

## EXHIBITION

### **ANYWHERE, NOWHERE**

30 January – 19 April 2009



Alberto García-Alix. *Fina*, 1982

#### **DATES**

30 January – 19 April 2009

#### **PLACE**

1<sup>st</sup> Floor Exhibition Rooms

#### **OPENING HOURS**

Tuesday to Saturday  
(including Bank Holidays)  
from 11.00 a.m. to 21.00  
p.m.  
Sundays from 11.00 a.m. to  
15.00 p.m.

#### **COPRODUCTION**

MARCO, Museo de Arte  
Contemporánea de Vigo /  
Centre d'Art La Panera,  
Lleida

#### **CURATOR**

José Miguel G. Cortés

## **ARTISTS/ AUTHORS: 20**

**Chantal Akerman** (Brussels, Belgium, 1950)

**Paul Auster** (Newark, New Jersey, 1947)

**Bernd & Hilla Becher** (Siegen, Germany, 1931; Wobben, Germany, 1934)

**Jorge Luis Borges** (Buenos Aires, Argentina, 1899 – Ginebra, Suiza, 1986)

**William S. Burroughs** (St. Louis, Missouri, USA, 1914 – Kansas, USA, 1997)

**Sophie Calle** (Paris, France, 1953)

**Philip-Lorca diCorcia** (Hartford, USA, 1951)

**Santiago Gamboa** (Bogotá, Colombia, 1965)

**Alberto García-Alix** (León, Spain, 1956)

**Candida Höfer** (Eberwalde, Germany, 1944)

**Francesco Jodice** (Naples, Italy, 1967)

**Wong Kar-Wai** (Shanghai, China, 1958)

**Jack Kerouac** (Lowell, Massachusetts, USA, 1922 – St. Petersburg, Florida, USA, 1969)

**Ray Loriga** (Madrid, Spain, 1967)

**Georges Perec** (Boudeaux, France, 1936 - Paris, France, 1982)

**Edgar Allan Poe** (Boston, USA, 1809 - Baltimore, USA, 1849)

**Edward Ruscha** (Omaha, USA, 1937)

**Alain Tanner** (Geneva, Switzerland, 1929)

**Jacques Tati** (Le Pecq, France, 1908 - Paris, France, 1982)

**Wim Wenders** (Düsseldorf, Germany, 1945)

## PRESS RELEASE

### WORKS EXHIBITED

Coproduced by the MARCO of Vigo and the Centre d'Art La Panera of Lleida, this exhibition analyses the relations between the visual arts, films and literature, establishing bonds between the film *Paris-Texas*, by Wim Wenders, the novel *On the road* by Jack Kerouac, works by the artists Edward Ruscha, Bernd & Hilla Becher, Sophie Calle, Alberto García-Alix, Philip-Lorca diCorcia, Francesco Jodice, Chantal Akerman and Candida Höfer; the filmmakers Jacques Tati, Alain Tanner and Wong Kar-Wai, and authors such as Paul Auster, Ray Loriga, Georges Perec, Edgar Allan Poe, William S. Burroughs, Santiago Gamboa and Jorge Luis Borges.

### CATALOGUE

On the occasion of this exhibition, the MARCO of Vigo and the Centre d'Art La Panera of Lleida have published two trilingual editions of the catalogue (Galician- Spanish-English and Catalan-Spanish-English), which includes information about and images of the works in the exhibition, a text by the organiser, José Miguel G. Cortés, together with two essays by Manuel Gausa – 'Otro Logos, otro Locus' (*Another Logos, another Locus*) – and Javier García Montes – 'Viaje al cuarto de al lado' (Journey to the next room).

