

# Galeria Estrany-de la Mota

<http://www.estranydelamota.com/>

Passatge Mercader 18  
08008 Barcelona, Spain  
T +34 93 215 70 51

## Black Tulip. Nou origen

Opening: Thursday, September 5th 2013, 18.00 p.m.

Exhibition: 05.09.2013 – 13.12.2013. Tuesday to Friday from 10.30 p.m. to 7.00 a.m. and Saturdays from 10.00 p.m. to 2.30 a.m.

Galeria Estrany-de la Mota is pleased to present for the first time in a gallery Black Tulip's work.

Black Tulip is not a collective of artists, it is an umbrella housing, anonymously, various proposals with an experimental will. Black Tulip presents itself as a transitory state, an abstract body to be incarnated, temporarily displacing the importance of authorship to emphasize a direct experience of the work.

During a period of a one hundred days Black Tulip will occupy the gallery space with several proposals, the different agents involved will not disclose their identity. The goal is essentially to lay value on the object and what can be apprehended from it. The project is divided into four phases under the generic title of *Nou origen* [new origin] and three parallel activities (workshop, lecture and fanzine):

- Inaugural action: 05.09.2013
- Phase 1: 26.09.2013 – 11.10.2013
- Phase 2: 26.10.2013 – 13.11.2013
- Phase 3: 23.11.2013 – 13.12.2013

The opening ceremony of *Nou origen* within the general program of *Art Nou* will take place on September 5 with an action at 19:30. The opening action consists in relaunching the activity of a forklift disused for fifteen years, while alluding to the industrial past of the space now housing the gallery.

The two terms of the title *Nou origen* cancel each other. We can't refer to an "origin" giving the idea of the "new". In other words, the conjunction of these two words should be understood as "let's continue". At the same time "new origin" alludes, albeit naively, to some backtracking, involution, and places itself in a suspended state. Such a state is a longing to rediscover the value of the most simple elements assembling an exhibition, which, as all production, are inevitably and intimately linked to a concrete socio-political environment. These elements common to all phases of the project are:

- To work with the gallery space as a historically and physically changing place
- The art object as a condensator of time and various flows
- The activation through the body of the spectator
- The potential of language via the text in the room

The proposal for *Phase 1* comprises the use of different material elements as cardboard, wood, fabric, scaffolding, belts, polyurethane foam... and other ones, including narration, sequence, or travel. This is proposed as a unique body in which the different elements are assembled in such a way that there is an intimate need between them. The space, the object, the body and the text are understood indivisibly, and they alternate functions: a structure that is text, a text that is sculpture, a sculpture that is body.

At one end of the scaffold we find a chair and some photocopies of a text dealing with invisibility and unfolding, using references to various characters like Lovecraft, Pessoa and Crowley. The text accompanies

with a sound piece reproducing sounds recorded from the bottom of the sea with a sonar. A backdrop of curtains occupies the entire wall hiding the entrances to the offices and warehouse. In the meantime on the ground, two sculptures meant to be seen from a central viewpoint, disturbs our eyes.

The goal of this exercise is an invitation to raise a retrospective and experiential gaze to space, understood as an art object.

The *Phase 2* gets the baton from the previous two phases. *Nou origen* was launched on the 5th of September with an opening action, which consisted in relaunching the activity of a forklift disused for 15 years. The machine, manufactured and installed over 80 years ago at the height of industry, couples with all the uses and misuses of the gallery space: metal workshop, repair shop, editorial, antique store or bare warehouse.

The main role of space continues in *Phase 1* project through a scaffolding designed to articulate, in an intimate and reciprocal manner, the experience of the art works and the gallery itself. The viewer walks above the ground, suspended in an ambiguous temporality, able to touch the ceiling and discover all those milestones and traces of time on space.

In *Phase 2*, the backbone is the transit itself. Using the analogy of the corridor, the journey takes us to itself and poses different stops along the way: an architectural model in wood, a video, and two works that address the lecture and fanzine format respectively. The latter supported by the program *Tardor de l'art*.

The scaffolding was partially covered to thin out the entire gallery space into a hallway. In a series of twists and descents alternately illuminated by green and magenta fluorescent light, the viewer slid inside a tunnel defined by a sequence of interruptions. First, a series of movie sounds without a detectable source took us to a walk dead end. Further down, a monitor with an unbroken sequence of fragments taken from black and white films where characters went in and out of hatches that opened and closed, trapped in an endless loop. The action remained suspended in a limbo state, lacking resolution, in a perpetual transition where comings and goings, appearances and disappearances, had no end. Finally, climbing a ladder we leaned, again through a set of flaps, into the model of one of the largest churches in Brazil (still under construction), in which crystals of the latest technology absorb sunlight to transform it into a golden reflex. Once inside, looking out through a peephole built with the aforementioned crystals we could see the outside of the structure while being reflected at the same time. Simultaneously, all throughout the second phase, a performance expanded in time, involved one of the members of the gallery. He received daily phone calls with the instruction to answer a series of questions while walking around the scaffold. The questions were used to shape a character using a series of descriptions given as the answers.

In a sort of abrupt sequence the three different phases sidestep and invite to take a look back retrospectively at the experience of space itself understood as an art object.

In *Phase 3*, Black Tulip surprises us once again with a total alteration of the gallery space. The underground condition of the gallery as a basement is highlighted to present a hiding place. We are shown a space where different elements are combined to set up a code to be deciphered. Concrete presences, a beam of laser light modulated by the interference of the bodies, an inner sound to be decoded, and a piece of wood in a constant state of humidity are combined in an ever present time. In the midst of this living and retained temporality, a light structure separates the space into two halves, containing within itself traces of those places of collusion or laboratory.

In the previous two phases we saw how the space was radically addressed to elicit distinct experiences. The scaffolding has been the driving shaft of the different stages. Its modular structure has allowed variations generating unexpected readings.

With the support of:



\*For further information and/or images contact to Víctor Pérez ([victor@estranydelamota.com](mailto:victor@estranydelamota.com)).