

## In the framework of the exhibition *Pinazo in the public space*\*

“My craft arises from moving slowly, from the privilege of stopping when something stimulates me and not having to worry about being late anywhere. During the summer of last year, I found an abandoned industrial warehouse and decided to stay there for a few months, converting that cool shelter into my summer studio.

On this occasion, the invitation received from the IVAM within the framework of the *Pinazo in the public space* exhibition gives me the opportunity to move my workshop to this room, which for a time, hosts my *Open Studio*: the place to produce, create, show, and share the different lines of action and research that link me to the city of Valencia and the meanings and uses of its spaces. Likewise, it allows me to see my connections with Pinazo in the mutual interest in the drift, the encounter, the observation or the collective actions and habits of being in the public space.

The room becomes a place where you can find me working or chatting, depending on the time you come over; sitting at my table by the window or modifying the space with new ideas and inclinations of what is happening outside. In turn, this room shows the works that I have generated from discovery, play and a redefinition of elements found in the city and its surroundings: abandoned awnings, whitewashed balls, paint cans with colour samples, etc. Almost all of them are the result of processes started a few years ago and which I continue to develop. And others are produced expressly to be activated during tours through the city that we will be able to carry out starting from the month of July.

This proposal is intended, using dialogue with the Ignacio Pinazo exhibition, to generate echoes, connections and expansions of the painter’s work with my artistic practices in the public space. And, through shared urban geographies, reflect on the possibility of understanding and relating to the city in a different way.”

LUCE’s work (Valencia, Spain, 1989) was born in connection to the city and typography. He investigates the associations that are generated between art and the environment, fosters communication with the city and invites us to explore it in order to understand how it works and how we relate to it. His work is based on experience and translates into subtle interventions in urban furniture and pieces created from objects he finds during his drifts through the city. The duality between graffiti and writing extends through his work to give rise to a body of work in which ideas are transmitted through words, and these are generators of stories that relate elements such as a street with a name (his on numerous occasions) or an object with a specific temporality. LUCE redefines objects with their actions, normally documented in photographs, and resorts to repetition so that his craft becomes recognisable and thus encourages the development of new discourses.

\* In addition to *Open Study*, the dialogue with the exhibition includes other artistic and media-driven actions, such as the taking of tours through the city during which we can activate a series of common points: places or spaces registered in the works of Pinazo and which coincide with my personal geography.

## ***Creating a space using a colour***

Sometimes it randomly leads me to find objects. Other times, I intentionally go out looking for them in the outskirts, abandoned, fringe places. Or the “non-places” (using the concept coined by Marc Augé), those spaces where *we exist and pass through* but without being or staying.

During a visit to the tip, I found a series of cans and bottles of paint with annotations of rooms and names of people (Elena, Eloy, Rafa, etc.). Small amounts of leftover paint that is generally used to repaint scratches or holes. From these labels on recycled containers, I imagined what those spaces and the people who inhabited them would be like, so I built them and painted them with their corresponding colour. The models are a set used to dilute the line that separates the real spaces from the imaginary ones.

### ***Creating a space using a colour, 2022***

3 models made of wood and plastic paint

Reused plastic and glass containers.

## ***Crushed objects***

In my drifts on foot I cross places, go into pipes or walk along the roads. I found these metal objects lying in the gutters, after being crushed by cars. I picked them up because they no longer had volume, because of their brutal transformation after the action of the passing vehicles.

In the workshop I perforated them with a single word, “NO”, generating a visual poetry between object and text, showing the importance of matter, words and physical gestures: the metal memorises the reliefs of the places where they were crushed. The holes allow light to pass through and illuminate a NO to the rubbish we throw away, a NO to the uncontrolled impact of cars in the city.

### ***Crushed objects, 2020-2022***

7 perforated sheet metal objects

## ***Tube of rubber bands, stamps and drawings with rubber bands***

At the beginning of 2020, while wandering around the city, I realised that next to the signposts I always found rubber bands. Two rubber bands needed to keep the rolled-up sign from unfolding, and that the operator in charge of placing it removed, letting them fall to the ground. I started to collect them. Some, the recently fallen ones, were still flexible; others had already lost their elasticity due to time spent in the sun. Clean, blackened, in a circle, in eight pieces... Every day I wrote down the ones I found and later I began to place them on a 1.20 m cardboard tube (which corresponds to the width of the posters placed on the signposts). *Rubber band tube* is made up of around 600 rubber bands collected this year.

