

English

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# Galeria Estrany-de la Mota

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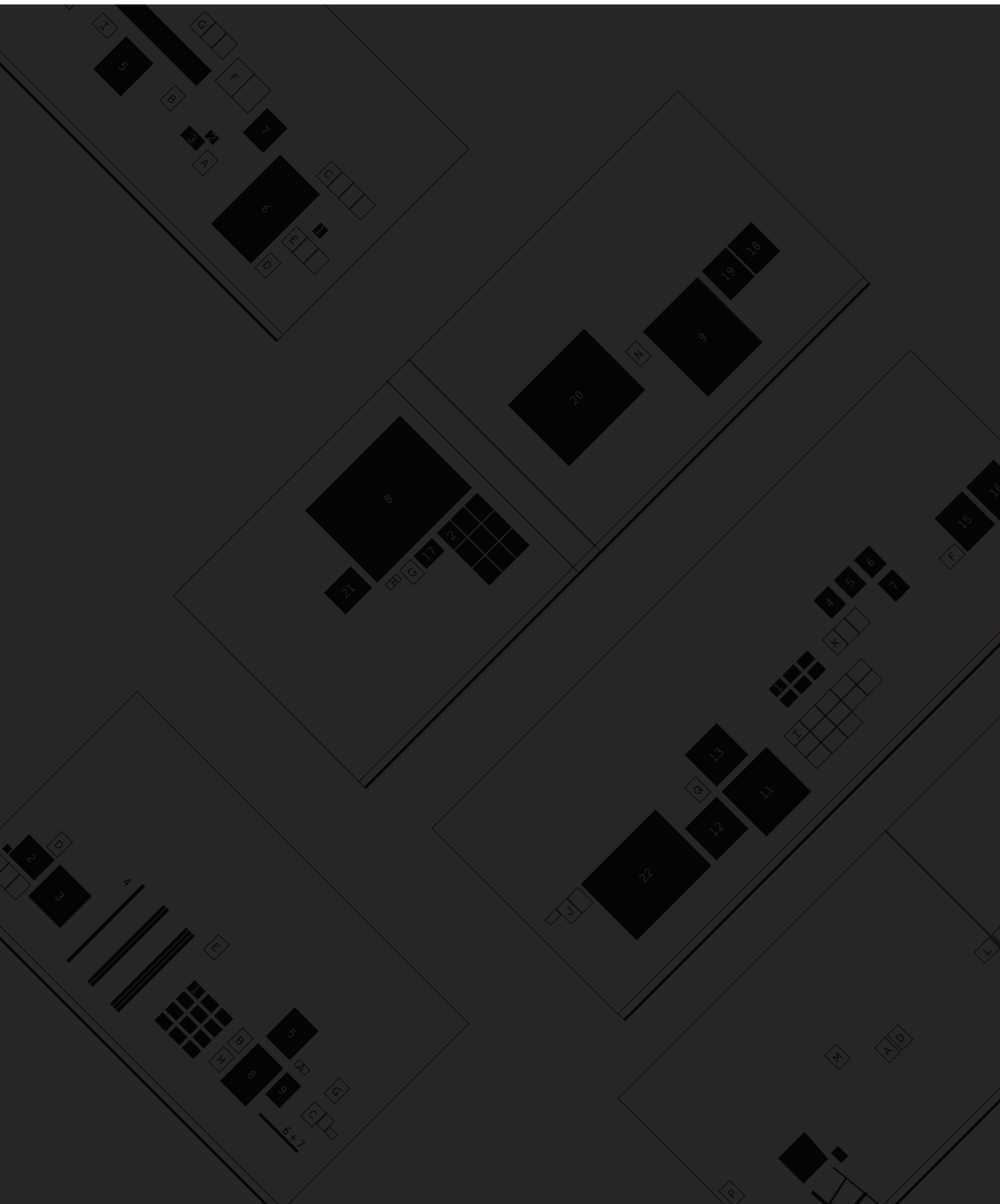
The homo æconomicus <sup>pag. 16</sup>

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# Displays of Affection I: Cartographing the Memory

Opening: Friday, June 30th 2017, 19.30 p.m.

Exhibition: 30.06.2017 – 15.09.2017. Monday to Friday from 1.00 p.m. to 7.00 p.m. and by appointment

Artists: Antoni Abad, Ignasi Aballí, Sergi Aguilar, Pep Agut, Guillén-Balmes, Miquel Barceló, Natividad Bermejo, David Bestué, Bestué/Vives, Black Tulip, Jean-Marc Bustamante, Daniel Canogar, Patricia Esquivias, Pauline Fondévila, Alicia Framis, Douglas Gordon, José Antonio Hernández-Díez, José Maldonado, Bruce Nauman, Rasmus Nilausen, Perejaume, Sara Ramo, Joan Rom, Thomas Ruff, Francesc Ruiz, David Shrigley, Nedko Solakov, Thomas Struth, Richard Venlet and Marijke van Warmerdam.

In 1905 Aby Warburg proposed a heuristic research method based on images. He built sixty-three panels where he rearranged his personal archive of images, establishing a new system of non-obvious links. This cartography known as the *Bilderatlas Mnemosyne* is an open network of cross-relations, which can be expanded through the incorporation of new data as well as the discovery of new territories. This form of reorganization of information is close to Michael Foucault's idea of "heterotopy"<sup>1</sup> or, to the ideas of the cinematographic montage proposed by Sergei Eisenstein.<sup>2</sup>

The project *Displays of Affection*<sup>3</sup> uses these methodologies of dialectical conflict, in which new ideas emerge from the apparent collision of different images in order to construct a possible mapping of the lines of research of the Estrany-de la Mota gallery. This map is the result of a process of inventorying and cataloguing of the funds that has been carried out in the last year and a half in the gallery. Like Aby Warburg's atlas, both projects have been interrupted: in the case of the *Bilderatlas Mnemosyne* because of the death of the historian in 1929 and in the case of *Displays of Affection* due to the death of Antoni Estrany the past February. Both are a work in progress that allow us to discover new territories. This process has led to heterogeneous results very close to the archaeological proposals of visual knowledge by authors such as Georges Didi-Huberman,<sup>4</sup> where the overlays of all these images allow endless cross-relations.

The project wants to emphasize the links that can be established between these images as well as reading these links with the tools provided in the "affective turn" coined by Patricia Clough.<sup>5</sup> It pretends to rebuild the interstices between these images, paying special attention to the significance of affections. From visualizing all these affective links, we can rebuild a community, which is definitely the most faithful image of the gallery project.

The project *Displays of Affection* is conceived as two exhibition moments. The former works as cartography of the past that allows a balance of the trajectory (*Cartographing the Memory*), while the latter proposes a future hypothesis as a responsibility for its continuity (*Imagine the Future*). Both are understood as representations for the activation of ideas and relationships that enable the continuous enriching of the forthcoming future.

The first stage of the project, *Cartographing the Memory*, is considered as a reading tool to connect with, the artistic works that the gallery has represented throughout its history. It is displayed as a map, however, it is closer to a device that allows us to reconsider all these works, by way of conclusion and, at the same time, deploy them in order to discover their unnoticed possibilities.

The approaches and processes of artistic practices that the gallery has supported throughout all this time are located in a point of tension between two of the new practices that arose at the end

20th century: the language and the body. Two concepts that, as demonstrated by current neoconceptual strategies, are not necessarily opposed, on the contrary, they are faced with a displacement in which the neutrality and/or the purity is crossed by subjectivity, what the commissioner Ellen Blumenstein catalogued as "the human stain".<sup>6</sup>

The cartography proposes a link in five blocks, or panels if we recover the formalization of *Bilderatlas Mnemosyne* d'Aby Warburg:

- The impossibility of constructing true images faithful to reality and the search of a bordering place where questioning about the representation, the paper of the artist and the place of the art (*Out of the Frame*).
- The appropriation as a tool to construct new imaginaries that constitute new sensitivities to give voice to other discourses or forms of collectivity (*Disappearance of the Author*).
- The elaboration of stories to construct alternatives to what we understand as hegemonic history, in which the text and the image are read in the same way of the language (*The Narrator*).
- The relation between object, action and public, where the body acts as an element of activation as well as individual and collective self-recognition (*Re-signification of the Body*).
- The linguistic reconfiguration of the artistic object to analyse the artistic structure, to make visible the devices of the process of creation and to blur the boundaries between the artistic and its relation with everyday life (*The Medium*).

However, these five links do not pose a single and closed reading, they function as a mechanism of production of subjectivity in which the viewer, as Roland Barthes<sup>7</sup> pointed out when reading the pieces that make up the exhibition may be establishing new links in that endless cross-relations

— ferranEIOtro

<sup>1</sup> Proposed by the author at the conference «Des espaces autres. Hétérotopies» carried out on March 14th of 1967 at Cercle d'Études Architecturales in Paris (published in *Architecture, Mouvement, Continuité*, no. 5, october 1984, pp. 46-49).

