

GESTOS FORA DE LLLOC 22.01 - 24.03

La Escocesa / Castell de Montjuic

Gestos Fuera de Lugar (Gestures Out-of-Place) is a translational movement between spaces, an attempt to bring certain processes and dynamics that operate and shape La Escocesa, to the Montjuic Castle. It is a partial assembly of gestures and actions that also speaks to the discomfort of this displacement.

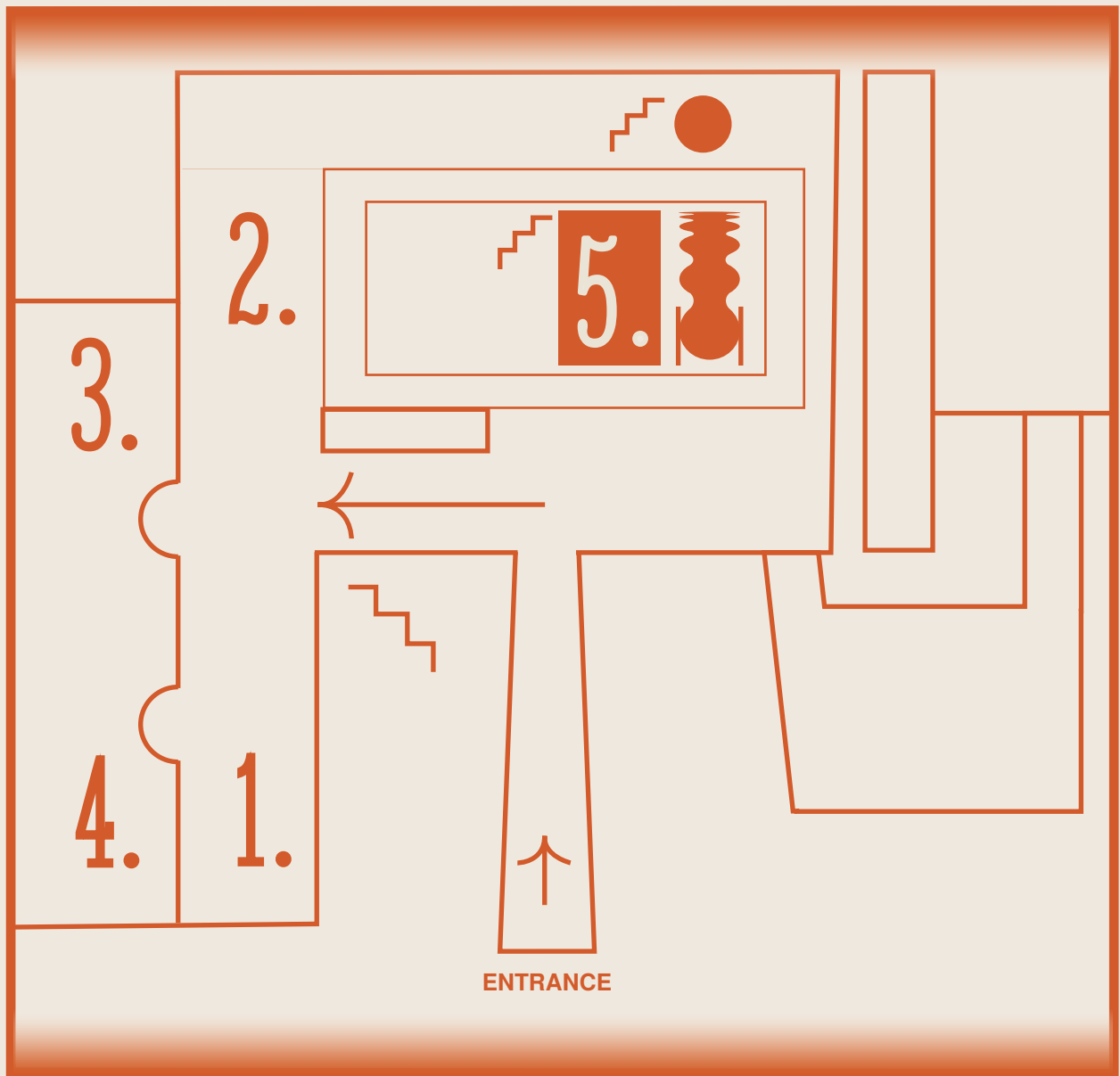
La Escocesa is a factory of creation, a public center for artistic residencies and contemporary art production. At the same time, it is an ecosystem and, as such, is formed by communities of organisms, its physical environment, and the relationships established among them. What interactions, predispositions, or actions articulate this invisible network? What seemingly insignificant gestures are transformative? How do these gestures shape artistic practices?

