

Text: Asier Mendizabal
Translation and copy-editing: Susana Camanho
Production: Rita Senra, Pedro Huet
Assembly: Rita Senra, Pedro Huet e Carlos Campos
Design: Macedo Cannatà
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Sismógrafo's team is composed by:
Emídio Agra, Rodrigo Camacho, Susana Camanho,
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ASIER MENDIZABAL IMAGENS E TEMAS COPIA E ENTE

Asier Mendizabal
23 March–11 May 2024

A
Plateau (Pliegue), 2023
Cast aluminium, PVC, ink

B
Lingua corrente (segida 1), 2024
PVC, ink, powder-coated aluminium

C
Lingua corrente (segida 2), 2024
PVC, ink, powder-coated aluminium

D
Condensar (amnesia funcional), 2024
Galvanised iron chain, cotton, zip-ties

E
Condensar (red thread), 2024
Galvanised iron chain, cotton, zip-ties

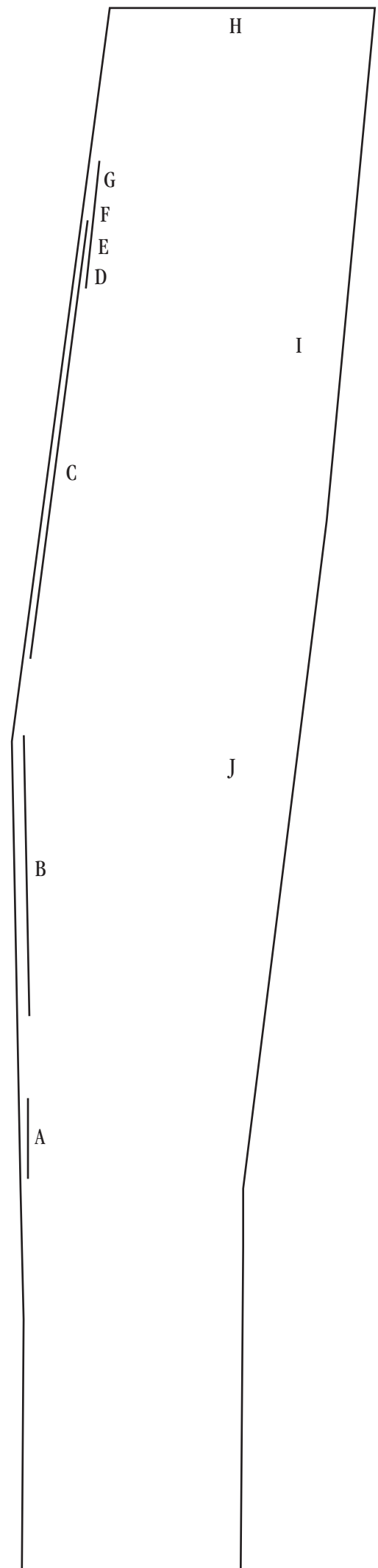
F
Condensar (Beilegi), 2024
Galvanised iron chain, cotton, zip-ties

G
Überbau (8 Ordu), 2005
Offset prints

H
Lingua Corrente (#1), 2024
PVC, ink, powder-coated steel

I
Condensar (Sirikka Lehto), 2024
Galvanised iron chain, cotton, zip-ties

J
Condensar (Corrente), 2024
Galvanised iron chain, PVC, zip-ties



Talk with Asier Mendizabal

Sunday, 24 March 2024
16:00

Free admission

Workshop Linguistic Powder with Vuduvum Vadavã

Sunday, 7 April 2024
15:00–18:00

Free participation
Limited capacity
publicos@sismografo.org

There's pre, pro, post, and powder.

Ooh!

What lingo tis?

Subtract

Tract

Act

C

.

Starting from the exhibition *Linguagem/corrente*, by Asier Mendizabal, Vuduvum Vadavã provokes us with a Linguistic Workshop. Let the tongue work, unleashing the onomatopoeic side, to see how the unwritten emerges into the world of the spoken or hot babbling language. Coughing, sneezing, infinite forms of breathing and their rhythm, the indecipherable sub-utterance. Once the body becomes emptied out of meaning, we take emptiness as our premise. Silence. In cleaner grounds, free from references or concepts, the first particles of voice emerge. Through hand gestures, we code these atomic objects. How do we symbolize such words? How do we translate them into drawings? All these inscriptions will eventually roll up their wn tongue.

