works' valuation, which locate them on a differentiation strategy by which spatiality is interrogated when it seems to impose itself on top of any other circumstance. However, the cultural twist of geography authorizes to understand the relationship space-time in real life as well as in fiction from an individual and global, but also universal perspective. The transformation of the world through globalization, the appearance of ecological threats at a planetary scale and terrorism are phenomena

expanded worldwide by distance's suppression, because of the velocity of media. This doesn't just exempt reconsideration of the value of a specific work's precedence, nor the production conditions, but demands contextualization providing all the data that can be considered suitable to understand better the intentionality that moves it and that told or narrated.

Analogies among the individual narratives presented through these videos are open to a world in which interpretation falls to an everything that changes and can constantly make something new arise. Trying to articulate the successive narratives on the basis of the popular imagery in which they seem to converge is not, however, a priority, because the selection hasn't been done with that purpose, but thinking about doing some kind of anthology in which tales are exposed and converge by different corners. As a matter of fact, equivalents can be found among the told stories, but they do not have any effect on us unless they are developed from continuities and commonalities such as the ones that appear within the international and local video art history. From generation to generation since the 1960s and 70s, electronic and digital technologies have conveyed new ways of understanding art practices that have been developing since then in the experimental field of the moving image. If the dematerialization of the artistic object is in the source of a new way of understanding art through video and performance art, the influence of cinema and its narrative potential on visual arts explosion and the transition from photography to video which are still being generically produced cannot be missed either.

The moving image has become a key issue in contemporary art and its seminal value has to do with the progressive convergence between video and cinema and their mutual approach to each other from different perspectives. The works introduced here belong to the global laboratory where people are working outside the traditional modes of narrative filmmaking – experimental video, film, and new media– in order to invent new enactments basing on the mutability of image-time, when this is understood as a synthesis of change and duration. Visual arts have been altered by global consumer technologies and the way in which they have expanded the boundaries of video art through augmented reality, as well as through the applications that mobile phones can provide to its users. Aside from the differences among the twelve artists participating in this event, most of them are working from a global perspective and global geographies and try to experiment with new narratives within the frame of daily life and other issues from local to global concerns.

One of the paradigms of this empowerment of the moving image that rejects conventions and restrictions is provided by **María Ruido's** works, where she uses film as a medium to investigate social identity and gender –femininity, masculinity and sexuality–, as well as social inequality, in order to change our perception of the world. She works with personal memories and experiences of her life and others', in order to narrate accessible stories common to many people, but not visible or silent until they are spoken up. Like her, **Marcelo Expósito**, a radical artist whose work is always focused on social and political conflicts, does not separate his work from his political activism because of thinking he cannot be apart of demanding social movements, totally necessities to correct abusive power and corruption. **Marisa González** and **Adrian Melis** can be considered in the same way because of how they understand art practices and their engagement with social issues in different fields such as migration, student movements and protests, revolutions and counter-revolutions, human rights and other

phenomena related to social movements, in many locations in the world, from Cuba to Hong Kong. On the other hand, **Mateo Maté**'s works deal with the role of surveillance and control in our societies from a global perspective; the globalization of capitalism is currently administrating employment and workforce as well as leisure in order to get more benefits and to ensure the efficiency of the system.

Other artists participating in this program have already a long international career, focusing on issues that move the spectator from one stage to another. This happens with **Eugenio Ampudia**, who creates situations as the start of a fire in an emblematic building of the city, located in between of Alcalá and Gran Vía streets of Madrid, or to ride in a motorbike inside the Prado Museum while visiting it in a few minutes. He drives at full speed through the rooms where you can see Goya's, Velázquez's and other great master's paintings. On the other hand, **Magdalena Correa**'s work is the result of an exploration of human geographies and landscapes which are out of our range and which she tries to discover by herself, even if it is a hostile situation derived by her alien condition. The artist usually talks about these landscapes through interviews with local agents and from her own experience with the territory, through photography and video. Also, with a consolidated career, **Albert Merino**'s last work, "The Great Arsenic", is a fabulous metaphor of medieval legends with lots of references about the history of Western painting. He invents sequences of a striking aesthetical impact recreating half-human and half-animal figures capable of transforming themselves into strange unseeing beings as if they existed in the real world, due to the veracity of the sceneries appeared, even if they come from an oneiric universe in which fantasy and the fantastic are the cause of the drift of the happening events.

