

## Traducción/Translation

Exhibiting the work and proposals of young artists, contributing towards their exposure and facilitating their introduction to artistic circles and professional spheres akin to them, are some of the objectives that the INJUVE intends to accomplish through its initiative programmes geared towards enhancing and procuring the conditions for young people's participation in the economic, social and cultural development of our society.

This edition of the Art Fair, which will be its twenty first, comprises different work and proposals from the young artists selected through the call for presentations to the 2006 INJUVE Young Artists Prizes. The interest generated by the work and the creative languages employed confirms the occasion and need to contribute towards their development through institutional support and backing.

Using very consolidated artistic practices, like painting, in the case of Irma Álvarez Laviada, photography, in the work of David Ferrando, Carlos Irijalba and Fermín Jiménez, and drawing in that of Miguel Ángel Fernández, Cristina Astilleros and Juan Zamora, new proposals and methods of artistic practice take shape, sometimes derived from the support employed and others from the elaboration process itself. Also through the appropriation and rearrangement of icons and stereotypes of the collective imagery, in the cases of Riiko Sakkinen and Julio G. Falagán, or through objects normally used in advertising, that of Pablo Pérez, proposals are generated that provide new approaches and interpretations from a critical spirit.

On this occasion, and for the first time, the Art Fair is exhibited alongside the work of all the par-

ticipants prized and selected in the Audiovisual, Comic and Illustration, Design and Photography competitions, which are included in the annual call for presentations to the INJUVE Young Artists Prizes.

We would like to express our gratitude to the *Círculo de Bellas Artes* for its collaboration in the organisation of these exhibitions in the Sala Picasso, as well as for its support towards the promotion of young artists.

We also thank the members of the jury for taking on the responsibility of the selection, always a difficult task, given the quality of the work presented, and to the authors of the work for their participation. To all those prized and selected, our congratulations.

#### Leire Iglesias Santiago

General Director of the Youth Institute

With the blog, there is a phenomenon that has revolutionised the world of Internet in the last biennium: the Wikipedia. For the few who at this stage are probably unaware of what the Wikipedia is, we should say that it is a free multilingual encyclopaedia written collectively by volunteers spanning the globe. It can be used for consultations as well as be modified through a web navigator by anyone with access. Its importance not only resides in the fast proliferation of a tool that offers free and universal knowledge which, at the time of writing these words, exceeds five million articles and nearly four million registered users. Its importance also lies in the creation of a literary style based on speed and interactivity, made possible by the features of the open code and the hypertext.

But, why has the Wikipedia been so successful? Why do hundreds of thousands of people dedicate part of their time to collaborating anonymously and altruistically in this project? Apart from the satisfaction that collaborating in a project of general interest provides, we should mention the appropriateness of this formula for compiling the abundant load of human knowledge subject to constant change.

Addressing a complex event charged with diverse references, different sources, often opposing approaches and differing arguments can no longer be done in an encyclopaedic manner, based on the participation of a reduced number of authorities. An exhibition like the current Injuve Art Fair is also a sufficiently complex event to warrant new intellectual approach strategies. The similarities of the participants and the connections of their work do not go beyond the affinities characteristic of sharing time and a common space, which

explains the need for tags, like the hypertext. That is, indexes that enable fast searches and give way to automatic cross references that go to other texts.

Unlike an official discourse, this introductory text serves as an exercise of wiki and hypertext literature; where the statements are open to editing, deleting and changing, if not in a literal sense, due to the limitations of the support, at least insofar as the author's intention.

### **Pablo Pérez**

Tags: Paraart, advertising, imposture

The work that Pablo Pérez exhibits in the Fair could be framed within what could be defined as "paraart" or to rephrase it, within those practices that are channelled through artistic channels but employ strategies from other non-artistic environments, such as sociology, advertising, economics, etc... This successful practice, particularly among young people, passes off as artistic a series of devices which strictly speaking do not belong to the sphere of art. The fertility of this model does not cease to be an additional example of the contamination and the disintegration of the frontiers between visual languages.

Pablo Pérez offers us the project *Usb Invaders*, a set of paraartistic ingenious devices exhibited as if it were the launch campaign of a new product. An inflatable object, a vinyl record on the wall, an advertising spot and some merchandising samples, make up the different parts of the set. Each part holds no value in itself. It would be exaggerated to look for aesthetic features in the inflatable object, given that it is no more than just another of the campaign's resources.