ASIER MENDIZABAL (Ordizia, Gipuzkoa, Espanha, 1973), lives in Bilbao and Stockholm, where he is Professor at the Royal Institute of Art. Recent exhibitions include participation at Art and Space at the Guggenheim Museum, Bilbao (2017), and a solo exhibition at Fundación-Museo Jorge Oteiza, in Alzuza (2018). He has had solo exhibitions at Raven Row, London and Museo Reina Sofia, Madrid (both 2011), Culturgest, Lisbon (2010), and MACBA Barcelona (2008). He participated in the 34th São Paulo Biennial (2014) and the 53rd Venice Biennale (2011). His work was featured in group exhibitions at Seccession, Vienna and Kunstverein Düsseldorf (2015), Galerie für Zeitgenössische Kunst, Leipzig (2012), or Museu Serralves, Porto (2010). The artist presented specific projects at Alabado Contemporáneo, Quito and the chapel of Otzuarde, Spain (both 2016) and at San Telmo Museoa, San Sebastian, Spain (2014). An important part of his research-based practice is writing.

VUDUVUM VADAVÃ was born in Porto, she is half of the duo Von Calhau! with João Artur. Her passion lies in the absurd, in the wild and primitive state of language, from the pre-verbal to the palindrome and other far-fetched word games. This investigation focuses on the relationship between opposites, which can be complementary or repellent in their combination. In the visual and non-visual arts, singing/voice, performance, circuit-bending or as DJ, she experiments with noise and silence in a drift driven by the unknown.

Linguagem/Corrente

1.

It comes as a surprise to the non-Portuguese speaker that the word normally used for chain is *corrente*, current. There is something counter-intuitive in this idea of displacement which, in turn, denotes a displacement in language itself. It is surprising that an image that evokes subjection, that even symbolizes generic concepts such as oppression or slavery and that makes one imagine the impediment to something or someone moving, would share its name with that which flows, with that which runs. And it denotes a displacement of language itself, as I say, because it is easy to reconstruct, backwards, the chain of phonemes that in their progressive transformation (*sound shift*, linguists call it) form its etymology up to the Latin *currere* and, from there to the voice **kurs* in Pre-Indo-European, both naming the simple act of running. The displacement of the sounds made into words along languages and times takes us, reversing the course of that progression, now forward in an unexpected bifurcation, from **kurs* and *curro*, to the English *horse*. The running animal. The archaeology of language that is etymology thus uses phonemes as material, sometimes detached from their correspondence with meaning to the point of discovering a link between the animal that runs free and the chain that tethers it.

If meaning is fixed to the sign (to the word, the phoneme, the image) by condensation, language as the motor of thought and desire operates by displacement. This is the difference between metaphor and metonymy. What produces significance is the ungraspable movement from one sound to another, from one form to another. Significance is not knotted at any specific point in the chain, meaning appears as a flow and only stops, provisionally, in the form of encounters between the simultaneous and indifferent stream of language and world.

2.

Spelling is a rule, calligraphy is a technique, according to Rafael Sánchez Ferlosio. The norms that regulate written language are a convention of a different nature from that of the signs of writing, which serve as a pattern by which we recognize the differential value of letters. No matter how much one learns to write by copying a model as faithfully as the trace allows, the subjective register of the gesture has infinite variations that, nevertheless, are unequivocally identified as an *a* or a *v*. The fact that writing is a technique also means, therefore, that there is a range of variability in its possible executions, whether of the sort of gesture in calligraphy, or of the sort of technology in the different characters mechanically printed or electronically backlit on a screen. Stencil typographies were designed to reproduce the outlines of letters and other signs by hand, though subjecting the gesture to the limits of a cut-out shape. The unique visual character of the stencilled letters is due, then, to the imprecise overlapping of these two techniques, that of the manual gesture and that of the mechanized pattern. The fact that its use is associated with situations of certain urgency, such as the labeling of cargo or the prototypical military use, led to its appropriation by urban

cultures and militant propaganda. But more fundamental than these links and associations is the analogy proposed in this forcing the gesture of the line to the contour of a given form. Submitting the flow of the hand to the edge of a void.

3.

The sculptures that in this exhibition are titled *Condensar* are the formal outcome of a simple generating principle: the random joining of different links of a chain with a zip-tie, successively, until they are completely immobilized in a lump, which always strangely resembles the schematic image we hold of a brain. This haphazard fixing of two points in a chain determines the following possible connections, narrowing the options until the form is closed and no link is loose, and the chain is totally immobilized.