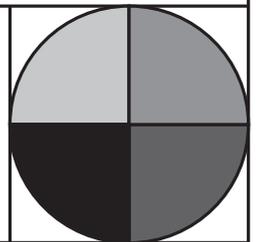


ROSANA ANTOLÍ

01.07.16 / 11.09.16

ENG



WHEN LINES
ARE TIME

ENG/ Circular movement, back to the beginning, action and repetition. Then start over again. Rosana Antolí approaches drawing, installation, video and action from a choreographic perspective. Space becomes gesture, the gesture accompanies us, and the moment becomes an endless continuation. Rosana Antolí explores the movement of bodies, trying to identify the instant before everything collapses. She aims for the impossible from a position of empathetic closeness, a sharing that is just under the skin. Gesture springs from trust, movement springs from history. Antolí creates space for multiple time. Contact, dialogue, a gesture, a movement, a choreography.

The final exhibition in the *When Lines Are Time* series presents Rosana Antolí's work as an opportunity in which to operate under certain norms that have to be constantly learnt and unlearnt. The physical aspect of the space is one of the elements of the spectator's time and of the time of the exhibition itself. A dismantled gesture occupies the space, accompanied by an invitation to move.

In her previous works, Antolí approached street gestures from the perspective of class consciousness and also gestures with a historical weight in art: working with unemployed people to understand the meaning of a place through movement; critically revisiting and appropriating historical gestures. Rosana Antolí employs a process that incorporates the emotions and risk, as well as possibilities of escape, combining methods that incorporate the desire to explore with artistic intervention strategies. Physical contact and the escape from language lead to new ways of conceiving realities.

Antolí's work springs from desire and from processes that have previously taken her on a path full of as yet undiscovered emotions and a host of possibilities to explore and to feel. She generates a discourse based on a vocabulary of movement, on comings and goings, and on questions for which there is still no grammar. She jumps between formats, finding possibilities to explore and to discover who we are, what we are like, what we desire. The possibility of being alive and conscious of the present moment with a complexity in which feelings are a personal battlefield to be endlessly explored. A present moment that is also a mix of past experiences and future possibilities that are still open ended, up to us.

And gesture: a gesture that is found in drawing, in sculpture, and in moving images. Gesture is in the mechanics and in the idea, in dialogue and in the potential for action. A gesture that takes over the exhibition space, which is also a set of learnt codes regarding what can and can't be done, how we should move and what our behaviour should be. Is it possible to respond differently? Can we visit exhibitions from a position of physical proximity? Can we offer a response? What type of response? Is there time for responding? Afterwards, will we be able to keep talking? Will we continue to feel?

Rosana Antolí creates emotional context in which she commits to the short-term rather than seeking

stability. There are many references, but contact is always voluntarily empathetic.

Rosana Antolí's exhibition is in motion: the circular gestures make waves, and visitors find an immersive context and a desire for dialogue. As in a dance, Rosana Antolí invites them to step into the role of her dance partner. In this spirit, the Fundació Joan Miró has set up a system for "booking spaces for action" so that anybody who wishes can book a specific time in which to translate and respond to Antolí's work in situ. An opportunity to explore the fine line between performativity and performance, between spontaneity and choreography, between consciousness and free fall.

The opportunity to respond is latent and pervades the exhibition. An opportunity for dialogue through various interconnected moments. Rosana Antolí occupies the space through her gestures, plays with scale, and breaks lines down to different materials, formats, and ways of doing. She is open to whatever may come next: to the possibility that the circular movement may continue, persisting even after the visit to the exhibition. Nothing stops. Not the gaze, not the contact. Not the emotions and not the building of worlds.

Martí Manen

You can "book spaces for action" at: www.fmirobcn.org

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