Furthermore, **Laura Fernández-Gibellini** tries to recover episodes that occur almost by chance. Although spatiality is her main concern, drawing is an artistic practice she never forgets. Random takes part in her work, like when she suddenly finds a wallet in the street and tries to make a portrait of his anonymous owner through the simple documents she counts on like a criminal investigator who wants to know the identity of a suspect, as it is narrated in the video "19755 413827 # Jerry D. Burton". The way in which she explores narratives is somehow shared by **Avelino Sala**, who tries to look for different ways of telling stories, whose main characters can be either dogs or human beings. In a more personal view, we find **Francesca Llopis**, for a long time an art practitioner who shares painting, photography and video, conserving the experimental character of a production that she understands as an initiatory experience. She works often with musician and composer Barbara Held who, like the artist, has always in mind the poetical side of existence and the aesthetical experience of nature and loneliness. **Lúa Coderch**, the youngest artist in this program seems to have a promising future because of the way she questions the connections between the self and the environment through different stages that imitate our own life.

When transferred to stories told by the artists of the works gathered here, historical geography as well as the function of memory enacts the sources of the correspondent visual constructions. One of the main issues is to go back to the past, as a way of trying to understand the present, even if individual memory maintains a connection with collective memory of those who participate from an analogue experience. The complexity of narration in most of the videos is due to the fact that their authors do not renounce to their individuality

and the freedom introduced by the video in the artistic creation ambit. Subjectivity is a key word to undermine what is being accepted as rational and rationality, by being senseless. As said by Catherine Elwes in her "Video Art Guided Tour", "almost without exception, every generation and nationality has used video as a personal medium, an electronic mirror with which to investigate social identity". This applies also to the artists that are participating in this program in one way or another, as well as the experience of the convergence of cinema and video art, although like Elwes thinks, video is still preserving many of its earlier forms. Each of the materials to be screened means something that starts and has an end by itself without needing any kind of continuity, but all of them are related to each other. It means that any observer can set up a relation among them and, at the same time, articulate the screenings moving from one narration to another as if reading a book or walking throughout the different landscapes or scenes that are offered to us. *The program will be shown from March 22<sup>nd</sup> to 26<sup>th</sup>, 2016.* By Menene Gras Balaguer.

## 1. Eugenio Ampudia

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**PRADO GP** | 2008 | 1' 22''

A dizzy motorcycle race across the Museum of Madrid that links its speed with the pace we usually keep when visiting these venerable institutions, crammed with masterpieces to which we dedicate just a few seconds. It is directly linked to "Fuego Frío I" (Cold Fire I) and its futurist accomplishment of setting the rooms on fire. There, they disappear consumed by the fire, here, they turn out to be invisible under the fast pace of the vehicles. Only the emptiness of the walls could console us there, only a stumble or an accident could stop the speedy visitors.

**Courtesy of the artist.**

**Incendio** | 2009 | 2'40''

It is an installation made in the building of Gran Vía 1 inspired by Marinetti's Futurist Manifesto, where he said: "Let's burn libraries (...) and the ashes will be the fertilizer for the new seeds". The video reproduces the image of flames spreading through the building façade, recreating a fire. It involves the viewer by making him or her witness to the destruction of a building in the heart of the city. **Courtesy of the artist.**