<sup>2</sup> Sergei Eisenstein, «El montaje de atracciones» in *Lef*, no. 3, 1923 (republished in Sergei Eisenstein, *El Sentido del cine*, Siglo XXI, Madrid, 1999, pp. 169-171).

<sup>3</sup> The title of the project is a play on words of the exceptions and meanings of the English word *display*. The literal translation would be «demonstrations of affection», but at the same time, it refers to the exhibition device in which it is intended to re-read the relationships between the diversity of the exhibit material.

<sup>4</sup> Georges Didi-Huberman, *Atlas, ¿Cómo llevar el mundo a cuestras?*, Museo Nacional Centro de Arte Reina Sofía, Madrid, 2011.

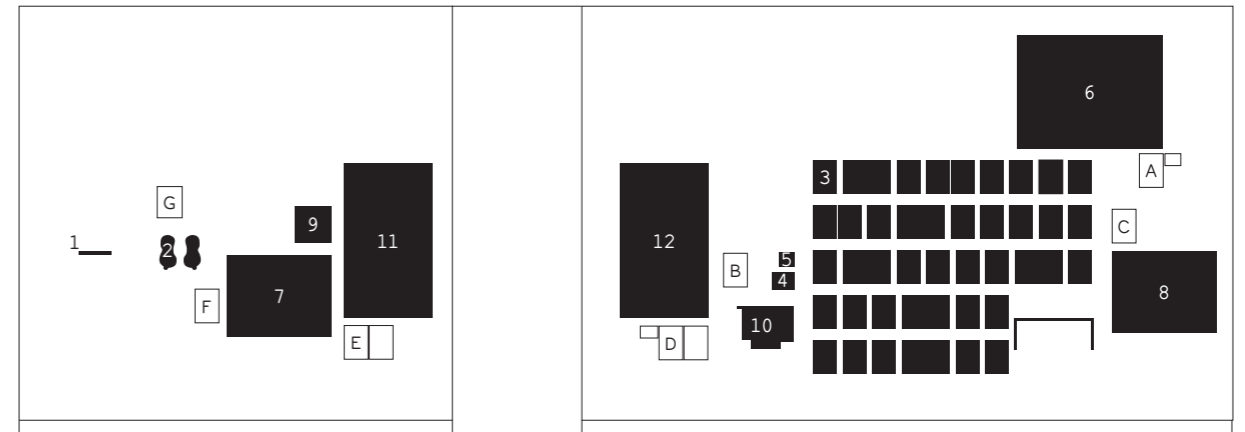
<sup>5</sup> Patricia Ticineto Clough and Jean O'Malley Halley (eds.), *The Affective Turn: Theorizing the Social*, Duke University Press, Durham, 2007.

<sup>6</sup> Ellen Blumenstein (ed.), *La mancha humana: en busca de la subjetividad en el arte conceptual de la década de 1960 y en obras relacionadas con el concepto*, Centro Galego de Arte Contemporánea, Santiago de Compostela, 2009.

<sup>7</sup> Roland Barthes, «The Death of the Author» in *Aspen Magazine*, no. 5-6, 1967 (in spanish published as «La muerte de un autor» in *El susurro del lenguaje*, Paidós, Barcelona, 1987).

# Re-signification of the Body

The relation between object, action and public, where the body acts as an element of activation as well as individual and collective self-recognition.



1 Antoni Abad  
S.T. *ESCLAVA*, 1990  
Color photograph mounted on a light box  
29 x 4 (Ø) cm  
Edition 5/7  
Code 8174

2 Ramón Guillén-Balmes  
*Objets trouvées nº 6*, 1991-1992  
Felt and foam  
2 elements; of 29 x 14 cm each  
Unique  
Code 1774

3 Bestué/Vives  
*60 cartas*, 2010  
Photocopy and ink on paper  
78 elements; of 21 x 29,7 cm each  
Unique  
Code 9362

4 Patricia Esquivias  
*Prototipos de reproducciones de diseños acci-*  
*dentales de azulejos, pensados para la tienda de*  
*regalos del museo del Metro de Madrid 2*, 2013  
Mosaic on wood  
20 x 15 cm  
Unique  
Code 10017

5 Patricia Esquivias  
*Prototipos de reproducciones de diseños acci-*  
*dentales de azulejos, pensados para la tienda de*  
*regalos del museo del Metro de Madrid 16*, 2013  
Mosaic on wood  
12 x 11 cm  
Unique  
Code 10013

6 Alicia Framis  
*Une petite morte quotidienne, 11.11.1998*,  
*Amsterdam*, 1998  
Color photograph  
100 x 128 cm  
Unique  
Code 6038

7 Bruce Nauman  
*Verso Recto*, 1996  
Etching and collage on paper  
57 x 72 cm  
Edition 52/75  
Code 10806  
Colección Particular

8 Bruce Nauman  
*All Thumbs Holding Hands*, 1998  
Lithograph and collage on paper  
57 x 72 cm  
Edition 26/30  
Code 9741  
Colección Particular

9 Sara Ramo  
*Por todos os cantos – Sala*, 2010  
Collage on paper  
33 x 32 cm  
Unique  
Code 9470

10 Joan Rom  
S/T, s/d  
Wood and plastic  
30 x 50 cm  
Unique  
Code 9916

11 Francesc Ruiz  
*Je suis Mappy 3*, 2006  
Ink and collage on paper  
136 x 78 cm  
Unique  
Code 8663

12 Francesc Ruiz  
*Je suis Mappy 4*, 2006  
Ink and collage on paper  
136 x 78 cm  
Unique  
Code 8664

A Helena Almeida, *Sin título*, Galeria Es-  
trany-de la Mota, Barcelona, 2000 (invita-  
tion + press release).

B Judith Butler, *Bodies that Matter: on the*  
*Discursive Limits of Sex*, Routledge, London,  
1993.

C Guy Cools, *Imaginative Bodies. Dialogues in*  
*Performance Practices*, valid antennae, Am-  
sterdam, 2016.

D Galeria Estrany-de la Mota, *El dolor Exquí-*  
*sit*, Galeria Estrany-de la Mota, Barcelona,  
1997 (invitation + press release).

