

Artwork: Camille Blatrix

FLUXESFEVERFUTURESFICITION

Curated by castillo/corrales

EXHIBITION / 2016 / 11-FEB — 8-MAY / Exhibition Hall / Free admission

EXHIBITION HALL OPENING HOURS

Closed on Mondays
Tuesdays to Thursdays and Sundays:
11am - 8pm
Fridays, Saturdays, public holidays and evenings before a public holiday:
11am-9pm



Collaborator

With the support from

Callicon Fine Arts (USA) Greene Naftali (USA)
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ART AND CULTURE



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The Azkuna Zentroa exhibition 'fluxesfeverfuturesfiction' talks about the present days, our society, and an element which has become the cornerstone to understanding our existence, namely economy. In a capitalist society like ours, economy is present at all times and in all places. Our habits, the way we behave, our presence... are all controlled by and dependent upon it.

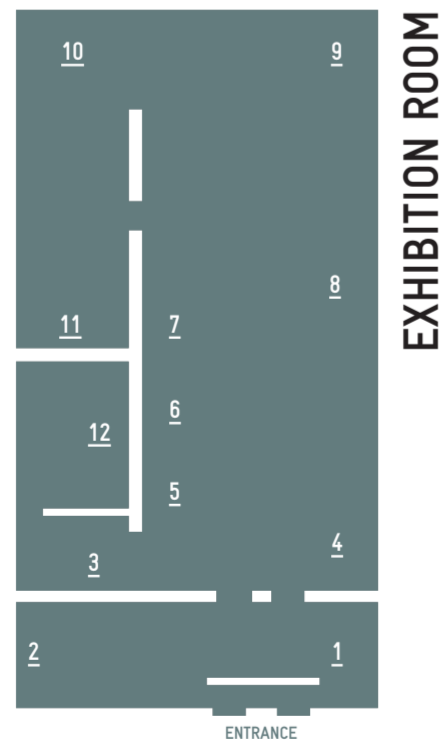
The artists invited to take part in this exhibition have worked on matters addressed in discourses in the realm of contemporary economics and politics. In their works they analyse and present the personal, affective, bodily, imaginative, or practical dimensions of our live experiences in this present moment. Their international background and their ages, ranging from 30 to 60, are a clear reflection of the present.

Camille Blatrix
Nina Canell
Paul Chan
June Crespo
Abraham Cruzvillegas
Melanie Gilligan
Pablo Marte
Sidsel Meineche Hansen
Morag Keil & Georgie Nettel
Nina Könnemann
Jean-Luc Moulène
Jason Simon.

CASTILLO / CORRALES

It is a contemporary art co-operative which includes an exhibition space, a bookshop and a publishing house. Established in Paris in 2007, it is run by a group of artists, curators, writers and graphic designers (Thomas Boutoux, Joachim Hamou, Benjamin Thorel).

castillo/corrales was conceived as a novel artistic type of institution offering artists, professionals and public an informal and intimate ambience ideal for experimentation, debate and learning.



EXHIBITION ROOM

'fluxesfeverfuturesfiction' is distributed over several spaces, each of which corresponds to one of the title concepts, where visualization has a determining role. In each of the different spaces, several allegorical situations are displayed in relation to the following four notions:

Fluxes explores and shows hypercomplex networks of globalized commerce.

Fever refers to a space which examines the ideas of consumption, desire, surface aesthetics and the visually effective.

Futures-Fiction reflects the notion of future in an economic sense, of prediction and speculation. It deals with how we are forced to choose without the knowledge necessary to do so. It reflects consumption attraction and dominance.

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1 MORAG KEIL

(Edinburgh, 1985)

GEORGIE NETTELL

(Bedford, 1984)

Keil regularly researches into how our perception of identity is built and how we interpret it.

Nettell is an intellectual artist. When viewing her works we always have to look beyond what we are actually seeing.