### ABOUT THE CURATOR

José Miguel G. Cortés holds a doctorate in Philosophy and is Professor of Theory of Art at the Faculty of Fine Arts of Valencia. He worked as Director of the Espai d'art Contemporani de Castelló (E.A.C.C.) from 1998 to 2003 and has written books such as *Espacios Diferenciales. Experiencias Urbanas entre el Arte y la Arquitectura*, 2008; *Gilbert & George. Escenarios Urbanos*, 2007; *Políticas del espacio. Arquitectura, Género y Control Social*, 2006; *Hombres de Mármol. Códigos de representación y estrategias de poder de la masculinidad*, 2004; *Orden y Caos. Una historia cultural sobre lo monstruoso en el Arte* (finalist in the Anagrama de Ensayo Prize), 1997; *El Rostro Velado. Travestismo e identidad en el arte*, 1997; *El Cuerpo Mutilado o la angustia de muerte en el arte*, 1996. He has also published books such as *Bajo los adoquines la playa. Mutaciones y disidencias en la ciudad contemporánea*, 2007; *Ciudades Negadas, 1. Visualizando espacios urbanos ausentes*, 2006, o *Ciudades Negadas, 2. Recuperando espacios urbanos olvidados*, 2007. He has also taken part in numerous collective books and catalogues on contemporary art and has organised a wide variety of dramatic exhibitions, including *Cartografías Disidentes; En cualquier lugar. En ningún lugar; Micropolíticas. Arte y Cotidianidad 2001-1968; Contra la Arquitectura: La necesidad de (re)construir la ciudad; Lugares de la Memoria; Ciudades Invisibles; Héroes Caídos: Masculinidad y Representación*, and individual exhibitions by artists such as Jeff Wall, Pepe Espaliú, Gilbert & George and Christian Boltanski, among others.

### VENUES

- Centre d'Art La Panera, Lleida: 22 October 2008 – 4 January 2009
- MARCO, Museo de Arte Contemporánea de Vigo: 30 January – 19 April 2009

### INFORMATION AND GROUP VISITS

- Every day at 18.00 p.m.
- 'À la carte' group visits must be booked in advance on the telephone number +34 986 113900/11

## SUMMARY OF THE EXHIBITION PROJECT

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The convergence of artistic disciplines to construct an exhibition narrative in which time, place and memory come together is perhaps the main leitmotiv of the project that José Miguel G. Cortés has specially conceived for the Centre d'Art la Panera in Lleida and MARCO, Museo de Arte Contemporánea de Vigo. The exhibition '**ANYWHERE, NOWHERE**', coproduced by both centres, is shown from January 30th on the galleries at MARCO's first floor.

The bonds the visual arts have established with the film industry and literature in recent decades have been numerous and varied. This can be seen in this exhibition, where artists, filmmakers and writers present their view of the journey, of the urban spaces, of the homogenisation of places, of the solitude of the human being and personal and affective exile. It is an exhibition project that builds a complex plot that is, however, precise and laden with suggestions, drifts and displacements to and from disciplines, which makes it possible to enjoy its many options for approaching certain reflections about modern society, the cities in which it lives, the protagonists that act in them and the effects a globalised world has on it all.

In both La Panera and the MARCO, the mounting of the pieces in the hall, with five different spaces that are connected together, is faithful to the argument put across by the curator. '**ANYWHERE, NOWHERE**' has been constructed as a literary essay with a prologue, three chapters and one epilogue, where art, literature and cinema come together in a visual and conceptual dialogue in which the viewer can actively participate.

The first hall, '**Anywhere**' (as a prologue, as an invitation to the journey) includes the books by the 1960s/70s artist Edward Ruscha, together with fragments of the film *Paris-Texas* by Wim Wenders, and the novel *On the Road*, by Jack Kerouac. Then, '**Urban sceneries**' brings together photographs by Sophie Calle and Alberto García-Alix, the novels *The Trilogy of New York* by Paul Auster and *Heroes* by Ray Loriga, and fragments of the film *In the White City* by Alain Tanner, as part of a polyhedral reading of what life in the city may mean today. '**City landscapes**' focuses on the repetition of the spaces, on the similarity of the experiences, through photographs by Bernd & Hilla Becher and Candida Höfer, fragments from the film *Playtime* by Jacques Tati, and the novels *Species of Spaces* by Georges Perec and *The Library of Babel* by Jorge Luis Borges. '**Uncertain maps**' looks at the lack of communication, the impossibility of sharing scenarios and experiences, with photographs by Philip-Lorca diCorcia and Francesco Jodice, fragments of the film *Happy Together* by Wong Kar-Wai, and the stories *The Man of the Crowd* by Edgar Allan Poe and *Cities of the Red Night* by William S. Burroughs. Finally, under the title of '**Nowhere**', two works by Chantal Akerman (*D'Est* and *Une voix dans le désert*) and the novel *The Ulysses Syndrome*, by Santiago Gamboa, close the journey as an epilogue.