**Eugenio Ampudia** | Valladolid, 1958

As a multidisciplinary artist, his work approaches the artistic process from a critical point of view: the artist as a promoter of ideas, the political role of creators, the meaning of art pieces, the strategies that allow to bring them to life, their mechanisms of production, promotion and consumption, the efficiency of spaces assigned to art, as well as the analysis and experience of those who watch and interprets them. His work has been internationally exhibited in places like for example, ZKM, Karlsruhe, Germany; Jordan National Gallery of Fine Arts, Amman, Jordan; Museo Carrillo Gil, Mexico; Boston Center for the Arts, Boston (MA), USA; Ayala Museum, Manila, Philippines; and in Biennials such as Singapore, and Havana's The End of the

World Biennial. Moreover, it is also held in collections of museums such as MNCARS, MUSAC, ARTIUM, IVAM, and La Caixa, among others.

Official website: <http://www.eugenioampudia.net/>

## 2. Lúa Coderch

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**Night in a Remote Cabin Lit by a Kerosene Lamp** | 2015 | 11' 30"

This short video is a correspondence in which the construction of shelters in nature, those precarious structures in which one could hardly survive for one night, is being used as an excuse to start a conversation about how we inhabit the world and how we orientate ourselves in it. With this new video piece, Coderch creates a parallel response to what she has gathered from Michael Snow's *Video Fields*, currently exposed at Àngels Barcelona. The work of Lúa Coderch deals with objects, anecdotes, voices and situations in the process of becoming mediums that affect the spectator through attention, accidents, enthusiasm, honesty and deception. **Courtesy of Àngels Barcelona Gallery.**

**Lúa Coderch** | Lima, 1982

She currently lives and works in Barcelona. She has an MA in Artistic Production Research and a BA in Fine Arts from the University of Barcelona. Her work is about objects, anecdotes, voices and situations from her personal experience and how women fight against patriarchal patterns of power in different labour fields. All these become media and affect us in terms of attention, misfortune, enthusiasm, sincerity and disappointment by our personal experience in the cultural production of symbols and knowledge. She intends to create a society that is no more than the sum of our attentions, coinciding at a point in space or time. She is a regular contributor to Son[i]a, a program series of the Radio Web MACBA project, and she is also a member of the sound pedagogy project Sons de Barcelona. She was an artist in residence at Smart Project Space (Amsterdam) through the HANGAR AECID International Exchange Programme and in recent years she was awarded a PAIR scholarship from Fundació Suñol.

Official website: <http://luacoderch.com/>

## 3. Magdalena Correa

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**Patagonia** | 2005 | 5' 46"

It is a video integrated in the project AUSTRAL, which will be exhibited in La Virreina in 2006. The artist visited the Chilean Patagonia almost one year before with the intention to explore a territory quite unknown for her, although it is culturally related to the geography of her birth place. In this work, the exploration of the territory is restricted to one of the regions converted into one of the biggest natural reserves of the country, Campo de Hielo Sur, located in one of the ends of the XI Aysén Region, adjacent to the Argentinean borders from the west and to the XII Magellan's Region from the south. After a one-month long trip that began some

thousand kilometres away, the route ended. Preparations were required beforehand, as not only was it essential to define the route, but also to cover the requirements imposed by the difficulties of such an expedition. **Courtesy of the artist.**

#### **El locutorio | 2005 | 5'**

In the video "El locutorio", the artist's location becomes a key issue; it is the Raval district of Barcelona where she produced a daily record of that space so usual for immigrants. It is a space that is a meeting point for telecommunications with the place of origin, a place to reconnect with affection and nostalgia, but also a space for interaction with other people living in similar conditions in the city. In parallel, the artist opposes such "local" image and biography with information that almost realizes the brutality that exists in the Mediterranean, indicating, for example, that "we have gone through the arrest and repatriation of 2,638 in 2005 to 7,418 so far in 2006". **Courtesy of the artist.**