But, a campaign to advertise

what? *Usb invaders* is the image of a campaign that advertises itself, where product and image are the same thing. In the same way that some advertising agencies create fictitious campaigns for inexistent products out of pure satisfaction and creative exercise, the work of Pablo Pérez is a clear exercise of imposture. In his 'Elogio y definición de la impostura' (Praise and definition of imposture) Jesús Alonso affirms: "There are those who only fake their voice and those who fake their soul, even if they haven't got one or it isn't theirs. One fakes to be loved more, to seduce, to be born new before new eyes. One is a fake to finish off with the tyranny of one's identity" - a good definition that is fitting of persons and objects of desire of the advertising and art world, whether real or not.

### **Riiko Sakkinen**

Tags: Immigration, subversion

Riiko Sakkinen, Finnish artist settled in Spain for quite some time now, holder of a vast collection of work, proposes a catalogue of drawings arranged on a chromatic surface where theme and graphic intervention over the wall give unity to the arrangement.

Sour, politically incorrect and visceral, his iconography is taken from the world of ephemeral graphic representations; those that do not pretend to outlive the current relevance of their message. His sources range from the media, low-cost advertising or street graffiti. But here everything is slightly misleading. Behind the gentle appearance of the loving bear who invites our children to eat sweets with fascinating flavours, hides the perversion of a system that makes use of basic instincts to perpetuate itself. "Human rights damage our economy" read the slogan of one of Riiko's previous work realised in China. If human rights

were to be established in the Asian giant, which inundates the market with cheap products, our economy would tumble. But, who cares? We need to consume cheap products to satisfy our comfort yearnings. And if cheap labour is needed to achieve this, then let us embrace immigration, whether legal or illegal. The new proletariat is no longer the trade union labourer or the country pensioner; it is the thousands of sub-Saharaners that knock on our doors demanding to be able to satisfy their comfort yearning too. Perhaps that is the reason why Riiko, a Community Finn of the prosperous north, who lately everyone mistakes for an illegal Ukrainian or Russian immigrant, takes sides and writes "We hate Arabs, South Americans and blonds". His channel is the old political graffiti, but this time on the wall of the exhibition hall. His theme on the wall serves as a slogan; his drawings are pastiches with subversive harangues. It is the new-breed political nihilism. Let us destroy it all to start anew.

### **Fermin Jiménez**

Tags: False appearances

The game of false appearances is also a vector that steers the work of Fermin Jiménez. He also plans his work around the construction of a space where static and animated images as well as "sculptured objects taken from reality" come together.

Curious coincidence that these 'strawberry clouds' (marshmallows), those spongy cylindrical sweets, are one of the visual motives used by Fermin Jiménez for this work at the Fair, just like Riiko Sakkinen uses the iconography of junk food. Marshmallows, a food product with few nutritional values but very tasty, float or appear to float in his instantaneous photographs. The fact that the

background of the image is a kitchen helps to create a confusing atmosphere. Unstable equilibrium that of 'clouds', which will either fall to the ground through gravity or continue to float, opposing the laws of physics. In this case, the semantic factor also plays a role. It is no coincidence that the motive on the photograph is commonly known in Spanish as 'strawberry cloud' and that they should float like real gaseous clouds. In this case, the definition of visual poetry as "the art of seeing poetry in objects and expressing it plastically" is totally appropriate.

Even so, the author is not appeased because these images are not exhibited de-contextualised; integrated in a common space there operate another series of carefully arranged resources. From the selection of the background colour of the wall, sold as 'meadow green', to the positioning of the screen and the piles of photocopies, nothing is left to chance. His well-studied distribution and selection attempt to generate a large 'space of uncertainty' as a type of large ideogram constructed through the sum of 'technologies, languages and registers'. The spectator, as Roman Ingarden affirms, is the one who has to finish constructing the work by filling the undefined spaces with his/her personal interpretations.

### **Miguel Ángel Fernández**

Tags: Emotional seismograph, circumlocution

Current events transmitted by the media are the source of the work of Miguel Ángel Fernández. A kind of seismograph of current events, his drawings are the result of a mechanical act, performed with a home-made compass with two felt pens at both ends and four colours per drawing. At the start of the three o'clock news, his hand moves

mechanically until the end of the programme. His note-taking of four of the most interesting news for the artist and the date of the operation, wrap up this activity. The result is an artistic diagram, or rather, a flow diagram, in as much as it represents a succession of events or operations of a system.

Beyond the result, it is worth stressing the importance of the act. The author, like the television consumer, swallows the news. The nature of the news is indistinct, not even its relevance is of importance. The information goes directly to the cortex of the brain, without the viewer being conscious of the process or assimilating the scope of the information consumed. In this case, the artist evidences this process and its intrinsic perversion through an automatic graphic representation without an apparent mental direction. Curiously, the resulting shapes are circles, a poetic representation of circumlocution - a dialectic method of starting off at one point to finish off in the same place. Perhaps current news are nothing more than a circumlocution. Everything seems to change for it to remain the same.

