

Allora & Calzadilla Exhibition
6.2–20.5.2018



FUNDACIÓ ANTÒNIT ÀPIES

Allora & Calzadilla

February 6th – May 20th, 2018

The severe climatic vulnerability and the economics of debt extraction suffered by the island of Puerto Rico can hardly be ignored, as it is the background that gives political meaning to the works of Allora & Calzadilla.

Jennifer Allora (b. 1974, USA) and Guillermo Calzadilla (b. 1971, Cuba) have collaborated on an expansive and experimental body of work since 1995. Through a research-based approach, their works trace intersections of history, material culture, and politics through a wide variety of mediums, namely performance, sculpture, sound, video, and photography.

For this exhibition at the Fundació Antoni Tàpies, their first solo show in Spain, Allora & Calzadilla present a selection of works produced between 2005 and 2018. The musical dimension of these pieces indicates to visitors that here, quite possibly, the visual is subordinated to the auditory. One work leads to another, so that *Stop, Repair, Prepare: Variations on "Ode to Joy" for a Prepared Piano*, 2008, can lead either to the wall emitting *Wake Up*, 2007, or to the upper floor where *Hope Hippo*, 2005, can be heard thanks to the sound of a whistle.

The exhibition has not been given a specific title, beyond the name of the two artists, because, as Jacques Attali says, "in composition, to produce is first and foremost to accept the pleasure of producing differences." This is how the composition of Allora & Calzadilla calls for a multiplicity of ways of being in the world, forms of existence that refer to the human and the animalistic, the organic and the mineral. For these artists, the acoustic represents an uninterrupted expansion that challenges the conception of the perimeter of the museum space.

But perhaps, despite these warnings, the viewer faces works that look like inactive devices, while others produce sound or are being activated by interpreters. This unusual condition evokes the background in which Allora & Calzadilla generate their work. A context marked by the multiple crises that plague Puerto Rico, especially economic and ecological. The passage of Hurricanes Irma and María at the end of September has left behind a state of emergency that has aggravated the situation on the island. The population has had to wait for help from abroad, which—according to the sociologist Javier Auyero—signals of another form of political subordination.

A catastrophe that reveals that the economic deficit is also a reflection of the democratic deficit that keeps Puerto Rico under a covert colonial regime. An ambitious work like *Puerto Rican Light (Cueva Vientos)*, commissioned and installed by the Dia Art Foundation in Guayanilla-Peñuelas, and which closed days before the opening of this exhibition, has been introduced at the Fundació Antoni Tàpies without a physical material presence, but rather through a debate and a screening that turn the work into a rumor. A work that is spoken about without necessarily having been seen.



Wake Up, 2007

[Level -1]

Sound and light installation, sound commissions by Jaimie Branch (US), Stephen Burns (US), Dennis González (US), Franz Hautzinger (Austria), Ingrid Jensen (Canada), Leonel Kaplan (Argentina), Mazen Kerbaj (Lebanon), Joan Magrané Figuera (Catalonia), Paul Smoker (US), Natsuki Tamura (Japan) and Birgit Uhler (Germany)

Dimensions variable

Courtesy of the artists

With the special collaboration of the Palau de la Música Catalana.

Check the performance schedules in the web www.fundaciotapies.org.

Wake Up is a sound and light installation for which the artists asked a host of vanguard trumpet players to interpret *Reveille*, the military call which signals soldiers to wake up and assemble at the start of the military day. The trumpet players interpret and sonically rework this petrified document of musical history, reinvigorating it with new associations and meanings and pushing the original melody beyond its militaristic origins, and at times, even beyond recognition. As a result, *Wake Up* becomes a platform for advanced experimentation as to what the trumpet is capable of as an expressive instrument, putting it at a radical distance from its military origins.



Stop, Repair, Prepare: Variations on "Ode To Joy" for a Prepared Piano, 2008

[Level -1]

Prepared Bechstein piano, pianist

40 x 67 x 84 in

Running time: approximately 15 min

Courtesy Castello di Rivoli

Performers: Luca Ieracitano and Adrià Bravo Hernández. With the special collaboration of the Escola Superior de Música de Catalunya / ESMUC Contemporània.

