

The Imaginative Hypothesis

A project of Marcelo Exposito in the Fundació Espais d'Art Contemporani, October 2005

The grotesque image shows that which is born and that which dies, the beginning and the end of transformation. The carnivalesque protest prefigures a desired world, the possibility of a different world order. Carnival returns to public space the body of heat and flesh in a constant state of change. In carnival, the body is everywhere.

The memory sought in the "escrache" is not that of pure recall but one that is capable of producing powerful images out of the present situation. It does not operate as a finished account from the end of history but as a useful political resource. History is assumed from the rupture: a historic rupture of history itself.

The Imaginative Hypothesis collects work realized since 2002, moving along two axes that comprise a series of thematic pathways not always independent of each other.

To begin with, the series *Entre sueños (Between dreams)*: a series of videos dedicated to exploring the rise of the new metropolitan social movements from the 1990s forward portrayed against the backdrop of current urban transformations and the rise of the global movement. The exhibition incorporates two videos previously realized as part of this series still in progress. The first part, *Primero de Mayo (la ciudad-fábrica) (First of May (the city-factory))*, 60 min, 2004), examines the historical relation between the modern city and industrial capitalism and the impact, exemplified by the case of Fiat-Turin, of the current changes in labor and production on the city and on its forms of life. The Italian group Chainworkers serves as a countermodel for the production of tools for the organization of labor and of metropolitan modes of life that confront the dynamics of privatization, consumption, exploitation and precarization. For its part, the second video of the series, *La imaginación radical (carnavales de resistencia) (Radical imagination (carnivals of resistance))*, 60 min, 2004), proposes to revisit the origins of the recent carnivalesque forms of protest, exemplified by the Global Action Day Against Capital J-18, which witnessed, on July 18, 1999, the occupation and paralysis of the City, London's financial center, by a carnival of thousands of people orquestrated by Reclaim the Streets.

The second axis of the exhibition explores an area not always easy to delimit: namely, the relations among art, politics and communication in the last three decades. It deals with concrete cases of collective, collaborative and cooperative practices that display never-before-seen types of imbrication between art and politics which have resulted from their familiarity with trends in the reinvention of political practice to which *Entre sueños (Between dreams)* was dedicated. Spain and Argentina are offered as two case studies. In the first, *Estamos haciendo tiempo*.

Arte/poética/política y práctica colectiva en el Estado español desde los años setenta (We are making time. Art/Poetics/Politics and collective practice in Spain since the 1970s), interviews with the groups S.I.E.P., Preiswert, LSD and La Fiambrera comprise a first attempt at understanding the evolution of relations among art/poetry/politics in Spain since the cultural counter-revolution of the 1980s. The materials concerning Argentina, *No reconciliados. Arte colectivo e invención política en la Argentina, años noventa (Not reconciled. Collective art practice and political invention in Argentina, 1990s)*, for this occasion comprised of interviews with Grupo de Arte Callejero (GAC), Etcetera and Arte en la Kalle (offered as a first look at a work in progress), demonstrate how specific artistic practices of an emphatically radical, collective and public character arose as inseparable from the reinvention of political practice experienced by a generation since the middle of the 1990s in the environment of new human rights organizations (who originally demanded justice for the thousands who disappeared in the prior military dictatorship) and the invention of complex tools for social intervention such as the *escraches*.

Taken as a whole, *The Imaginative Hypothesis* tries to unite, in a simple manner, a multiplicity of

techniques of montage and forms of narration: video and written materials; interviews and images recorded by myself and by others; documentary, research, criticism, and historiography. But its aim is not to offer itself solely as a “hybrid format.” Instead, it attempts to short circuit the established divisions between competences, “styles” and modes of enunciation. Overall, the show offers a necessarily provisional form for various explorations realized over the last three years but which are united by a constant: the desire to assist in the creation of sophisticated accounts of how imagination, innovation and creativity (to use terms surely imprecise) constitute structural aspects in the emergence of certain manners of prefiguring and constructing new forms of collective and political life.

1. We are making time. Art/Poetics/Politics and collective practice in Spain since the 1970s.

Videos by Marcelo Exposito, editing by Nuria Vila. Series in process, version 1.0, July 2005. **S.I.E.P.** (13:01): interview with Francesc Vidal and Montse Cortadellas, Reus, 7/5/04. **Preiswert** (12:07): interview with Esteban Pujals and Juan Pablo Wert, Madrid, 11/6/04. **LSD** (15:15): interviews with Fefa Vila, Madrid and Barcelona, 12-15/5/04. **La Fiambrera** (14:52 and 19:24): interviews with Curro Aix and Santi Barber, Sevilla, 22/5/04 and 30/6/04. Produced by Macba, Arteleku and UNIA (for the investigation “1969-...Several hypotheses about rupture for a political history of art in Spain,” in the project *Disagreements*) and by the Fundacio Espais d’Art Contemporani (Girona).

2. Radical imagination (Carnivals of Resistance).

Video by Marcelo Exposito, editing by Nuria Vila (60 minutes, 2004). Second part of the series *Between Dreams*. With interviews/texts/music/images by Mijail Bajtin, Reclaim the Streets, Notes from Nowhere, Museo del Cinema Torino, Nicolas Poussin, Salvator Rosa, Undercurrents, Glenn Gould, Arnold Schoenberg, Nurse with Wound, Vault... Portraits of John, Nicola and Tony. Dedicated to Chris Marker. Produced in collaboration with Shedhalle (Zurich) (for the exhibition *Pleasure principle and spectacle, or the carnivalesque?*), Spanish version produced by the Fundacio Espais d’Art Contemporani (Girona).

3. Not reconciled. Collective art practice and political invention in Argentina, 1990s.

Videos by Marcelo Exposito, editing by Nuria Vila. Selection of work in progress, provisional title, 2005. **Arte en la Kalle** (12:46): interview with Ines Martino and Fabricio Caiazza, Rosario, 8/8/05. **Grupo de Arte Callejero (GAC)** (15:47): interviews with Lorena Bossi, Carolina Golder, Rafael Leona, Pablo Ares and Mariana Corral, Buenos Aires, 6-10/9/05. **Etcetera** (12:57): interviews with Loreto Garin, Nancy Garin, Ariel de Vincenzo, Antonio O’Higgins, Federico Zukerfeld, Cristian Forte and Polo Tiseira, Buenos Aires, 5-12/9/05.

Related materials. **Bureau d’Études**: maps from the series *Que se vayan todos* (<http://bureaudetudes.free.fr>, <http://www.syndicatpotentiel.fr.st>). **Colectivo Situaciones**: “Hypothesis concerning escraches for a discussion with the **Mesa de Escrache Popular**,” text excerpted from *Genocide in the barrio*, notebook of investigation, Ediciones de mano en mano, Buenos Aires, 2002 (<http://www.situaciones.org>); speech by **H.I.J.O.S.** in an escrache, excerpted from the same publication.

4. First of May (the City-Factory).

Video by Marcelo Exposito, editing by Nuria Vila (60 minutes, 2004). First part of the series *Between Dreams*. With interviews/texts/music/images by Paolo Virno, J.S. Bach, Glenn Gould, Luigi Nono, Lumiere, Walter Ruttmann, Maurizio Lazzarato, Chainworkers, Ultra-red... Portraits of Chiara and Alex. Dedicated to Alexander Kluge. Produced in collaboration with the *Biennale BIG Torino* (2002) and the *3rd Berlin Biennial for Contemporary Art* (2004).

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