The utopia of coexistence in a creative space becomes a political project when certain tensions arise between individual and collective, public and private, mine and yours, chaos and order and what is inside and what is outside. However, when explaining the plot that sustains life in the community, we often find that discourses have worn out, and words have exhausted their meaning. It is then that the subtleties of gestures towards a shift that turns them radical, are revealed.

Through the proposals of Rosa Lendínez, Radial Radiant, Michael Lawton, Juan Antonio Cerezuela, Natalia Castañeda and Sonia Villar, we approach some of these practices that are articulated, amplified, or distorted as they occupy a space between the walls of the castle.

The artists participating in this exhibition share a common space, a daily life crossed by multiple affections, affinities and desires. But they also share the will to build an associative project that is more than the sum of its parts, one that has a horizontal structure and contains support networks. In this context, practices, rather than discourses, are the creators of the world.





1 . Michael
Lawton

3 . Rosa
Lendínez

2 . Juan Antonio
Cerezuela

4 . Sonia Villar /
Natalia Castañeda

5 . Radial
Radiant

1. Michael Lawton

A Feather, Ruins and Something Else

In this installation, Michael Lawton moves the 73 completed paintings from his studio to the barracks of the castle. Some will be visible to the visitor, others not; the arrangement will be provisional and perhaps precarious, more akin to an artist's studio than an exhibition space. Michael uses abstraction on his canvases to narrate poetic moments, whether lived or speculative; for example, the instant when the phosphorescent ash cloud solidified around the city of Pompeii, or the moment when our distant ancestors crawled from the primordial swamp 3.8 billion years ago. There is always a text that accompanies his works, this time a poem written in a similarly provisional manner, onto the installation itself. Poem translated by Laia Martínez López

Bio *Born in Sheffield, United Kingdom, Lawton moved to Barcelona in 2017. Since then, he has completed residencies at Hangar.org, MACBA Center for Studies and Documentation, and in 2020 began a long-term residency at La Escocesa that is still ongoing. In 2022, he individually exhibited 'Cangles' at Fundació Arranz Bravo, in 2023, 'La pedra ritual de Collserola' at Centre d'Art Maristany, and 'Te recuerdo de una vida futura' in the grand hall at La Capella, Barcelona. He has also recently participated in the following group exhibitions: 'Seeing, Feeling, Forgetting' at APT Gallery, London; 'Al alcance' at Dilalica Gallery, Barcelona; and 'Aliento' at Nogueras Blanchard, Barcelona.*

2. Juan Antonio Cerezuela

Area Under Construction: Area Under Destruction

Since the late nineties and up to present day, Poblenou (the neighborhood where La Escocesa is located) has witnessed the resistance of different voices and gestures of struggle against gentrification and speculative development affecting the neighborhood. This has led to the expulsion of its residents through rising rental prices and evictions. The construction state of the area only results in the destruction of its environment, habitat and identity as a neighborhood.

Area Under Construction: Area Under Destruction aims to generate a compilation of slogans and phrases, that have been seen in the neighborhood in recent decades through graffiti, posters, or banners. These texts are pitting marginal voices (like fireflies) against the speculative monster that looms over the area. Historically, La Escocesa has been involved in some of these resistances and struggles; voices that, on the other hand, resonate in similar contexts within and beyond the local territory.

Bio *Juan Antonio Cerezuela (Cartagena, 1982) is a visual artist and researcher. In his work as a visual artist, the correlation between language, time and space is often present through installation projects, performances and site-specific interventions. Elements such as silence, latency, invisibility and illegibility are consistently repeated, showing different tensions. His research focuses on how narratives reach us and how power and hegemonic discourses are articulated, as a way to make visible unofficial narratives and counter-narratives capable of deactivating them. His recent projects delve into the potential of ruins as one of the main avenues of exploration.*

3. Rosa Lendínez Like a Lattice

This sculptural installation, made from wooden pieces, articulates a support network-structure as a metaphor for La Escocesa and its operations. A network that holds, extends and adapts to space, also distributing tensions and functions. The pieces that make up the network have specific details such as inlays and openings, representing individuals, milestones, or key moments in the history and current operational dynamics of La Escocesa. In this way, disparate bodies, life experiences and art that intersected and traversed, adapting to various temporal needs, are remembered.

The collaboration of artist Juan Antonio Cerezuela has been essential in the search and selection of these milestones. The pieces were crafted using marquetry and inlay techniques, manual, slow procedures with diverse origins (in both temporal and geographical senses).