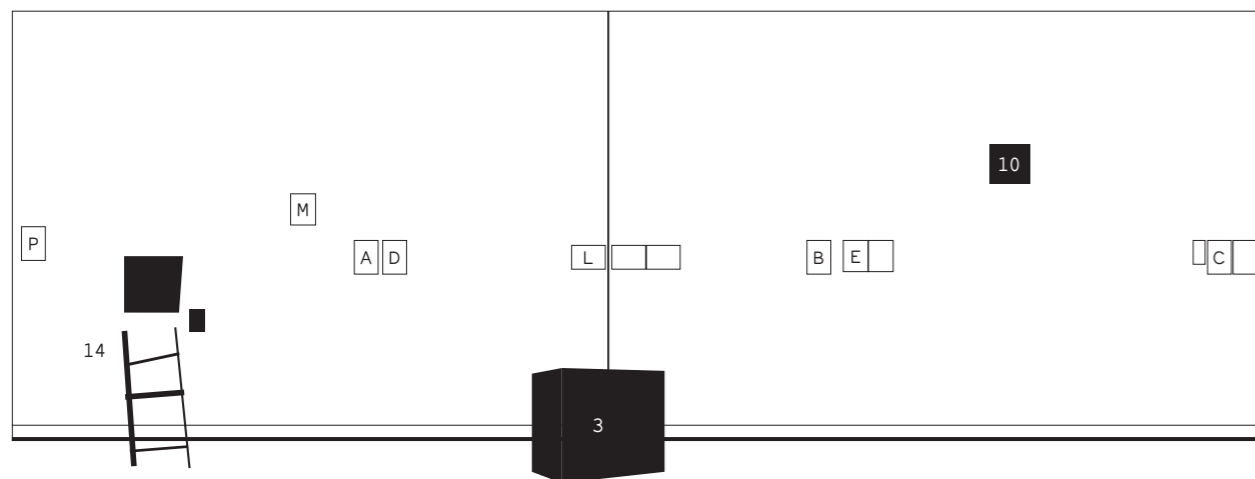
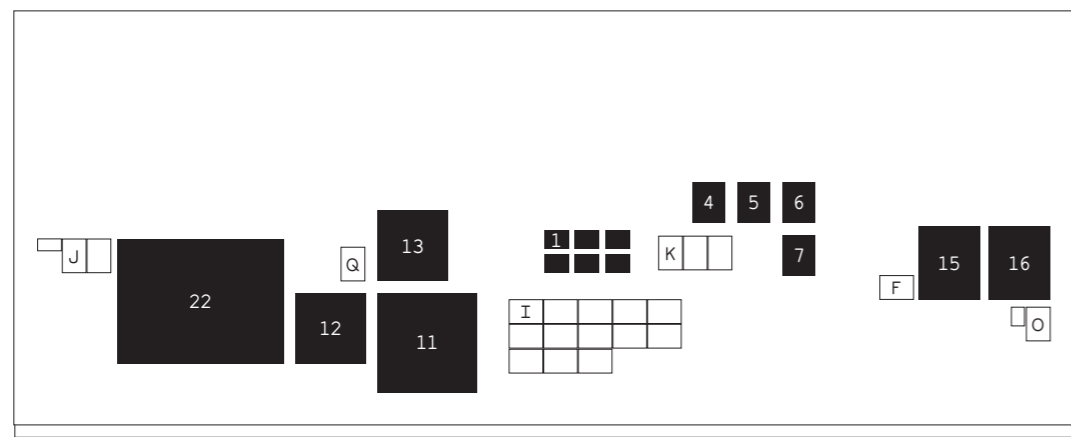
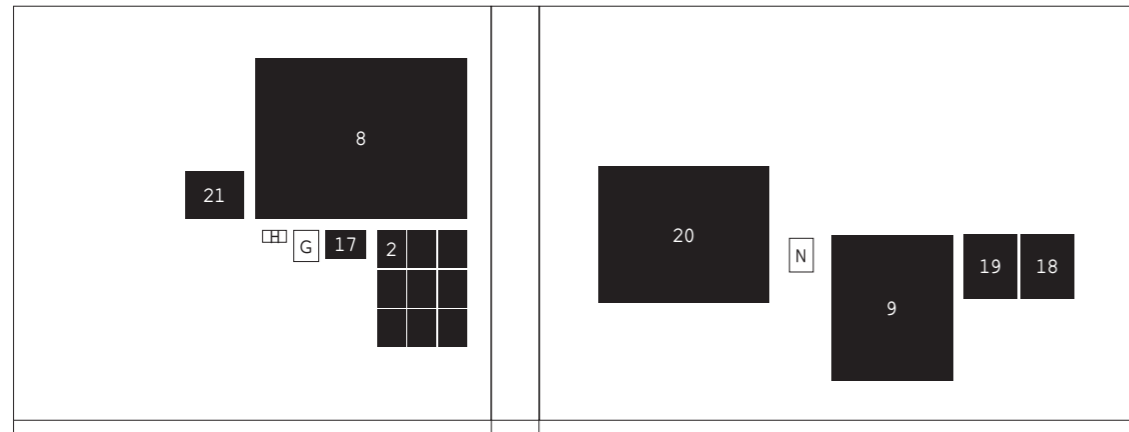
E Yvonne Rainer, *The Mind Is a Muscle Part 1*,  
Anderson Theater, Austin, 1968.

F Joan Rom  
*Sense títol (peus lligats)*, 1992  
Color photograph  
150 x 150 cm

G Eulàlia Valldosera, *Sense títol*, Galeria An-  
toni Estrany, Barcelona, 1991 (invitation).

# Out of the Frame

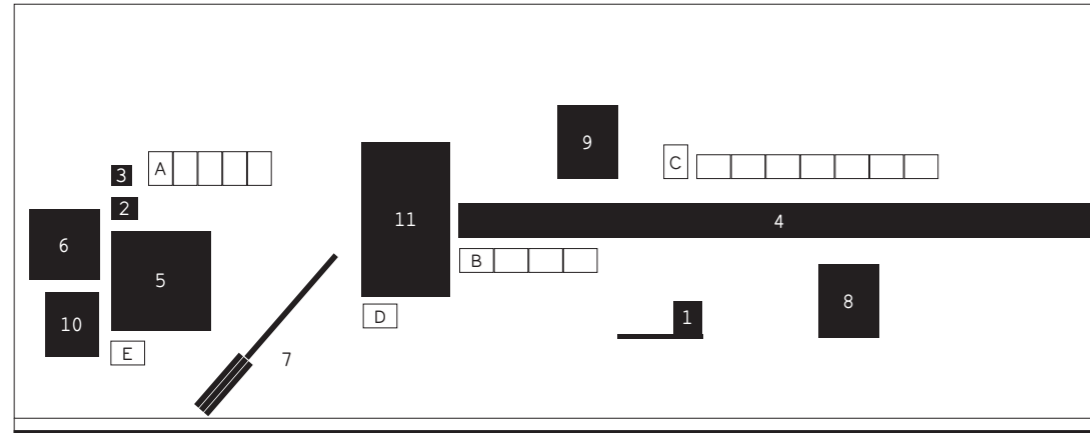
The impossibility of constructing true images faithful to reality and the search of a bordering place where questioning about the representation, the paper of the artist and the place of the art.



- 1 Ignasi Aballí  
*Carta de colors (Metalls)*, 2001  
Paint and vinyl on canvas  
6 elements; of 16 x 22 cm each  
Unique  
Code 7104
- 2 Sergi Aguilar  
*S/T*, 1977  
Etching on paper  
9 elements; of 33 x 25 cm each  
Edition 7/10  
Code 8177
- 3 Pep Agut  
*S/T*, 1994  
Methacrylate, canvas and wood  
105 x 50 x 80 cm  
Unique  
Code 1914
- 4 Miquel Barceló  
*S/T*, 1979  
Watercolor on paper  
18,5 x 25 cm  
Unique  
Code 787
- 5 Miquel Barceló  
*S/T*, 1979  
Watercolor on paper  
18,5 x 25 cm  
Unique  
Code 791
- 6 Miquel Barceló  
*S/T*, 1979  
Watercolor on paper  
18,5 x 25 cm  
Unique  
Code 793
- 7 Miquel Barceló  
*S/T*, 1979  
Watercolor on paper  
18,5 x 25 cm  
Unique  
Code 786
- 8 Natividad Bermejo  
*Bahía de Baffin*, 2006  
Graphite and pastel on paper  
141,5 x 186 cm  
Unique  
Code 5027
- 9 Jean-Marc Bustamante  
*Trophée 1*, 2005  
Galvanized steel and methacrylate  
128 x 107 cm  
Unique  
Code 8648
- 10 Daniel Canogar  
*Madbar*, s/d  
Color photograph mounted on a light box  
35 x 35 x 35 cm  
Unique  
Code 8605
- 11 Douglas Gordon  
*Self Portrait of You + Me (James Stewart)*, 2006  
Burned photograph, smoke and mirror  
88 x 88 cm  
Unique  
Code 8430
- 12 Douglas Gordon  
*Self Portrait of You + Me (Jean Harlow)*, 2006  
Burned photograph, smoke and mirror  
62,5 x 62,5 cm  
Unique  
Code 8465
- 13 Douglas Gordon  
*Self Portrait of You + Me (John Cassavetes)*, 2006  
Burned photograph, smoke and mirror  
62,5 x 62,5 cm  
Unique  
Code 8448
- 14 José Maldonado  
*Pobre*, 1993  
Acrylic and varnish on canvas + lacquered wood + graphite on paper  
Variable dimensions  
Unique  
Code 1111
- 15 Rasmus Nilausen  
*Macho Painting*, 2014  
Oil on linen  
65 x 54 cm  
Unique  
Code 10323
- 16 Rasmus Nilausen  
*Ekphrasis*, 2014  
Oil on linen  
65 x 54 cm  
Unique  
Code 10326
- 17 Perejaume  
*Pintura per a exteriors*, 1993  
Lithograph on paper  
25,5 x 35,5 cm  
Edition 361/700  
Code 10906
- 18 Thomas Ruff  
*d.p.b. 03*, 1999  
Framed color photograph (C-Print)  
29 x 21,5 cm  
Edition 12/15  
Code 6142
- 19 Thomas Ruff  
*d.p.b. 05*, 1999  
Framed color photograph (C-Print)  
29 x 21,5 cm  
Edition 12/15  
Code 6140
- 20 Nedko Solakov  
*Nature People #1*, 2002  
Ink on color photograph  
120 x 150 cm  
Unique  
Code 8690
- 21 Thomas Struth  
*Shanxi Nam Lu, Shanghai*, 1999–2000  
Color photograph  
42 x 52 cm  
Edition 32  
Code 8295
- 22 Marijke van Warmerdam  
*De Klap*, 2007  
Acrylic on color photograph mounted on di-bond  
110 x 147 cm  
Edition 3/5  
Code 9229
- A Hans Belting, *The End of the History of Art?*, University of Chicago, Chicago, 1987.
- B José Luis Brea, *Las auras frías. El culto a la obra de arte en la era postaurática*, Anagrama, Barcelona, 1991.
- C Manel Clot, *Seeing Things*, Galeria Antoni Estrany, Barcelona, 1995 (invitation + press release).
- D Arthur C. Danto, *After the End of Art: Contemporary Art and the Pale of History*, Princeton University Press, Princeton, 1996.
- E Salomé Cuesta, *Intemorar*, Galeria Antoni Estrany, Barcelona, 1992 (invitation).
- F Cornelius Gijbrecht  
*Trompe-l'œil. Rückseite eines Gemäldes*, 1670  
Oil on canvas  
67 x 87 cm
- G Thomas Grünfeld: «Gummis» «Watz», Galeria Antoni Estrany, Barcelona, 1991 (invitation).
- H Thomas Grünfeld, *Against Nature*, Galeria Antoni Estrany, Barcelona, 1995 (invitation).
- I Joseph Kosuth, *Art after Philosophy and After: Collected Writings 1966–1990*, The MIT Press, Cambridge|London, 1991.
- J José Lebrero Stals, *Fondo, figura y lluvia*, Galeria Antoni Estrany, Barcelona, 1996 (invitation + press release).
- K Sol LeWitt, «Sentences on Conceptual Art» in *Artforum*, núm. 7, June 1967, pp. 79–81.
- L Lucy Lippard and John Chandler, «The Dematerialization of Art» en *Art International*, vol. 12, no. 2, February 1968, pp. 31–36.
- M Thomas Locher, *Untitled*, Galeria Antoni Estrany, Barcelona, 1992 (invitation).
- N Simón Marchán Fiz, *Del arte objetual al arte de concepto (1960–1974)*, Akal, Madrid, 1988.
- O Jonathan Monk/David Shrigley: *Corroborative Paintings*, Galeria Estrany-de la Mota, Barcelona, 2008 (invitation + press release)
- P Michael Newman y Jon Bird (eds.), *Rewriting Conceptual Art*, Reaktion Books, London, 1999.
- Q Susan Sontag, *On Photography*, Farrar, Straus and Giroux, New York, 1977.

