

Luis Adelantado
Valencia

*REFLEJAR LA CASI NADA. Partículas y puntos de fuga
para la concepción de un espacio.*

Curated by Marta Ramos–Yzquierdo

Irma Álvarez–Laviada, Itziar Barrio, Manu Blázquez,
Nicolás Combarro, José Luis Cremades, Asunción
Molinos Gordo, Carlos Ramírez–Pantarella, Alberto
Peral, Mireia c. Saladrigues, Elodie Seguin, Leonor
Serrano Rivas, Anna Talens

2 Dec, 2023 – 29 Jan, 2024

REFLECTING ALMOST NOTHING

Marta Ramos–Yzquierdo

In her book *For Space* (London, 2005) the social scientist Doreen Massey asks us to open up to a spatial consciousness that would enable us to rethink our perception of reality and, accordingly, the action and reaction between all the particles that we give it shape with. Her proposal can be boiled down to three statements that refute the concept of space as a static surface in which time, and in consequence history, passes: “first, that we recognise space as the product of interrelations [...] second, that we understand space as the sphere of the possibility of the existence of multiplicity in the sense of contemporaneous plurality; as the sphere in which distinct trajectories coexist [...] third, that we recognize space as always under construction” and therefore open to the imagination.

These three principles underpin the exercise proposed in this exhibition, namely, to rethink a known space like that of an art gallery in order to unfold it and open it up to new possibilities of encounter. To this end, the works by the artists invited to join the project—Irma Álvarez–Laviada, Itziar Barrio, Manu Blázquez, Nicolás Combarro, José Luis Cremades, Asunción Molinos Gordo, Carlos Ramírez–Pantarella, Alberto Peral, Mireia c. Saladrigues, Elodie Seguin, Leonor Serrano Rivas and Anna Talens—articulate traces, mirrors and vanishing points, as indeed does this text. Each one of the works is at once a reflection of the research in which they address, from different angles, the material and political possibilities of spaces in which it seems like almost nothing happens.

A REFLECTION THAT CROSSES THROUGH

The particles suspended in this building know of our human presence even though we do not perceive them. Gold, the ancient symbol of the sun, our closest star, interwoven with silk becomes an agent provocateur ... (to be continued)

[Anna Talens, *Fuga I*, 2023]

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MIRRORING, ,
SHADOW
AND ROTATION

The operation consists in looking for elements that almost imperceptibly mark the rhythm of a structure. Subtly, the inherent rhythm steps up. The frame is duplicated. The operation gives form to its shadow.

Subtly, the inherent rhythm steps up. The opportunities for rotation multiply. Rotation is a movement that produces acceleration. The acceleration of particles produces vibration. We no longer just look at space, but also listen to it.

[Alberto Peral, *Ángulo*, 2021]

VANISHING POINT TOWARDS
LIGHT

And so we arrive at the centre that marks the canonical idea of perception. A single point where all lines converge and which evinces our visible construction of the world. A classical conception that can be turned on its head. All you have to do is cast light on it and look at what we do not see on its surface, what is buried: the functional underworld that engineering requires to sustain a civilization and which conceals the print of unacknowledged, non-monumental work. A "zero point of architecture" in which forms are diffuse, in both origin and technique; where the rational structure loses its way.

[Nicolás Combarro, *Untitled*, 2018]

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NOTHINGNESS IS NOT NOTHING. EARTH

An empty plate. But we cannot say that there is nothing, because there is a plate. It is a container on which one can find traces of the things it once contained. It is also a handmade object. Every element in its manufacturing conjures the history of the person who moulded it, the person who held it. Like space, the plate is not just a surface, but an encounter of trajectories.

Some of them almost do not appear on maps: 821 million people feed 70% of the planet, growing crops on family-run farms; nonetheless, they live with greater risk of food shortage due to policies that promote extensive agriculture and the accumulation of wealth.

[Asunción Molinos Gordo, (*¿Quién es el hambriento?*), 2017]

A REFLECTION THAT CROSSES THROUGH

The particles suspended in this building
know of our human presence even though we do not
perceive them. Silver, the feminine symbol
related with water and with the moon,
interwoven with silk, becomes
an agent provocateur ...

(to be continued)

[Anna Talens,
Fuga II, 2023]

MIRRORING, CUT AND ROTATION

The operation consists in looking for the elements that mark the rhythm of a structure almost imperceptibly. Subtly, the inherent rhythm steps up. The hinge swings.

Breaks and falls. Or it breaks and crosses through. Subtly, the inherent rhythm steps up. The opportunities for rotation multiply. Rotation is a movement that produces acceleration. The acceleration of particles produces vibration. We no longer just look at space, but also listen to it.

