

CORRENT CONTINU

LECTURES DE PAISATGES

ARTISTS: JORGE FUEMBUENA, ALICIA KOPF,
JENNIS LI CHENG TIEN, JORDI MORELL,
TOMÁS PIZÁ, ALEIX PLADEMUNT,
ANDRÉS SENRA AND ESTEVE SUBIRAH
CURATORS: CARME SAIS, TOMEU SIMONET
AND NADÈGE YOU



EXHIBITIONS

From 6 June to 31 August 2014
Bòlit_StNicolau. **Girona**

From 13 September to 22 November 2014
Casal Son Tugores. **Alaró (Mallorca)**

ORGANISATION AND PRODUCTION:



DIRECTOR: Carme Sais
TECHNICAL SUPPORT: Farners Cabra and Diana Sans
ADMINISTRATION: Teresa Hosta

DIRECTORS: Tomeu Simonet and Nadège You

EXHIBITION:

CURATORS: Carme Sais, Tomeu Simonet and Nadège You
GRAPHIC DESIGN: Glam Comunicació
EXHIBITION MOUNTED BY: Xavier Torrent and Anna Ribas

WITH THE SUPPORT OF:



SPONSORED BY:



PHOTOGRAPHS COURTESY OF AUTHORS:

cortesia dels autors

CREDITS

Jennis Li Cheng: thanks to Jirka Reichmann, Danica Dakic & Christian Hädrich (Wilhelm Layher GmbH & Co. KG). Jordi Morell: thanks to Marta Negre, Joaquim Cantalozella, Àlex Noguè and Meritxell Sabidó, for their support and comments during the drawing up of the proposal. Tomás Pizá: the Archie Gittes Grant awarded by the Palma de Mallorca Fine Arts Circle. Aleix Plademunt: thanks to Carlos Marques-Marcet and Borja Bagunyà. Andrés Senra: thanks to The Christiania Researcher in Residence project. Esteve Subirah: thanks to Martí Bosch and the collaborators of Forma 17B for their contributions.

This exhibition features works by a series of artists associated with the Bòlit, Centre d'Art Contemporani de Girona, and Addaya, Centre d'Art Contemporani d'Alaró, centres which share an interest in creating narrative images linked to the landscape.

The common denominator in the work of Jorge Fuembuena, Alicia Kopf, Jennis Li Cheng Tien, Jordi Morell, Tomás Pizá, Aleix Plademunt, Andrés Senra and Esteve Subirah is the natural or urban landscape, where different types of action and human relations can be observed. Through images the artists critically analyse spaces which at first glance only express their physical presence or character. They attract our attention, making us investigate what is happening in these spaces or ask ourselves how what happens in a landscape changes our vision of it and the way we think about it. All these artists are interested in analysing and reflecting on the narrative capacity of images. The works they present are the result of research, travel, artistic residence, exhaustive study and their own experiences or those

of others. These are works which can come to have strong critical and political undertones, even though this is not immediately apparent. They use creative resources which include an approach similar to documentaries, reflections on the veracity of testimony, searching for the significance of places and actions, the creation of narrative and visual sequences, the recovery of archives and material which has been found, and the role of collective memory and experience in the interpretation of the work.

The exhibition aims to create a dialogue between the spectators and the artists, between the images and our memory, between seeing and reflecting. It is thus open to new interpretations, your own.

Carme Sais Guart
Tomeu Simonet
Nadège You
Curators





Jorge Fuembuena (Zaragoza, 1979)

www.jorgefuembuena.com



Through photography Jorge Fuembuena explores the fragile boundary that separates one individual from another, and investigates the relationship between man and his surroundings. The current global collapse of financial capitalism points to the emergence of a new paradigm in many areas, not only on the macro-economy but also on grass-roots politics and humans. The project uses the documentary model to explore the practice of social experimentation in Europe and constitutes an analysis of the landscape as a social indicator, presenting alternative lifestyles in self-sufficient rewilding communities, which in some cases protect land that is to be transformed by future building projects.