## CURATORIAL TEXT

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"This is a project that deals, in a somewhat chaotic and fragmented way, with the connection between time, memory and place (or, if you prefer, between photography/cinema, literature and city); a project that seeks to understand in what way spaces mark time and are linked to the memory of the place. And this through the coexistence of images and texts, through the desire for both to be able to feed back and coexist in parallel so that, as W. G. Sebald writes, "writing reconstructs the visual image and the visual image deconstructs the text." Therefore, this project is an accumulation of places (literary, filmic and spatial), more or less close to, more or less disconnected from, each other, which come to call attention to the fragmentation of human experience, the incapacity to understand the social whole and the imperfection of knowledge. Here a set of "stories" are brought together which refer to anodyne places and to solitary or uprooted beings; "stories", above all of those who do not find "their place" regardless of how much they travel, walk or search, or how much they dream, relive or experience. Here we talk about some of these spaces and some of these people, we read fragments of their texts, we view stills or look at photographs of individuals who go in search of "something" without knowing very well what it is and of places that we do not know very well where they are. In short, this project seeks to talk about some of these people who feel like foreigners in any place and of those places which almost nobody mentions.

This project shall be understood within a permanent process of economic globalisation and informational revolution that makes it possible for the planet to tend, very quickly, towards a generalised urbanisation (articulated territorially around networks of cities) which will radically modify its spatial and social structure. In this sense, and as the philosopher Paul Virilio pointed out, architecture is an instrument of measurement, a sum of knowledge which can, by measuring us with the natural environment, organise the space and time of societies. Therefore, the previous concepts and visions have ceased to be valid when analysing the surrounding reality; today we should expand our architectural approaches and understand the urban space, not only that brought about by the material and concrete effect of the structures built but also all those aspects that affect, with the awareness of time and distances, the perception of the environment. From this point of view, we can assert that the cities have ceased to be stable places, or a clearly determined form or a coherent movement, to become spaces of complex structures where mobility and mutation (subject to constant collisions) are some of their most significant features. We can say that the cities are becoming enormous urban concentrations, metropolises, which are assigned not only to a territory, but to a complex set of economic and social relations that demand new approaches.

## PRESS RELEASE



The project is conveyed through the intense and porous relationship between photography, architecture and literature, or between time, place and memory. It is all designed (and organised) as if it were a book of stories. Structured like a loop that opens and closes on itself and in which the visual arts, narrative and films interrelate with each other fluently and vibrantly. The project comprises five spaces or halls that bring together different visual, cinematographic and literary works. The structure of the project is made up of a prologue, three chapters and an epilogue.”

José Miguel G. Cortés  
Exhibition's curator

## REQUEST FOR GRAPHIC MATERIAL

EXHIBITION

**'ANYWHERE, NOWHERE'**

### GRAPHIC MATERIAL AVAILABLE TO THE PRESS:

CD including texts and photographs of the exhibition in different formats.

**IF YOU WISH TO RECEIVE DOCUMENTATION, PLEASE COMPLETE THIS FORM AND SEND IT BY E-MAIL, FAX OR MAIL POST TO:**

### MARCO, Museo de Arte Contemporánea de Vigo

Rúa Príncipe 54  
36202 Vigo (Pontevedra). Spain

Communication & Press Department

Marta Viana Tomé  
Pilar Souto Soto  
Tel. +34 986 113908 / 113903  
Fax +34 986 113901  
marta.viana@marcovigo.com  
pilar.souto@marcovigo.com

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