

# Galeria Estrany-de la Mota

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## Abel Jaramillo. A Script Proposal

Opening: Tuesday, September 4th 2017, 17.30 p.m.

Exhibition: 04.09.2018 – 18.09.2018. Tuesday to Friday from 11.00 a.m. to 7.00 p.m. and Saturdays by appointment.

\*Performance Act I: *Failure Is the Opportunity to Begin Again*: Tuesday, September 4th 2017, 17.30 p.m.

Galeria Estrany-de la Mota is pleased to present the first solo exhibition by Abel Jaramillo (Badajoz, Spain, 1993) at the gallery.

The work of Abel Jaramillo is a search for strategies that alter or subvert the habitual logic to understand contexts. He is interested in the fissures of history from the stories that arise in the margins. An analysis of the construction of political discourses and frictions that are projected on a daily basis. Based on a research process, he establishes a series of relationships between the apparently secondary ideas and other elements that come up. In this his way, a narrative is constructed and enriched at the same time towards other drifts. Drifts that move away, but at the same time, go back to the origin.

The project *A Script Proposal* takes as a starting point the book *Un amour d'UIQ. Scénario pour a film qui manque*<sup>1</sup> [A love from UIQ. Screenplay for a missing film] a film script written between 1980 and 1987 by the French psychoanalyst and philosopher Felix Guattari, in collaboration with the American filmmaker Robert Kramer. The publication of the original script is part of an extensive artistic project by Graeme Thomson & Silvia Maglioni, whose research serves as the main reference for this project. This script, for a science fiction film, narrates the contact between the human race and a subatomic entity and shows the author's interest in rethinking the cinematographic apparatus and the political implications of cinema.

Jaramillo's Project, in three-act structure, is conceived in three different residences carried out by the artist in Ruber Contemporanea de Palermo (Italy), in L'Estruch. Fàbrica de creació de les arts en viu de Sabadell (Spain) and in Hangar Centro de Investigação Artística de Lisboa (Portugal). The first act, conceived in Sabadell, explores the idea of script, voice and process. The second one, conceived between Palermo and Sabadell, explores the ideas of voice and clandestinely through the free radios. And the third, yet to be completed in Lisbon, will be a meta-reference of both of them throughout the film *The State of Things* directed by Win Wenders in 1982.

The piece *Strike*, as a prologue to the exhibition, is an alteration of the structure of the homonymous film directed by Sergei Eisenstein in 1925. Set in pre-revolutionary Russia, the film describes a strike that took place in 1903 which the workers claimed for demands such as a reduction in working hours, salary increase, as well as the improvement of working conditions. The artist proposes a new reading of the film by removing all the images and maintaining only selection of the title cards with which the situation of the original silent movie is clarified. This new montage is accompanied by a photo of Eisenstein holding a skull with a calibrator. It was because of this measurement tool that the main character was accused to be a theft, reason why he commits a suicide. What the film plot is about.

The first act of the project is embodied in the performance and installation *Act I: Failure Is Simply the Opportunity to Begin Again*. For this piece, the artist focuses on the script of Guattari and

Kramer. His interest in this text is based on the contextual framework (ten years of work writing a script that never came into existence) as a non-realised desire, or in Pasolini's words 'the screenplay as a 'structure that wants to be another structure''<sup>2</sup>. It is focused on the tension that is established between the image and the text, in terms of the impossibility of carrying out the film and the possibility of existing through its published text. At the same time, it takes the idea of 'rehearsal' in its different meanings: as 'visual rehearsal', as 'textual body'<sup>3</sup> and/or as 'pre-activation practice'. In this installation, we see, indirectly, the non-commodified labour through the mix of structures and various iconographic elements of the scenography: the 'Unemployed' sweatshirt by H&M, is transformed with the slogan 'Find ~~what you love~~ a job and let it kill you'; or the historical fake of the banner 'Our Recreation', which refers to the slogans used in the labour protests of Australian social movements of mediation of the 19th century: 'Eight Hours Labour. Eight Hours Recreation. Eight Hours Rest'. Simultaneously, the performance focuses on the rehearsal concept. Its activation is carried out by a group of actors that read the the original text modified by the artist. It explores the tension between body, work and effort. The main ideas are the process and the unfinished as well as the concepts of work and triumph.

In the second act, the idea of voice and clandestinely is explored throughout radio. Guattari conceives UIQ because of its relation with the free radios, this universe that seeks to take human shape communicates by emitting Hertzian waves. Guattari was interested in the voices of the free radios because, as the author himself says, they were voices that 'are opposed to the desire for power of the discourses of order, the power of desire against the discourse order'.<sup>4</sup> Free radios are related to the Italian autonomous movement of 77 and its pioneering conception of work, that far from the classic demands of the right to it, proposed its abolition. The movement claimed the desire to sleep in the morning as well as the obscenity of the work discipline. Against discipline, hierarchy and misery, free radios occupied a space to claim the reappropriation of time and they expected to give back the voice to the body. The pieces of the second act are: *Cospirare vuol dire respirare insieme* [Conspiracy means breathing together], *Quince mil lecturas (apuntes para un film sobre una radio clandestina)* [Fifteen thousand readings (notes for a film about a clandestine radio)] and *How to Make (a Home Made Radio)*.

