

1. THE ORIGIN OF THE IDEA

1st of September, 2016

In the morning, Ramón Trigo entered Astillos Armada in Bouzas, Vigo, just like any other employee. This former carpentry workshop, open on the triple nave space would be his place of work for an indefinite period. How long for? Nobody knew. Meanwhile, Eduardo Armada would be his shadow, documenting through photographs all of the processes which occurred there. Everything was indefinite, yet at the same time, it was as clear as the water which was so omnipresent in this place.

What was the purpose? What was their intent? Basically just to interact with the place, and to allow themselves to be swept along. To explore and delve into the fundamental elements of the shipyard and to let this very process define the action lines for the project. That is where much of its interest lay. Everything was to be created like a melting pot of energies waiting to be discovered, hidden synergies of an architecture, the very nature of which provokes such great excitement. A creative action in capital letters.

Ramón Trigo and Eduardo Armada arrived at the shipyard with common points and references from previous actions. Nonetheless, the specific characteristics of the project were new enough to produce a certain fundamental vertigo, an essential factor for any creative mind or hand.

They had left behind them *Transit* (2010) and *Cinzas* (2014), projects which had emerged in an abandoned canning factory, and as always, Ramón Trigo was looking for a fresh start, a chance to be re-born, to re-invent himself. On the other hand, Eduardo Armada had decided to be his *alter ego*, and his objective for this undefined period would be to photograph and perhaps document the process through video. An explosive mix of styles, and between them both, the Shipyard.

Even before September 2016 arrived they had spent several months contemplating this project. The only thing that was missing was that small yet essential factor: the company's consent. They knew that this would not be easy to attain and it was not hard to see the potential problems. A working shipyard is not an ideal place to introduce elements which are unconnected to the daily dynamics of the place. Nobody would have been surprised if they had said "no", but in the end Astilleros Armada demonstrated their incredible generosity by giving the go-ahead for the project. The stars aligned and it was full steam ahead. *And the ship sails on*, and the voyage began.

2. THE WORKING ARTIST

September 2016 – August 2017

As the months went on, what had previously just been an idea, began to take on a physical and concrete shape. Interestingly enough, the shipyard and artists' processes were not actually as different as they might have seemed at first glance. Both processes use raw materials and through an immense human effort strive to create unique objects which are able to support themselves. In some way, plastically or physically they must "work", and must be able stay afloat. Sinking is considered failure and so this is not even an option. It is not always easy to explain, the abstract versus the concrete.

Ramón Trigo and Eduardo Armada entered as somewhat alien elements, completely unconnected to the standard processes which take place there, however, after just a few days it was as if they were a part of the workforce. No distinction was made between the workers, regardless as to whether they were involved in metal or visual elements, and their unforeseen plan began to flow in a seemingly spontaneous manner. Armada attempted to narrate through photography what was going on, while Trigo simply went with the flow. The themes began to emerge in such a natural way, taking shape through different formats and mediums.

To everyone's surprise, the documentary work gained unanticipated ground, and what began very much in the shadow of the pictorial process, began to walk hand in hand with it on the same level. The photography work made way for video footage in the hope of creating a true and accurate account of the whole process. A dialogue which somehow added to it, transforming both styles into essential elements which were to be read together, and at times were parts of a single whole.

The sheer scale of the place would be fundamental when putting together the whole structure of the piece, both in terms of size and quantity. In what seemed like the blink of an eye, everything transformed and adapted to the dimensions of the naves. There were now countless photographs, hours and hours of video footage and an enormous number of drawings and pictures.

Time went on, but there was still no rush for them to leave the shipyard, and this worked in this project's favour. By now the project had been given a name, PANTOQUE (BILGE). As the seasons passed, both artists were now considered as part and parcel of the place. Their drawings and sketches laid the foundations for paintings on paper, boards and canvases. Everything was built on site, from the burlap frames to the finished piece.

Finally, after a tireless search process, the forgotten objects, restored from the sea emerged: the sculptures. These were structures that they had found and which Trigo reconstructed and reinterpreted in an attempt to revive them from their lifeless state, to give them another opportunity, beyond their uncertain future, just as PANTOQUE was reaching the end of its first stage.

3. THE ON-SITE EXHIBITION

September 2017

Ramón Trigo and Eduardo Armada left the shipyard with their work done and having closed one part of the cycle. In their search for a continuous narrative, the themes had somehow shaped themselves, and one thing that was clear was that it should be exhibited where it had been created, in the shipyard. From the indispensable human factor to the mechanisms, the nature, the shot blasting, the workshop, and with the ships as an ever present element, once again the themes had emerged in such a natural way, it was as if the script had written itself.

Painting work on canvas, board and paper, as well as sculptures, photography and video footage all made up PANTOQUE, and the opportunity to display the project added an unexpected dimension. A new challenge after a year's hard work.

