

*It is it and something else...*

This season, Espacio 1414 presents three exhibitions that propose reflections on the position of the artist towards the real, a confrontation of what the world is and what it could be. Both *It is It*, *Swarm* and the works selected for the *Painting Room* prove the complexity of the contemporary world and the geo-political, social and economic implications it entails. The new cartographies of power that have arisen in the wake of contemporary conflicts, have redefined new kinds of hierarchies and interests affecting civil society. Whether at a local or a global level artists generate, through their work, another kind of cultural construction that questions the universality of notions relating to territory, totalitarianisms, displacement, belonging or exclusion and, therefore, the limits of contemporaneity. Based upon the exhibited works, we state that art continues to be one of the few remaining possibilities we have to create interstices between terror and escape, room for reflection and discussion that allows both artists and public to build a critical position towards the context in which they live.

If, as writer Édouard Glissant pointed out, “the role of artists is to make certain things visible in the mind and the imaginary so that change can come about”, we might add that the role of the spectator, in turn, is to assume itself as an active and emancipated player towards what the artist proposes, so that the possible change suggested by Glissant can take place.

*Maria Inés Rodríguez*

*Curator*

## PROJECT ROOMS

### SWARM

*Swarm*: 1. Colony, large number of birds, insects, etc. moving about together. 2. Place being overrun or crowded. 3. Climb by clinging with arms and legs.

Starting from the premise that networks are vectors of a new geography that have transformed and molded how we live in society, and that the Internet has become the dominant structure of cultural, economic and military power, the need arises to represent this society that operates on the basis of (mostly invisible) networks. One might ask how to navigate these, appropriate them and turn them around. *SWARM* is a site-specific installation that explores the concepts of network and swarm intelligence. A swarm intelligence system comprises individual agents interacting with each other and with their surroundings. The agents follow simple rules and, even though there is no control structure dictating the behavior of each one, the local interactions between the agents leads to the emergence of complex global behavior. Many social movements of civil resistance currently follow this model: they work without any management board or general secretariat. Decisions are taken collectively at a local level, and it is their regional councils, elected by popular vote and constantly renewed, that put forward and oversees the transparency of their actions. *SWARM* is a constructed environment and in this sense can only be viewed as an imperfect model, an approximation to my ultimate vision of human relations.

The installation comprises a large net similar to a spiderweb occupying the entire space of the *Project Room*. It is designed for visitors to climb over it, explore it, interpret it and appropriate it for themselves. Each at their own pace and in their own way. This invitation to action can be read as a call to take part in the social networks that arise within our community. It is an encouragement to participate in social and collective processes that can generate wellbeing, dignity and autonomy at individual, local and, eventually, global levels.

*SWARM* subtly invokes social responsibility and citizen participation. By climbing and exploring a network, I want to generate a playful area of introspection where visitors can reflect on how they inhabit and act in space, and on their position within the social grid they belong to.

The different texts found around the installation are personal statements on my micro- and macro-setting, how I make use of and inhabit them. References to heterotopias sprinkled with humor, maps and countries on the world's black list, invitations to take direct action and affirmations of identity and gender that sketch out my current mental landscape – mentalscape-. The intense effort of embroidering these declarations responds to the integrity with which I consider them and the work entailed by living and acting true to a certain ethos.

*SWARM* is woven from deconstructed clothing from *Kress* stores. Garments as the raw material for our network are a direct reference to textiles that, in and of itself, are a mesh of fibers. Therefore, the grid structure of the installation is reflected in miniature inside the material. Clothes have the primary function of enclosing or surrounding the space around the human form. It is a kind of intimate architecture and is considered as our second skin. The one with which we face up to daily life in society, and that identifies us as individuals with preferences and the power to decide on how we reveal ourselves to the world. In this sense, the bits and pieces of clothing can be seen as people forming the base unit of social architecture. From the aesthetic point of view, these remnants are the base unit for the installation. The act of weaving confronts us with the social fragmentation that exists and has been violently imposed on us, but the weaving in question also reminds us of the possibility and responsibility we have in our hands to rebuild the socio-cultural lattice in the light of our needs and preferences.

*Carolina Caycedo, 2010*

### GROUND FLOOR

#### CLAIRE FONTAINE\_

*Passe-partout (Paris 10ème)*, 2006.  
Mixed Media.  
Variable Dimensions.

#### CAROLINA CAYCEDO\_ (project room)

*Swarm*, 2009.  
Rope, women's clothing, nylon, plastic, steel hooks, objects, embroidery.  
Variable Dimensions.

#### LIAM GILLOCK\_

*An experimental factory*, 2004.  
Printed and painted silkscreen on aluminum.  
39 ¾ x 39 ¾ x 39 ¾ Inches.

#### JENNY HOLZER\_

*IF YOU AREN'T POLITICAL YOUR PERSONAL LIFE SHOULD BE EXEMPLARY*, 1998.  
Engraved brass plaque.  
5 x 10 Inches.

#### DAVID SHRIGLEY\_

*IT IS IT*, 2004.  
Acrylic on wood.  
12 ¾ x 9 ¼ Inches.

#### JOHANNA CALLE\_

*Iaconista*, 2005-2007.  
Ink on paper.  
25 ¼ x 28 ¾ Inches.

*Iaconista*, 2005-2007.  
Ink on paper.  
25 ¼ x 23 ¾ Inches.

*Iaconista*, 2005-2007.  
Ink on paper.  
22 x 23 ¾ Inches.