#### **Magdalena Correa** | Santiago de Chile, 1968

She is interested in exploring those territories undergoing a situation of isolation, precariousness and oblivion. Places with a form of unstable human life, which also have put up with the harsh conditions imposed by the power of nature. She likes pausing and looking at geographical and human isolation and unknown spaces that coexist with our everyday life, but that are beyond our everyday worries since our lives are based on comfort, and so we do not need to be concerned with them as, in many cases, due to their inaccessibility because they simply do not appear on maps. Experiences with local people, the fieldwork, and the images are all captured using the means with which she works: photography and video. These supports provide her with "raw material" that she reconfigures afterwards, reinterprets it from her own perspective. The results are then presented in an exhibition and catalogue aimed at raising awareness in the viewer and leading to a reflection on the kind of human life that takes place in these difficult and inaccessible places. In short, her objective is to highlight their existence. Before the journey, she studies the "places" where she wants to carry out the "fieldwork" that she will process afterwards. This coexistence of human and geographical landscape lasts one month and her basic needs are met by locals. Coexisting with the people and landscape and sharing the same conditions, enables her to become one of them, and not to remain a tourist or a simple spectator, which is essential for obtaining a committed result.

**Official website:** <http://magdalenacorrea.com/>

## **4. Marcelo Expósito**

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#### **La imaginación radical /The Radical Imagination | 2004 | 60'**

A sunny afternoon in London, a police helicopter is recording from high above how a group of riot police officers are being skilfully surrounded by an army of ballerinas, superheroes, punks and other people, more or less ordinary, or dressed in an eccentric fashion way. The group approaches with both a festive and defying attitude to the squad, and the surrounded ones call on the radio for the helicopter to descend and finish with the whole thing. The flying

artefact does not react. The reason for this is that orders from police headquarters make clear that it is more important to thoroughly film the rebels than to rescue their colleagues. On the ground, the rioters seem to be very happy. Some go on laughing and dancing to the rhythm of techno music ignoring their uneasiness, while others enjoy themselves exhibiting their destructive behaviour. **Courtesy of Àngels Barcelona Gallery.**

**Marcelo Expósito** | Ciudad Real, 1966

For twenty years, he worked in different lines of activity combining critical writing, curatorship, publisher, production, etc. He can be conceived as an artist who, from the legacy of the historical avant-gardes, has taken rather unpleasant conclusions from artistic institutions and from history itself. He has been influenced by critical post-modernism, institutional critique, site-specific, feminism, politicized and experimental traditions of modern cinema and most of all, video works produced by the artists and political groups of the 60s and the 70s. More recently, he has been increasingly involved with the activities of social movements, (such as the cycle of civil disobedience in Spain in the second half of the nineties, the Zapatist' big-bang and the stormy precipitation of the global movement in 1999/2000). His dedication focuses on strengthening, by all possible means, the creation of new machines that overlap art, politics and activism: this is how art can contribute to build an imaginary and a collective process of change, according to him.

**Official website:** <http://marceloexposito.net/>

## **5. Laura F. Gibellini**

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**19755 413827 # Jerry D. Burton** | 2007–2008 | 6' 32" | Madrid – Berlin

The artist created the video from two types of 'discovered' materials to establish a reflection about the way in which we approach the world. On one side, she uses the personal belongings of J.D.B. –found in a leather wallet that appeared in her mailbox– and on the other, she uses direct material taken from Berlin. In this way, the project emerges as a metaphor of our limited access to the world where we are located, based on data or superficial images, clichés that are the threshold of reality to which we can glance at but not penetrate, that has its place in our absence limiting therefore our approach. In such a way, a group of data, identity cards, photographs, sounds and impressions, shape an image (and an idea) into a character case and into a city. These images, to which we are related as if they were about totality, are evidence of our superficial way through life. **Courtesy of the artist.**

**Home Thoughts** | 2009 | 4' 20" | Nueva York – Madrid

Topographic images of New York are superposed over interior and exterior spaces of the artist's domestic environment in the city; at the same time, they transform to vegetable decorations. This way, the emotional interior spaces are linked with their exteriority and its representation (and vice versa), taking the form of a study about the connotations of what 'live in' involves. The process develops in an expanded and fragmented time of construction, which articulates in the interiority and exteriority of the domestic space. **Courtesy of the artist.**

