Mira Bernabé

A room, 1996

Poulsbo colour photographs and audience dimensions

I have decided to focus my attention on the situation of the child in relation to his/her family. I am translating this situation onto my own family. The two images are family photographs, the first represents the parents, and the second represents the hidden violence within the family. For many years the child has been trapped in a structured family, which serves as a filter to the social situation. The child has to deal with a conflict that operates and generates a sense of grief. During this period the child is often isolated and this isolation is through his/her identification, removing everything from reality and possibly driving him/her into a world of fantasy.

I want to use this experience to make an open space for others to interact and share in their experiences. The two images are family photographs, the first represents the parents, and the second the hidden violence within the family. For many years the child has been trapped in a structured family, which serves as a filter to the social situation. The child has to deal with a conflict that operates and generates a sense of grief. During this period the child is often isolated and this isolation is through his/her identification, removing everything from reality and possibly driving him/her into a world of fantasy.

Juan Fernando Herrán

Human Imprint - Photographs (biographical transformations), 1995-96

Installation

Clay, color, and graphite on wall surface

Rivers have been traditionally included in the definition of culture. Some European cities are streets, in their disposition of bridges and streets, the places where rivers formerly flowed, defining the shape of the urban grid as well as the rain of the constructions located along the banks. London, founded by the Romans and rebuilt according to a medieval plan after the Great Fire in 1666, is an exception. With the advent of the modern age and with diverse arguments such as salubrity or continuity of the urban grid, the rivers from medieval to mechanized transportation and land speculation, some of the main rivers and most of the riverside areas were abandoned. The riverbank was not a subject of disease, death, or chromatic. In the installation, Transformationography, the artist focuses on the river's surface as a testimony of the geographical transformations that allowed for important historical roles during the early configuration of cities. Yet this subsequent network is also a hidden reflection of the wide city, an urban atmosphere, a subject of the dead - it's an underground exterior. Even if Europe the river's network was used as a shelter in times of war, in some of our present cases the same thing occurs, with homeless people threatening their social cleansing, an alienation or contemporary urban society. The abstraction of the city's embodiment is an underground atmosphere, which is accumulated into the network. The concept of the underground extends the possibilities of what we perceive, like an underground river, so that we can visualize it as an integral part of our urban landscapes.

Jan-Peter E. R. Sonntag

Sound sculpture

On installation September 4, 1996

A small steel pedestal, one meter high, a set of headphones. To put on his headphones, the visitor the "modern" discos that has to dance up until the podium. How exposed as a viewer of the exhibition the artistly exhibits, he is actually immersed in a sound generating experience.


"Scatt: Atlantins" is an exhibition of the work of six artists who have been working in the area of sound sculpture. The exhibition is a three-dimensional sound sculpture in which each work is a combination of visual and auditory elements. The sculptures are designed to be experienced in relation to the environment in which they are installed. The artists included in the exhibition are:

- Mira Bernabé
- Juan Fernando Herrán
- Jan-Peter E. R. Sonntag
- Eulália Valldosera

The exhibition is curated by Eulália Valldosera, a professor at the University of Barcelona.

A sound sculpture is a three-dimensional object that is designed to be experienced in relation to the environment in which it is installed. The sculptures are designed to be experienced in a way that is different from traditional visual art. The environment in which the sculptures are installed is an important part of the experience. The sculptures are designed to interact with their surroundings, and the sounds that they produce are influenced by the acoustics of the space in which they are installed.

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In 1995 Gay Dobbie proposed the theory of drift among the diverse situational procedures as "a technique of uninterrupted passage through varied milieus." The author proceeded by stating that "the family..." is intricately linked to the identification of certain effects of a psycho-geographical nature, and to the affirmation of a ludic-constructive behavior, as opposed to the classical notions of journey and stroll. Between the years 1995 and 1996, Juan Fernández Herrada produced the work Transformaciones Geográficas (Geographical Transformations), a route -materialized in texts, drawings and wall images-along one part of the subterranean network of drains and sewers in London that updates the feeling of drift in the scope of the contemporary metropolis. The theoretical discovery of an underground network the city acquires the characteristics of a map of the mind, of a peculiar chart that retrieves a lost immediate and scientific memory. For Foucault we owe the profound analyses of how power controls individuals by means of a spatial organization in cells and how such a division and spatioliation prevails in urban planning: invisible zones that usually degenerate into ghettos rely on the consent of the authorities and often on the silence of the inhabitants. The revelation of the hidden sediment of history favours the setting in motion of critical mechanisms able to build bridges between past and present, while unveiling the ways of future developments.

The family... The family configures the basic structure of any given socio-economic organization, and the bonds focused in its bosom generate a web that spreads out in a spatio-temporal framework of ambivalent features. The family, the initial territory of experience, constitutes the essential reference of any autobiography as it refers to a principle defining a clear 'here and now', from which the first relationships evolved to occupy a significant place in our memory. As Mira Bertelmais reminds us in her work Inner Circle & II, the child begins life under the influence of the subjects to which it is subject, and attempts to maintain a productive family model, one which is economically profitable and which pursues other formulae of relationships consistent with the social balance of the community. The initial assimilations of the family regulate the actions by which the individual navigates the social network and follow the most radical proposals of integration and assimilation. The inhabited space... One of the most visible effects of 'globalisation' in the sphere of everyday life is the passive participation in the mass phenomena of a world transformed into show-biz, and filled with objects dispossessed of their condition of witnesses, which have become commodities and incorporated, in the process, their immediate obscurities. The standardisation of spaces inhabited by mankind interrupts personal memories leading to the disappearance of interior beliefs and heritage. The works of Eulalia Valiño and Jan-Peter E. R. Snoeijers operate in opposition to the growing isolation of mankind as regards the objects and spaces of his surroundings -groped by the idea of service- by means of unravelling in and through them a live potential as a territory towards which the subject is extended. . . . and technology. The phenomenon of 'globalisation' has run parallel to the development of technology and science and nowadays nobody is oblivious to the fact that the important revolution produced in the first half of the century is based on a radical transformation of the concepts and time, space, motivated by the great multiplying factor of these technologies that transform the social circuits in terms of rotation and communication. From neighbouring positions yet divergent mechanisms of reality and memory, respectively - Heath Bunting and Daniel García Antúnez put forth a particular scheme that reformulates the social circuits in all of its 3D forms, in all of its spatiality, in all of its codes, in all of its actions. Heath Bunting's activism - or an activism according to his own denomination - is manifest in work that attempts to establish connections, gateways between cybernetic and algorithmic in both elements of fiction and simultaneously proposing two modes of subjective participation and expression. Former graffiti artists of the walls of London, Bunting has become a flâneur striking equally along the super-highways of information and the streets of any given city, raising the issue of new modes of presence by means of the postal service, the telephone, fax or e-mail within the reach of the majority. The efficacy of his sabotage campaigns is based on the simplicity of procedures which nonetheless introduce themselves with uncorrupted strength in the systems of power. The experience of art continues to be valid inasmuch as a drift, in other words, a critical and fundamental method of the pre-existing conditions of a certain activity or reference. The drift is the path towards the system's exterior, a step necessarily uncertain yet precisely for this reason reveals itself to be subversive.