

the emergence of the private into the public

The relationship between the private and the public awakes interest as long as individuals ponder about their sense of belonging and the limits of their representation in the social, historic, economic and cultural imaginaries.

In the past, a dichotomy about public/out and private/in was established; however, today new technologies and social networking set an immediacy that blurs the limits of the inside and the outside against the possibility of being “present”. From Bentham’s Panopticon to the most popular reality shows, such as *Big Brother* and its multiple variations under the concept of the “house”, individuals have sought a way of meddling into the private life of others, inspired by different factors: control, power, fantasy or, simply, the desire of being “the other”.

This exhibition gathers the work of six Iberoamerican contemporary artists, whose proposals unveil, more than a result, an intimate process of creation and production of art, inviting the spectator to be their accomplice.

Far from desire as seen in Freudian terms of the unconscious and unsatisfied, or from the Lacanian sense of lack and loss, here, desire becomes a producing machine that does not stop creating in reality, it creates the real. Desire as a creative power makes the private emerge in the public blurring the limits: inside and outside. Desire, distanced from the dichotomy established by the social contract that determines society’s order through the setting of rights and duties, establishes a dialogue and gets mixed between them. This dialectic between the inside and the outside breaks that agreement to the extent in which artists break the established and learnt structures, doubting the mechanisms that govern us.

Núria Güell’s piece revolves around the ethics practiced by the governing institutions, with the purpose of detecting the abuses of power committed by the established “legality”. In *Humanitarian Aid* (2009-2013), a work composed of 18 letters, bureaucratic documents and a recorded video documentary, the marriage contract, an extension of the social contract, becomes the desire of the other in the extent that it becomes a safe conduct. To do this, Güell made an open-call in Havana (Cuba) in which she offered herself to marry the Cuban man who wrote her the most beautiful love letter, the winner would not obtain her love but he would get a Spanish visa. Her jury, composed of three prostitutes from Havana, chose the winning letter giving way to the encounter, the prenuptial contract, the photo session as a “proof of love” to show authorities of both countries, the wedding, the trip and, finally, an agreed divorce that is waiting to take place this year. On the other hand, the work of **Camila Ramírez** focuses on the reconstruction of social imaginaries, the ones that materialize in impossible objects that question the utopia on which some ideologies are sustained. *Popular Union* (2012) consists of six community objects (building tools) arranged over red tables –a carpenter’s hammer, a tapestry hammer, a trowel, a spatula, an axe, and a trowel- that were manipulated to be used collectively. However, the impossibility of use of the object turns it into a mere ludic item that breaks-up the art/work/society relationships, which are emptied and strengthen in play. From this failure, dressed as entertainment, Ramírez poses a new reading on mass education and the conception of “the communal”, while establishing a harsh critique towards the capitalist system and its wrenching social machinery.

This critique on established concepts also manifests itself in **Jorge Méndez Blake**, who relates literature with architecture and with the visual arts, to make sculptures, drawings and interventions that challenge the concept of “library” as a frail, open, democratic and contradictory cultural system. In *Marx, Engels and The Wall* (2008), he builds a brick

structure that is modified from its base by the insertion of a textuality. Méndez Blake makes an emblematic book, *The Communist Manifesto*, dialogue with the fall of Wall Street in 2008¹ -the same year the piece was produced-. Thus, structure and superstructure are found concentrated in a unit that produces a real change on the product of the technified workforce, a book modifies the architecture presented before the eyes of the spectator.

In a different way, **Jose Luis Martinat's** artwork is characterized by the appropriation of existing materials, which he manipulates and modifies; for the artist, image is an artificial construction that mediates our access to reality, therefore he seeks to deconstruct it to show the mechanisms that govern it. ***The Commissioned Drawings*** (2007-2013) combines various techniques and consists of 12 slides, 16 engraved texts on metal, a recorded video documentary and a headstone made of tiles. For this, Martinat, motivated by the concept of death and the perishable nature of the image, sets off, in 2006, on a trip in which he asked different portrait artists of the city of Lima to draw him. First, he requested a common portrait, later he asked to be drawn dead, giving the murderer-artist ample freedom to decide how and in what way he would chose to kill him, so as a performative action, Martinat was laying on the floor awaiting his end.