### **Juan Zamora**

Tags: Exquisite corpse, animation, psyche

In the work of Juan Zamora the production process is also extremely important. As in the case of Miguel Ángel Fernández, the work of Juan Zamora includes a certain amount of automatic drawing. In his case, the drawings are pre-elaborated during that strange transition between being awake and asleep. Barely sketches of simple, trembling lines, the artist elaborates a bestiary of anthropomorphic beings; animals with human, female and male genitals or men and women with animal features. The game is not new. The surrealists

already spent their leisure time playing "exquisite corpses". A group game based on an old table game called 'consequences', where the players took turns to write something on a sheet of paper, they folded it to cover part of the writing and then passed it on to the next player for another collaboration. As opposed to the surrealistic game, where various persons join in, Juan Zamora plays alone. Or rather, his conscious ego plays with his unconscious one and vice versa. It is also no coincidence that the overall drawing has a certain childish air. Although many may disagree, children's drawings are perfect examples of simplicity and content efficiency. They discard everything that is superfluous so that the lines depict the essential features. The author, clearly economising in resources, stresses the essence of the being's appearance: two eyes, two little hands, a beak, a penis... The fact that he later endows the drawings with animation, digitally introducing small movements and light sounds, is not a mere plastic act, it symbolically makes his creations come alive. His 'animaliyos' (tiny little animals) or monsters are real. They are newly born creatures that make small guttural sounds and make continuous exaggerated gestures.

### **Carlos Irijalba**

Tags: Car

Without doubt, the car is one of the great fetishes of our time. Symbol of status, comfort and privacy, it is the dark object of desire of thousands and thousands of persons, particularly men. Marinetti, in his renowned Futurist Manifesto of 1920 already affirmed: "A roaring motorcar, hurtling like a machine gun, is more beautiful than the Winged Victory of Samothrace". If at the turn of the 20th century, the

car and the aeroplane were the great icons of technical progress and symbols of the new society, it was after the petrol crisis when the motorcar began to be used rather than as a paradigm of the virtues of progress, as an example of its weaknesses. It was then when the model of industrial production that made it popular, Fordism, fell into disgrace and, in the art sphere, artists like Wolf Vostell or Allan Kaprow, began to torment defenceless vehicles. The work of Carlos Irijalba would have to be inserted in the second of the previously described tendencies, the one that manipulates the contexture and image of the object-car in order to manipulate its symbolic meaning. Carlos Irijalba's car is a dumb object because it cannot fulfil its function, given that that the driver and passengers' cabin has been removed. Only the wheels resting on the floor seem to belong to the practical and the real.

Having said that, as well as being a sculptural work, the Uberlegung project is also a photographic one. The photograph of the object serves to contextualise it in different environments, such as a tunnel or a road. Set it in a landscape, it opens up to new interpretations, losing its aura and nature of unique object. The object is no longer a mere sculpture. In the absence of indicative links, a content void is generated, which the spectator will try to fill by fantasising with hypothetical semantic relationships.

### David Ferrando Giraut

Tags: False documentary

The first shots of David Ferrando Giraut's video set us at the entrance of a cemetery. A fixed shot shows a row of niches and behind them the Eucalyptus of a northern forest. A male voice in off is heard asking: "What ever happened to the cross

we placed last year?" A female voice affirms: "The flowers wither and the keeper or someone has to throw them away...". The essentials of the thriller are set: a scene, several characters and a dilemma to be resolved. In this case, David Ferrando abandons the photographic support and presents a video-graphic work that continues to nourish itself from the poetic sources of his previous series. In particular, the series 'En la ruina' (in ruin) where corpses or photographs of niches on large advertising canvases inserted in ruinous landscapes or rubbish dumps were exhibited.

The mechanism of David Ferrando's video is based on the dialectic established between events selected from horror and mystery films and the mental transferral of such events to real scenes. Sometimes it is the sound track that alerts us of the plot; others, it is the presence of an old television set in the landscape showing images of the four famous films selected: Twin Peaks, Night of the Living Dead, The Blair Witch Project and Friday 13th.

There is something in the work of David Ferrando which reminds us of the false documentary, a film technique that combines real archive images with fictitious images that look real. As opposed to the false documentary, where the realist narrative event dominates, in this case, credible fiction would be fitting. In fact, one of the films used, The Blair Witch Project, is one of the canonical films of this sub-genre's rebirth. Hayden White affirms that "the past has to do with our dead ones and we cannot remember them with an aseptic attitude". Mentally, we have a need, no matter how incredible the story may be, to set it in space and in time in an intellectually accessible place. It is at that moment when memory and past merge with our

personal experience. But sometimes that experience and that past take us back to sorrowful and amoral events and, in the end, as Truman Capote used to say "Who does not hide a dead body in his closet?"