# Disappearance of the Author

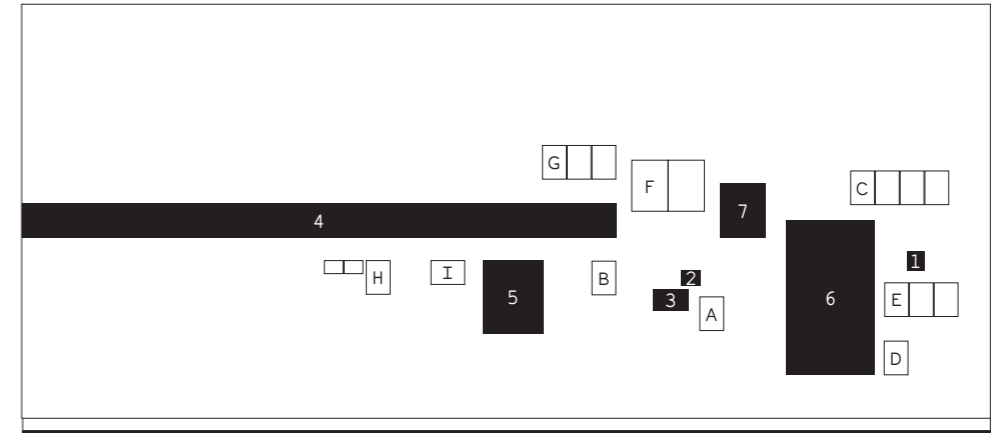
The appropriation as a tool to construct new imaginaries that constitute new sensitivities to give voice to other discourses or forms of collectivity.



- |   |   |   |
|---|---|---|
| <p>1 Black Tulip<br/><i>Nou Origen</i> (teaser), 2013<br/>Video B/W and no sound<br/>90 min. (to be clarified)<br/>Unique<br/>Code 10955<br/>Courtesy of the artists</p> <p>2 Patricia Esquivias<br/><i>Prototipos de reproducciones de diseños accidentales de azulejos, pensados para la tienda de regalos del museo del Metro de Madrid 6</i>, 2013<br/>Mosaic on wood<br/>23,5 x 19,5 cm<br/>Unique<br/>Code 9972</p> <p>3 Patricia Esquivias<br/><i>Prototipos de reproducciones de diseños accidentales de azulejos, pensados para la tienda de regalos del museo del Metro de Madrid 8</i>, 2013<br/>Mosaic on wood<br/>18,5 x 18 cm<br/>Unique<br/>Code 9973</p> <p>4 Pauline Fondevila<br/><i>November Song</i> (fragment), 2006<br/>Ink and watercolor on paper<br/>30 x 2.625 cm<br/>Unique<br/>Code 8720</p> <p>5 Douglas Gordon<br/><i>Self Portrait of You + Me</i> (Lionel Barrymore), 2006<br/>Burned photograph, smoke and mirror<br/>88 x 88 cm<br/>Unique<br/>Code 8422</p> <p>6 Douglas Gordon<br/><i>Self Portrait of You + Me</i> (Andy Warhol), 2006<br/>Burned photograph, smoke and mirror<br/>62,5 x 62,5 cm<br/>Unique<br/>Code 8451</p> | <p>7 José Antonio Hernández-Díez<br/><i>Pisatario: Alternate Diagonals of March 2, 1964</i> (To Don Judd), 2016<br/>Aluminum and Wengué, Iroko, Pine, Oak and Sapeli wood<br/>Variable dimensions<br/>Unique<br/>Code 10698</p> <p>8 Rasmus Nilausen<br/><i>Moving Image</i>, 2014<br/>Oil on linen<br/>65 x 54 cm<br/>Unique<br/>Code 10324</p> <p>9 Rasmus Nilausen<br/><i>Polkedots</i>, 2014<br/>Oil on linen<br/>65 x 54 cm<br/>Unique<br/>Code 10327</p> <p>10 Thomas Ruff<br/><i>d.p.b. 04</i>, 1999<br/>Framed color photograph (C-Print)<br/>29 x 21,5 cm<br/>Edition 12/15<br/>Code 6143</p> <p>11 Francesc Ruiz<br/><i>Je suis Mappy 1</i>, 2006<br/>Ink and collage on paper<br/>136 x 78 cm<br/>Unique<br/>Code 8661</p> | <p>A Roland Barthes, «The Death of the Author» in <i>Aspen Magazine</i>, no. 5–6, 1967.</p> <p>B Walter Benjamin, «Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit» in <i>Zeitschrift für Sozialforschung</i>, year 5, 1936, pp. 235–259.</p> <p>C Douglas Crimp, <i>Pictures</i>, Artists Space, New York, 1977.</p> <p>D Felix Gonzalez-Torres<br/><i>«Untitled»</i> (USA Today), 1990<br/>Candies, individually wrapped in red, silver, and blue cellophane (endless supply)<br/>Dimensions vary with installation (ideal weight: 136 kg)</p> <p>E Sherrie Levine<br/><i>After Walker Evans</i>, 1981<br/>B/W photograph<br/>18 elements; of 8,6 x 12,9 cm each</p> |
|---|---|---|

# The Narrator

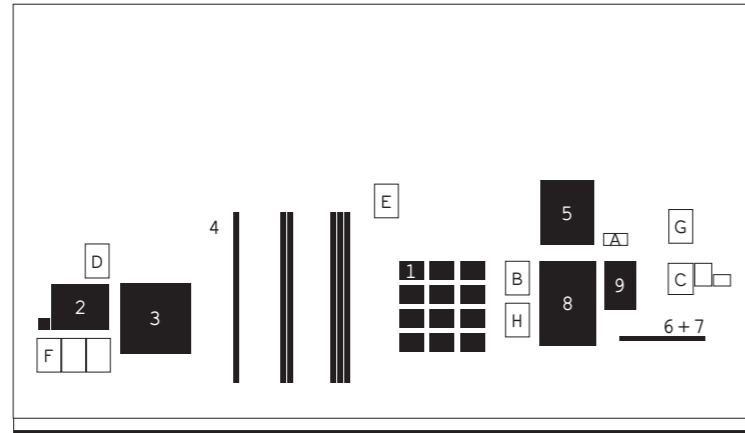
The elaboration of stories to construct alternatives to what we understand as hegemonic history, in which the text and the image are read in the same way of the language.