The pieces of the serie *Cospirare vuol dire respirare insieme* take the title from a fragment of the letter written by Franco Berardi (known as Bifo) after being imprisoned for the closure of Radio Alice in Bologna<sup>5</sup>. In the letter, the author talks about how they were accused of breathing together, of not breathing isolated in its own and asphyxiating workplace<sup>6</sup>. *Borrador #1* is a digital collage from fragments of images obtained from books in the Palermo library about free radio experiences in Sicily and Bologna. It is accompanied by a metallic display that reproduces the forms of the of Palermo balconies, in which the audio is holded. This audio is a script made also as a *collage*, from fragments of the original locutions. It is read by different inhabitants of the Italian city. *Borrador # 2*, is the history of two endings: Radio Alice, in Bologna, and Radio España Independiente (also known as 'Pirenaica'), in the Spanish context. For this piece, the artist takes two articles that tell the story of both of them. They were published in 1978, one year after the radios made their last broadcasts: 'Las radios libres populares' [The free popular radios] by Félix Guattari and 'Radio España Independiente, la "Pirenaica", entre el mito y la propaganda' [Radio España Independiente, the 'Pirenaica', between the myth and the propaganda] by Marcel Plans. Both texts were, together with other articles about the history of radio, in the publication *De las ondas rojas a las radios libres* [From the red radios to the public radios] of Lluís Bassets<sup>7</sup>. From this publication, the artist selects a page from each of the two articles and reproduces the structure of pages between them with one of the walls of the exhibition space, crossing it through an iron bar that allows him to connect both narrations.

The sound installation, in progress, *Quince mil lecturas (apuntes para un film sobre una radio clandestina)* comes from another Guattari, *Project for a Film on Free Radio*. It was written around 1977<sup>8</sup> and It recreated the irruption of a radio in the state monopoly of communication during the years of the protest in Bologna.<sup>9</sup> If the original script of Guattari takes the action from Bologna to Torino, for the installation, Jaramillo changes the action to Spain. He works with the 15,000 letters from la Pirenaica that were sent to the radio during their thirty-seven years of existence. The audio of the installation is an unfinished conversation and conceived as ~~collage~~ *collage* by the comments of its listeners. The piece becomes a polyphonic organ of a social movement of multiple voices.

The installation *How to Make (a Home Made Radio)* links the idea of a polyphonic and clandestine voice in a current perspective. It is composed of two autonomous elements. On the one hand, several

tutorials from YouTube show how to build a home radio. On the other hand, an audio track elaborated by the sound artist Ikram Bouloum (Vic, Spain, 1993), built up through the ideas of playlist and podcast. The artist contrasts the physicality of the radio, with its elements and structures, to its most immaterial part: the voice. In addition, he questions the democratization of the do it yourself from the YouTube tutorials.

In Guattari's work, Science Fiction operates as an instrument that allows him to led the narrative towards possible present and dystopian futures<sup>10</sup>. UIQ, the humanoid subatomic universe, main role of the script, is closer to a MacGuffin or a plot argument that allows to develop the plot. Jaramillo's project takes these ideas to propose a set of structures, symbolic and physical, which go beyond to the main themes in order to situate in marginal ones. Further than resolving doubts, he draws an (in)conclusion.

— Claudia Elies

<sup>1</sup>Félix Guattari, *Un amour d'UIQ. Scénario pour un film qui manque*, Éditions Amsterdam, Paris, 2012 (published in English as *A Love of UIQ*, Univocal, Minneapolis, 2016).

<sup>2</sup>Pier Paolo Pasolini, «The Screenplay as a 'Structure that Wants To Be Another Structure'» in *The American Journal of Semiotics*, Brujas, Vol. 4, Issue 1/2, 1986, pp. 53–72 (Extracted from Graeme Thomson y Silvia Maglioni, «Prólogo. Hacia un cine Infra-Quark (Cómo [no] se hizo)» en *Un amor de UIQ. Guion para un film que falta*, Caja Negra – Cactus, Buenos Aires, 2016)

<sup>3</sup>(Translator's note) In Spanish the term 'ensayo' [rehearsal] has several meanings and is also used to refer to literary works, which in the English would be translate as 'essay'.

<sup>4</sup>Félix Guattari, «Preface» in *Collectif A/Traverso, Radio Alice, radio libre*, Jean-Pierre Delarge, Paris, 1977 (our translation).

<sup>5</sup>Graeme Thomson and Silvia Maglioni, «Prólogo. Hacia un cine Infra-Quark (Cómo [no] se hizo)» in *Un amor de UIQ. Guion para un film que falta*, Caja Negra – Cactus, Buenos Aires, 2016.

<sup>6</sup>To conspire means to breathe together and this is what we are accused of. They want to stifle our breath because we have refused to breath in isolation, each in their own asphyxiating workplace, their individualized family unit, their atomizing domicile [«Radio Alice – Free Radio» in Sylvère Lotringer and Cristian Marazzy (Eds.), *Autonomia: Post-Political Politics*, Semiotext(e), Cambridge, MA, and London, 2007, p. 133].

<sup>7</sup>Lluís Bassets (ed.), *De las ondas rojas a las radios libres*, Gustavo Gili, Barcelona, 1981.

<sup>8</sup>Graeme Thomson and Silvia Maglioni, «Prólogo. Hacia un cine Infra-Quark (Cómo [no] se hizo)» in *Un amor de UIQ. Guion para un film que falta*, Caja Negra – Cactus, Buenos Aires, 2016.

<sup>9</sup>Graeme Thomson and Silvia Maglioni, «Prólogo. Hacia un cine Infra-Quark (Cómo [no] se hizo)» in *Un amor de UIQ. Guion para un film que falta*, Caja Negra – Cactus, Buenos Aires, 2016, p. 18.

<sup>10</sup>Manuel Segade, "Un amour d'uiq: Scénario pour un film qui manque" in *Secuencias: revista de historia del cine*, num. 38, 2013, p. 159.

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