But those that broke because they were worn and deteriorated, I did not leave them; I collected them to stick them on tablets and methacrylate, maintaining the original shape in which they had been left after falling to the ground. In this way, I managed to have a series of stamps with which to transfer the shape and arrangement of the rubber bands directly onto the paper of my notebook. By taking advantage of all the collected material, I want to give value to what is thrown away.

### ***Rubber band tube***, 2020

Rubber bands found on cardboard tube

### ***Stamps***, 2020-2022

Rubber bands found on wood and methacrylate

### ***Drawings with rubber bands***, 2020-2022

Ink printing on notebook paper

## ***Selection of videos***

Being in continuous transit between the centre and the outskirts of the city, without rushing and without a specific destination, allows me to dedicate time and importance to encounters with each thing that catches my attention. The mapping and recording of these discoveries and the artistic actions that arise from them reveal the way I relate to the city and the importance of archiving in my craft, connecting with Pinazo in the mutual interest in generating a visual encyclopaedia of the collective habits and forms of being in public space.

The monitor shows a selection of videos recorded between the years 2013 and 2017. Of the four, I would like to tell part of the history of *Chairs*, a video recorded in February 2013. It was on a Sunday in that month of that year that I realized that the square holes under Trinity Bridge (which had always caught my attention because of their symmetry and their ability to hide things) were used to store some chairs. I immediately related this fact to how migrant families would make use of them when they came together to hold gatherings in this area of the Turia Garden. The chairs came in and came out every weekend, all stored in the same position. I was surprised by this finding and to see how the light passed through the gaps, showing an interesting silhouette. I decided to take them out of there, placing them under their respective holes, all different, like unique pieces of an improvised exhibition.

***Trunk car***, 2014

Video, color. 33 s

***Chairs***, 2013

Video, color. 3 min

***Stop Shooting***, 2017

Video, color. 1 min 54 s

***Chalk***, 2015

Video, color. 3 min 45 s

***Current diary videos*** —projected on the wall— are a selection of the recordings that, as a diary, I have recently made with the camera that accompanies me.

***Current diary videos***, 2021-2022

Video, color, Handycam HDR PJ320

20 min

## **Awnings**

LUCE, light, streetlights, light panels, awnings... Many of my artistic processes arise from light and how its variations modify the urban space. My work with awnings is born from that impulse to experiment with light and, above all, to be able to modify it. Unfolding or folding up an awning, tearing it, perforating it, registering the variations on the material (turned into an artistic medium) and the light that passes through it.

**Yellow Awning** is a series of photographs that document the abandoned state of the awning and record the moment in which, helped by scissors and a ladder, I cut out a rectangle with the intention of taking as much information as possible. Lacking the lateral supports, the fabric hangs like a curtain and shows the lines of dust and dirt that indicate its most typical positions. What never or rarely got to be shown continues to shine.

**Blue Awning.** Before being forgotten, this ground floor housed a pool store. It has been closed for so long, that the last memory I have of seeing it open and its smell of chlorine was when I walked through the door on the way to school. The colour of the awning could not be anything other than blue. But what surprised me about this awning was the rhythm of its pattern: the dark blue lines that crossed the light blue fabric from end to end, they were becoming narrower and narrower until they disappeared. I interpreted it as the movement of a wave that disappears into the sea.

**Awning Dress.** I find it interesting to use urban elements that have already lost their original value to transform them into something new; I understand it as a way of defending austerity and reuse. I thought about turning used fabric into a garment: I unrolled the awning of a boarded-up house using an awning pole. I cut the necessary piece so that, later and with the help of Concha Núñez, I could make the dress.

**Awning Pole.** The possibility of activating and deactivating the lights and shadows that occupy the pavements. Tool understood as a key that gives access to the set of intervening the light of the public space.

**Yellow Awning, 2021**

Series of framed photographs

**Blue Awning, 2021**

Series of framed photographs

**Awning Dress, 2019**

Series of framed photographs

**Awning Pole, 2022**

Recycled awning pole with a metal extension

## Holes

This series is part of my personal research process with light, which I carry out by perforating and subtracting material from a surface. The hole (like Lucio Fontana's *buchi*) allows light to pass through the medium, generating new conceptual spaces and establishing unprecedented links between the material, the text and the gesture.

*In the City* is a work divided into two parts.

