



P h n m n
f A b s n c

*David Ortiz Juan, Elida Høeg,
Rosanna del Solar, Hugo Hemmi*

Curated by BAR project in the framework of BAR TOOL #1

29 June to 22 July

Thursday 28 June

6.30 pm: presentation by the artists

7:00 pm : opening

An organism is not the environment it represents. We who are alive are indebted to our ancestors who are dead and who are no longer here. We do things that we know, by virtue of future goals, are not present. All these sorts of phenomena of absence are very important. — Eduardo Kohn.

Phenomena of Absence reveals four anthropomorphic methodologies – from archaeology to journalism, curating and art – for approaching the unrealistic: that which verifies the corporeality of the absent body. Based on oral and visual sources and on data about ancestors, our own neighbours and society in general, the artworks and arrangements highlight a physical, cognitive and organizational analysis.

David Ortiz Juan works on the idea of the *phantom* as a social figure in relation to the history of Spain and those who disappeared during the civil war; Elida Høeg focuses on issues that have to do with the loss of privileges in the public spaces of cities, with a special interest on sound and noise; Hugo Hemmi returns to his origins to interview his grandmother, a daughter of Spanish emigrants to France, and to try to learn more about a story almost always hidden and barely revealed; and Rossana del Solar proposes an essay on the importance of documenting stories, in this case relating the Soviet context to the Peruvian context, looking for similarities and differences in the historical construction of both countries in relation to the transition from dictatorship to democracy.

This exhibition study presents the projects that David Ortiz Juan, Elida Høeg, Rosanna del Solar and Hugo Hemmi have developed throughout the practical training programme in visual arts BAR TOOL #1.

BAR TOOL is a practical training programme articulated around research, production and presentation processes. Furthering interdisciplinary forms of thought and action, the programme is aimed at participants from different fields of knowledge with artistic and non-artistic practices. Over nine months an environment of hospitality is fostered, in which the circulation of knowledge occurs through conversation and action, in a generational and epistemological convergence. BAR TOOL highlights the practical knowledge that has, to date, guided the practice of BAR project. The programme focuses on generating a context of professional exchange through “practical discussions” and “theoretical workshops” with local and international tutors and a list of guests, visits and meetings tailored to the interests of the participants.

BAR TOOL #1

A nine-month practical training programme

October 2017 - June 2018

Info: www.barproject.net/bar-tool

Created by BAR project

In collaboration with Fundació Antoni Tàpies and the Art Factory of Barcelona - Fabra i Coats

TOOLests (participants): David Ortiz Juan (ES), Elida Høeg (NO), Rosanna del Solar (PE), Hugo Hemmi (CH)

Mentoring by Veronica Valentini, Andrea Rodriguez Novoa, Juan Canela (curators of BAR project) and tutorials with local and international creators including: Eva Rowson, Simon Asencio, Adriano Wilfert-Jensen, Aimar Arriola, Osias Yanov, Angel Calvo Ulloa, Emily Pethick, Susan Gibb, Nuria Güell, Aimar Pérez Galí, Ericka Florez, Martín Legón, Daniel Steegman Mangrané, Vivian Sky Rehberg, Philippe Pirotte, Jordi Ferreiro, etc.

DAVID ORTIZ JUAN, GESTURES FOR A PHANTOM ARCHAEOLOGY, 2018

Instalación; medidas variables

Gestures for a Phantom Archaeology is a meditation on the concept of phantom as a social figure through language and signs. In the absence of knowing how to describe the reason for certain actions, sensations and phenomena – which often leads to the silencing of the voice and bodies – one of the strategies followed is to observe and alter the life of the signs that represent them, particularly in a current scenario where absence has become more important than presence. *Gestures for a Phantom Archaeology* probes different strategies of verbalization and redemption.

To Remember, Sometimes You Need Other Archaeological Tools, 2018⁽¹⁾

Neon, 86 x 150 cm

Landscape Construction, 2018⁽²⁾

Calligraphy sculpted in plaster; 13,5 x 18 cm

A Country that Matches up to its Landscape, 2018⁽³⁾

Plaster, acrylic, variable measures

Untitled, 2018

Painted aluminum; 2,8 x 100 cm

Conversations with Stones are Necessary, 2018⁽⁴⁾

Stone, kinesiology tape, speakers, mic, text, variable measures

ELIDA HØEG, THE RIGHT TO (MAKE NOISE IN) THE CITY, 2018

Installation: 15' audio documentary, map

The Right to (Make Noise in) the City is an investigative radio project based on Henri Lefebvre's concept of *The Right to the City* (1968). The research revolves around the question of 'who has the right to make noise in the city?' and is answered by people that spend time in some of the city's most sound-polluted streets. The project was conducted using journalistic methods, interviewing citizens in a neighbourhood in Barcelona about their relationship with the soundscape they live in, and their perceptions of the possibilities they have of changing it. The answering voices are asked to reflect upon the increase of noise, the absence of silence, and how these developments affect their way of inhabiting the city.

