

## Activities related to the exhibition

“Implosió (cel·lular) seen by Agustín Fernández Mallo”. 12th February, 7 pm. Free entrance. Booking is required by emailing [artistica01@esbaluard.org](mailto:artistica01@esbaluard.org).

On the occasion of the Book Day, 23rd April, there will be an interrupted reading of a book selected by Agustín Fernández Mallo. From 4 pm to 8 pm. Free entrance.

“Implosió (cel·lular) seen by Bernardí Roig”. 13th May, 7 pm. Free entrance. Booking is required by emailing [artistica01@esbaluard.org](mailto:artistica01@esbaluard.org).

Screening of the documentary on Pilar Montaner de Sureda *La pintora sense rostre*, directed by Luis Ortas & Jaume Carrió. 16th June, 8 pm. Free entrance. Presented by Luis Ortas.

*Finissage* activity with Germán Sierra, Spanish writer of the Generació Nocilla or Afterpop and researcher in biochemistry and molecular biology. Conference on art and the cellular duplications. 11th September, 7 pm. Free entrance.

Booking is required by emailing [programesbaluard@gmail.com](mailto:programesbaluard@gmail.com)

Exhibition dates: 30/01/2015-20/09/2015

Museum Opening Hours:

Tuesday to Saturday: 10 - 20 h

Sundays: 10 -15 h

Mondays closed

ESBALUARD | museu d'art modern  
i contemporani de palma



Fundació d'Art Serra

# IMPLOSIÓ (CEL·LULAR)

Carte blanche a Agustín Fernández Mallo

## 1

In the 21<sup>st</sup> century, the reflection on the problem of the copy, the double and duplication re-emerges in the arts and sciences with a force we had believed lost, or perhaps overcome. Contrary to what pop postulated in the second half of the 20<sup>th</sup> century, we now know that nothing is absolutely copyable. Also contrary to what the Romantic Movement had postulated over a century ago, nothing is completely original. Nowadays, aided by complex thinking, it is clear to us that evolution, both in the arts and in science, takes place through copies into which we introduce errors (copy + error). If those errors turn into positive changes, this is when a society agrees that the mutation carried out is a step forwards, and one worth preserving.

Because it is in this first part of the 21<sup>st</sup> century that the cultural debates on what can or cannot be duplicated have been resumed, and on what significance the copy attains for us ultimately; new configurations of the classical mirror theme. And these questions, stimulated by a restless, complex and networked society, are opened up on all kinds of fronts. It is difficult to find an art centre that has not run an exhibition that uses the copy, replica or duplication as a subject of reflection at some time over the last ten years. And the same is true today when, in the field of applied sciences, previous ethical reflections on cloning, for example, move on to the practical stage and take shape in policies and legal apparatus which, depending on each case, strengthen or inhibit them. And what about the so-called parallel worlds, a classical science fiction topic the branch of theoretical physics called cosmology has started to seriously consider? It appears that the fright and the problem Narcissus was faced with when he gazed upon himself in the waters of the river, to see his double, has not yet been tempered. We should not forget that the 21<sup>st</sup> cen-

ture was effectively inaugurated with the toppling of the paradigmatic example and symbol of duplication: the Twin Towers.

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“Implosió (celular)” proposes a route through the existing works of Es Baluard Museu d’Art Modern i Contemporani de Palma, rearranged with the aim of contributing to these reflections on duplication today. To achieve this, taking the cycle by which a cell duplicates itself as the basic echo of the existence of life, visitors will enter the exhibition and immediately see that the very place they now stand in as spectators appears on a lost frame from an early 20<sup>th</sup>-century movie, *El secreto de la Pedriza*: Es Baluard before it was Es Baluard. A text inscribed *ad hoc* on that screen, tells them: *Usted Está Aquí* (‘You Are Here’). Suddenly, in the image and likeness of cells, the visitors are duplicated into two identical but different organisms: they are in two places at once - inside and outside of the film, inside and outside of the celluloid narrative. In short, they are in a silent movie and in a 21<sup>st</sup>-century museum at one and the same time.

The breach opened up by this duplication itself announces the different temporal and spatial readings of the works □ ranging from 19<sup>th</sup> to 21<sup>st</sup>-century pieces □ which the route through the exhibition will gradually reveal to visitors. Along this itinerary, they will be accompanied by different labels of *El secreto de la Pedriza*, with texts and dialogues, and printed on sheets of paper strategically placed under certain works, labels that will act as a thread and parallel reading - decontextualized and, we believe, rich - for the works in the exhibition.

After having followed the customary chronology of 20<sup>th</sup>-century art, visitors will reach the end of the itinerary, where three works from apparently incompatible eras and spaces come together. Here the anomaly appears, the moment when the duplication of the cell and its death reach their end: the tragedy that the collapse of the Twin Towers signified in all social, political and artistic orders.

Thus the open ox of Bernardí Roig, from the belly of which fluorescent tubes tumble like fallen buildings; guts that once emitted light, but no longer do.

Thus the 8 ceramic plates by Picasso, with their 8 phases of a bullfight that are 8 phases of the cellular process: that which mediates between life and death.

And thus the visionary and premonitory picture painted in around 1910 by Pilar Montaner de Sureda, in which two near-identical women - like two twin towers, perchance - were already waiting, patiently, in the threshold of their home, for the fiancé we now know would never arrive.

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But the cellular cycle never dies out completely; you merely have to look for the place of its explosion and rebirth. Explore, walk. Visitors move outside, beyond the museum space - on to the roof of the building, to be more specific - where on one of the old watchtowers they will see that not only is that the place indicated at the beginning of their tour by an arrow, *Usted Está Aquí*, but that inside that watchtower, converted by Jaume Gual into an improvised camera obscura, they will find the primordial cell, the basic cell of vision from which 21<sup>st</sup>-century art sets forth once more. The counters of the creation of reality are set to zero.

*In all the places of the planet, and inside every cell, there is a Narcissus who is this very instant copying himself.*

Agustín Fernández Mallo