### Cristina Astilleros

Tags: Haiku, jingle

*Is it an empire  
that light that fades  
or a glow-worm?*

Jorge Luis Borges. *Seventeen Haikus*

Cristina Astilleros says that her work consists of a series of haiku and she is not far from the truth. Ramón Gómez de la Serna already referred to the haiku as a 'poetic telegram'; a totally appropriate definition of the work of Cristina Astilleros. Although if we could swap image for verse, her poems would be heterodox haiku of irregular metre. Three or four images and some text make up the composition of each of her drawings. The images, accepting the will of the artist and the traditional haiku, capture "a small instant of everyday reality" and I am literally quoting the author: "they elevate it in such a way that they manage to show us the inside of the human soul". The capturing process has a double value, because her images are literally fixed in the drawing through the use of polyester as transfer method. Thus, the transferred image remains trapped behind a thick layer of resin. Her rich visual imagery incorporates small ordinary objects, images of animals and plants and the odd pop icon and spectacular texts, that in order to be read correctly would need the recourse of a mirror. Concentrating in the search for parallels, her work could also be artistic jingles; those small ditties that used to accompany or accom-

pany musical advertising spots. Short and lyrical messages. Whistled, gentle and catchy humming. Small flashes of the artist's interior world.

### **Irma Álvarez Laviada**

Tags: Background - form

Inserted in the universe of constructivist abstraction and post-minimalist discourses of new genre, the Project of Irma Álvarez is an ad hoc development for the exhibition. To date, a slow and meditated investigation is perceived in her work on the plastic possibilities of the dialogue between background, form and void. Initially, her paintings were chromatic compositions of geometric and resources-saving features. It is after the series, *Límite*, a couple of years ago, when a very controlled dripping and the broadening of the thickness of a number of volumes appears to overcome the classic bi-dimensionality of the painting. The chromatic treatment of the edges of these new volumes and the overflow of the drippings of paint confer a quasi architectural feel to her work. In this exhibition the artist has been given the possibility of working integrating the surrounding space of the hall, a practically necessary evolution when the conquering of tri-dimensionality was merely suggestive in her previous work. In this manner, through a mechanism of openwork and the deployment of more graphic resources, her work opens up to new formulations without abandoning the initial poetic premises. A Poetry that connects directly with the tradition of the emotional and lyrical abstraction of Peter Halley, Donald Judd or Anish Kapoor.

### **Julio Falagan**

Tags: Palimpsesto, collage

Being the last on the list, but

nonetheless no less important, the paintings of Julio Falagan are fresh collages halfway between comics, illustration and satire of conceptual bases. As a general rule, although his vast work is arranged in multiple series, he employs the formula of the guessing game or the enigma. The scenes are composed around a literary message, which also acts as an index and precursor of the dilemma, decorated with a combination of images. Sometimes these are images of children on the verge of danger, others the presumption of a dramatic outcome or an irony of destiny of the dilemmas faced by the spectator. Explicitly ironic, the programme of Julio Falagan alludes, as Víctor del Río affirms, to a certain devaluation of the image; a devaluation that in his work is synonym of demystification. The very technique of the collage, with images pulled out of vintage illustrations, bits of fabric and found objects, is indicative of a will that dethrones the canonical approaches of Art in capital letters. A clear example of this is found in the series: "El pasado como futuro cercano" (the past as near future), a project that consists of using canvasses of typical living room paintings as if they were just another scrap of fabric to make the support of the work. Thus, these are real palimpsests that wipe out and alter the original support. Work realised with samples which, through the 'cut and paste' technique, reconstruct the scene with an added new meaning. Without losing the fine-tuned irony, it is a reconstruction of the past exercise and, furthermore, a negation of the protagonist nature of the artist as single maker of his work.

To conclude, the work of Julio García Falagan is a good example for illustrating one of the most pressing controversies of current art,

which in this Fair is reflected in the work of quite a number of selected artists: the confrontation between art and design. If in the past, art marked the pace of design, it now seems that it is the designers who mark the pace of art. Design, in this case, graphic design, backed by an economic and industrial sector that needs it, prevails over art that has detached itself from its audience. Only the mediums that channel all products, the totally speculative spirit of art and its ethical exceptionality lead us to believe that there is an environment for the specifically artistic.

**Orlando Fernández**

## Ima Álvarez-Laviada

### A theory of vision

1. Art is the origin of the artist. In its uncreated and pre-material form, it already exists prior to being reincarnated in the artist. It is pure chaos, disorder, original void from which everything acquires its principle. Prior to the concrete and the abstract, art is resolved within the artist, in his aesthetic intuition, shifting from void to material through his generating action. Once created, arranged and charged with meaning, it nonetheless becomes conscious of the absence of its original state once again and evokes that void in the images.