Check the performance schedules in the web www.fundaciotapies.org.

An early twentieth-century Bechstein piano has a hole carved in the center, creating a void through which a pianist stands to play the fourth movement of Beethoven's *Ninth Symphony*. Commonly known as the *Ode to Joy*, this famous final chorus has long been invoked as a musical representation of human fraternity and universal brotherhood in contexts as ideologically disparate as the Chinese Cultural Revolution, Ian Smith's White Supremacist Rhodesia, and the Third Reich, among many others. Today it is the official anthem of the European Union. Expanding the notions of both a prepared piano and a piano player, the performer must reach over the keyboard and resituate his or her fingering of the keys both upside down and backward, while at times physically mobilizing the instrument to trace a path through the exhibition space.



Apotome, 2013

[Foundation Auditorium]

Super 16mm film transferred to HD, color, sound

Running time: 23 min 9 s

Courtesy Galerie Chantal Crousel

Apotome takes as a starting point a historic attempt, set against the backdrop of the French Revolution, of man trying to communicate and create new relations with animals held in captivity—in this case two elephants, affectionately named Hans and Parkie (or Marguerite), that arrived at the Museum of Natural History in Paris in March 1798 as spoils of war. In a parallel research, the artists came across vocalist Tim Storms, a man with extraordinary vocal gifts. He has the world's deepest voice, capable of reaching notes as low as G-7 (0.189 Hz). That's a remarkable seven octaves below the lowest G on a piano. So low, in fact, that only animals as large as elephants are able to hear them.



Lifespan, 2014

[Level -1]

Hadean period rock sample (Acasta River Gneiss, Northwest Territories, Canada), 3 vocalists

Running time: approximately 15 min

Composition: David Lang

Courtesy of the artists

Performers: Mariona Llobera, Daniel Morales and Germán de la Riva, choir singers of the Cor de Cambra del Palau de la Música Catalana directed by Simon Halsey.

Check the performance schedules in the web www.fundaciotapies.org.

In *Lifespan* three vocalists interpret a composition by David Lang by whistling and breathing toward a four-billion-year-old Hadean period rock sample that is suspended from the ceiling. Subtly pushing the rock like a pendulum, the singers' breaths can be regarded as a poetic form of mechanical motion. Bringing humans into contact with this rock sample for the first time, the performance connects the present moment with that of the Earth's origins—a time when there were no living witnesses to the planet's geological transformation.



Temperament and the Wolf, 2014

[Level -1]

Performance

Ongoing duration

Courtesy of the artists

Choreographic support: Rebecca Davies and Margherita Bergamo. With special thanks to the sixty volunteers who participate in the performance.

February 4th, 2018. Check the performance schedules in the web www.fundaciotapies.org.

Temperament and the Wolf is an experiment in the limits of social tuning and the affective bodily nature of human responses. This project takes as a starting point the wolf fifth, an anomalous musical interval that produces a severely dissonant tone that seems to howl like a wolf. Furthermore, it expands on it to include psychological temperament, as it is determined through the specific behavioral scenario of a handshake greeting. On entering the gallery, visitors are confronted by two lines of people, all of whom work in tactile fields such as: musicians, masseurs, physical therapists, martial artists, calligraphers, farmers, potters, mechanics, masons, woodworkers, hair dressers, chefs, doctors, veterinarians, among many others. They offer their hand to the public entering the exhibition space. This gesture acts as an interruption of the normative entrance into the exhibition space.



Puerto Rican Light (*Cueva Vientos*), 2015-18

[Foundation Auditorium]

Site specific commission Dia Art Foundation

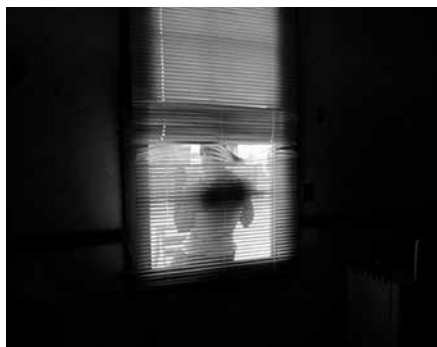
Guayanilla-Peñuelas, Puerto Rico

Seminar and screening

Courtesy of the artists

Check the dates and participants on the website www.fundaciotapies.org.

