**Open or Closed**

Getting inside the Fine Arts Museum of Asturias is much more than working on its spaces; it means immersing oneself to the core in what breathes, what looks, what whispers: IT, its dwellers, its history.

There hovers an impression, or rather an intuition, that the Museum speaks, gives its opinion, gives clues. Sometimes these indications seem to arise from the presence of passersby, who simply pass by its different places almost without paying any special attention. The public exists, passes through it, perceives it, feels it; in short, it is also a Museum.

In *Aquí no hay nada que mirar* (*There Is Nothing to Look at Here*),the final sensation responds to the imagined imagery. However, one can intuit in one’s retina, in addition to the created presentation, other scenery: interesting, beautiful, intellectually rich and powerful images.

And at that moment a rereading of everything captured supervenes: an interpretation made by listening to and feeling the MUSEUM ― environment, works, users …

On a wall of the Patio, the photography + audio titled *El taller* (*The workshop*)*,* on José Carlos González Zazo. In the center, escorted by its columns, *Del lugar cerrado* *(Almacén 1)* ― *From the Closed Place (Deposit 1)*:the ‘cube’ projected as totally closed. When opened, it allows people’s wandering to enter its constructive guts, thus penetrating the dreamy magnitude of what is behind the collapsed partition of Room B. The open/closed duality is served. Both ideas are possible.

In Room A, *Todo está contenido en esta nada* (*Everything Is Contained in This Void*)draws in the void the positive of a museum storage frame; as a reference, it is accompanied by *Nota al pie* (*Footnote*)*,* a volumetric audiovisual item. In one of the wall sections, *Sobre el plano* (*On the Plane*)invites us to play at building the ‘exploited’ design of one of the parts of the structure. *Todo está contenido en esta nada* (*Everything Is Contained in This Void*)is a piece folded in on itself; one must approach it stealthily, eager to see the secret of its interior, which is none other than the spirit of the canvases that contain their negative in the catacombs of the art gallery. By removing one of its panels, we discover an almost infinite tunnel; that gesture releases the essence of the foreshadowed paintings. The disturbing vision hypnotically captures us with its constructive truth. Surely, visitors will entangle their thoughts in that secret inner evidence. Open or closed. Both ideas are possible.

In Room B: *La pared creíble* (*The Credible Wall*)*,* a regular space made irregular by an apparently non-existent opening. From this opening, we discover a metal system for storing paintings that reminds us of the container in the Patio. In front of the entrance, there hang some frames taken from the deposits: a piece titled *En otro sitio (están)* ― *(They Are) In Another Place.* On the left side, there is an unused frame perceived in the photo of *El taller* (*The Workshop*)*,* with the title *Bastidor para Sorolla (Tipos de Guipúzcoa, 1912)* ― *Stretcher Frame for Sorolla (Types from Guipúzcoa, 1912).* The set that this room exhibits ― a room in which the austerity of the minimalist piece, built by moving the wall, the baroque accumulation of frames and the bare stretcher are combined ― is captivating. What if the room were emptied, leaving only the spatial intervention ― with the internal vision it offers ― without anything else that could disturb that gesture? Full or empty. Both ideas are possible.

The interaction between the artist and the Museum has been so intense and symbiotic that other readings can be evoked, maintaining the original idea without changing direction even one degree. The public has the floor.

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[English translation: Juan González-Castelao]