2. Born from an also generative void, from a genesis chaos, an impure and random logic flows from these paintings, an ungovernable burst of conscience, of extreme lucidity, of madness, which talks to us about internal spaces and places still to be explored, of possible expansions and limits, of multiplicities. In its more visible exterior, the inflexible and reasoned geometry of asymmetrical lines, the result of an urbanised culture, coexist with the fast and spontaneous strokes of rhythmic and elastic movement, characteristic of the lyrical-epic emotion present in the phenomenon of nature. However, moving a little closer, we can just hear that dialogue that occurs between the architectural plan and the gestuality of painting, melting both dialects into an individual language through which its aesthetic coexistence is articulated. The void areas, which use a non-colour (until now, white) as raw material, lighten the tension accumulated by the organic current that animates these creations, taking us back to the origin once more, as far as the still shapeless pre-material.

3. Art is the vision of the visible

which, because it is hyper-visible, it is not seen. The artist should unaccustom himself to being in reality if he wants to see what is seen: leave reality, leaving one foot inside. When leaning outwards, to the exterior, the artist ponders on the interior and he understands it. To understand oneself from within, to be contained in oneself, without mediation from anyone, without the artist - Is that not the objective of art? For one to be the origin of one's work, the imprint of one's hand, art itself, disappearing.

Javier Vela

### Cristina Astilleros Tena

At this current moment of art where find ourselves; is it really transcendental to refer to the concept of original? Is it necessary to address certain questions relative to what is original or non-original?

I use the original to create a definitive one that, at the same time, will shift the first onto a second plane and place its copy on the first podium, doing away with the myth that everyone or nearly everyone has of what they consider to be an 'original work' or a 'genuine work', always speaking in capital letters, wrecking the image of the artist as such and placing him as a mere art tourist.

Original work does not exist... and if original work emerges from our minds it is there where our first sketch is generated, all of which is the result of a previous sketch, erasure or Coca Cola...the work resides in the world surrounding the cavern, dormant in small spaces, latent in street glances, always patiently waiting for us to rescue it, feeling it in our depths, to make it our own in order to later make it re-emerge from the cavern with a new essence and a large piece of us trapped in its corners...

I have not used any type of reference to other plastic artists to produce my work, insofar as the material and technical part are concerned; the background context that led me to produce it is no other than the five years that I have spent investigating with polyester resin as well as the experience that those five years have given me as an artist using this material and its application on the representation of highly subversive concepts: in my drawings the resins act as a tsunami, devastating everything within reach and dragging it inside as if it had always been there. Interiorising it and making it part of it without ever intending to let go of it...Rock, paper, scissors...and the odd paper checkmate... everything remains printed in the resins, they strip feelings that cease to be free, that cease to be ours, mine, to become justified in the resins, impregnating them, in the same that way my retina becomes inundated with everything around me.

Although I have not followed the steps of other artists, in terms of technique, I must say that in terms of the background, the most personal part of the project, the content which the polyester houses, I cannot but mention a book whose influence has particularly marked this work; it is a small haikus book that was once given to me by a long lost friend. Every instant is a haiku, every haiku a poem, every poem a feeling, every feeling a drawing, every drawing...my haiku.

In the same way that these small Japanese poems capture a small instant of everyday reality and elevate it in such a way that they manage to reveal the human soul, I, through my drawings, have tried to make present small realities that surround me, that surround us, in their own way each locking a tiny part of the essence

of that instant that will never return...

Plagues, wars, annihilations, pests, destruction, fear, sadness, hate... all this was made present when Pandora opened her box and the world was filled with many small boxes that sleep inside each one of us in a tranquil lethargy, drowsy of routine and brief moments of happiness, numb until one day something makes them wake up furious, with renewed yearnings and original strength, and it is then that it is you who would like to be asleep in an endless lethargy...

Each of my drawings form part of that small box that lives inside each one of us; like the little man that remains asleep in our throats and that from time to time sends little noises out to call our attention to let us know that he is just under your chin ... and that once awake he does not want to go back to sleep until he has finished to tell us everything he knows...

## Miguel Ángel Fernández

The 'Iris' series of drawings arose from a mechanical action delimited by the news broadcast. The result of an automatic and mechanical action towards (in front of) the daily news, which we watch like machines.

More than spurred by an action, they are the result of an automatic, mechanical, passive and compulsive, involuntary, reiterated, obsessive reaction. That is how I interpret the act of watching the news, an empty robotic act.

More than spurred by a gesture, they are the result of an automatic, mechanical, passive and compulsive, reiterated, obsessive act. That is how I watch the three o'clock news.