[Alberto Peral, *Abertura V*, 2019]

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NOTHINGNESS IS NOT NOTHING. IN THE AIR

Just as dust falls after using tools, it rises again. Precipitations of microparticles in suspension are prolonged over a certain time, but they occupy a mutable space. The explosion that produces this cloud, of marble in this case, was caused by a physical and critical apparatus that hit and destroyed an iconic classical sculpture like David (attacked by Piero Cannata in 1991). The form and behaviour is the same as the particles expelled in a sneeze. The study of both, and of all the data they generate, is ultimately the study of suspension, of invisibilities that linger and are able to create states of exception.

[Mireia c. Saladrígues, *Nubes de polvo de mármol*, 2021-2023]

TRANSPARENT PATTERNS

Forms of being, ways

of being that might seem

random,

due to nothing in particular.

Combinations and recombinations...

(to be continued)

[Elodie Seguin, *Sans titre (éléments dispersés)*, 2021]

FLIGHT TO FOLLOW THE TRACE OF A MIDDAY MOON

In Paris in 1950 the French artist Aurélie Nemours published a poem called *Midi la lune*. The painter's words are images, minute concrete concepts, unleashed in a rhythmic play of opposites in opposition. An exercise in surrealist and extreme autonomy that is applied to reach maximum abstraction, the pared-down, the essential.

Can this essential trace be followed systematically?

Or does the maximum minimum expression need a vanishing point?

[Manu Blázquez, *Dyptique*, 2023]

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A REFLECTION THAT CROSSES THROUGH

(continued)... As if it were a material translation of a shaft of light it outlines a trajectory,
a connection that presents a new way out, an opening to the folding and unfolding of the hall.

Everything in the diagonal created by a thread in tension that reflects the light and guides
us to heighten our perception of what is in continuous mutability.

[Anna Talens, *Fuga I*, 2023]

VANISHING POINT TOWARDS LIGHT

And so we arrive at the centre that marks the canonical idea of perception. A single point where all lines converge and which evinces our visible construction of the world. A classical conception that can be turned on its head. All you have to do is cast light on it and look at what we do not see on its surface, what is buried: the functional underworld that engineering requires to sustain a civilization and which conceals the print of unacknowledged, non-monumental work. A "zero point of architecture" in which forms are diffuse, in both origin and technique, where the rational structure loses its way.

[Nicolás Combarro, *Untitled*, 2018]

A TRACE, BUT NOT IN OUR HAND

Particles suspended in the stratosphere know of spaces that we humans do not know. A cosmic wind has brought this stardust and layered it on top of metals and nitrates that are now melted at high temperatures into glass. The information from faraway galaxies inscribed within their composition is revealed in practicable compositions of worlds whose scale or time we cannot define. The whole universal dimension is contained in a fiction with a 20-centimetre diameter.

[Leonor Serrano Rivas,
Viento cósmico, 2023]

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THE MIRROR IS TO THE IMAGE WHAT THE ECHO IS TO THE VOICE

The negative reflection of the fiction of constellations of glass is mirrored in a tapestry. The imagined universe is re-formed in its tones, but opposites (black is white, white is black). The result is a weft that recalls the photographed image of the cosmos. The material processes of these works lead to an imaginary visual configuration that, critically addressed, can generate knowledge. An oral process also takes place in its formation. The sounds conjured around it were opposing voices from astronomy and astrology whose interpretations became echoes of different clashing learnings. There was a time when they were part of alchemical thinking, later expunged by disaffected rationalist critique. Its blinking confronts us with the possibility of other conceptions of the relationships on which reality is sustained.

[Leonor Serrano Rivas, *Nebulosa Clouds*, 2023]

TRANSPARENT PATTERNS

(continued)

The serial production of a transparent thermoformed mould seeks to provoke, without apparent affection, a repeated sculptural gesture. A transparent pattern. But in each place –space and time– it is manifested, it reveals all its phases, all the decisions to transform the state prior to its existence.

The ellipses in action, the lack of material, the flaws in the traces of the system's previous layout, can be intuited as little rebellions of the components –object, hand, eye– against the constriction of the invisible membrane.

[Elodie Seguin, *Contrainte J*, 2021]

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FLIGHT OF COLOUR (I)

Instead of pulling on a loose thread, pull a loose colour. To this end, the remains of one pigment are the basis for creating the next. A way out for the remnant, a flight for the material. "Flight" is synonymous with passion and enthusiasm. If "we pull on the thread" of enthusiasm, in Didi Huberman's reflections, we could trace the need of imagination as an emotion that allows thinking beyond the known and, in consequence, imperative for a politics of the future. If we follow the thread of the painting by the master Frenhofer de Balzac, we can trace the attraction of the mysterious ... (to be continued)

[José Luis Cremades, *Maître Frenhofer*, 2023]

PRESENT MATERIALS

A texturized plane of colour is not just a plane of colour with texture. The opposition of two planes of different textures of the same colour is not just the opposition of two different textures. The inert presentation of an object does not make it just plane and colour, however much it implies the deactivation of a tool. The meeting of their particularities conceals the transformative potentiality of each one of its intensities, perceptible in the subtle grading of spectrum and grain. The hints take on body: first the remaining dust, then the aseptic object, until arriving to an acknowledgment of the nakedness of the tool. A latent state, a state of suspension. Their potentiality of being, not just useful tool but critical apparatus, appears in the meeting of elements and trajectories.