- |   |   |  |
|---|---|--|
| <p>1 Patricia Esquivias<br/><i>Prototipos de reproducciones de diseños accidentales de azulejos, pensados para la tienda de regalos del museo del Metro de Madrid 13</i>, 2013<br/>Mosaic on wood<br/>15 x 17 cm<br/>Unique<br/>Code 10011</p> <p>2 Patricia Esquivias<br/><i>Prototipos de reproducciones de diseños accidentales de azulejos, pensados para la tienda de regalos del museo del Metro de Madrid 14</i>, 2013<br/>Mosaic on wood<br/>16,5 x 12 cm<br/>Unique<br/>Code 10012</p> <p>3 Patricia Esquivias<br/><i>Prototipos de reproducciones de diseños accidentales de azulejos, pensados para la tienda de regalos del museo del Metro de Madrid 18</i>, 2013<br/>Mosaic on wood<br/>32 x 19 cm<br/>Unique<br/>Code 10015</p> <p>4 Pauline Fondevila<br/><i>November Song</i> (fragment), 2006<br/>Ink and watercolor on paper<br/>30 x 2.625 cm<br/>Unique<br/>Code 8720</p> <p>5 Rasmus Nilausen<br/><i>The Masterpeas</i>, 2014<br/>Oil on linen<br/>65 x 54 cm<br/>Unique<br/>Code 10325</p> | <p>6 Francesc Ruiz<br/><i>Je suis Mappy 2</i>, 2006<br/>Ink and collage on paper<br/>136 x 78 cm<br/>Unique<br/>Code 8662</p> <p>7 David Shrigley<br/><i>Unopened Head</i>, 2004<br/>Ink on paper<br/>48,5 x 40 cm<br/>Unique<br/>Code 8302</p> | <p>A John Langshaw Austin, <i>Cómo hacer cosas con las palabras</i>, Paidós, Barcelona, 1998.</p> <p>B Roland Barthes, <i>Fragments d'un discours amoureux</i>, Seuil, Paris, 1977.</p> <p>C Roland Barthes, «De l'oeuvre au texte» in <i>Revue d'Esthétique</i>, no. 3, 1971, pp. 225–223.</p> <p>D Guillermo Correa, <i>Del rincón y la culpa al cuarto oscuro de las pasiones. Formas de habitar la ciudad desde las sexualidades por fuera del orden regular</i>, Universidad Nacional de Colombia, Medellín, 2007.</p> <p>E Guy Debord, «Théorie de la dérive» in <i>Internationale Situationniste</i>, no. 2, December 1958.</p> <p>F Pauline Fondevila and Francesc Ruiz, <i>Strip-tis</i>, El diari de Terrassa, Terrassa, 2006.</p> <p>G Brian Holmes, «The Affectivist Manifesto. Artistic Critique in the Twenty-First Century» in <i>Public</i>, no. 39 (New Communities), Spring 2009, pp. 74–76.</p> <p>H Maribel López, <i>Feeling Strangely Fine</i>, Galería Estrany-de la Mota, Barcelona, 2005 (invitation + press release).</p> <p>I Tris Vonna-Michell<br/><i>GTO: hahn/huhn, variation 1</i>, 2010<br/>Slide projector, two-channel audio on headphones, digital pigment prints, corkboards, granite, sign, chairs and table<br/>Variable dimensions</p> |
|---|---|--|

# The Medium

The linguistic reconfiguration of the artistic object to analyse the artistic structure, to make visible the devices of the process of creation and to blur the boundaries between the artistic and its relation with everyday life.



- |   |   |   |
|---|---|---|
| <p>1 Ignasi Aballí<br/><i>Carta de colors (Transparents)</i>, 2003<br/>Paint and vinyl on canvas<br/>12 elements; of 16 x 22 cm<br/>Unique<br/>Code 7153</p>  | <p>7 Richard Venlet<br/><i>SERTificate</i>, 2014<br/>OSB wood<br/>Variable dimensions<br/>Unique<br/>Code 10170</p>   | <p>A Ignasi Aballí, <i>Sense títol</i>, Galeria Antoni Estrany, Barcelona, 1995 (invitation).</p>   |
| <p>2 David Bestué<br/><i>Bola de oro oculta bajo una capa de plata, de cobre, de hierro, de vidrio, de plástico, ...</i>, 2012<br/>Color photograph<br/>40 x 50 cm<br/>Edition 1/2<br/>Code 9750<br/>Private collection</p> | <p>8 Richard Venlet<br/><i>SERTificate (póster grande)</i>, 2014<br/>Modified poster and soft mirroring glass<br/>76 x 50 cm<br/>Unique<br/>Code 10171</p>      | <p>B Mathieu Copeland et al (ed.), <i>Voids: A Retrospective</i>, JRP Ringer, Zurich, 2009.</p>   |
| <p>3 Douglas Gordon<br/><i>Self Portrait of You + Me (Carol Lombard)</i>, 2006<br/>Burned photograph, smoke and mirror<br/>62,5 x 62,5 cm<br/>Unique<br/>Code 8444</p>  | <p>9 Richard Venlet<br/><i>SERTificate (póster pequeño 1)</i>, 2014<br/>Modified poster and soft mirroring glass<br/>42 x 27,5 cm<br/>Unique<br/>Code 10172</p> | <p>C Octavi Comeron, <i>Sin título</i>, Galeria Antoni Estrany, Barcelona, 1992 (invitation + fotos).</p>   |
| <p>4 José Antonio Hernández-Díez<br/><i>Pisataria: The Nominal Three (To Willian of Ockhan)</i>, 2016<br/>Aluminum and Wengué, Iroko, Pine, Oak and Sapeli wood<br/>Variable dimensions<br/>Unique<br/>Code 10701</p>       |   | <p>D Àngels de la Mota, <i>El lloc enllac</i>, Galeria Antoni Estrany, Barcelona, 1993.</p>   |
| <p>5 Thomas Ruff<br/><i>d.p.b. 07</i>, 1999<br/>Framed color photograph (C-Print)<br/>29 x 21,5 cm<br/>Edition 12/15<br/>Code 6141</p>  |   | <p>E FerranEIotro, <i>299 artistas, 24 comissaris, 23 agents, ...</i>, Galeria Estrany-de la Mota, Barcelona, 2012 (invitation).</p>                                      |
| <p>6 Richard Venlet<br/><i>El mur</i>, 1992<br/>Plasterboard wall<br/>Variable dimensions<br/>Unique<br/>Code 10344</p>   |   | <p>F Pablo Fanego and Pedro de Llano (ed.), <i>El Medio es el Museo</i>, Museo de Arte Contemporánea de Vigo, Vigo – Koldo Mitxelena Kulturunea, San Sebastián, 2009.</p> |
|   |   | <p>G Michel Foucault, <i>Surveiller et Punir: Naissance de la prison</i>, Gallimard, Paris, 1975</p>  |
|   |   | <p>H Andrea Fraser, <i>De la crítica institucional a la institución de la crítica</i>, Siglo XXI, Mexico, 2016.</p>   |

# Displays of Affection II: Imaginar el futuro

Opening: Thursday, September 28th 2017, 19.00 p.m.

Exhibition: 28.09.2017 – 17.11.2017. Tuesday to Friday from 13.00 p.m. to 7.00 p.m., Saturdays from 10.30 a.m. to 2.30 p.m. and by appointment

Artists: Ignasi Aballí, Martí Anson, Natividad Bermejo, Gregory Crewdson, Patricia Esquivias, Pauline Fondevila, Cyprien Gaillard, Douglas Gordon, José Antonio Hernández-Díez, Mariona Moncunill, Jonathan Monk, Juan Luis Moraza, Rasmus Nilausen, Gerard Ortín, Ana Prada, Alex Reynolds, Thomas Ruff, Francesc Ruiz, Richard Venlet, Oriol Vilanova, Danh Võ, Marijke van Warmerdam and Clemens von Wedemeyer.

||||| (18 men)  
||||| (7 women)

||||| + ||| (21 men)  
||||| (7 women)

In 1905 Aby Warburg<sup>1</sup> proposed a heuristic research method based on images. He built sixty-three panels where he rearranged his personal archive of images, establishing a new system of non-obvious links. This cartography known as the *Bilder-atlas Mnemosyne* is an open network of cross-relations, which can be expanded through the incorporation of new data as well as the discovery of new territories. This form of reorganization of information is close to Michael Foucault's<sup>2</sup> idea of "heterotopy" or, to the ideas of the cinematographic montage proposed by Sergei Eisenstein.<sup>2</sup>

The project *Displays of Affection*<sup>3</sup> uses these methodologies of dialectical conflict, in which new ideas emerge from the apparent collision of different images in order to construct a possible<sup>4</sup> mapping of the lines of research of the Estrany-de la Mota gallery. This map is the result of a process of inventing and cataloguing of the funds that has been carried out in the last year and a half in the gallery. Like Aby Warburg's atlas, both projects have been interrupted: in the case of the *Bilderatlas Mnemosyne* because of the death of the historian in 1929 and in the case of *Displays of Affection* due to the death of Antoni Estrany the past February. Both are a work in progress that allow us to discover new territories. This process has led to heterogeneous results very close to the archaeological proposals of visual knowledge by authors such as Georges Didi-Huberman,<sup>4</sup> where the overlays of all these images allow endless cross-relations.

Sometimes I think that we are too concerned about not to fall into categorical and positivist statements, to relativize our actions and affirmations, rather than to imagine something that is the only possible option (in this case, the proper cartography, which we choose as the best) which we claim with capital letters, would give us vertigo.

||||| + ||| + | (22 men)  
||||| + | (8 women)

The project wants to emphasize the links that can be established between these images as well as reading these links with the tools provided in the "affective turn" coined by Patricia Clough.<sup>5</sup> It pretends to rebuild the interstices between these images, paying special attention to the significance of affections. From visualizing all these affective links, we can rebuild a community, which is definitely the most faithful image of the gallery project.