ROSANNA DEL SOLAR, TRUTH WILL OUT: CINEMA AS PROVIDER AND SOURCE OF HISTORY, 2018

Truth will Out: Cinema as Provider and Source of History is a study of the importance of preserving and documenting stories as a way of examining and learning, as an elucidator of society. Based on works by artists Roman Stetina (Czech Republic, 1986) and Philippe Gruenberg (Peru, 1972) who take products from cinema and TV, and re-edit them, transforming the original story, conserving and emphasising in this way certain angles of the stories (or history). *Lost Case* (2014) takes footage from the North American TV show *Columbo* (1971-1978 and 1989-2003) and recreates a new case. Over a period of 50 minutes we see the main character, Detective Columbo played by Peter Falk, age. Erasing the limits of time, Stetina shows us the importance of maintaining a figure, though fictional, devoted to finding the truth regardless of where it comes from. A path of knowledge to a society, its prohibitions and its privileges. *Mi Cholo* (2004) by Peruvian artist Philippe Gruenberg is a re-edition of the movie *Cholo* (1972) by Peruvian director Bernardo Batievsky. In *Mi Cholo*, Gruenberg explores the processes whereby a racial and ethnic profile not only appears to be created but emerges as a novelty together with the new nationalisms in Peru. Where mestizaje, articulated from fiction, is proclaimed as a challenge. So, is cinema's true purpose to satisfy only when it can mirror life? Are stories capable of offering rare insights into the lives of people, which are beyond the reach of history? Stories reserve the right to enter into the heart of an event, giving the opportunity to reconcile the past while empowering responses to a certain present and future.

Mi Cholo, 2004. Philippe Gruenberg (Lima, 1972)

Video, 41'

Lost Case, 2014. Roman Šětina (Kadaň, 1986)

Feature-length film, 58'

HUGO HEMMI, MILAGROS AND PERE, 2018

Grey-blue ceramics 90 x 40 cm, white ceramics 24 x 30 cm, black ceramics 15 x 20 cm, 3 audios of 3'

Pere Bug Martel and Milagros Domenech Clément are my maternal great-grandparents, respectively Catalan and Valencian. They had four children, including my grandmother Françoise, who was the youngest of the family. Recently, I visited my grandmother and discovered one of the few objects she has kept from her childhood: a

party souvenir representing her and my grandfather on the day of their wedding. This object, which I will reproduce in different sizes is the starting point of the story of *Milagros and Pere*. A story(ies) that has(ve) been transmitted orally from generation to generation and that today I will edit and tell and that the sculptures themselves will amplify by means of loudspeakers.

David Ortiz Juan. After residing in The Netherlands, Lebanon and Mexico, he currently lives in Barcelona. He completed an MA at the Sandberg Instituut (Amsterdam) and works from the creation of narratives centred on themes of itinerancy, disappearance and displacement, often in relation to the landscape, exploring the links between the psychoaesthetic experience and the combination of hybrid knowledge. He has recently exhibited at Centre del Carmen (Valencia, 2018), Luis Adelantado Gallery (Valencia, 2017), Cairo Video Festival (Cairo, 2017), CICA Museum (Gimpo, 2016), The State Darwin Museum (Moscow, 2016), La Situation (Cuenca, 2016), Data Rhei (Paris, 2016), Espacio Oculto (Madrid, 2016), Galerie Juliette Jongma (Amsterdam, 2014), MOTI museum (Breda, 2014) and Tien Tien Circle (Taipei, 2013).

Elida Høeg (Oslo, 1990) (Oslo, 1990) lives and works in Barcelona. Journalist and researcher, she investigates transnational political issues such as climate change, migration and territorial conflicts through text and sound. In 2015, she completed her Master's in Arts and Politics (SPEAP) at Sciences Po, Paris, and founded Coyote, a cross-cutting collective that works with print, film, lectures and other experimental forms (together with editor Clémence Seurat and artists Nuno da Luz, Tristan Bera and Ana Vaz). Høeg is a graduate of the master's in International Studies on Media, Power and Difference at Pompeu Fabra University in Barcelona. Her research entails site-specific explorations of public space and the concept of the right to the city. She is interested in the political economy of common areas.

Rosanna del Solar (Lima, 1979) is an independent curator and art producer. Her interests in the field of research are focused on the modern processes of colonialism and decolonisation and contemporaneity in Latin America and Eastern Europe. She has collaborated on various curatorial projects including *Bulto* by the artist Melanie Smith (Lima Art Museum – MALI In situ, 2011), which was also the official selection for the Mexican Pavilion at the 54th

Venice Biennial, *Remittances: 13 Peruvian Artists Abroad* (Telefonica Foundation, 2012) and more recently *Peru: Land of Tomorrow* as part of the official selection for the Peruvian Pavilion at the 57th Venice Biennial together with Peruvian curator Rodrigo Quijano.

In 2016, she was part of the Curatorial Program of Research (CPR) *Building Capitals, Finding Capital: Developing Projects across Prague, Warsaw and Kiev*.

Hugo Hemmi (Geneva, 1989) is mainly interested in the "relationship" as a way of creating art. He has developed projects and socially engaged art exhibitions. His work is influenced by the concept of transpedagogy by Pablo Helguera and the concept of valuing social roles by psychoanalyst Wolf Wolfensberger. In 2016, he co-founded the artistic space Kiosk in Geneva (Switzerland) with the HALTE collective, an artistic platform that invites national and international artists to develop projects in-situ and re-think the exhibition space. In 2017, Hemmi obtained a Master's in Fine Arts from the University of Art and Design in Geneva (HEAD), which he completed with an exchange programme at the University of Kingston in London. Prior to this he graduated from the Institute of Social Studies in Geneva (HETS-IES) with a degree in community development. Hugo Hemmi has also won the Art Award Red Cross HEAD - Geneva.

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Opening times

Tuesdays to Saturdays, 12.00 to 20.00

Sundays and Holidays, 11.00 to 15.00

Modays, closed

Free entrance

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