

SEQUENCE #1

Lorea Alfaro, Javi Álvarez,
Ona Bros, Cris Celada,
Andrea González, Olga Mesa,
Alejandra Pombo Su,
Andrea Soto Calderón,
Emilio Tomé, Carme Torrent

21.11.22-17.12.22

Curated by Marc Vives and Fernando Gandasegui.

Fabra i Coats:
Centre d'Art
Contemporani

Ajuntament de
Barcelona



SEQUENCE #1 is a series of activities linked to the programme of Fabra i Coats: Contemporary Art Centre of Barcelona, which this year revolves around the (para)cinematic. Through laboratories, conferences and performances by people from different disciplines and geographies, *SEQUENCE #1* proposes a working framework for delving into the special performative link that is created between bodies and images.

In the face of positions aligned with the scopic regime aimed at the production and consumption of objects-bodies-images, *SEQUENCE #1* includes artworks that affirm the potency of images as acts or events. The series proposes we relate with the image as a practice because it “is never a thing, an inert object, but a praxis in which image and subject, mediated by a physical support, dialogue, consider and encounter each other”.¹ The support or materials in *SEQUENCE #1* are the body or bodies from which the images and their agencies emanate and are conjured up.

The programme is made up of proposals whose link with the practice of image is approached in different ways, although in all of them we can sense translucent and porous invitations that suggest, open, suspend and, above all, imagine other performative planes for the fascinated occurrence of the images, celebrating that “on the side of performance there appears to be strength, escape, what is lived”.²

This is a multifocal approach, a starting point to continue thinking from a practice viewpoint and contextually, just as many of us artists, thinkers and curators have been doing. Turning on an axle, hyperventilating, forcing a melody until the vagus nerve, the suggestion, is stimulated from the narrative, the comparison. Making-thinking with the body and its appendices like the first recording technology and production of images. The word, noise, sounds, space, touch or movement provoke this apparition of images in another temporality, that of its hesitant formation which escapes standard interpretation. In this stress framework, we want to present the work and research of Cris Celada, Ona Bros, Andrea Soto Calderón, Andrea González, Javi Álvarez, Lorea Alfaro, Olga Mesa, Alejandra Pombo Su, Carme Torrent and Emilio Tomé.

1 Victoria Pérez Royo, “Poéticas del tiempo expandido en el cine. La mirada fascinada como producto de la imagen translúcida” in Pascale Peyraga; Marion Gautreau; Carmen Peña-Ardid; Kepa Sojo Gil (eds.): *La imagen translúcida en los mundos hispánicos*, Lyon, Orbis Tertius, 2016, pp. 597–614.

2 Aurora Fernández Polanco, “Usos performativos de las imágenes” in *Re-visiones*, 2, 2012, www.re-visiones.net/index.php/RE-VISIONES/article/view/141/153

The images that announce *SEQUENCE #1* are registers of a scene designed in detail, where the bodies are no longer there but their rumour remains. They are the work of Martín Vitaliti, titled *Para ser dos hay que ser diferentes* (2020), which leads us, undoubtedly, to the vital encounter with the other for the configuration of a sensitive community.



Martín Vitaliti. Photo: Juande Jarillo

Cris Celada — *For the Construction of (Better?) Futures*
Laboratory. Monday 21 and Tuesday 22 November from 17.00 to 20.00 *

The future is speculation. Asking ourselves what the future will be like requires an exercise of imagination and also projection. Something similar to what we do with the remote past that we have only known through the story we have been told, which is also fragmented, subjective and narrated by the winners of the main battles in history. If imagination plays an important role in the reconstruction of the past, it is possible that evocation could help us to think/construct the future.

The laboratory aims to work on these ideas through group improvisation exercises that are driven by the body, voice and interruption as a trigger for other possible scenarios.

Ona Bros — *Dolly (or Bodies, Images and Politics)*. Laboratory.
Wednesday 23 and Thursday 24 November from 17.00 to 20.00 *

Dolly was the first mammal cloned from an adult cell. *Dolly In/Out* is a camera movement that shifts between subject and context, or the other way around, one which always requires a manual re-focus.

Dolly is an experimental space that deals with how bodies and images move and mutually affect each other. We will use pornographic or biomedical imagery, for example, and view the images-bodies as complex/curious amalgams that overwhelm what is representational.

Andrea Soto Calderón — *Suspend the Image*
Conference. Friday 25 November at 18.00

Images do not define their power for capturing what is there with precision but for introducing a distinguishing capacity, a different entwinement, in the processes of articulation of what is visible. The hegemonic frames of reference have multiple mechanisms and techniques for creating image consistencies, their influence is powerful in our desire and in the organisation of our ways of life. However, there are always residues that do not fit, that are not suitable, that inconvenience, that are surplus. This is where each body matters and where an image can produce a decisive alteration. Not so much in the portrait of what it is but of what it

could be. The question that doesn't stop resounding in the porosity of images is how to materially inscribe what does not take place. A question that requires not projecting a prior meaning, not anticipating the image but suspending it, so that its movement begets its possibility.