'The Fascism of Everyday Life', 2016
Video projection

The Fascism of Everyday Life is a new video work by Georgie Nettel and Morag Keil featuring a tour of the artists' homes. Together with title/credit sequences mirroring the style of a lifestyle/reality tv program, the video incorporates clips and music appropriated from adverts and shows that focus on home ownership, products and services. Inevitably the imagery promotes a how to get ahead attitude and enforces a normativity based around the nuclear family and property rights. A whole set of norms that are in sharp contrast with the real life living situations of the artists. Both live in shared accommodation rented from private landlords in a city in the midst of a housing crisis marked by high rents for poor quality housing. While recognizing the real pressures of this housing crisis on quality of life, the video serves to mock the aspirational agenda of the mainstream media which promote neoliberal value systems based on competition. The British obsession with homeownership as a measure of success is embedded within such images, which are designed to script desire in a way that conserves and reproduces a social structure of inequality.

2 JUNE CRESPO

(Iruña/Pamplona, 1982)

She lives and works in Bilbao and Amsterdam. She graduated in Fine Arts from the University of the Basque Country (UPV/EHU) in 2008, and was awarded the Gure Artea Prize (2013) in the category Recognition of Creative Activity. Her artistic practice is characterized by the experimental use of imagery reproduction. She tackles sculpture from a wide angle, producing objects set within the margins of assembly, collage and photography without a camera.

'Soft-Hard / Suave-duro', 2016
Ceramics, concrete and various media

She gathers a group of manually produced objects which adopt a certain industrial logic, alignment and serial repetition. Their position becomes a shape and unravels in a constant circulation of parts on a production line.

The sculptural operation procures a place for a fragmented body subjected to a process of purification and abstraction. At the same time it hinders a certain idea of speed and optimization that go beyond human parameters.

The bodily experience is transferred to an amalgam of cement, fabric, ceramics and resin. Solid volumes, folds and layers. Cylindrical ceramic pieces which refer to ancient channelling, conduits to come out from or to get in through, hollows through which bodily fluids, or what the body ingests and expels, flow. Abjection tenses both poles, i.e. attraction and rejection.

3 JEAN-LUC MOULÈNE

(Reims, 1955)

He lives and works in Paris. This French artist uses photography as a tool to study natural and cultural phenomena, all be they redefined by industrial development, mass media or commerce.

'Echantillon/monochrome', 2010
Bic felt on 4 prepared panel

Moulène distributes BIC biro ink with a spatula completely covering large wooden panels. In this way he eliminates the famous ink form (a fine jet from a fountain pen) to apply it macroscopically. The final result and way of working refer to temper (pictorial technique typical of the Renaissance), via the application of several layers of oil and, in this case, BIC ink.

Marcel Bich launched BIC Cristal in 1950 in France. With its hexagonal plastic casing to emulate the stability of a pencil and biro tip, it became a world standard pen and was sold as a 'low cost disposable biro'. Today this model is the incarnation of the consumer culture, globally accessible, mass produced, cheap and therefore disposable.

'La Pierre Qui Vire Le Conquet, janvier 2006', 2010
7 cibachrome mounted on aluminium

The name of the town, Pierre-qui-Vire, comes from a natural characteristic: a large accumulation of rocks which might easily start rolling. In this case Moulène uses bromides, a standard material in the manufacture of anti-detonators, fluids against fires, pharmaceutical products and battle gases. He establishes relations between the natural (landscape) and industrial processes, and concentrates especially on the most polemic and controversial industrials like the arms and pharmaceutical.

'Time pièce (Le Monde, 27 mars 2010, 30 mars 2010)', 2010
'Time pièce (New York Times, Sunday, March 28, 2010)', 2010
Black marker on newsprint mounted on aluminium

Reference to the passing of time has been a constant for artists throughout history. In the case of Moulène, he contextualises it at the present time with the presence of clock/watch adverts, with a clear reference to luxury and social distinction, as well as to the mass media, including its advertising in the most prestigious magazines of the sector. He also alludes to its fragility and superficiality with the representation of a broken glass over the image through which we perceive it.