The work *Puerto Rican Light* (*Cueva Vientos*) by Allora & Calzadilla was a long-term commission for a specific physical space created by the Dia Art Foundation for Guayanilla-Peñuelas, Puerto Rico. It expanded the architectural trope of the cave, and relocated Dan Flavin's 1965 work of light art *Puerto Rican Light* (to *Jeanie Blake*), powered by solar panels in a limestone cavern 30 million years old. The exhibition was open to the public for more than two years, from 23 September 2015 to 31 January 2018, and was dismantled a few days before the exhibition at the Fundació Antoni Tàpies opened. This exhibition establishes a dialogue with *Puerto Rican Light* (*Cueva Vientos*) and offers a meditation on the work of art as a background note and residual image running through the whole exhibition.



A Man Screaming Is Not a Dancing Bear, 2008

[Level 2]

Super 16mm film, color, sound

Running time: 11 min 15 s

Courtesy Thyssen-Bornemisza Art Contemporary (TBA21)

A Man Screaming is Not a Dancing Bear sets the frame of ecological witness-bearing and environmental justice within the traumatized landscape of post-Katrina New Orleans. The film focuses on two scenes: the interior of a flooded house in the Lower Ninth Ward, the historically poor and predominately African-American neighborhood that was completely destroyed by the failed levee system, and the wetlands of the lower Mississippi River Delta out of which the city of New Orleans was carved. The film depicts a resident of the Ninth Ward, Isaiah McCormick, «playing» a set of window blinds in his house. The percussive rhythms he creates on this homegrown instrument—a gesture that inevitably evokes the great musical experiments of the Mississippi—expose the home interior to the light outdoors, generating an inconstant flutter of light that reveals the sediments, marks, and uneven traces left by the events of recent history.



Raptor's Rapture, 2012

[Palau de la Música Catalana]

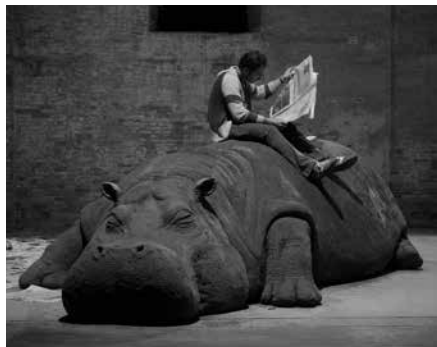
Super 16mm film transferred to HD video

Running time: 23 min 30 s

Courtesy Galerie Chantal Crousel, Lisson Gallery, Kurimanzutto and Gladstone Gallery

More information at www.fundaciotapies.org.

Bernadette Käffer, a flautist specializing in prehistoric instruments, attempts to play the oldest musical instrument found to date: a flute carved by Homo sapiens 35,000 years ago from the wing bone of a griffon vulture. This archaeological artifact brings further evidence of the role of music in the social development, territorial expansion, and evolutionary survival of early humans. Käfer discovers the ancient sound of the flute in the presence of a live griffon vulture, connecting a living descendant to its ancestor through an acoustic trace of prehistoric human culture.



Hope Hippo, 2005

[Level 1]

Mud, whistle, daily newspaper, performer

Approx. 16 x 5 x 4 ft.

Courtesy Gladstone Gallery

Sculpture made by Marga de la Llana with the collaboration of the students of the Escola Massana (School of Art and Design) and Llotja (High School of Art and Design): Omar Aberqi Peters, Mikel Adán Tolosa, Raúl Barbero Vinuesa, Yoel Díaz del Caño, Alejandro Escribano Ocaña, Elena García Gómez, Virginia Gil Pérez, Irene Lenis Mundet, Pere Josep Llopart Lluch, Álvaro López Efea, Xènia Martínez Llanas, Jorge Moreno Santos, Isabel Mur Crespo, Clara Vallejo Baruosell, Júlia Ventura Ricart and Carles Turó.