It reflects on how a specific context can create, impose or

construct a symbolic value. The project is in the form of a photographic essay and explores the concept of flight and studies land as common property and a space for dialogue but also as a place of confrontation. It relates this aesthetic perspective to another deeper view, with ethical and anthropological implications, related to the possibility of human freedom in today's world.

The photography is not created as an aesthetic space but as a tragic discourse, that of time and death.

Currently holder of an art scholarship awarded by Casa de Velázquez (Académie de France in Madrid). He divides his time between Madrid and Nantes (France).

Alicia Kopf (Girona, 1982)

www.aliciakopf.net



- 1 The Internet Explorer
- 2 King Google's Land
- 3 Someone, Bewildered
- 4 Useless Conquest
- 5 Tullooachiu, The One Legged Man
- 6 Mount Curiosity
- 7 Alicia Kopf, in Inuit Costume, Chatting With
- 8 Illictu, Head of the Inuit Party.
- 9 Bibliography Harbour
- 10 Magnetic Pole

- 11 Penniless Icefield
- 12 Friends Harbour
- 13 Self-doubt Mountains
- 14 Boredom Vulgaris
- 15 Cold Shoulder Islands
- 16 Failure Rocks
- 17 Polar Bear (behind the ice block)
- 18 Obstinacy Plateau
- 19 Mount Resolution
- 20 Own Studio

Alicia Kopf is a multi-disciplinary artist who combines video, writing and sculpture. Her early work dissected everyday scenarios while her current production focuses on more distant horizons. For some time, she has been working on the project *Articantartíc*, the centrepiece of which is *Sea Sounds Under The Floor*. She plans to conclude the work with a book showing the more literary aspects of the project. The work was inspired by the map produced by H.C. Selous of John Ross's expedition to the North Pole (1829-1833). This map narrates some of the incidents occurring during the expedition. The artist has replaced the texts and some original details of the nineteenth-century map with places from her own imagination, turning it into a work of psycho-

geography, reflecting internal conquests.

She works using documents written by explorers and converting them into a first person narrative on resistance and the idea of conquest. She is interested in human heroism, as it relates to the sometimes irrepressible desire to search for new knowledge and experiences. The artist seeks to present a metaphor for the creative experience, which she feels passionately about, despite the difficulties it involves.

Alicia Kopf is a lecturer in Communication at the Open University and holds degrees in Fine Art and Literature and Comparative Literature, and a diploma in Advanced Studies.



Jennis Li Cheng Tien (Taiwan, 1983)

jennislichengtien.de



Jennis Li Cheng Tien's works range from site-specific installations to individual objects. They aim to be visually attractive and place special emphasis on people's participation and cooperation. She is particularly interested in how her works can take on a different form and acquire an additional layer of relevance and meaning in a specific location. "Counterforce" is the result of research into the original idea of the Schrebergarten (urban allotment) and Moritz Schreber, the man who devised modern gym equipment and experimented with his own children to support his theory about children's excess energy and their need to be free. He subsequently renounced this

approach after realising that children could play healthily in gardens that were far from the city, in contact with nature. Her work became a kind of sculpture, a children's park assembled from modified items of modern gym equipment with a little house at the top like a cradle. The end result is a synthesis of intellectual research and personal emotion.

After qualifying in Interactive Media Design in Singapore in 2008, she moved to Germany, where she studied for a master's in Fine Art, specialising in Public Art and New Art Strategy. She lives and works in Berlin.

A prop de la BASF a Ludwigshafen

Jordi Morell (Salt, 1975)

www.jordimorell.net



Zona en procés de reurbanització a prop de la BASF a Ludwigshafen el 24 de març de 2014

Jordi Morell's work for "Corrent continu" combines two photographs and a text, which form part of the series "Mentre miro el territori, penso en bombes" (When I look at the land I think of bombs). The work is a tense reflection of emotions springing from his own experience, discourse referring to the site and photography recording it.

The hole and desolate urban spaces are recurrent themes in Jordi Morell's work. The hole represents a state of change between something that was in a place and something that is going to be there. It is a metaphor for the modern world, where safety and stability are an illusion

that can easily be destroyed. Moreover, anonymous, desolate spaces are places that represent the changeability of the country and the instability of human destiny.