Automatic, delimited, mechanical, reiterated, passive and compulsive, involuntary, obsessive, reiterated...

The 'Iris' series is the result of a mechanical and delimited action. The result of an automatic reaction in front of the daily news, which I watch like a machine. A robotic and reiterated gesture.

The result of a mechanical, passive and compulsive, involuntary, reiterated, obsessive reaction. An act charged with emptiness.

More than spurred by a gesture, they are the result of an automatic and obsessive act.

Automatic, delimited, mechanical, passive, compulsive, involuntary, obsessive...

The same of the same.

## David Ferrando Giraut

### Genre paintings.

*The truth is that Nishio San had beautiful stories to tell: the bodies always ended up in shreds.*

Amélie Nothomb, *The Metaphysics of Tubes*

*They found a body  
Not sure if was his  
Still they're using his name  
And she gave him shelter*

Tori Amos, *Past the Mission*

*Deep solitude is sublime,  
but of a terrifying nature*

Immanuel Kant, *The Beautiful and Sublime*

From a child's perspective everything seems more real, emotions are felt almost physically and terror is something solid that appears before us; but even so, we pursue it. We delight in fear.

I don't know the exact moment when we become conscious that

everything is going to change, that our joys are not eternal, that the landscape that engulfs us is going to change and that the moment will come when we will cease to be part of it. Although perhaps we know it all along and it frightens us. Therefore, we take refuge in other fears - fair grounds, films, our own games...-, we build scenarios, we accept other fictions and we protect ourselves. We turn fear into something external; terror no longer flows from us but from zombies, witches or psychopaths, beings that, sooner or later, will disappear.

David Ferrando Giraut continues to build his spaces of desolation in those places that we are all familiar with, even though we have not been there. With the series *Escenarios Naturales* (natural scenes) he takes us back to that strangely familiar territory in the face of fear. But recognising ourselves in the titles of the films or in the landscapes that house them does not save us from the sensation of discomfort that the game used to hide, we are unable to separate ourselves from our learning and terror is a ritual through which we all must pass.

Television has played an essential role in the construction of simulacra and fictions. In the last few years we have turned ourselves into subjects around that apparatus that improved the identification system of the cinema. If the cinema responded to us with a projection of ourselves that allowed us to disassociate ourselves, establish a distance between the screen and the projector or between ourselves and others, television establishes a self-referential game, it self projects itself and it projects ourselves.

The programme can begin almost at will, initiate all the process once



again, and renovate the same gestures that connect us with fear, automatic tics, repeated to exhaustion. Although the icons of terror have transformed themselves with time, they have maintained their mechanisms practically impervious, because it is repetition that activates them.

We have interiorised the codes, but we always need a body, we want others to be the ones who die in order to frighten us and reassure us that it wasn't us. One more act, one more simulacrum, which must reinitiate itself at our will.

We mark the boundaries of our fears. If in David Ferrando's previous series, *En la ruina* (in ruin) death was present in the fringes, in the no-places, published in the billboards that normally hide its existence from us with a vision of youth and well-being, now he uses another screen to show us the subterfuges that we use to hide our fears.

Ruin is no longer in the landscape, we carry it in our vision, every time we hear the voice over of those films and we transform the landscape into a mirror vision, we become projectors of the fantasies created by others. We are our own control mechanism, we are the simulacrum.

It is our own sensitivity that gives way to our enjoyment and that also, in one way or another, takes us closer to the trauma.

Eduardo García Nieto

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<sup>1</sup> François BUCHER, "Attaining the Body", *Saving the image. Art Alter film*, Centre of Contemporary arts, Glasgow & Manchester metropolitan university, 2003.

<sup>2</sup> Hall FOSTER, *The Return of the Real*. Madrid, Akal, 2001, p. 133

## Julio G. Falagán

"Falagán seems to be playing with the devaluated conditions of the image, of the objects and the pictorial forms. The devaluation is nothing but a method of cultivating irony on unacceptable legacies that artists like Falagán have had to accept generationally. In this respect, nothing healthier than his demystifications".

Víctor del Río

"...But what is truly interesting is his tendency to introduce himself in the pools of the crossroads and the dilemma, given that each of his works appears as an enigma and, like all enigmas, are not just contemplated but deciphered. The visual aspect, although very carefully planned, is only a starting point, and like other great artists whom we don't need to name, Julio Falagán takes art from the retinal universe, substantially modifying the inoffensive act of looking, turning it into a sort of 'initiation test', which is frequently expressed through hidden messages and instructions targeted at anyone willing to 'join the game'".

Javier Panera

"How many will go to the ball with less"

Julio García Vegas, my father.