*Iaconista*, 2005-2007.  
Ink on paper.  
24 ¾ x 15 ¾ Inches.

#### MARTHA ROSLER\_

*If it's Too Bad to Be True, It Could Be 'DISINFORMATION'*, 1985.  
Mixed Media.  
Variable Dimensions.

#### MINERVA CUEVAS\_

*Believe*, 2006.  
Video transferred to DVD.  
11 sec. Loop.

#### LAWRENCE WEINER\_

*Enough to push out the rest (Un clavo saca a otro clavo)*, 1989.  
Digital print on vinyl.  
84 x 181 ½ Inches.

#### GABRIEL KURI\_

*Quick Standards*, 2006.  
Emergency blanket, tape, wooden sticks.  
Variable Dimensions.

#### KENDELL GEERS\_

*Title Withheld. Batons (Circle)*, 1994.  
Police batons.  
Variable Dimensions.

#### CARLOS GARAICOA\_

*To Transform Political Speech into Acts, Finally*, 2005.  
Digital prints, wood, glass and plexi display tables, magnifying glasses.  
22 sheets of 19 ¼ x 13 Inches.  
26 sheets of 23 ¾ x 16 ½ Inches.

### MEZZANINE

#### CLAIRE FONTAINE\_

*Extranjeros en todas partes (Foreigners Everywhere)*, 2007.  
Neon on wall, cables, transformer.  
3 ½ x 86 Inches.

#### STAN DOUGLAS\_

*Set for Inconsolable memories, Vancouver*, 2005.  
C-Print on aluminum.  
49 ¾ x 79 ¾ x 2 ¾ Inches.

#### ADRIAN PACI\_

*Canto di permanenza temporanea*, 2007.  
Video transferred to DVD.  
5 min. 30 sec.

#### JOSÉ BEDIA\_

*El Destino Del Guerrero (The Warrior's Destiny)*, 1986.  
Charcoal on paper.  
40 ¼ x 28 ¾ Inches.

#### JENNIFER ALLORA & GUILLERMO CALZADILLA\_

*CITIZEN-SHIP*, 2005.  
Charcoal on paper.  
17 x 14 Inches.

#### JENNIFER ALLORA & GUILLERMO CALZADILLA\_

*BorderOrder*, 2005.  
Charcoal on paper.  
17 x 14 Inches.

#### JOSÉ BEDIA\_

*El Mal De Ojo (The Evil Eye)*, 1986.  
Charcoal on paper.  
40 ¼ x 28 ¾ Inches.

#### STANLEY BROUWN\_

*1 Km.*, 1976.  
Mixed Media.  
7 ½ x 10 ¼ x 15 ¾ Inches.

### SECOND FLOOR

#### FRANZ ACKERMANN\_

*Evasion XVIII (A Building with One Window Lifted)*, 1998.  
Oil on canvas.  
110 ½ x 114 ½ Inches.

#### JESÚS (BUBU) NEGRÓN\_

*7 Dias en Igualdad (7 Days in Equality)*, 2004.  
Laminated photography on wood.  
72 x 36 Inches.

#### TANIA BRUGUERA\_

*Tatlin's Whisper # 6 (Havana version)*, 2009.  
Mixed Media. Behavior Art.  
Variable Dimensions.

#### GARDAR EIDE EINARSSON\_

*Conservative, Traditional, Ultra Traditional*, 2004.  
C-Print.  
11 ¾ x 15 ¾ Inches.

#### RYAN GANDER\_

*The universe as I knew it at age 5 collapsed and expanded several times or more*, 2008.  
Laser cut paper.  
31 ½ x 31 ½ Inches.

#### CAROLINA CAYCEDO\_ (project room)

*HERSTORY*, 2009.  
Women's clothing, embroidery, thread.  
144 x 120 Inches.

#### DAVID LAMELAS\_

*El Dictador (The Dictator)*, 1978.  
Video transferred to DVD.  
15 min. 14 sec.  
(In collaboration with Hildegarde Duane)

#### LUTZ BACHER\_

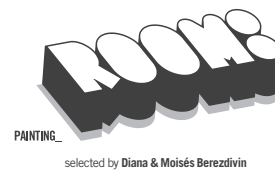
*JOKES, Barry Goldwater (It's a great Country)*, 1987.  
Digital print on aluminum.  
38 x 41 ¼ Inches.

#### CHRISTOPH BÜCHEL\_

*Parade*, 2005.  
Video transferred to DVD.  
9 min. 36 sec.

#### ON KAWARA\_

*I'm Still Alive*, 1984.  
Typewritten telegram, envelope.  
5 ¾ x 7 ¾ Inches.



#### JENNIFER ALLORA & GUILLERMO CALZADILLA\_

*Intermission I (Times of leisure during times of war)*, 2007.  
Ink on linen.  
120 x 168 Inches.

#### GUILLERMO KUITCA\_

*Ya dormiré cuando esté muerto (I'll sleep when I'm dead)*, 1987.  
Acrylic on canvas.  
59 x 84 ¼ Inches.

#### EDRA SOTO\_

*We all deserve the freedom to marry*, 2004.  
Acrylic on canvas.  
55 x 84 Inches.

## IT IS IT\_

Curated by Maria Inés Rodríguez

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Curated by María Inés Rodríguez

PROJECT **ROOMS**  
Carolina Caycedo

**ROOMS**  
PAINTING  
selected by Diana & Moisés Berezdivin