

# ones waves olas

Curated by Jesús Alcaide

## 1. Claudia Pagès

*Ventiladors petxines (Shell Fans)*, 2022

4 electric fans, with seashells and a spray dispenser system

55 x 55 x 25 cm

Courtesy of Galeria Àngels Barcelona

The electric fans presented by **Claudia Pagès** “form four topologies of time to do away with the gerund”. They are non-linear temporal architectures, featuring shells gathered by the artist on certain beaches in Tarragona. Today’s landscape, made of imported sand, is ‘constructed’ with a system of spray dispensers, spreading aromas of cement, the Mediterranean Sea, bougainvillea, and oleander (a flower displaced from the Mediterranean, used for roundabouts and the gardens of second homes, rechristened with a name that has racist overtones—the Arab’s flower).

## 2. Itziar Okariz

*Mear en espacis públics y privados (To Pee in Public and Private Spaces)*, 2004

167 Greenpoint Ave. Courtyard, in the rain, Brooklyn, New York

Video with sound and colour

1’30”

### Itziar Okariz

*Mear en espacis públics y privados (To Pee in Public and Private Spaces)*, 2001

River Street, Brooklyn, New York

Video with sound and colour

1’45”

The aquatic links to Itziar Okariz’s work stem from inside her own body, through the water that we are partly made up of as living beings, shown in a series of performative actions in different contexts and urban and domestic spaces entitled *To Pee in Public and Private Spaces*. In the resulting recordings, the action of peeing is transformed into an illegal or subversive act, involving, in her own words “slight modifications to bodily gestures, which in some way reveal the nature of such gestures as social fictions, their construction, and the unnatural nature of social fiction”. Standing up to pee is a masculine fiction, a cultural construction disactivated through repetition and difference.

## 3. Àngels Ribé

*Intersecció d'onada (Wave Intersection)*, 1969

Black and white photograph

60.6 x 99.8 cm

MACBA collection. MACBA Foundation. Work acquired thanks to Dinath de Grandi de Grijalbo

### Àngels Ribé

*Intersecció de pluja (Rain Intersection)*, 1969

Black and white photograph

99.8 x 60.6 cm

MACBA collection. MACBA Foundation. Work acquired thanks to Dinath de Grandi de Grijalbo

### Àngels Ribé

*Accumulation-Integration*, 1973-2001

Gelatin silver photographs on paper

6 photographs: 51x 75 each

MACBA collection. MACBA Foundation. Loan from Barcelona City Hall. Donated by Rafael Tous

**Àngels Ribé** is a key figure in conceptual art in Catalonia. Her work consists of a series of actions that take into account the natural setting in which they occur. Two works are shown here, now regarded as classics in Catalan conceptual art, dating back to her early stage in 1969. They are *Wave Intersection* and *Rain Intersection*: photographs of an action in which the significance of an art object takes on new connotations as an experience in a natural context. In addition to the two works, the series *Accumulation-Integration* (1973-2001) is also presented, photographs of an action by the artist at a festival in Evanston (Illinois), when she persuaded some Michigan firemen to lend her a hose, letting a river form which would flow into the sea merely by leaving a stopcock open.

## 4. María Tínavt

*Albert Camus, El Verano (Albert Camus, Summer)*, 2022

Graphite on conservation board

72 x 150 cm

Courtesy of Galeria Rosa Santos. Valencia-Madrid.

Through certain references and languages associated with North American post-conceptual practices, the work presented by **María Tínavt** at this exhibition visually constructs the act of reading the 1950 novel *Summer*, written by Albert Camus as an exercise in introspection into bodily responses to the sea foam and its saline residues. By reading the text from the novel and retrieving certain words like sky, *blue*, *water*, *wave* and *sea*, a series of waves are traced, conceived to act as an abstract representation of those memories by the author, which now give rise to a new mind map: a wavy diagram superimposed on the act of reading.

## 5. Lucía C. Pino

*She is becoming difficult to keep track of. This is the time of sweet*, 2017

Digital photograph

42.5 x 50 cm and 115 x 86 cm

Courtesy of Ana Mas Projects, Barcelona.

### Lucía C. Pino

*Dique (Dyke)*, 2022

Polyester resin, plastic, card, fiberglass and iron

68 x 52 x 15 cm

Courtesy of Ana Mas Projects, Barcelona.

Using sculptural practices rooted in new materialisms and performative contexts associated with bodies and constructions of gender and identity, **Lucía C. Pino**’s work confronts us with that politics of fluids on which our lives are based, with linguistic interplay between what holds back liquids (a dyke) and those who dissolve them (dykes).

## 6. Pauline Fondevila

*La promesa de la mar. El viatge immòbil (The Promise of the Sea. The Stationary Journey)*, 2002

Installation of variable dimensions and a fanzine

With the collaboration of Mallorca Maritime Museum, Jaume Amengual (marine artisan), students from EASDIB, and sailors of lateen sailboats. Galeria Diego Obligado & Plain Air

On October 15th 2022, at the *Biennial of Thought* held in Palma, artist **Pauline Fondevila** presented a performative action entitled *The Promise of the Sea. The Stationary Journey*. It was a performance specifically created for the city of Palma in collaboration with a group of design students and a lateen sailboat club in which a series of sailboats crossed the Bay of Palma with sails featuring words taken from songs by Antonia Font and by other cultural influences associated with the island. Pauline’s sails, on boats that steered their way across the water between huge cruise ships, were invested with power through poetic imagination. Some months later, a related installation was created, made up of three sails (*San Borondón*, *Les Ones* and *Paradis de glacières*) and a fanzine by the artist, with images and memories of those days on the island.