## Carlos Irijalba Asurmendi

### Überlegung or Frankenstein by the lake.

Modern man exalted the industrial object because it provided him with otherwise unattainable powers relative to the practical plane, such as mobility, work, etc. However, that object was quite similar to us, given that it aged and left an almost nostalgic, residual and black trail behind it. The post-modern industrial object,

ours, does not suffer the same fate; it is cold and holds certain virtual qualities, such as immateriality and timelessness, closer to abstractness.

The car represents a vector charged with connotations of progression or flight towards the horizon, frustrated dreams of the modern order inscribed in an object that has ceased to be such. In it, aesthetic principles take place that attempt to distance themselves from corporeity. Its wheels however belong to another order; they bring us back to earth and act as a stabilising element, sensitive to the immediate.

Überlegung is a sculpture and photography project centred on our civilisation's relationship with its physical and conceptual environment. The first part of this project entails the structural mutation of a last-generation car in terms of its original materials and dimensions. The real, to scale, encounter in the face of the dislocation of the essence of an everyday object that comprises connotations of the unshaped space and represents an extremely outlined circuit. The second part consists of the need for object and place due to an interchange of meaning. Construct circumstances open to other possible realities, alien to one-way directions and hermetic paradigms.

In the piece, the car acts as a type of transitive object, as a representation of so-called progress, a vector that only understands one direction and the advancement that it gives rise to is completely indiscriminate.

We habitually recur to symmetry as a tranquillising element, given that it portrays the image that we find in the mirror. However, it is a structure that we constantly use to enforce order on a system or to

escape from more complex structures that we find tiring to break-down. We are symmetrical but only in appearance. In the piece this entails a means that leaves man trapped in the unsustainable of that ideal, providing the object with a more relative position.

*Überlegung* in German means reflection and its own etymological structure reveals an intention; hence *legen* means support and *über on*. This nuance generates a series of links from the object to the real plane, it reminds us of the abstract nature of the virtualised object and proposes another series of principles that associate it with the environment and with more tangible agents, such as, gravity or light. The mechanism thus unveils other possibilities previously blinded by the function. The headlights are no longer limited to indicating a blind direction but they enable us to feel the immediate space, the wheels feel the place. The light recovers a more alert existential nature, providing a certain relaxation to the muscle of the deficiency.

## Fermín Jiménez Landa

### Taking down flies from the air.

The proposal is a continuous confrontation of technologies, languages and registers... a heterogeneous installation where different work processes meet the eye with their emphasised specific characteristics. Combining everything to exhaustion, to the absurd, filled with internal logic and totally deprived of internal logic.

With the images I try to move towards spaces of non-definition, of detention of the senses. To draw is to think. To look is to think. There is an underlying objective in my work -as in the case of the work of so many others- not very plain;

diversity against visual monotony and, by extension, mental, breaking away from the simplifying and one-directional forms of communication that govern.

Suspension of marshmallows. Marshmallow of marshmallows.

These spongy and sweet cylinders in Spain, as far as I know, are called 'clouds' or 'hams' Ham? Cloud? Who gives them those names? York ham, weightlessness. Phenomenal phenomenology. The object as unit of an action, as part of a piece and the object in itself. The practically abstract element and the sweet. I work with fun stuff, the edible and the abstract. Placing in confrontation the space and the body, but also the symbolic.

And I turn my mind to the ham again. York ham. In Valenciano it is *pernil dolç*, sweet like the marshmallow. I inevitably think of the *Nou pernil dolç* (a pun with New York), the bar with more substance and lineage in Valencia, and practically the most underground. All this floats around the work, it hovers around whilst I make decisions, it is in the air.

Temporary events inserted in the most 'normal' reality, that reconfigure the vision of that reality. I am motivated by environments, surroundings. The real, as a framework of work. Fun stuff. Setting traps on the normal, playing with the processes.

Discredit, corruption of myself. Maintaining a critical posture towards the use of art and towards reality. Humour and bad temper. Recovering certain attitudes, *Dadá* covered by punk -"Lipstick Traces" by Greil Marcus- and working with what surrounds me.

Lev Kúleshov used to say "have you ever seen how a monkey catches flies? It does not catch them... it takes them down from the air. It

simply grips them like this..." . The idea of equilibrium, of instant, and that of reality that I have mentioned. Equilibrium of reality. I remain absorbed in the image... taking down flies from the air, what a sight! The phrase itself is suspended among other suspended objects, despite the instability of the work itself and the confusion of process and work, or precisely as a result of all that.

Euphoria and sarcasm in equal parts.

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1 Kúleshov, Lev Vladimirovich. *Cinema and revolution*. Ed. La flor. Buenos Aires, 1974.