In the same way, the work of **David Bestué** acts on "reality" considering it a cultural construction, thus, he shows interest in its shape and potency as a scenery where everything is possible. ***Exercises*** (2013), work done in collaboration with the Peruvian poet Mario Montalbetti, consists of a series of 16 pictures that register a line of desire and its many interpretations. To achieve this, Bestué took Montalbetti's book *Cajas*, which takes the idea of desire within linguistics as something that escapes language itself, and aims to brake down the possible lines of desire in the text. Later, he invites the poet to draw his own lines on a blackboard from the University where he works as a teacher. The outcome: a poetic action in which its straight line transcends the words and gets lost in its own labyrinth. Finally, **David Zink Yi's** work ***La Salsa*** (1998) is a constant relocation approach between the voluntary and the involuntary, between what one decides and what one learnt, and about the place of the self's own will within the body. In this video installation two legs are seen focused in dancing salsa to the rhythm of the music and to the dance steps which have been drawn on the floor; however, improvisation, charges in, breaking the established grammar. In this way, the conventional structure is broken: the given and the new are juxtaposed without any regard towards the drawn steps or to the rhythm of the music. Also, in the exhibition space, a diagram of the dance steps that invite the spectator to be part of the artwork are placed aligned to the projection and as a sort of mirror.

It is that desire is also the longing, the pulses that come out from the inside of our being driving us to the outside. Thus, the emergence, thus the private in the public. Our world is presented as limited, repressed, in that it forces us to be consumers of what the system wants to impose upon us.

Desire emerges as instinct, as a denounce, as a testimony, as an artistic manifestation that does not seek to fill nor to be filled but, on the contrary, it seeks to generate movement

Luisa Fernanda Lindo –curator

¹ As it is know this fall generated a crisis which repercussions still manifest today, that is why is not for nothing that Joseph Stiglitz, 2001 Nobel Prize in Economy, stated that the Wall Street crisis was, to the market, the equivalent to the fall of the Berlin Wall to communism. (El País newspaper Sunday September 21st 2008. Year XXXIII N,11.422 Ed. Madrid)

BIOS

David Bestué (Barcelona, Spain 1980)

Graduated in Fine Arts from the University of Barcelona. Among his exhibitions we find: *Fisicismos* (Universidad Torcuato Di Tella. Buenos Aires, 2013); *Cosas fuera y cosas dentro* (CCEBA. Buenos Aires, 2013); *Piedras y poetas* (Gallery Estrany de la Mota. Barcelona, 2013); *Ciudad fuera y ciudad dentro. Poet in NY* (Public Library. New York, 2013); *Formalismo Puro* in the context of the artistic scholarship Marcelino Botín 2009 (Gallery Sis-Sabadell. Barcelona, 2010); *Enric Miralles* (Arkitekturmuseet. Estocolmo, 2008); and *Aproximación parcial al trabajo de un arquitecto* (Sala Montcada de la Fundación la Caixa. Barcelona, 2005). He has published the books “Historia de la espuma” (2008), “Enric Miralles a izquierda y derecha (también sin gafas)” (2010), “Formalismo Puro. Un repaso a la arquitectura moderna y contemporánea de España” (2011), “Félix Candela” (2013) and “Esculturas” (2013). Lives and works in Barcelona.

Núria Güel (Vidreres, Spain 1981)

Graduated in Fine Arts from the University of Barcelona, and continued her studies in the Conduct Art Cathedra under the direction of Tania Bruguera in Havana (Cuba). Her work has been exhibited in different Biennials such as: Liubliana Biennial (2011), Pontevedra Biennial (2010), Liverpool Biennial (2010), Havana Biennial (2009), Tallin Triennial (2011), and in museums in Barcelona, La Haya, Madrid, Hertogenbosch, Paris, New York, Chicago, Miami, Formigine, London, Stockholm, Istanbul, Leipzig, Bucharest, Zagreb, Cali, and many self-managed social centers. Currently her work is shown in the Göteborg Biennial (Sweden), in the Steirische Herbst de Graz (Austria) and in La Otra Bogota's Biennial (Colombia). Lives and works in Barcelona.