[Irma Álvarez-Laviada, *Lijas*, 2023]

A REFLECTION THAT CROSSES THROUGH

(continued)...

As if it were a material translation of a shaft of light it outlines a trajectory, a connection that presents a new way out, an opening to the folding and unfolding of the hall. Everything in the diagonal created by a thread in tension that reflects the light and guides us to heighten our perception of what is in continuous mutability.

[Anna Talens,
Fuga II,
2023]

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TRACE OF MATERIAL AND THE HAND

The coloured sawdust on the strip of wood of a picture frame is the trace left by an experiment, the negative charge of the material, place and time of the workspace.

They are the remains of objects and tools used in the production of art, but also of an action consciously and reflectively made without any goal: to save the pulverized grit of sanding paper without any particular purpose. A gesture that speaks of a hidden, unexhibited space. It affords a glimpse of something that is not shown to us, of a transitory non-fixed state that is not captured in a static image, but still in a flux of possibility, open to manifold articulations.

[Irma Álvarez-Laviada, *Lijas (azul, rojo, amarillo)*, 2023]

ALL THE INFORMATION

The physical manifestation of time difference in a territory, a lock of hair, is gathered in the spatial fold generated by a hologram. This technique functions like a mould of shafts of light. The intersection of an object with a laser ray generates a pattern of diffraction that makes the light behave like a wave and a body.

FROM SURROUNDING SPACE

In this way, it three-dimensionally gathers all the information of the object and of its surrounding space. If we capture the object at different times, a young hair and a grey hair, its colour or lack of colour, it sums up a whole life in a single space.

[Carlos Ramírez Pantanella, *En la caída de un cabello*, 2022]

CHANGE OF POSITION

All motion calls for an interval. The body adapts, and in a new attitude the hands flick through the pages of a book. The book repeats the motion. Underscoring the possibilities of creating combined, related trajectories. One book, *Il gesto e il segno* by his master Guido Strazza, give rise to another book. The dialogue sustained over time condenses a vast experience in the fields of paper.

[Manu Blázquez, *Linea d'argento*, 2022]

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FLIGHT OF COLOUR (II)

Instead of pulling on a loose thread, pull a loose colour. To this end, the remains of one pigment are the basis for creating the next. A way out for the remnant, a flight for the material. "Flight" is synonymous with passion and enthusiasm. If "we pull on the thread" of enthusiasm, in Didi Huberman's reflections, we could trace the need of imagination as an emotion that allows thinking beyond the known, and in consequence imperative for a politics of the future. If we follow the thread of the painting by the master Frenhofer de Balzac, we can trace the attraction of the mysterious ... that leads to the enthusiastic explosion that allows the ungraspable to be grasped.
[José Luis Cremades, *Maître Frenhofer*, 2023]

FROM TWELVE TWENTY-SIX TO TWELVE FORTY-NINE

It depends on how far away we are from the magical day of the solstice. In this interval the light draws the motion of the Earth.

[Anna Talens, *Alba Mobile*, Valencia, 2023]

TRANSPARENT PATTERNS

Forms of being, ways of being that might seem random, due to nothing in particular. Combinations and recombinations. The serial production of a transparent thermoformed mould seeks to provoke, without apparent affection, a repeated sculptural gesture. A transparent pattern. But in each place –space and time– it is manifested, it reveals all its phases, all the decisions to transform the state prior to its existence. The ellipses in action, the lack of material, the flaws in the traces of the system's previous layout, can be intuited as little rebellions of the components –object, hand, eye– against the constriction of the invisible membrane.

[Elodie Seguin, *Contrainte K*, 2021]

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THE IMPORTANCE OF PARTICLES
THE FORCE OF REMNANTS

Dust, soot, smoke and drops of liquid. Elements that comes from elements and are matter in variations of multiple conjunctions. Each little organic or inorganic particle, each minimum fragment in vibration, generates motion, affect. Each set formed by organic and inorganic particles, each individual body in vibration generates motion, affect. Recombinations that, akin to audiovisual editing, propose research that echoes the importance of the micro in becoming, of the product of the sub-product. The sound of protests –created in an anechoic chamber (which absorbs almost 100% of the incidental acoustic energy) in conjunction with the sound designer Seth Cluett– which lends its cries to the turmoil of the particles of geological phenomena.

[Itziar Barrio, *Particle Matter*, 2020]

THE SPIRAL WE RISE TO THE VANISHING
POINT OF AN IMAGE THAT REMINDS US
OF A UNIVERSE IN THE MAKING IS THE
SAME IN WHICH THE DUST PARTICLES
WE RAISE ON ENTERING THIS BUILDING
FALL, SETTLING ON THE STRIP OF WOOD
WHERE THEY WERE INITIALLY RESTING.

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