4 PABLO MARTE

(Cádiz, 1975)

Pablo Marte is an artist and researcher who lives and works in Bilbao. He has exhibited his work individually and collectively in contexts like Canibalia (Kadist Art Foundation, Paris, 2015), First Thought Best (Eremuak, Artium, Vitoria, 2014), Marginalia (Arteleku, Donostia, 2013), and Festival Pantalla Fantasma (Bilbao, 2013), among others.

His work revolves around how image significance processes and speech production are articulated and re-articulated through symptomatic expansive heterogeneous assembly practice.

'Industrialgie', 2016
Mixed media, stage

The series of performances given during *fluxesfeverfuturesfiction* are thought out as rehearsals for a film which may or may not come to fruition. At the same time, he will take part within the space at different times during the exhibition, adding and re-arranging the material.

5 JASON SIMON

(Boston, 1961)

He is a professor at Staten Island College, New York City University, where he was the founder of the Cultural Mass Media Department of the faculty. Jason Simon is an artist who has worked in films, video, photography and curatorship. His work is similar to that of a documenter. However, he always combines conceptual focuses with the way of exhibiting things.

'Two Essays on Banks', 2015
Digital C-Prints Series of 60 photographs

A series of 60 photographs based on an art journal essay of the 1980s dealing with the different historical changes in the architecture of banks. The photographs on a journal pages show us how banks have moved out from their historical premises to occupy retail outlets and other more mundane kinds of buildings.

6 ABRAHAM CRUZVILLEGAS

(Mexico, 1968)

Inspired in the landscapes and hard living conditions of Colonia Ajusco, the quarter where he spent his childhood in Mexico City, where houses were erected over inhospitable terrain in *ad hoc* improvisations as per personal needs and economic resources, Cruzvillegas brings together sculptures and object installations found and disparate materials. His experiments with video, performance, archives and academic research reveal the profound connection between his identity of origin and his artistic practice.

'Refuge Rarámuri pour amoureux furtifs au 41 rue Monsieur de Prince, 75006 Paris, France', 2013
Wood

Using natural elements and demolition site materials, Cruzvillegas recreated a new series of sculptures in the Parisian streets, in the same places frequented by the poet Artaud in the 1930s.

7 CAMILLE BLATRIX

(France, 1984)

He lives and works in Paris.

He graduated from the Higher National School of Fine Arts in Paris in 2011 and from the Art Center of Los Angeles University of Design in 2010. His work is both minimalist and surrealist. His funny yet strangely enigmatic sculptures remind of René Magritte's work and are an invitation to reflect on conflicts which have yet to be resolved.

'La liberté, l'amour, la vitesse', 2015
Polyester, plexiglass, stainless steel, fake ivory, silver, Ipad, speakers and software

Blatrix has created a unique kind of cash point, which has 'feelings' and talks to the user about sadness in the world. The visitor starts a dialogue with a futuristic looking machine which, at the same time, has been designed with nostalgia. In the words of the artist herself «I used to have some very difficult moments with cash points. They were never able to give me what I wanted...»

8 NINA CANELL

(Sweden, 1979)

She lives and works in Berlin. Her works are found somewhere between materialism and immaterialism, especially through her sculptural installations which act as real, open, and poetic experiments. She delves into the physical properties of the materials and objects, thereby enabling us to perceive the imperceptible gears in certain realities.

At first sight, Nina Canell's works might seem abstract and connected to something material, but they unfailingly suggest associations which go beyond those of a specific reality.

'Brief Syllables/Thin Vowels', 2015
Communication cables, pedestals

It consists of uninterred, desiccated electricity and communication cables which form the infrastructure of the cordless and constantly illuminated society in which we live. Isolated like fragments without context, they seem absurdly mute and dysfunctional like prehistorical relics or fossils. In the words of the artist, «Cables are the opposite of sentimental. Current is only able to transport current. Cable stumps are the cross sections of a vocabulary with interruptions. A way of cutting. How to end halfway through a sentence.»

9 MELANIE GILLIGAN

(Toronto, 1979)

She currently lives between London and New York and works in a wide variety of media including video, performance, text, installation and music.