The project *Displays of Affection* is conceived as two exhibition moments. The former works as cartography of the past that allows a balance of the trajectory (Cartographing the Memory), while the latter proposes a future hypothesis as a responsibility for its continuity (*Imagine the Future*). Both are understood as representations for the activation of ideas and relationships that enable the continuous enriching of the forthcoming future.

The second stage of the project, *Imagining the Future*, is an exercise of speculation about the future<sup>1</sup>. However, the future is a mirror that can show only our own reflection. Even if, we think that anything can happen, when it comes to use our imagination or imagine what is going to be inevitably, everything looks like other pre-existing things, since we can imagine only the forms we know<sup>6</sup>. As in the first part of the project, it is displayed as a map, however, it is closer to a device that allows us to reconsider all these works, by way of prologue and, at the same time, deploy them in order to discover their unnoticed possibilities.

Is it possible to make a non-speculative exercise about the future?

The approaches and processes of artistic practices supported by the gallery are focused on a number of artists who, in a heterogeneous way, place their work context in a systemic inquest of critical discourses about the concept of representation. Art ceases to be an abstract concept and becomes a tool in the process of constructing subjectivity<sup>2</sup>. A reflection on the institutional, which does not refer only to cultural institutions but it involves also historical, social, economic and emotional aspects<sup>3</sup>.

Even when it is (or for those who it is) an abstract concept, it is still a tool for constructing subjectivity. As such, it is even more powerful because it is more taken for granted.

The cartography proposes a link in five blocks, or panels if we recover the formalization of *Bilderatlas Mnemosyne* d'Aby Warburg, a logical evolution of the blocks of the first part of the project in which some of them have disappeared due to their contextual character, others have been maintained because of the interest that they continue generating, others have mutated by merging, finally deriving in new research areas in which new ones appear that propose new problems:

Institutions (of any kind) ARE historical, social, economic and affective aspects! Is a process of institutionalization that is not a product of these aspects even possible?

– The elaboration of stories to construct alternatives to what we understand as hegemonic history, in which the text and the image are read in the same way of the language (*The Narrator*).

– Power technologies linked to translated human work in financial capital, responses to neoliberal models and to the consumer society (*The homo æconomicus*).

– The linguistic reconfiguration of the artistic object to analyse the artistic structure, to make visible the devices of the process of creation and to blur the boundaries between the artistic and its relation with everyday life (*The Medium*)<sup>4</sup>.

Do I fit in here?

– The hybridizations of art parasitizing the field of cinema, its languages and its codes, where the viewer does not have a fixed point of display but he moves inside the images projected (*Expanded Cinema*).

– The elaboration of alternative stories to the hegemonic discourse, which enhance the self-presentation of historically silenced voices, making different subjectivities visible and blurring the existing social constructions (*Other Speeches*).

However, these five links do not pose a single and closed reading, they function as a mechanism of production of subjectivity in which the viewer, as Roland Barthes<sup>7</sup> pointed out when reading the pieces that make up the exhibition may be establishing new links in that endless cross-relations

— ferranElOtro

Mariona Moncunill

<sup>1</sup> Proposed by the author at the conference «Des espaces autres. Hétérotopies» carried out on March 14th of 1967 at Cercle d'Études Architecturales in Paris (published in *Architecture, Mouvement, Continuité*, no. 5, October 1984, pp. 46–49).

<sup>2</sup> Sergei Eisenstein, «El montaje de atracciones» in *Lef*, no. 3, 1923 (republished in Sergei Eisenstein, *El Sentido del cine*, Siglo XXI, Madrid, 1999, pp. 169–171).

<sup>3</sup> The title of the project is a play on words of the exceptions and meanings of the English word *display*. The literal translation would be «demonstrations of affection», but at the same time, it refers to the exhibition device in which it is intended to re-read the relationships between the diversity of the exhibit material.

<sup>4</sup> Georges Didi-Huberman, *Atlas, ¿Cómo llevar el mundo a cuestas?*, Museo Nacional Centro de Arte Reina Sofía, Madrid, 2011.

<sup>5</sup> Patricia Ticineto Clough and Jean O'Malley Halley (eds.), *The Affective Turn: Theorizing the Social*, Duke University Press, Durham, 2007.

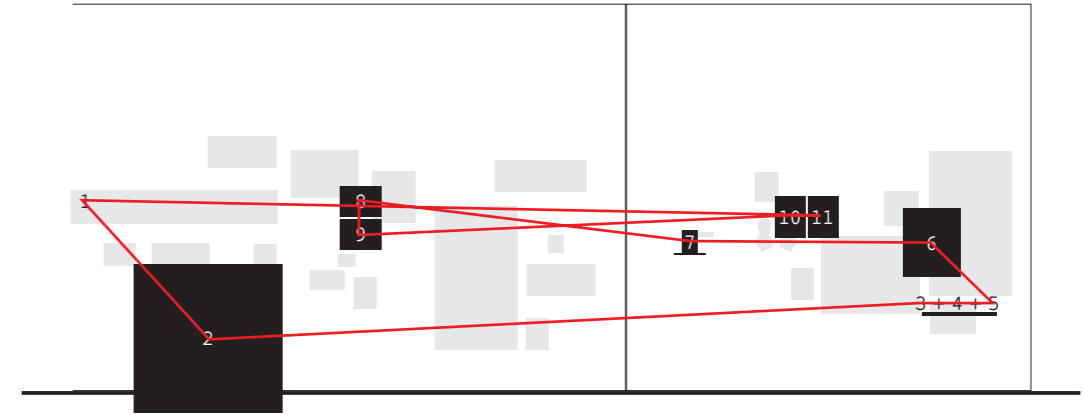
<sup>6</sup> Arthur C. Danto, *After the End of Art: Contemporary Art and the Pale of History*, Princeton University Press, Princeton, 1996.

<sup>7</sup> Roland Barthes, «The Death of the Author» in *Aspen Magazine*, no. 5–6, 1967 (in Spanish published as «La muerte de un autor» in *El susurro del lenguaje*, Paidós, Barcelona, 1987).



# The Narrator

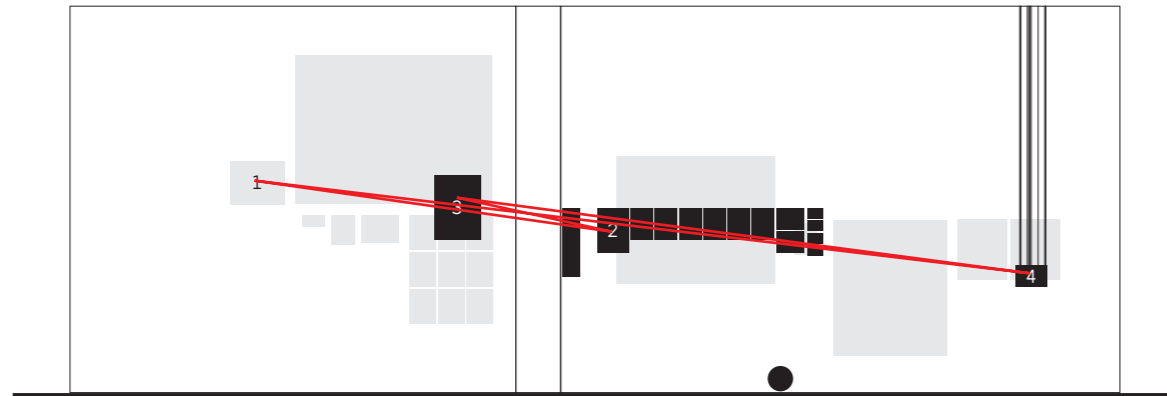
The elaboration of stories to construct alternatives to what we understand as hegemonic history, in which the text and the image are read in the same way of the language.