A counter-memorial imperative is evident in *Hope Hippo*. The work experiments with the antiquated sculptural task of rendering the animal form in three dimensions. Yet it degrades the allegorical function horses are made to serve in typical equestrian monuments. In place of a war horse whose stature is meant to mirror the erect, belligerent body of its human master, the artists summon its monstrous etymological cousin *Hippopotamus*, or “river horse.” In contrast to the elevated, enduring materials of classical sculpture such as marble or bronze, this creature comes to life in a substance haunted by decay, river mud/clay; thus, the creature offers its hulking, feculent body as a kind of watchtower from which a human “whistleblower” can, while reading the world news, blow the whistle to warn of injustices.



Sweat Glands, Sweat Lands, 2006

[Terrace]

SD video, color, sound

2 min 21 s

Courtesy Galerie Chantal Croussel

Sweat Glands, Sweat Lands is a musical, lyrical, and visual essay. A pig is roasted over an open fire by having the spit attached to the back wheel of a car. When the car accelerates the pig turns at different speeds, while the voice of Residente Calle 13, a young reggaeton singer from Puerto Rico, addresses the viewer in Spanish. He draws on the examples of non-human social organizations, such as those among bats, termites, and ants, for possible alternative modes of being-in-common and describes a possible path through contemporary experience. Part reality, part fiction, overheated, overpopulated, restricted, and suffocated, the world he describes is an antagonistic state of order and disorder, heat and excess, civility and barbarity in an age of armed globalization.

Mediation of the exhibition *Allora & Calzadilla* by the students of the University of Barcelona: Carme Alcové Sardà, Roc Domingo Puig, Laia Giol, Mireia Oltra Pujol, Mireia Pons Fort, Bruna Ribas Hortal, Magi Ribot Manso, Marta Rossell Chust and Aire-na Thauli Caubet. And the student of Massana. Escola d'Art i Disseny: Maria Losada Pérez. This internship programme is part of the research project *Laboratory of mediations*.

Images: © Allora & Calzadilla, 2018 DL: B-2778-2018

Activities

Laboratory of mediations

Training course and programme of extracurricular practices based on mediation. Taking into account the needs of all the agents involved – the institution, cultural and public workers – the reception of audiences in museums and art centers urgently demands to be reconsidered, both with reference to the institutional practices and the field of action.

More information on dates and participants at: www.fundaciotapies.org.

Approximations

Guided tour of the *Allora & Calzadilla* and *Antoni Tàpies*. *T for Teresa* exhibitions.

Duration: 1 h 15 min. | Dates: every Saturday, 17.00 h. | Admission: Free with entrance ticket to the museum. | No reservation required. Limited places.

The Night of the Museums

Guided tours to the exhibitions for The Night of The Museums 2018.

Date: Saturday May 19, 2018, 19.30 h. | Admission: Free. | Limited places. Booking in order of arrival.

Guided tour for the Friends

Exclusive guided tour for the Friends of the Fundació Antoni Tàpies of the *Allora & Calzadilla* exhibition by Carles Guerra, director of the Fundació and co-curator of the exhibition.

Duration: 1 h. | Dates: Friday February 16 March 2018, 18.30 h. | Admission: Free. | Limited places. Advance booking required (932 075 862 / reserves@ftapies.com).

A hippo in the museum!

Family activity around the *Allora & Calzadilla* exhibition.

Duration: 1 h 30 min. | Dates: Sundays, February 11, March 4, April 15, 2018, 12.00 h. | Age group: accompanied children from 6 to 12 years old. | Duration: 1 h 30 min. | Admission: 4 € per person. Advance booking required (932 075 862 / reserves@ftapies.com).

Check the website for more activities: www.fundaciotapies.org



PALAU MÀSSANA ESCOLA MASSANA DE MÚSICA I TEATRE

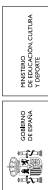


Iloja ESCOLA MASSANA CENTRE D'ART I DISSENY

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With the support of Thyssen-Bornemisza Art Contemporary TBA21, Galerie Chantal Crousel, Lisson Gallery, Kurimanzutto, Gladstone Gallery.



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