## Pablo Pérez Sanmartín

### Digestive passions.

I have always liked the expression 'to eat with one's eyes', it refers to the power that the visual aspect has over us, its capacity to trigger our appetites, however, at the same time it warns us of the danger entailed in trusting everything to mere sight... It is a duality that has historically been exploited to perfection by the entire Still-Life genre, configuring a type of perverse 'shop-window mysticism': Why perverse?: because often, when we eat with our eyes it is because we cannot do so any other way because, although the object invites us to eat it, it is protected behind a shop window or a screen which, whilst preventing access to it, exalts the object and makes it appear ever more appetising...

This is how this skilful game, which still life has managed to arrange so well on the board, has been able to transcend not just eras and styles but also forms of expression, as far as the new iconic media of the industrial and computerised era, to turn us into sim-

ple wishing machines - as it currently seems - compulsively gripping our remote controls, the world of screens cannot offer us anything but an endless, ever changing, visual feast.

Who knows, perhaps we ourselves are now nothing but the ingredients of a global still life... The context today is that of a self-absorbed art, prepared to be assimilated by the leisure industry and be restructured in the shape of a global spectacle and a trend product: If our spectators, our table guests, are now nothing but an audience, do the traditional mechanisms and invoking formulas for the good table guest continue to make sense and be valid?

My work acts in that crossroads. From a Neobaroque perspective, and a language close to the advertising world and youth subcultures, which contemplates the multidisciplinary as an essential support; my work reflects on the different pathologies of the contemporary individual, in his everyday interaction with those spaces "for a global still life" that form part of the visual imagery of late-capitalist western societies.

The reflection model that my work establishes does not seek to provide answers but rather to offer better questions, that is why it sometimes acts from a cultural actionism perspective, through the manufacture of 'artistic products', although never losing sight of the fact that, if there is one thing that we artists have been through-out history, it is big liars...

Bon appetit...

They appeared on the streets one fine day without prior warning...

Disposed of like bastard offspring of all those references from the advertising world and the leisure culture that condition the visual

imagery of a new generation of consumers.

They inherited their parasitic nature from the environment that they came from, raising themselves to consolidate among the inhabitants of the city as the new consumer objects that must be worshiped, emerged from our own expectations as consumers...

Perhaps we are subject to an invasion, judging by their name and their increasingly reiterative presence in all types of supports, but, as one of their catchy slogans prays...

"Once you have them, you want them"....

## Riiko Sakkinen

### More ketchup and mustard gas (My best friendly fire)

I produce art based on everyday life, which includes special offers and car bombs, exotic cocktails and Molotov cocktails, house cleaning and ethnic cleansing, fast food and Blitzkrieg.

I am interested in everyday conflicts, Big Mac vs. Döner Kebab, Human Rights vs. Our Economy, Your Economy vs. Our Economy, Real Madrid vs. Real World, David Beckham vs. Spanish Ham, Ham vs. Hunger, Motherland vs. Enemy, Motherland vs. Motherland.

I pick up my material from news broadcasts (demonstration banners claiming more freedom), propaganda placed under windscreen wipers (extra income without working), newspaper advertisements (swallow blowjobs), and boxes of children's cereals (a chocolate superhero devours its children).

I produce drawings but I don't know how to draw. I produce

paintings but I don't know how to paint. I do other things, but I don't know how to do them either. It is a tragedy, but tragedies are appreciated in the Arts.

"I am happy because I like my work", reads a note left in a telephone box by a prostitute. I am happy too.

## Juan Zamora

### On tiny little animals...

This is a series of digital drawings (small animated sequences in video format) based on sketches drawn in small note books during sleepless nights. The primary elements of each drawing are altered to provide them with slight movement and to make them evolve towards unforeseen situations and characterisations. The sequences are accompanied by guttural sounds made with the mouth. The cartoons are shown in small monitors, respecting the small size of their original notebook.

The figures drawn are androgynous, human and monstrous beings, based on the absurd and the everyday. We start off from the base of an anthropomorphic representation to gradually arrive at 'the monster', a reference to the internal psychic world, that suppressed, rooted myths, the world of the imagination and that which is Freudian sinister, familiar things which, through repetition (whether visual, audio, etc) become strange to us, or, just the opposite, the repetition of the sinister finally makes it something familiar. The title makes reference to these concepts, unifying 'animal' with the different 'egos'. The beings seem to question their own existence, psycho-analysing themselves through the environment and the beings that

surround them, outside and inside their physical framework. Even when we see them submerged in their superficially repetitive and stupid action, from time to time some of the characters recover absolute lucidity and say an ingenious phrase or perform an action full of content, always during an extremely brief period of time. The work is sustained by basic relationships and contrasts between primary concepts: life-death; empty-full; inside-outside; abject-pure.