**Laura F. Gibellini** | Madrid, 1978

She holds a PhD in Fine Arts (UCM, 2010) and is an artist and researcher. Linked with the contemporary art from the perspective of the theoretical research and the artistic practice, Gibellini lives and works between Madrid and NYC (where she teaches critical theory at the School of Visual Arts --SVA). Gibellini's work, that involves a variety of disciplines like drawing, video, site-specific installations and extends to the field of writing, grapples with the notion of 'place' and what it means inhabiting the world. Most recently, her work reflects on the representation of that which is in flux (the air and water) and lacks of a stable form.

**Official website:** <http://www.laurafgibellini.com/>

## **6. Marisa González**

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**En la Plaza del Che** | 2009 | 7'43"

This video represents one morning in May at the rehabilitation of the Library of the National University of Bogotá. Some cities like Bogotá have tattooed on their walls the myths of its inhabitants as archaeological records. There are times when there is a symbiosis between the ideologies they represent and the activities they contain. But over time, this symbiosis has disintegrated due to different events. "In the Plaza del Che", we can see the destruction of the university walls and the actions of their hooded students devoid of identity. Aggression and violence, both destructive, are cooled down contrastingly by the background music and live sound. **Courtesy of the artist.**

**Let the people decide** | 2010 | 4'55"

Hong Kong, one of the most developed cities in the world, with a high density of skyscrapers, is where the concentration of banks and super fashion shops expand into the mainland China. High ranking officials perform their daily gymnastic routine on the roof of one of the skyscrapers of the island. Down in the street, there is a big demonstration of Hong Kong citizens protesting the construction of a multibillion dollars express railway, connecting Hong Kong with China, claiming it will destroy rural life: the rice fields and villages of the area. The protesters keep their hands as if they were holding rice bowls, walk slowly and lean down each 26 steps (these are the number of kilometers to be built by the express rail). Concern continues to escalate as Hong Kong citizens wonder how they will fund these expensive projects when Hong Kong is still recovering from the subprime mortgage crisis, in addition to facing a range of social problems like rising poverty levels and the widening of social classes. The train is going to be built. This is a universal problem. **Courtesy of the artist.**

**Marisa González** | Bilbao, 1945

Marisa González is a pioneer artist that applies new technologies in the communication and reproduction in her creative work. She graduated at The Music Conservatory of Bilbao, at the School of Fine arts in Madrid in 1971; MFA at the Art Institute of Chicago in 1973 at the Generative Systems Department; and BFA at the Corcoran School of Art in Washington DC 1976. All her artistic work is influenced and related with new technologies in continuous

change in our contemporary society; from her first works with copy machines, at the beginning of the seventies, to the works that followed with the use of computers and video. With the fusion of different techniques of art and technology, Marisa González has created a language of her own. The reproduction of images, their fragments and their repetition, as a way to generate emblematic values, is also present in the artist's work.

**Official website:** <http://www.marisagonzalez.com/>

## 7. Francesca Llopis

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**OSAKA 1** | 2011 | 8' 51''

Osaka 1 is the most recent work of the artist, Francesca Llopis. This is a piece she did in Japan after the nuclear accident in Fukushima. While she does not explicitly address the disaster, she did an allegorical tribute. The piece is a visual journey through recognizable landscapes and dreamscapes that demonstrates her ability to subjectively reinterpret spaces. This work of art functions with her experiences of a new culture, and begins in a country lost in translation, therefore, loneliness seems to be an important component to re-create and re-think the environment. Three concepts: water, flora and architecture compound the vision of this journey after the Fukushima catastrophe. **Courtesy of the artist.**