Jose Luis Martinat (Lima, Peru, 1974)

Studied in the Photography and Film College in the University of Gothenburg (Sweden), and has a Master in Fine Arts at Malmö Academy (Sweden). Among his exhibitions we find: *We/They* (Gallery Lucía de la Puente. Lima, 2013); *Videoakt International Videoart Biennial* (Barcelona, 2013); *Remesas: 13 artistas en el exterior* (Telefonica Foundation. Lima, 2012); *(Todo queda en casa) I Photography Biennial* (Casa Inmobiliari. Lima, 2012); *The Crowd Behind Us* (Image Festival 2. Jordania, 2012); *El placer es más importante que la victoria* (Tasneem Gallery. Barcelona, 2011); *Facts & Figures* (Gothenburg Art Museum. Sweden, 2010); *9th Sharjah Biennial* (Arab Emirates, 2009), entre otras. This year he was chosen to receive the Project Grant - Konstnärsnämnden 2013 and the Studio-based project in Sweden, Stockholm 2014 - IASPIS. Lives and Works in Gothenburg.

Jorge Méndez Blake (Guadalajara, Mexico, 1974)

His work has been exhibited individually and collectively in many public museums and private institutions, such as the *Musee d' Art Moderne de la ville Paris*, *la Maison Rouge* and *MAC/VAL Museum* in Paris, France; in the Museum of Latin American Art in Los Angeles, the Bass Museum in Miami, the Aspen Museum of Art and Artspace, New Haven, U.S.; the PROA Foundation in Buenos Aires, Argentina; LABoral Art Center in Gijón, Marcelino Botin Foundation in Santander, *Casa Encendida* in Madrid, Spain; Stedelijk Museum in Amsterdam, Holland; BOZAR and Meesen De Clercq in Brussels, Belgium; 13th Istanbul Biennial, Turkey; Antioquia Museum in Medellín, Colombia. This year he obtained the Grant & Commissions Program Exhibition: Deferred Archive, CIFO Grant Program Cisneros Fontanals Art Foundation. Lives and works in Guadalajara.

Camila Ramírez Gajardo (Antofagasta, Chile, 1988)

Graduated in Arts from Diego Portales University and candidate to the Master in Visual Arts from the University of Chile. Has exhibited her work individually in the Museum of Contemporary Art MAC (*Cuerpos de obra*, 2012); in Metales Pesados Visual (*La Narrativa Socialista*, 2012); and in Museum of Solidaridad Salvador Allende (*Vencer o Morir*, 2012). She has participated in *Spoilers* (Galería AFA. Santiago, 2013); *Reflection and Imagination* (I Online Biennial. 2013); *Realismo Compulsivo* (Sala de Arte CCU. Santiago, 2013); *Arqueologías a destiempo* (Gallery Gabriela Mistral. Santiago, 2012). In 2012 she was nominated to the AMA scholarship, Gasworks International Residency Programme and Pre selected to the EFG Bank&ArtNexus Latin American Art Award. Lives and works in Santiago.

David Zink Yi (Lima, Peru, 1973)

Studied Art in Kunst Akademie Munich (Germany) and Universität der Künste Berlin (Germany) where he was a disciple of the re-known conceptual artist Lothar Baumgarten. He is a resident artist of two of the most famous galleries in the world: Hauser & Wirth (New York) and Johann König (Berlin). Has participated in exhibits individually and collectively in Germany, Denmark, Austria, Norway, Sweden, Italy, Ireland, Holland, France, England, Spain, United States, Mexico, Brazil, and Peru. Additionally, Venice Biennial (2013), Montevideo Biennial (2011), and Havana Biennial (2009). His work features in many collections such as: Tate Modern, Museum Ludwig, MALI, Botin Foundation, among others. Lives and works in Berlin.