His work is urban in character but also poetic and subtle. The artist uses landscape and metaphor to speak of political, social, scientific and aesthetic themes that interest him. Jordi Morell teaches Painting at the Faculty of Fine Art in the University of Barcelona. He holds a degree in Fine Art and a diploma in Advanced Studies. He currently divides his time between Barcelona and Darmstadt (Germany).

El viatge de Beckford (*Beckford's Journey*)

Tomás Pizá (Palma de Mallorca, 1983)



Tomás Pizá presents *Cuadernos de viaje* (Travel Journal) in this exhibition. The exhibits are based on a journey he made early in 2014, when he reconstructed the route followed by the writer William Beckford from England to Italy during his grand tour of 1780. The project was made possible by the artist's receipt of the Archie Gittes grant from the Círculo de Bellas Artes in

Palma de Mallorca. The central idea of the project was to compile graphic information about the places he visited in order to contrast images of mass tourism with images related to sentimental tourism, as in the original travel journal. The aim was thus to study the dichotomy between sentimental tourism and mass tourism by bringing the two concepts and their iconography

face to face, comparing their consequences for the landscape and the stereotypes created around tourism. The project included research, the compilation of drawings and the subsequent production of paintings. The exhibition presents work that was produced expressly for this purpose, with a system for showing the 2 journals generated by his own grand tour.

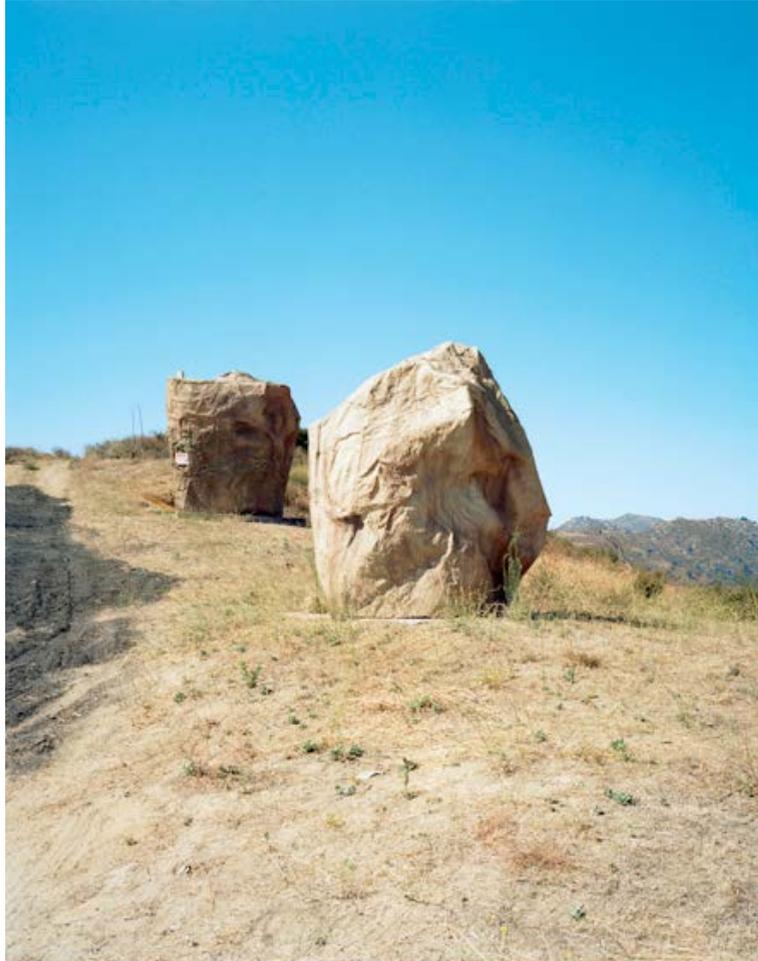
Tomás Pizá is an architect and has a degree in Fine Art. He lives and works in Palma de Mallorca.