**Francesca Llopis** | Barcelona, 1956

Born in Barcelona she has been exhibiting her work since 1981 when her career began. At that time painting was highly regarded in the art scene and her research in this area was motivated from the need to explore other media. Drawing, painting, video and performance have been integrated in a work in progress which has counted with collaborations such as those from the composers Barbara Held and Robert Wyatt. In the same way, painting has been the centre of her work; the city has been the central motive under different forms. The labyrinth for example, is used as a metaphor of the city suggesting another meaning of space: the cavity. This empty place is identified as the image of her own identity in which she tries to avoid the ambiguous. In 2002, she made her first video installation titled "2 rooms with a view" in the Centre d'Art Santa Mónica in Barcelona. She has since been working in this area, although she has never abandoned neither photography nor painting. She works with space from the perspective of the artificial object that evolves promoting a new image of the real. Nature as such is always present in her work in images of forests, mist, and water. Take for example her title "It is raining in my mind" (2004) and the corresponding images. She has always shown a special interest in seducing her audience by creating an imaginary landscape whereby she tries to captivate the spectator in a sort of symbolic web in space. Her artistic proposal should

be seen from a poetic perspective. She has received several awards from local institutions and has been able to carry out international projects such as the ones that took place in Yemen, Iceland, Poland, England, The United States, Italy, Germany and Japan.

**Official website:** <http://www.francescallopis.com/>

## 8. Mateo Maté

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**Heroic Acts** | 2011 | 05'20" |

The Domestic Nationalism series (2004-2010) are composed by pictorial emblems, heraldic figures, assault maps, different objects of domestic use in the shape of different countries, tables in Spanish or Italian shapes, Iberian kitchens, etc. All the objects mentioned suggest the total superposition between the domestic space and the patriotic and nationalist discourse. It seems like space's spirit could only speak in nationalist slang, belligerent and dogmatic, exclusionary and dividing. The different home spaces seem to fight against each other to protect their borders with the same suspicion as nations do. The irony comes when we start to question certain things. What happens when a symbol is taken into a domestic space to be used in the domestic labours such as cooking or sleeping? How does the meaning of the word 'homeland' transform when we literally coexist with it? This video is a document about an installation of the same title and a video itself. **Courtesy of the artist and Galería Nieves Fernández.**

**Mateo Maté** | Madrid, 1964

The artist employs everyday objects, often related to his daily routines at home, to explore how the spaces we inhabit in late modernity are imbued with tensions and violence in which the private and the social, the political and the existential, the individual and the collective, merge and intertwine. Interested in the symbolic potential of the metaphor of cartography, Maté creates sculptural and performance spaces that, while seeming familiar, are deeply unsettling, as if they were plagued by latent dangers and by disturbing enigmas. In his works, he suggests that in the current context, in which our most immediate surroundings have become indecipherable geographies full of threats and uncertainties, we have to reconsider and reinvent the notion of inhabiting, to be capable of broadening our views and of bringing back specificity to the spaces and objects around us. This is what happens, for example, in "Área restringida". The artist frequently employs irony and prompts the viewer's critical involvement along with a certain element of chance. Mateo Maté's installations address issues such as the construction of identity, the increasing militarization of the domestic sphere, the experience of estrangement, the relationship between art and life, the emergence of video surveillance as a new narrative of contemporary life, or the internalization and naturalization of power mechanisms.

Official website: <http://www.mateomate.com/>

## 9. Adrian Melis

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**The New Man and My Father** | 2015 | 6' |

The video represents the Cuban artist's father, as an archetype of a generation that has genuinely defended the revolutionary creed, while being interrogated about the ideological blurring of the present Cuba. Following the recent diplomatic thaw with the US, Adrian Melis approaches the citizens' expectations, their principles, values and beliefs, closely linked to the

idea of utopia and to the difficulty of facing disappointment. Within this context, Melis refers to that "new man" as the representation of the hegemonic revolutionaries that nowadays seem to have lost their word in confusion. A shattered dream transposed in a silent video. Only the background sound can be heard; no words to illustrate the perplexity of disenchantment, enough with gestures and gaze. **Courtesy of ADN Gallery, Barcelona.**