'THE COMMON SENSE, PHASE 1', 2014
Communication cables, pedestals

Designed like a TV series and divided into several screens, it reflects on the inter-relation between work and feelings through a science fiction story. This exhibition shows phase 1 of a 5 part video on 5 screens with a specific sound device and the construction of a sculptural installation.

This mini science fiction series analyze show minds, bodies and inter-personal relationships are moulded by the technological advances within capitalism. This experimental narrative drama tells a story that revolves around a future technology enabling us to directly experiment the bodily sensations of another person and how they affect us.

Plot of the mini-series: after a decade of transformations in working conditions and social life, suddenly the technology networks fail causing massive disorientation. People withdraw from public and isolate themselves from public opinion, for they no longer know how to communicate. Once everything goes back to normal, the story divides into 2 scenarios: one version shows post-breakdown normalization, whereas among the rest of the people technology turns exploitative and some social resistance movements appear in the face of the continuance of these conditions.

10 SIDSEL MEINECHE HANSEN

(Ry, Denmark, 1981)

Sidsel Meineche Hansen studied in Copenhagen, Berlin, Frankfurt and London at Goldsmiths College. She currently lives and works in London.

'No right way 2 cum', 2015
3D projection, PC gaming and oculus rift

'ONE-self', 2015
Wood

The work of this artist consists of 2 physically separate presentations acting in a conflictive area in relation to capitalism. It responds to the artist's concerns about micro-politics and institutional criticism questioning not only the role of pornography but also that of the psycho-pharmaceutical industry.

Via CGI (Computer Generated Imagery) animation Hansen has created *No Right Way 2 Cum* (Oculus Rift) in collaboration with a team of 3D cartoonists. The video contains explicit images of female sexuality (the heroine is EVA v3.0) with regard to the existing debate on censorship in the British porn industry.

Parallel to this on the wall we can see the logos of some companies related to the design and commercialization of 3D images (*NIK-Diseno* was responsible for designing EVA v.30), as a gesture and criticism of the power of advertising in a consumer society like ours.

The visitor experiments the virtual 3D animation world via an *Oculus Rift* (virtual reality helmet). In this context, the images are perceived not only as a representation but also as a physical experience.

11 PAUL CHAN

(Hong Kong, 1973)

He was brought up in Nebraska and currently resides in the US. Paul Chan started his artistic exploration in photo-journalism and later moved on to cartoons, animation and video. His work is related to fundamental topics such as politics, poetry, war and death. He is particularly noted for presenting oxymoronic concepts: violence-happiness; utopia-apocalypses; the Bible-Marquis de Sade; Samuel Beckett-hip-hop.

'Happiness (Finally) after 35,000 Years of Civilization (after Henry Dargerand Charles Fourier), 2000-2003', 2003
Digital video projection on screen (color, sound)

The explosion of images which go changing on the screen are reminiscent of the early programmes children used in the 1990s to create their own magic shows. However, Chan, who was also a child of the videogame generation, includes in his work massacres, riots, horrors, etc. In addition Chan uses music. This music is so skilfully integrated in his work that it seems to be coming out of our heads. In fact, it works according to the mood and message of the next scene.

Image movement and progression in Paul Chan's videos are strangely striking, attractive and powerfully unsettling: evil and innocence are competing simultaneously, and we even catch glimpses of unbridled passion to the sound of a score by Bach.

12 NINA KÖNNEMANN

(Bonn, 1971)

She lives and works in Berlin. Könnemann is an astute observer of public spaces and activities taking place therein. Her videos concentrate on a specific kind of pursuit, i.e. social interaction, to capture emblematic moments that clearly lack a spectacular nature. They generally pass us by without our realizing their existence.

The use of hand camera allows her to work spontaneously among the crowd and present a personal story in which she reveals minimal, trivial and even irrelevant acts which alter traditional narratives. The artist captures moments where reality is unveiled to provide a vision of the subversive potential and the counter-cultural events which the mass media constantly manipulate to turn into a spectacle. In this sense, the way in which Könnemann creates the video delves into the function and power of the mass media.

'Span cam', 2016
Video projection (streaming)

Video broadcast from a public phone box in Berlin. Streamed simultaneously on the internet and in the exhibition hall.