- |  |  |
|--|--|
| 1 Ignasi Aballí<br><i>Double Exposure ( )</i> , 2017<br>Acrylic paint on wall<br>Variable dimensions<br>Edition 5<br>Code 10970  | 7 Alex Reynolds<br><i>Lull II</i> , 2017<br>Phone call<br>Variable dimensions<br>Edition 25<br>Code 10968          |
| 2 Patricia Esquivias<br><i>Llegar a casa en los años cuarenta, cincuenta, sesenta y setenta, en Madrid, a veces decorado</i> , 2012–2016<br>Color photographs (ongoing archive) and iron display<br>Variable dimensions<br>Edition 3<br>Code 10651 | 8 Oriol Vilanova<br><i>Malgrat tot</i> , 2013<br>Color photograph<br>39 x 29 cm<br>Edition 1 + 1 PA<br>Code 10974  |
| 3 Pauline Fondevila<br><i>La promesa del mar (Calavera, Porque te vas, Corazón valiente)</i> , 2017<br>Wood, fabric, glass and cork<br>31,5 x 8 (Ø) cm<br>Code 10986   | 9 Oriol Vilanova<br><i>Malgrat tot</i> , 2013<br>Color photograph<br>39 x 29 cm<br>Edition 1 + 1 PA<br>Code 10976  |
| 4 Pauline Fondevila<br><i>La promesa del mar (Fantasma)</i> , 2017<br>Wood, fabric, glass and cork<br>24 x 10 (Ø) cm<br>Code 10987   | 10 Oriol Vilanova<br><i>Malgrat tot</i> , 2013<br>Color photograph<br>39 x 29 cm<br>Edition 1 + 1 PA<br>Code 10977 |
| 5 Pauline Fondevila<br><i>La promesa del mar (No volveré)</i> , 2017<br>Wood, fabric, glass and cork<br>32 x 8 (Ø) cm<br>Code 10988  | 11 Oriol Vilanova<br><i>Malgrat tot</i> , 2013<br>Color photograph<br>39 x 29 cm<br>Edition 1 + 1 PA<br>Code 10978 |
| 6 Rasmus Nilausen<br><i>Idée Fixe</i> , 2017<br>Oil on linen<br>65 x 54 cm<br>Unique<br>Code 10945   |  |

# The homo oeconomicus

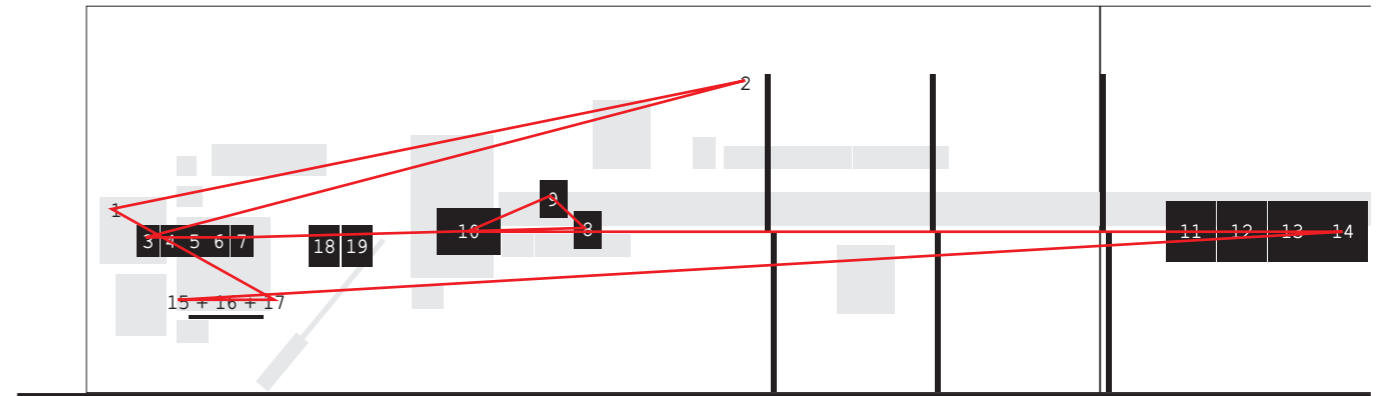
Power technologies linked to translated human work in financial capital, responses to neoliberal models and to the consumer society.



- 1 Ignasi Aballí  
*Double Exposure ( )*, 2017  
Acrylic paint on wall  
Variable dimensions  
Edition 5  
Code 10970
- 2 Martí Anson  
*Se vende plaza de parking*, 2016  
Installation  
Variable dimensions  
Unique  
Code 10647
- 3 Jonathan Monk  
*Do Not Pay More than Fifty British Pounds*, 2011  
Silkscreen on paper  
43 x 60,4 cm  
Edition 23/50  
Code JM0002
- 4 Juan Luis Moraza  
*Servomechanism Puppet*, 2017  
Copper, bronze and glove  
30 x 30 x 30 cm  
Edition 1 + 1 AP  
Code 10920

# The Medium

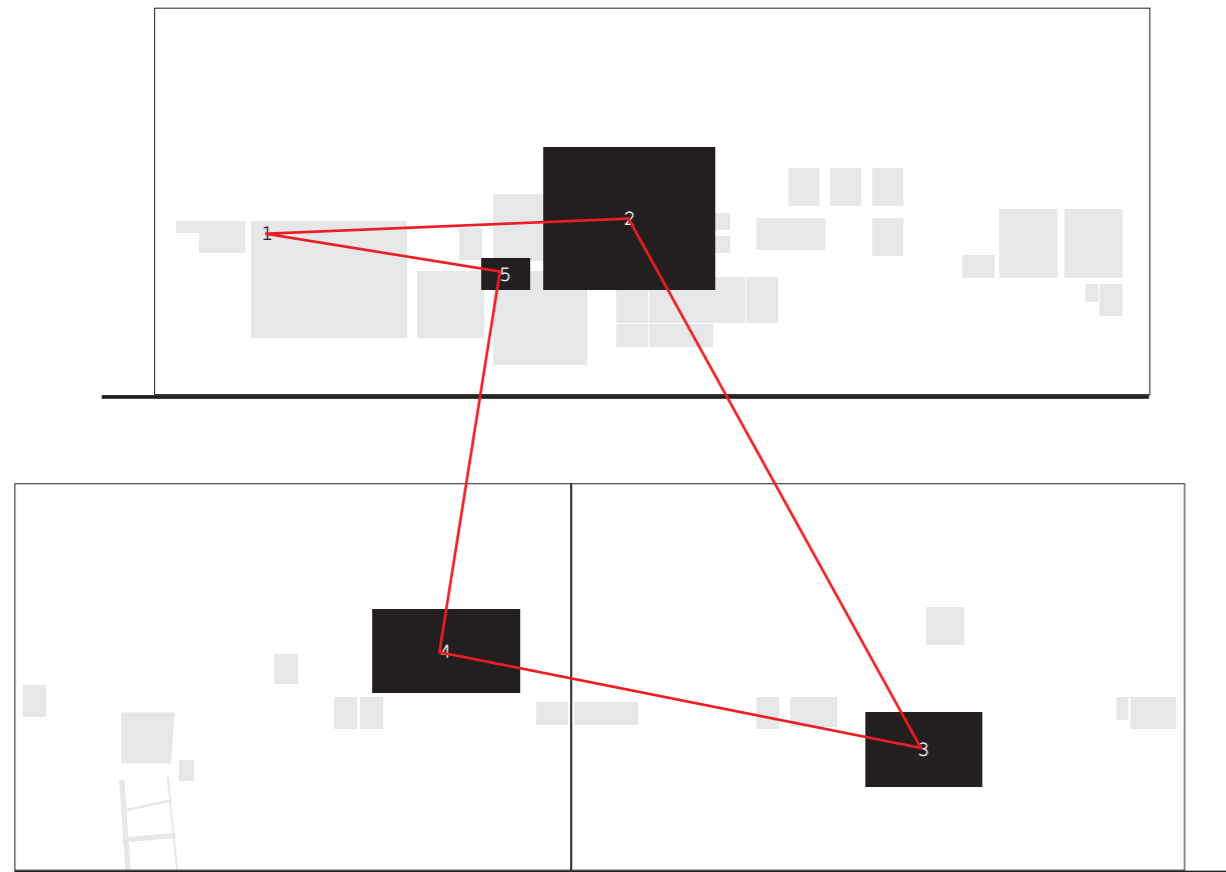
The linguistic reconfiguration of the artistic object to analyse the artistic structure, to make visible the devices of the process of creation and to blur the boundaries between the artistic and its relation with everyday life.