**Adrian Melis** | La Habana, 1985

The work of Adrian Melis questions the relationship between sociopolitical, legal and economical structures and the strategies invented by individuals in order to elude or undermine such strict norms. Directly influenced by the conditions of life in Cuba and his own experience as a voluntary expatriate in Europe, the artist explores the tension between different regimes of productivity and unproductiveness, focusing his attention in the dichotomy of concepts such as presence/absence, voice/silence, leisure/claims, political discourse/social reality. Through his work he alludes to Cuba's history and its tense relationship with the West and how this has conditioned citizens' life. Some of his recent major exhibitions are: No admittance, de Appel Arts Centre. Amsterdam, The value of absence, Kunsthalle Basel, Atopolis, Manège de Sury, Mons, Uneven Growth: Tactical Urbanisms for Expanding Megacities, MoMA, New York, Future Generation Art Prize 2014's exhibition. PinchukArtCentre, Kiev, RijksakademieOPEN, Rijksakademie studio, Amsterdam, Forms of Distancing, Steirischer Herbst Festival, Graz, In the heart of the country, The Museum of Modern Art in Warsaw.

**Official website:** <http://adrianmelisobras.blogspot.com.es/>

## **10. Albert Merino**

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**The Great Arsenic** | 2015 | 10' 18"

'The great arsenic' is a visual metaphor about the cursed and the bastard in sacred painting. The starting point is the theme of 'San Antonio's temptations' that was used for many painters from the 15<sup>th</sup> and 16<sup>th</sup> century to represent violent and depraved spirits. Using this imaginary, and specially Pieter Huys' Flemish painting, these elements come together in multiple morphologies in a final image archive. This movie is a walk through the unconsciousness of the collective memory by the mixture of pre-existent elements with unprecedented ones. **Courtesy of the artist.**

**Albert Merino** | Barcelona, 1979

He is a video artist from Barcelona, member of l'Academie de France à Madrid and graduated in Fine Arts by the University of Barcelona and the Kunsthochschule Berlin Weißensee. Using video as means to his work he develops a wide visual imaginary with which he intervenes and transforms every day life with a unique language that often grazes absurdity and irony. He has done several collaborations with artists and theatre groups among which stands out his work with la Fura dels Baus. His work has been shown in museums and institutions such as Arts

Santa Mónica, Songwom Art Center (Seul), MEIAC (Badajoz) and MOCA (Taipei). He has participated in a great number of international festivals where he has been recognized with different awards such as 'Medatec Award to the best Video Art work' (2012).

**Official website:** <http://albertmerino.com/>

## 11. María Ruido

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**The Inner Memory** | 2002 | 33'21" | Barcelona

This work is the result of a trip to Germany in 2000 and of a personal investigation that lasted over two years. It tackles the theme of the construction of memory and of the mechanisms of the production of history. Through the narration of the artist's family history, it delves into the memory of the recent emigration from the Spanish state to Europe, and reflects the mechanisms of oblivion and remembrance. All this is achieved by recuperating the idea of the construction of memory as a nexus and a dialogue, and by the elaboration from personal experience against the idea of an official history and memory, restricted to the institutional *Inner Memory* underscores as well the significance of the body as a territory of memory and absence, and as a political agent: the politics of migration of the Spanish state in the sixties and seventies is also a form of biopolitics and of control of the workers, with profoundly destabilising consequences for the subjectivities. **Courtesy of Rosa Santos Gallery, Valencia.**

