

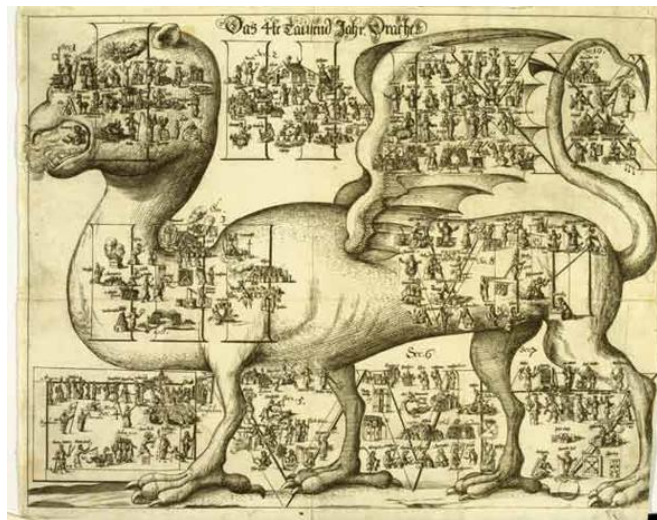
Antonio Gagliano's *Buno*

Exhibition from the series *Preventive Archaeology. Journeys through the epidermis of history*

Curated by Oriol Fontdevila

July 3rd to September 7th, 2014

Opening: Thursday, July 3rd at 8:00pm



Time Mapping by Johannes Buno, 1617–1697

Antonio Gagliano presents an exhibition that develops from the work of Johannes Buno, a pioneer German draftsman that illustrated time through images.

Buno, the exhibition, a review of chronological time and its ways of representation, can be seen from July 3rd to September 7th at Fundació Joan Miró's Espai 13.

At the end of the Seventeenth Century, Johannes Buno became one of the last instigators of the *ars memoriae* with the invention of a genuine method to help us remember things with ease. He tried to draw the history of human culture, establishing relations between great blocks of time and images. These mnemonic images were diagrams showing a series of historical facts distributed in a strategic manner that resulted in allegorical figures of animals.

Buno develops from the understanding that Montjuïc can also be one of those monstrous animals. During the Twentieth Century, the mountain became a construction, not only historical, but also historiographical, that discovered its point of origin in the infrastructures that were built for the 1929 International Exhibition. At the basement of the show at the Palau Nacional, a diorama of the Altamira cave provided Spain with its mythical past. Interestingly enough, this element has also become the cornerstone of the “center of intelligence accumulation”, which, in Gagliano’s words, is what the entire mountain has been transformed over the years.

Antonio Gagliano creates exchanges between facts —understood as historical events— and myths —as the stories that allow their understanding. This subject of the Altamira cave becomes an example of this double vision of history that Gagliano suggests: caught between its own mythical condition in a universal visual culture and its structural status for the understanding of a historical moment.

Gagliano focuses his research on all that memory that has been stored inside the institutions of Montjuïc, spreading it out through new connections and historiographical exchanges. The artist completes his work on time representation by using three regular structures that are part of the traditional methods of conveying knowledge: a publication, drawings or representations, and the projection of images.

The first object in the exhibition is a free-of-charge publication that describes the concept of the show, which the viewer can take home. The review of the Altamira caves is included in this first piece. The publication serves as foundation for three projections that take place in different parts of the gallery, which, accordingly, present several historical cases of time representation and mnemonic systems that Gagliano interconnects.

The third part of the exhibition, described by the artist as *galaxia transferida a línia artificial* [galaxy transferred to an artificial line], is a group of forty pieces hanging from the walls showing historical documents redrawn by Gagliano on aluminum. Some of these documents, shown in pairs, cannot be made public and are, therefore, released in this drawing and exhibiting manner.

This exhibition ends the series *Arqueologia preventiva* [preventive archaeology], curated by Oriol Fontdevila and included in the activities commemorating the 1714 Tricentenari. During the 2013–2014 program, four artistic proposals by Oriol Vilanova, Lúa Coderch, Lola Lasurt and Antonio Gagliano have been presented, interpreting the concept of collective memory and examining different ways of explaining history in the present. As surveyors do prior to an excavation, these series hope to follow the heritage and the elements that, having reached the present, put us in relationship with our past.

Activities around *Buno*

Espai 14–15 is a project by LaFundició that links the proposals for *Arqueologia preventiva* with several sociocultural areas and takes, as a point of departure, the opening of a space in an apartment block of the Bellvitge neighborhood.

