

PRESENTATION

FUNDACIÓN BOTÍN

The 2016 edition of Itinerarios – the twenty-second since its inception – presents the work of seven artists, each taking a different approach to render the intricacies of our reality. The exhibition consists of three films, three multimedia installations and a broadcast project.

Each artist unfolds a narrative based on her/his researching specific aspects of our infinitely complex world. Tracing elements of our collective and increasingly global history, they ponder the notion of visible and invisible according to media exposure, revealing minute yet meaningful details or shedding light on a piece of information that either came and went or never made it to our multiple screens: matter that may otherwise never have entered our field of perception.

Indeed, just like water going downstream, information keeps flowing in volumes that seem to keep growing. Our processing in real time of the data that enters our realm by way of our multiple screens somehow forces us to stay focused on the instant while becoming oblivious to the past. The notion of historical continuum is gradually replaced by a notion of “permanent now”: what took place a short while before has entered the “limbo” of obsolescence, and somehow ceased to affect in any fashion our perception of what is happening now.

What if the main purpose of art making today was to trigger awareness, and thus, provide a cure to the amnesia created by this high frequency trading of information? If what we are aware of only is what is audible and visible, then the power to make us conscious by revealing or restaging images and

sounds becomes crucial. By repurposing fragments of the past and remixing them, artists offer a new perspective on this ever-present time; their focusing on elements that would otherwise be overlooked fosters the establishment of a new hierarchy in the information, and the emergence of new perspectives. To describe the way these artists relate to reality, one could therefore refer to rendering, a process by which computers process information to make it intelligible. Indeed, they play a critical part in soliciting our critical observation of the real and in providing other tools to observe and comprehend it.

In order to produce new work, those seven artists have traveled to big cities or remote parts of the world; they researched on-site or spent time in libraries and museums; they worked alone or collectively, at times collaborating with others to carry out a common project. Their methodology seems to borrow from that of a detective seeking clues to solve a mystery, of an archaeologist uncovering important vestiges of the immediate or distant past, or of a scientist carrying out an experiment. They create narratives that tend to blend fiction and hard facts, and therefore posit the notion of reality as a construct – a rendering of sorts.

Each project reflects upon ways to resist the dominance of an ever more monolithic socio-economic model predicated by amnesia and consumerism. Somehow, these artists demonstrate that the field of art continues to be one where it is possible to carry out all kinds of human activity otherwise impossible to justify in this world, beyond common sense, reason, or immediate profitability.

Fundación Botín is glad to have provided these artists with the opportunity to unfold a new project or further develop an ongoing one, and would like to thank them for their thought-provoking and excellent work.

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