The idea of organising an exhibition in the shipyard was one that had been lurking in the back of their minds for a few months. PANTOQUE, back where it all began, as somewhat of a tribute to the place, to this family and to the workers. However, it was obvious that this would be impossible. A fully operating shipyard is not a viable place to hold a public exhibition. But on the other hand, would an audience really be necessary? Perhaps not.

Reusing the shipyard as a creative studio for a year had been a resounding success. Finding a way to be able to exhibit this piece of work in the place which had borne witness to its very origins was a new challenge which had begun to take shape. Exhibiting the finished work there would be a symbolic gesture, both to bid farewell to this place and to express their gratitude, and it seemed essential.

Given that it would be impossible to display it publically, the idea was to organise an intimate and ephemeral act, one which would be documented as another part of the PANTOQUE project. This would be the last stage before its public exhibition in the city. However, this piece of work had such a close connection to the shipyard that it was difficult to envision it outside of this environment. This raised the question, is there an ideal place for it? Should PANTOQUE ever leave the shipyard? They found themselves asking, searching for the answer.

PANTO- QUE

Panopticon

4. “PANTOQUE” IN THE MARCO

Winter 2017-2018

PANTOQUE, as an art action has evolved over time, going through so many transformations before essentially taking on its own life. Given its theme and typology, if one thing was clear from the very start, it was that if it was to ever be exhibited, this exhibition would have to take place in the city where it all began, Vigo. This settlement robbed from the sea is the place where this action originated and was the source and producer of this project, and so it was only right to return to the city what was truly theirs.

After having considered all of the possible options, the idea to present PANTOQUE to the MARCO as an exhibition proposal emerged. It firstly seemed like the perfect place for its public exhibition given the scale and significance of the project. Despite all of that, there would always be a looming doubt regarding the adequacy of the decision, and only with time will we be able to shed light on the myriad of issues which have been raised. PANTOQUE moves forward and as time went on, and with more questions than answers, and with not-always favourable winds, it was finally decided that the MARCO would be “the place”.

The proposal is pushing forward and it seems like it is on the right track. All of the work had to be adapted to the museum space, and at the same time, it was essentially taken back to its origins, in order to ensure that, despite this mandatory decontextualization, PANTOQUE would be fully understood again, and none of its essence would be lost. By narrowing your eyes you will be able to focus from close up and see far away at the same time. Everything is reinvented, and this initial idea now acquires a new life, a revisited life, and finally, after a long and hard journey, PANTOQUE has set its own course.

English

PANTO- QUE

Patio A1

NATURE

The first was Nature and then the rest, the Shipyard
Nature has always been there, the Shipyard has not
This transient sensation which has become definitive over time
Mutual respect from this marriage of convenience
Nature observes in silence, it does not doubt, and when it has the opportunity it
remembers it
I arrived first, but you are here now

English

PANTO- QUE

Gallery A1

THE ORIGIN AND THE WORKSHOP

Thinking on paper, speaking only out loud
Weighed down by the metal's specific weight
From the solitude of the background artist
Where work becomes a torture rack

English

PANTO- QUE

Patio A2

THE MECHANISMS I/II

Metal on metal, movement on movement
Infinite iron pathways, nexus of the sea and land
Marine skeletons of non-existent wreckage
Living men on dead tracks

English

PANTO- QUE

Gallery A2

“AND THE SHIP SAILS ON”

Unstable mood of an impossible relationship, the indispensable driving force
without which, nothing exists

Go deep into the unknown of this vast world which never fails to surprise
Cruel and kind, sweet and sour, always under strain even in apparent calm
Too poetic for such an unpredictable and almost bipolar living being

English

PANTO- QUE

Patio A3

THE MECHANISMS II/II

Arms and legs which reach where no-one reaches

Contraptions which make even the unconceivable an easy feat

Machines which have been thought-out for thinking

Go back to childhood, play at being a grown up

This section of the shipyard displays a work in progress. A piece of work which will continue in time, spanning the duration of the PANTOQUE exhibition. The greased tracks, the pulleys and tensioned cables will make the wagon emerge and the whole process will start again. Once again the animal will be taken apart.

PANTO- QUE

Gallery A3

THE HUMAN SHOT BLASTING

The impossible, the necessary, the indispensable
Nexus of union, the fundamental link from an irreplaceable conveyor belt
Land and sea, Gea vs Neptune
They dreamed the impossible and now others endure their desires
Generation after generation, Sisyphus *revisited*

PANTO- QUE

Sculptures

FOUND OBJECTS

That nobody wants, not even the sea

Waste material, a new life rediscovered

Reinvent the pre-existing, remember the forgotten

The memory of inanimate objects with an unreal appearance

English