***Taller no lineal* [nonlinear workshop]**

Espai 14–15

By Antonio Gagliano

Limited places available

Free-of-charge registration: hola@lafundicio.net

Wednesday, September 10th, from 5:00pm to 8:00pm

Friday, September 12th, from 5:00pm to 8:00pm

Saturday, September 13th, from 5:00pm to 8:00pm

Workshop and open and mobile laboratory. A caravan will be used to move a drawing workshop around the Bellvitge during the major festivities held in the neighborhood with the aim to launch different processes of analysis around the history of the area and interact with its surroundings and communities. The idea is to try strategies of representation that capture the narratives and discourses that have been built on this neighborhood over the years.

Taller no lineal is included in the celebrations for the 50th anniversary of the creation of the neighborhood, which will take place in 2015 and is sponsored by Bellvitge50. The workshop will offer the possibility to share, review and rethink many subjects dealing with the area, which have been developed by the different local associacions, as, for instance, the Institut Bellvitge, the Associació de Veïns i Veïnes de Bellvitge, the Centre Esclat and the Centre d'Estudis de l'Hospitalet, among others. The caravan that will structure all this comes from the LaFundició's *Open-roulotte* project and has been kindly made available by the Patronat de Cultura de Ripollet.

Saturday, September 20th at 8:00pm

Closing party for the workshop

As part of the major festivities of the Bellvitge neighborhood

Plaça de la Cultura, Bellvitge

Cameroonian cuisine tasting by the Associació Cultural Balafon

Antonio Gagliano

(Córdoba, Argentina, 1982)

Degree in painting from the Universidad Nacional, Córdoba. In 2006 he moved to Barcelona where he studied at the Independent Studies Programme of MACBA in 2008–9.

He has collaborated in research programmes such as *Marginalia* (Arteleku, 2012–13), *Prototips en codi obert* (Fundació Antoni Tàpies, 2012), *Perillositat social. Minories desitjoses, llenguatges i pràctiques a les dècades del 1970-1980 a l'Estat espanyol* (MACBA, 2010) and *Arxiu FX: La ciutat buida* (Fundació Antoni Tàpies, 2006).

He has participated in exhibitions such as *Desplazamientos*, Premi Petrobras-ArteBa, Edició X, 2013; *Lo viejo y lo nuevo, conductas de lo material y lo inmaterial*, ADN platform, 2013); *Moledo*, Aparador del Museu Abelló, 2012); *Información discreta*; Espai Cultural Caja Madrid, 2012; *Això no és una exposició d'art, tampoc*; Fabra i Coats, 2012; *Colateral de la XI Bienal de La Habana* (2012); *Nuevo video argentino*; Galería 713, 2010; and *REF 08001*, Galería Nogueras&Blanchard, 2010.

He contributes as a writer in various media and has produced two curatorial projects, together with Ingrid Blanco: *100% golfes*, SAC, 2012, and *La lliçó excèntrica*, Espaidos, 2011.

www.antonio-gagliano.blogspot.com.es

Practical Information

Opening: Thursday, July 3rd at 8:00pm

Hours Espai 13:

Tuesday to Saturday from 10:00am to 7:00pm

Thursday from 10:00am to 9:30pm

Sunday and holidays from 10:00am to 2:30pm

Monday (except holidays) close

Entry price for Espai 13: 2,5 €

Espai 13:

Fundació Joan Miró

Fundació Joan Miró

Parc de Montjuïc

Barcelona

www.fundaciomiro-bcn.org

Espai 14-15:

Prat, 11, baixos

Bellvitge. L'Hospitalet

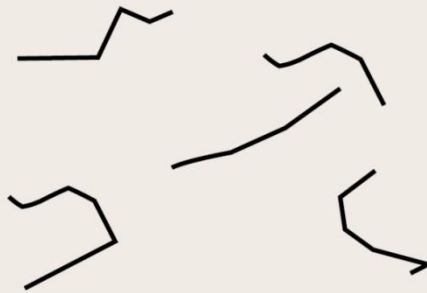
Hours: Monday to Friday from 6:00pm to 8:00pm

Schedule visits at: hola@lafundicio.net



1714 / 2014

Arqueologia preventiva



17.09.2013 ~ 07.09.2014

Downloadable video: Antonio Gagliano: *Buno*
<http://vimeo.com/fundaciojoanmiro>

Follow the daily news of the project at:
arqueologia-preventiva.fundaciomiro-bcn.org

and via Twitter or Facebook under the hashtag **#arqueologiapreventiva**

For more information

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