Andrea González — *A Film Without a Film*
Performance. Friday 25 November at 19.00

A film shot in a vacuum that contains more than what its images held. The material images of the film have disappeared but they now continue to appear. They are here, there, here. There is a series of fascinating coincidences or signals that makes them appear. It's like a constant bypass between the present of the past and the past of the present. Between what was considered identity in the now and what is biographic of the people who experienced the transition.

Javi Álvarez — *Secuencia: causé cine*
Performance. Friday 25 November at 20.30

Secuencia: causé cine is a unique and intimate experimental electronic concert, created specifically for *SEQUENCE #1*. The piece, more closely related to video club than film club, is based on digital detritus and simple analogue mechanisms, with homemade synthesisers, instruments made from electronic toys, mutant video game devices, modified keyboards and VHS films that can be heard but not seen.

Among the interferences, residual sounds, melodic derivations, support errors and reverberated dubbings, possible landscapes of a non-existent film's soundtrack will appear.

Lorea Alfaro — *a little pleasure*
Conference. Saturday 26 November at 18.00

I will try to share what it means for me to work with images, taking into consideration Charlotte. Grey. Rocks. (2015), a certain resistance to interpretation and a little pleasure.

Olga Mesa — *Practices of What Is (Not) Visible:
the Body Operator and Dual Vision*
Conference. Saturday 26 November at 19.00

In the origin of my work lies the eye as a physical place of perception, capture and assembly, which places the body in a landscape of multiple narratives where its presence can be shifted, altered and questioned. A while ago I wrote that “the eye is what makes the empty space between the bodies disappear”. In this presentation of my work, I will name and communicate the beginnings of a vocabulary belonging to numerous (non)visible practices inscribed in the dramaturgy of my stage, audiovisual and performative work. The body-operator and dual vision are configured within the devices I have articulated from the body; the pillar concepts of my spatialised and cinematographic choreographic writing. I search to configure their presence within a battle and experimental field, around (non) fictional places of encounters and common memories. To propose points of contact and friction between what is shown and what is hidden, what is perceived and what is thought, between what is real and imaginary.

Alejandra Pombo Su — *Not Only Animal*
Performance. Saturday 26 November at 20.30

I am interested in the cry as a language that does not speak, which has nothing to do with narrating and everything to do with the experience of the being in the moment, with “being”, here and now. It is about being the situation, exploring with the voice an animal presence in terms of vibration and transformation towards an open and undefined space. A being as a place.

Carme Torrent — *Moving On Nothing (100 Horizontal Fires)*
Performance. Saturday 26 November at 21.00

Overlapping registrations. An inquiry to put into play, to re-enchant the transitional materials between bodies, movements and images. A transient place in the world, making and unmaking itself. Like a certain disidentification and estrangement experience, between preformance and performance, the stage, for its unstable, interruptive, vibrant and para-

doxical nature, indicates the incompleteness of all appearance as its constituent condition, inserts itself in the fissures, puts a certain economy in crisis and attends to the care of what cannot be capitalised. How can we imagine or even dream of a dance we would like to see without the obligation of knowing now how to do it?

Moving On Nothing refers to an event composed of three stage pieces: *Monarchic Bodies?*, *100 Horizontal Fires* and *Amorous Construction*. *Moving On Nothing* is also composed of movement encounters and practices with people from very diverse environments. The display is, therefore, the result of this collective experience.

Emilio Tomé — *Home Cinema*

Laboratory. Monday 12 and Tuesday 13 December, from 17.00 to 20.00 *
Saturday 17 December, from 16.00 to 19.00 *

Residence, house, refuge, cave, shared apartment, family home, nest, burrow, den. Membranes we build, places for what is within. This project is approached as a research practice about these limits that appear to define our intimate experience and protect us from what is outside. Like the angel of Win Wenders or the main character in *3-Iron* by Kim Ki-duk, the viewer becomes camera, lens and disembodied microphone. Body abandoned to the elements, slight, almost imperceptible, deprived of voice or action, pure mechanism of sensitive observation.

Home Cinema breaks the gaze by shifting the places that our bodies usually occupy. Creating a strange and violent situation, which is also fascinating and sinister, we seek to glimpse certain hidden areas in the standard construction of our subjectivity.

This laboratory proposes sharing and questioning procedures, ideas and problems of the *Home Cinema* performance to share the experience of thinking, producing, setting in motion and doing the performance.

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Limited places

Registration: activitats-centredart@bcn.cat

Opening times

Tuesdays to Saturdays, 12.00 to 20.00

Sundays and Holidays, 11.00 to 15.00

Guided tours. More information at:
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