Representació física de l'imaginari virtual (Physical Representation of the Virtual Imaginary)



Aleix Plademunt (Hostalric, 1980)

www.aleixplademunt.com



On this occasion Aleix Plademunt presents a photograph from a series forming part of his project "Mateix lloc, mateixa hora (Same Place, Same Time)", produced jointly with C. Marqués and B. Bagunyà in 2011, which takes the concept of technological distance as a starting point for analysis and creative work. The images are intended to show spaces and some of the virtual tools we use to communicate. We only know what they are used for and that they are part of our environment, and are often unaware of their presence.

His work includes *Espectadors*, *DubaiLand*, *Tot*, *Small Dreams* and the project *Almost There*, for which he published his first book of photographs. All of these consist of series and have the landscape as a common

denominator. Plademunt is interested in the landscape as an element that illustrates contemporary society and certain global issues. He reflects on social attitudes and behaviour, analysing people's willingness and refusal to accept the abuse of power and demonstrates his perplexity in the face of situations generated by the consumer society. By combining photographs in narrative sequences, he weaves a microcosm of interrelated images to generate complex meanings.

He has a degree in Photography and is a member of *Ca l'Isidret edicions*, a publisher specialising in art photography. He lives and works in Barcelona. He is represented by the *Olivier Waltman* gallery in Paris and *Tagomago* in Barcelona.

Alter Christiania

Andrés Senra (Brasil, 1968)

www.andressenra.com



Andrés Senra is a visual artist who works with processes for constructing identity in the contemporary city. Alter Christiania reflects on self-government, commons, and the possibilities and limitations of Utopia, through the experience and testimony of the inhabitants of Christiania, an area in the centre of Copenhagen occupied since 1973 with a view to creating a city that is completely self-governed and independent of the state. The work presents a video portrait of Christiania's people, landscape, architecture and leisure areas, establishing links with the history of Utopian literature, painting, architecture,

land, cartography and town planning in ideal cities. Alter Christiania forms part of the Kommune project, which the artist was able to work on thanks to a period as resident artist in Christiania. Kommune was presented at Matadero Madrid.

Andrés Senra studied photography and video editing and post-production, as well as drawing and painting, and has a postgraduate qualification in Art History. Currently he holds a grant as resident art researcher from MNCARS. He lives and works in Madrid.

Forma 17A (detail)

23 photographs, period prints (various sizes) and stapled offset print, 2014. 15x10.5 cm

Perdre les formes (Losing face)

Esteve Subirah (Ullà, 1975)

www.estevesubirah.com



Esteve Subirah works with photographs, texts, and installations, which often include material which has been found or reused for a new application. His photographs capture anecdotal images intended to awaken our curiosity as spectators. When we look more carefully at the images we find a critical message created by the artist, who seeks to make us participate by awakening memories. Through images and the recreation of messages, Subirah reflects on the capacity of the image for narrative and symbolism.

In this exhibition he presents Forma 17A, Forma 17B and Forma 18 from his project *Perdre les formes*. Forma 17A and 17B invite us to reflect on the landscape through 24 press agency photographs showing

scenes of the occupation by Franco's forces and the passage of exiles across the French-Spanish border in 1939 (except number 24). The artist dissociates the locations and their forms from the normal connotations of "landscape". The collection reminds us of the physical characteristics of locations that have become memorial sites or have been completely forgotten. A booklet relates the texts that accompanied the photographs to images of the locations without the scenes portrayed, recombining image, word and place. In Forma 17B there is no location and various interpretations are possible. In Forma 18 the words are like flags and invite the spectator to read them in a loop.



ADDAYA

CENTRE D'ART
CONTEMPORANI

Bòlit_StNicolau

Plaça de Santa Llúcia, 1. 17007 Girona

From 6 June to 31 August

Open: Wednesday to Sunday, including public holidays, from 11am to 2pm and 5pm to 7pm.

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www.bolit.cat

Casal Son Tugores

Clastra de Son Tugores, 2. 07340 Alaró (Mallorca)
971 51 87 57

From 13 September to 22 November

Open: Monday to Friday 4.00pm - 8.00pm Saturdays 11.00am to 1.00pm

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www.ajalaro.net
www.addaya-art.com

ACTIVITY

Saturday 7 June at 12pm.

Bòlit_StNicolau

Guided visit of the exhibition, led by Carme Sais,
Tomeu Simonet and Nadège You, curators.