**María Ruido** | Orense, 1967

She is an artist, filmmaker, researcher and cultural producer since 1998. She has been developing interdisciplinary projects about the imaginaries of labour in postfordist capitalism, as well as about the mechanisms for the construction of memory and its relation to the narrative forms of history. She lives in Madrid and Barcelona where she works as a teacher at the University of Barcelona and she is part of various research studies on politics of representation and its contextual relations. From her personal history to the fight of women against patriarchal modes of power in different labour fields, her work deserves an approach in depth because of its multiple layers of significance and its coherence. She always feels as if deconstruction of inherited values and gender was still necessary in spite of what seems to be the normalization of women within the frame of cultural production. Her filmography from 1997 till now states issues related to identity, class-gender, sexuality, migrations and personal memories. The inventory of her films shows her concern about image politics and how to change our perception of society through a critical view of our environment. "Hansel y Gretel"|15'; "Cronología"|9'; "La voz humana"|7', "A Sereíña"|22' (1997); "Ethics of care"|17'(1999); "Mon prince et moi"|12' (2000); "La memoria interior"|33'(2002); "Tiempo real"|43'(2003); "Ficciones anfibias"|33' (2005); "Plan Rosebud 1"|114' + "Plan Rosebud 2"|120' (2005); "Zona Franca"|20'(2009); "Le paradis"|4' and "Lo que no puede ser visto debe ser mostrado"|12'(2010); "ElectroClass"|53' (2011); "La place et la galerie / La piazza e la galleria"|9h.30' (2013); "Le rêve est fini/The dream is over"|47'(2014) and "Loeil impératif" 63' (2015).

**Official website:** <http://www.workandwords.net/>

## 12. Avelino Sala

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### Culture | 2008 | 2' 4"

In his video "Culture", Sala presents a group of dogs that literally "vomit" the word culture as a metaphor of the creation of 'culture' as a structure constructed from a perspective that dissipates its original meaning from its ultimate goal. Who creates the culture? How is it generated? What are the mechanisms of production of cultural projects? The dogs that vomit the word 'culture' are shown with huge crudity representing the lack of truly cultural food: everything is cybernetically filed, the real has been replaced by the simulation, not to achieve a more intense experience, but to promote a complete amnesia. **Courtesy of the artist and ADN Gallery, Barcelona.**

### Diary of an artist | 2006 | 5'24"

In *Diary of an artist*, Avelino Sala narrates the fictional story of a journalist that for six years took the identity of a successful Asturian artist. The narration takes the form of an investigation report with a hidden camera. The video summarizes the history through its abrupt ending: through the investigation, the infiltrated artist accepts the invitation from a prestigious curator from Bilbao who, in exchange of a considerable commission, would sell him a piece of the cultural institutions from the city. The artist takes over the appearance of an investigation program with a hidden camera emitted by television. The argument, structure, development, language and the narrative resources are already familiar to the spectator helping his identification with the history. In this way, the piece becomes an effective re-reading of an archetypal audiovisual product at the same time that it involves an ironical reflection on the daily reality of the artist, his social consideration and the role he plays in the art's mechanism. **Courtesy of the artist ADN Gallery, Barcelona.**

### Tango | 2004 | Video dvd | 2' 2"

In the video piece Tango, produced within the context of the exhibition "art and politics" (workshop), the artist plays with the image of a dance couple performing a professional tango in the middle of a desolated scene. The empty space is none other than the old abandoned swimming pools of the Laboral University of Gijón. That exaggerated dance immerses us in the idea of the political melodramatic and dislocated gesture, almost a pathetic exaggeration of the political class dancing their elegant dance on the ruins of a society almost unknown for them. Is the gesture of distance, of a sort of enlightened despotism that threatens us and to which we face but we stand still. Tango is the visual representation of the desolation of politics, of the ideological and gestural Mannerism that is primed with us, a dance about the ruins. The tango is a sad, bleak, music that accompanies our increasing conformism. **Courtesy of the artist and ADN Gallery, Barcelona.**

### **Avelino Sala** | Gijón, 1972

He is an artist, curator and editor that lives and works in Barcelona. His work as an artist has led him to question the cultural and social reality from a late romantic perspective, continuously exploring the social imaginary by hitting a raw nerve to check the power of art as

an interstice space to create new worlds. His work has been presented in various exhibitions around the world and he currently prepares solo exhibitions for Laboral Art Center in Gijón, Puma Pungo Museum in Cuenca and in several private galleries.

**Official website:** <http://avelinosala.es/>

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