- |   |   |  |
|---|---|--|
| <ol style="list-style-type: none"> <li>1 Ignasi Aballí<br/><i>Double Exposure ( )</i>, 2017<br/>Acrylic paint on wall<br/>Variable dimensions<br/>Edition 5<br/>Code 10970</li> <li>2 José Antonio Hernández-Díez<br/><i>Pisatorio: Untitled</i>, 1969, 2017<br/>Aluminum and Pine and Sapeli wood<br/>Variable dimensions<br/>Unique<br/>Code 10979</li> <li>3 Mariona Moncunill<br/><i>Anotaciones al margen (El narrador)</i>, 2017<br/>Ink on paper<br/>21 x 29,7 cm<br/>Unique<br/>Code 10981</li> <li>4 Mariona Moncunill<br/><i>Anotaciones al margen (El homo oeconomicus)</i>, 2017<br/>Ink on paper<br/>21 x 29,7 cm<br/>Unique<br/>Code 10982</li> <li>5 Mariona Moncunill<br/><i>Anotaciones al margen (El medio)</i>, 2017<br/>Ink on paper<br/>21 x 29,7 cm<br/>Unique<br/>Code 10983</li> <li>6 Mariona Moncunill<br/><i>Sin título (Expanded cinema)</i>, 2017<br/>Ink on paper<br/>21 x 29,7 cm<br/>Unique<br/>Code 10984</li> <li>7 Mariona Moncunill<br/><i>Anotaciones al margen (Discursos otros)</i>, 2017<br/>Ink on paper<br/>21 x 29,7 cm<br/>Unique<br/>Code 10985</li> </ol> | <ol style="list-style-type: none"> <li>8 Rasmus Nilausen<br/><i>Loose Walls with Fixed Ideas</i>, 2017<br/>Oil on linen<br/>35 x 27 cm<br/>Unique<br/>Code 10946</li> <li>9 Rasmus Nilausen<br/><i>Old Holland</i>, 2015<br/>Oil on linen<br/>35 x 28 cm<br/>Unique<br/>Code 10949</li> <li>10 Ana Prada<br/><i>Objetos apropiados (Monuments to Fiddling). Chile. Galeria Estrany-de la Mota</i>, 2015<br/>Color photograph<br/>44,1 x 60,3 cm<br/>Edition 3<br/>Code 10219</li> <li>11 Thomas Ruff<br/><i>d.p.b. 05</i>, 1999<br/>Framed color photograph (C-Print)<br/>29 x 21,5 cm<br/>Edition 12/15<br/>Code 6140</li> <li>12 Thomas Ruff<br/><i>d.p.b. 07</i>, 1999<br/>Framed color photograph (C-Print)<br/>29 x 21,5 cm<br/>Edition 12/15<br/>Code 6141</li> <li>13 Thomas Ruff<br/><i>d.p.b. 03</i>, 1999<br/>Framed color photograph (C-Print)<br/>29 x 21,5 cm<br/>Edition 12/15<br/>Code 6142</li> <li>14 Thomas Ruff<br/><i>d.p.b. 04</i>, 1999<br/>Framed color photograph (C-Print)<br/>29 x 21,5 cm<br/>Edition 12/15<br/>Code 6143</li> </ol> | <ol style="list-style-type: none"> <li>15 Richard Venlet<br/><i>El mur</i>, 1992<br/>Plasterboard wall<br/>Variable dimensions<br/>Unique<br/>Code 10344</li> <li>16 Richard Venlet<br/><i>SERTificate</i>, 2014<br/>OSB wood<br/>Variable dimensions<br/>Unique<br/>Code 10170</li> <li>17 Richard Venlet<br/><i>Untitled</i>, 2016-2017<br/>Mirror and wooden structure<br/>Variable dimensions depending on the installation<br/>Unique<br/>Code 10899</li> <li>18 Oriol Vilanova<br/><i>Malgrat tot</i>, 2013<br/>Color photograph<br/>39 x 29 cm<br/>Edition 1 + 1 PA<br/>Code 10973</li> <li>19 Oriol Vilanova<br/><i>Malgrat tot</i>, 2013<br/>Color photograph<br/>39 x 29 cm<br/>Edition 1 + 1 PA<br/>Code 10975</li> </ol> |
|---|---|--|

# Expanded cinema

The hybridizations of art parasitizing the field of cinema, its languages and its codes, where the viewer does not have a fixed point of display but he moves inside the images projected.



1 Ignasi Aballí  
*Double Exposure ( )*, 2017  
Acrylic paint on wall  
Variable dimensions  
Edition 5  
Code 10970

2 Gregory Crewdson  
*Untitled (Bear with Pool of Milk)*, 1998  
Color photograph  
135 x 164 cm  
Edition 9/10  
Code 8533

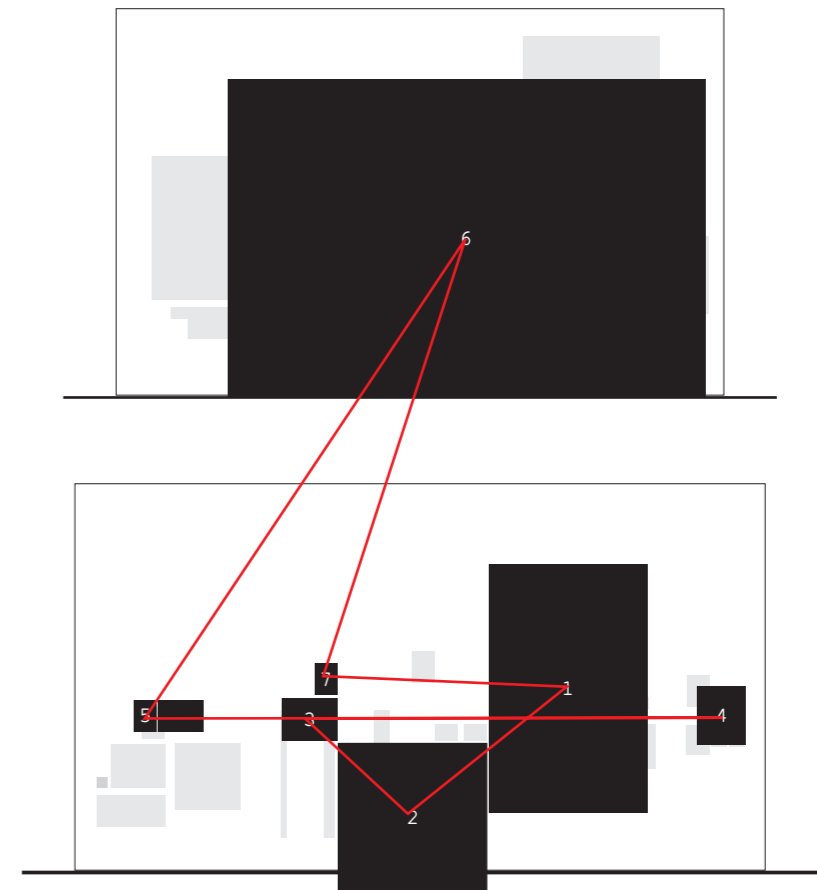
3 Douglas Gordon  
*Citizens of Palermo!*, 2016  
Video color and no-sound  
2.02 min.  
Edition 7 + 2 PA  
Code 10967

4 Marijke van Warmerdam  
*Overlap*, 2017  
Video color and no-sound  
0.49 min. (loop)  
Edition 3 + 1 PA

5 Code 10971  
Clemens von Wedemeyer  
*Early Morning I*, 2011  
Color photograph  
46 x 31 cm (framed)  
Ed. 5/30  
Code CVWM001

# Other Speeches

The elaboration of alternative stories to the hegemonic discourse, which enhance the self-presentation of historically silenced voices, making different subjectivities visible and blurring the existing social constructions.



1 Natividad Bermejo  
*Hipnóticos – Tótem 1*, 2014  
Graphite, gouache and pastel on paper  
150 x 235 cm  
Unique  
Code 10972

2 Patricia Esquivias  
*Llegar a casa en los años cuarenta, cincuenta, sesenta y setenta, en Madrid, a veces decorado*, 2012–2016  
Color photographs (ongoing archive) and iron display  
Variable dimensions  
Edition 3  
Code 10651

3 Cyprien Gaillard  
*Field of Rest*, 2008  
Framed Polaroid  
52 x 40 cm  
Unique  
Code CG001

4 Rasmus Nilausen  
*Blue Chips*, 2016  
Oil on linen  
55 x 46 cm  
Unique  
Code 10948

5 Gerard Ortín  
*Vijfhoek*, 2015  
Projection of 20 35mm slides, script and audio  
Variable dimensions (fixed width projection: 50 cm), 3 elements; of 21 x 29,7 cm each and 22.32 min.  
Edition 3  
Code 10679

6 Francesc Ruiz  
*Untitled (T.S. Off Licence)*, 2017  
B/N xerox print on wall  
450 x 300 cm  
Unique  
Code 10969

7 Danh Võ  
*2.2.1861*, 2009  
Ink on paper  
29,6 x 21 cm  
Unlimited edition  
Code DV001

# Colophon

This publication arises on the occasion of the *Displays of Affection* project, organized by the Galeria Estrany-de la Mota during June 30th to September 15th, 2017 (*Displays of Affection I: Cartographing the Memory*) and from September 28th to November 17th, 2017 (*Displays of Affection II: Imagine the Future*). An adaptation of it was presented from 21th to 25th February 2018 at the stand of the gallery in *ARCOMadrid 2018*. On September 30th, 2017, a performative activation of the contents of the exhibition and a presentation of a complementary publication took place within the framework of the programming of the parallel activities of the *Barcelona Gallery Weekend 2017*.

## Exhibition

Curator  
ferranEIOTro

Coordination and production  
Claudia Elies

Installation  
Marc Larré

Graphic design  
ferranEIOTro Studio

In collaboration with:



## Publication

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