Bio *Rosa Lendínez is a Ph.D. in Fine Arts, artist and educator. As an artist, using drawing and sculpture, she seeks to address the relationship with space, how a place is occupied, and issues related to duration or time. She also explores the poetics of material, relationships, touch and contact. She is drawn to collaborative practices, generating knowledge and resources collectively. Currently, she is also researching methodologies and didactic tools to counteract cognitive and experiential-emotional deficiencies linked to the social and technological moment we are in. As an educator, she aims to foster the ability to evoke emotions and develop complex thoughts through forms, space and material.*

4. Sonia Villar y Natalia Castañeda The Fifth Leg of the Table

Clean, recycle, and adapt. Reorganize, move, and summon. Seize the opportunity, gather, and dance. Dispose, shift, and adjust. Come together and eat. Share and exchange food, leftovers, and gifts. And thus, the times of a mutating, self-reflective, and affectionate ecosystem are conjugated. Its dynamics, influence and surroundings pose constant and diverse challenges, involving collective self-care, meals where everything happens and is digested. We operate with what we have, and although it may sometimes seem precarious, these dynamics brewing and cultivating at La Escocesa make it an optimal, passionate and challenging creative stage.

This installation is an extension of the Mesa program, which took place at La Escocesa in 2023 and extends its fifth leg to Castell de Montjuïc. A scenography created with elements from La Escocesa to explore the ritual of shared meals as an artistic medium. An invitation to pay attention to our daily eating behavior; to our relationship with food and the experience of eating. A scenic and sensual ritual among diners, food, microorganisms and atmospheric conditions. An encounter for an expanded gastronomic experience as a way of situating oneself in a place. A fermented replica of aged utensils and microorganisms: material traces offered for collective, inter-specie, and multisensory digestion.

Bio **Sonia Villar.** *Artist and researcher of metabolic poetics. Inclined to pay attention to transformations, to be symbiotic and porous, and to believe that art and science can be the same thing. Her practice generates situations where the continuum of non-linear relationships between the environment, organisms and atmospheric conditions materializes. Research resident at La Escocesa (2021-) and part of the gastronomy guild of Santa Mònica (2021-23). Has fluctuated in the composition of the DU-DA organisms (2019-21), the mycological network eemeeme (2020-22) and the cor-pus group of project co- (2020-21)*

Natalia Castañeda. *Natalia's work seeks to establish relationships that move from representation to visual narratives questioning the desires of those observing the landscape and the will of the portrayed itself. Her commitment to monitoring and documenting specific territories, such as mountain glaciers, allows for a body-to-body engagement projected into narratives that intersect scientific studies, emotions and fictions. She uses cartography as a hybrid and emotional methodology to record changes, traverse the terrain, and feel the transformation involved in our progress. Through lines, her journeys oscillate between snowy peaks and archaeological remnants, proposing transits and intersections that link geological, biological, human and non-human movements. These are overlapping narratives revealed through mediums such as drawing, painting, ceramics and video, persistently capturing dynamics that govern the drama and meteorology of the territory.*

5. Radial Radiant Tótem

For more than a decade, on the rooftop of La Escocesa Creation Factory, there has been a strange contraption made of iron and plastic that resembles the ruins of a globe. Over the years, the origin and function of this object have been the subject of speculation among the residents. It has been said to be a large raffle drum, a solar oven, a rain collector, or an astronomical instrument. Almost no one knows what it is and why it's there, but it has become a symbol of the magical, improvisational, precarious and eccentric nature of the Factory. It has been present at parties and events, been part of performances, and depicted in paintings and photographs. In its condition as a diffuse ruin, the totem represents the fragmented, oral, and multiple history of La Escocesa.

Now it is located on the viewpoint of Montjuic Castle. To achieve this, the Radial Radiant collective asked everyone who has passed through La Escocesa to help push this Factory ruin to the Castle, carrying it by hand and walking for an entire day to the fortress. This Fitzcarraldian exercise invokes the collaborative spirit of La Escocesa.

Bio *Radial Radiant is a hybrid and transdisciplinary artistic collective founded in 2019 in Barcelona, currently composed of Silvia Renda, Erica Volpini and Ezequiel Soriano. Their practice encompasses the art book device, investigating its language in contemporaneity by creating books and dynamic contexts with books. The trio also experiments with workshops and exercises conceived as contexts for collective exploration, blending creation, research and education methodologies based on practice. Their dynamic activities materialize in installations, events and participatory exercises anchored in materiality and dialogue. The driving force behind the collective is to cultivate quality relationships, question, and share into the joyful seriousness of play.*



**GESTOS FORA DE LLOC IS A CO-PRODUCTION
BETWEEN LA ESCOCESA AND EL CASTELL DE MONTJUÏC**

ARTISTS
ROSA LENDÍNEZ, RADIAL RADIANT, MICHAEL LAWTON,
JUAN ANTONIO CEREZUELA,
NATALIA CASTAÑEDA AND SONIA VILLAR
CURATION AND PRODUCTION
CLARA PIAZUELO AND ALBA COLOMO
/ LA ESCOCESA

ESTRUCTURES ÈLIA BAGÓ Y SARA TORRES
GRAPHIC DESIGN HELGA JÚAREZ
PRINTING AND ASSEMBLY SIGNART