The first corresponds to the final photograph of the intervened place, a billboard next to a road. In addition to illuminating the advertising of a multinational and peeking through the windows of neighbouring houses, it gives light to the bushes that grow in areas of the site where cars do not circulate. It also illuminates my words: "LAURA AND LUCI IN THE VAMPIRE CITY 17" alludes to a song by Nacho Vegas. Days before we had been at a concert by the singer-songwriter. It was a way to immortalise that moment and to use its lyrics to "demand that the city be returned to us" / "FLOOR POLISHER" refers to one of my great references. Between 2012 and 2018, I saw a small advertisement ("Floor Polisher"), which covered the entire city using photocopied papers. We never met, I never wanted to find out who was behind that work. I built a character, an imagined narrative that helped and stimulated my personal development. / "DO NOT USE SPRAY" talks about my process with painting, initiating this link through the practice of graffiti and the use of spray. During the process I have discovered that painting with a can of plastic paint using sponges, brushes, rollers, etc. makes us measure the relief, there is no distance from the surface. Each space we cover needs a longer time, allowing us to better understand the space. / "I AM LOOKING FOR WORK. CARPINTER" talks about the professional training cycle that I carried out during the 2018-2019 academic year. During my time at school, I was not looking to dedicate myself to carpentry professionally, but rather a place where I could find new stimuli and learn different working methods.

The second part of the work is made up of all the wooden templates used to carry out the intervention, taken from the bottom of wardrobes found on the street.

*El Rajolar*. In this piece I am having a dialogue with natural light, working from it and what it projects. I punch in a sentence that moves as the sun moves towards its sunset. "THE POSSIBILITY OF MANIPULATING IT WITH ONE HAND" is taken from the book *The Artisan* (1997), by Richard Sennet. From this reading, I also share some ideas: "A brick wall is, then, a sum of small effects [...]" "Brick is anti-monumental [...]"

*Bird Box*. Checkout box in which I, using holes, drew the figure of a bird on its lid with the idea of linking two places through the set. When pushed by the wind, it allows the migratory bird's cast shadow to gain movement.

"Les animaux et l'absence de personnes" is the phrase that sums up my search for places to work during my residency in Belvès (France).

*In the City*, 2017

Framed photographs and templates on tablets

*El Rajolar*, 2020

Framed photographs and templates on tablets

*Bird Box*, 2021

Perforated metal box, plastic tubes

## ***As far as I go***

An unfinished apartment block on the Levantine coast, made with low-quality materials and thin walls. The scant thickness of one of its façades allowed me to reflect on the type of urban planning that is sweeping the coast and also allowed me to make the piece. Presented as a diptych, on the left are eight photographs that describe the work with which to access the outside of the wall. With the help of a chisel and a hammer, I made three holes, approximately the width of my hand. Then, with an extendible stick and a paint roller, I stuck my arm out trying to paint the outside wall as far as I was able to go. The result: three circles, one for each floor of the building. Three “flowers” that grow from the wall, which tell us about how, with my own limitations, I can make a large painting without the use of cranes or scaffolding.

***As far as I go***, 2018

Framed photographs

## ***Shared Cartography***

The *Pinazo in the public space* exhibition is the starting point of the programme of artistic and media-based actions that connect and expand the painter’s work with my artistic practices. In addition to *Open Study*, this programme includes the taking of tours through the city during which we can activate a series of points: places or spaces registered in the works of Pinazo and which coincide with my personal geography. *Central Market Ramp* and *Pinazo Ball* are objects created specifically to be activated during these routes, with the idea of discovering new ways of relating to the public space through observation, action and play.

***Central Market Ramp*** is made up of a set of wedges that will be placed on the steps of the main entrance of the Central Market during one of the tours.

***Pinazo Ball*** has the painter’s signature in relief, to leave his mark on the surface when it is thrown.

***Central Market Ramp***, 2022

9 units of wedges made of MD wood

***Pinazo Ball***, 2022

Die-cut on ball, relief and rubber

## ***Visual diaries***

My concern with exploring the places of community meetings and socialisation practices is linked to the need to register them. Sometimes with recordings, many others with drawings and annotations.

Where I find more links with Ignacio Pinazo is in the drawings with quick gestures and swift execution that the painter made in public spaces. Art works as an excuse to discover, sweep, trace, get to know a place and what happens there.

### ***Transferred Diaries***, 2021-2022

24 drawings. Solvent transfer on notebook paper

### ***Selection of drawings***, 2019-2022

24 drawings made with markers, coloured pencils, acrylic and a typewriter on notebook paper