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## 7. Irati Inoriza

*Ejercicios a Ofelia (Exercises for Ophelia)*, 2021

Video installation

### Irati Inoriza

*Donde se posa tu cuerpo (Where Your Body Rests)*, 2023

Ceramic, plastic and an electric fan

Variable dimensions

Body and culture, myth and modernity; where one begins and the other ends in a natural process of symbiosis. With *Exercises for Ophelia* as the starting point, which **Irati Inoriza** created with the Portuguese synchronized swimming team, the artist presents a new installation for this exhibition where she continues to explore the body's relations with water, in this case through a series of moulds of rocks, made in river settings. They trigger reflection on what collapses under that wave created by the action of a fan on a plastic sheet. Body and water in intense communion.

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## 8. Isabel Marcos

*Arquitectura mojada (Wet architecture)*, 2021

Video installation

10'12'' single-channel film

With De Berenplaat drinking water treatment plant as the starting point—a Brutalist architectural complex designed by Wim Quist and built in 1958, located to the south of Rotterdam (the Low Countries), where artist **Isabel Marcos** lives—, in this video installation, she draws attention to the huge political significance and shared history of the water that runs through our pipes in terms of ownership of this undercommon good. Her video installation, created as a documentary record, can be watched by visitors to the exhibition lying down on a platform of mosaic tiles reminiscent of the lining of swimming pools.

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## 9. Marina González Guerreiro

*Un deseo (A Wish)*, 2021

Plastic, water, metal, rice, flowers, paper

125 x 122 x 70 cm

Courtesy of Galería Rosa Santos. Valencia-Madrid.

### Marina González Guerreiro

*Para ti (For You)*, 2022

Ceramic, rice and flowers

Variable dimensions

Courtesy of Galería Rosa Santos. Valencia-Madrid.

**Marina González Guerreiro's** sculptures and installations take shape rather like the debris washed up by the sea's waves. For this exhibition, she presents two works—*A Wish and For You*—, both built on memories and remains. In them, she offers a vision of the fragility that we all share. It is a vision with certain aquatic undertones, in a cabinet of curiosities that invites us, under paintings of birds and flowers on the gallery ceiling, to journey to places elsewhere, guided by Marina's material waves. It is an emotional landscape; a land for wishes to flow.

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## 10. Maida López

*Mimicking the Birds, Mimicking the Waves*, 2021

Video installation

Produced by KØS Art Museum in public spaces, Koge, Denmark.

This work, *Mimicking the Birds, Mimicking the Waves*, by the Basque artist **Maida López** tackles the almost geometrical relations that human figures have with the environment in which they live. In the audio-visual installation, a group of people trace the changing line of the seashore with their steps, like a choreographic record of that eternal ebb and flow, time and time again, like never-ending waves. A social choreography for an ever-changing world.

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## 11. Mar Guerrero

*Aguas Cósicas (Cosmic Waters)*, 2021

3D prints on Oyster PLA filament and builder's sand

Variable dimensions

**Mar Guerrero's** work contains a hint of speculation on a horizon yet to appear. *Cosmic Waters*, a project carried out thanks to a grant for visual creation from the Institut d'estudis Baleàrics, relates studies of marine ecosystems to astronomic observation in a sculptural project created in two stages. In the first, plastics were gathered from the sea (marine waste) and modelled into balls, leaving certain remains and strange characters on them. In the second final stage, the objects were printed in 3D (with Oyster PLA filament), hence using natural, biodegradable, compostable waste to make them.

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## 12. Laia Estruch

*Sirena (Mermaid)*, 2021

Painted iron and water

Sound recording of an action

In *Mermaid*, made in collaboration with Irene Solà, artist **Laia Estruch** explored how the voice travels inside and outside water, with a series of texts as a starting point featuring an image of a mermaid: a figure that not only inspires men, but also exterminates them. For this purpose, the artist climbed into a metal tank, exhibited in the room as an object and vestige of the performance, together with a sound recording of the action carried out at the opening of the exhibition.

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## 13. Cristina Mejías

*Canto rodado*, 2022

Ceràmica cuita, porcellana, fusta d'ipé, copinyes marines, xapes, cable d'acer, fricció i so

### Cristina Mejías

*The Aoidos' rod*, 2022

3'42" single-channel video

### Cristina Mejías

*Knot the Tongue, Grasp a Stream*, 2023

11'38" single-channel video

Based on the notion of a circular melody on which our world is built, **Cristina Mejías** presents different exercises conducted during her artist's residency in Pico de Refugio (Azores). Water features prominently as a concept, in both the ancient-looking installation of channelled water, built in the midst of a forest, and the balancing act of the Aoidos' rod in the currents of a river. Together with the two videos, she also presents the installation *Pebble*, continuing with that circular link. *Pebble* is a clay bead curtain which makes a noise like falling water when it is crossed: a circular rain that wets our ears and our memories.

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## 14. Laia Ventayol i Cristina Moreno

*Mundus vult decipi: Ergo decipiatur*, 2020

An installation-fountain, with plastic crates, a pump motor, silicon tubes, found objects, water from a fountain and binaural sounds.

Built as a fountain with supposed healing properties and based on the theories of German physician Franz Anton Mesmer, the installation that artists **Laia Ventayol and Cristina Moreno** created during the COVID-19 pandemic combines speculation with situated research, with the construction of a marine *cabinet of curiosities*. For this exhibition, it features new local additions from the island (water from Lluc, and stones from the local salt flats) as a site-specific adaptation for the exhibition and city of Palma. Communities, encounters and a series of objects that invite us to travel to all the places that make up this installation, from Germany to Palma.