

## ENTRANCE HALL

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### PRESENTATION

The title of the exhibition, *41° 52' 59" latitude N / 8° 51' 12" longitude W*, refers to the geographic coordinates comprising the area where the artist takes his daily walks.

“Over the last twenty five years Jorge Barbi has walked along the same landscape almost on a daily basis. This “stroll” involves an intimate physical and spiritual exercise. Here, the artist confronts the landscape of his childhood which has barely been altered since then, and with which he maintains a tight emotional relationship. Starting with this simple, everyday, though deeply rooted practice, Barbi has taken from this place — from its geography — the whole repertoire of images, objects and ideas that shape his artistic thinking.

Although most of his work is associated with a sculptural dimension — from the mere appropriation of found objects to a more elaborated handling — it was not until the late nineties that his work materialized in different photographic series based on a minute observation of nature and its transformations, and on his attraction to the formal versatility which all of the varied features in nature adopt.

Over the last ten years the recording of these images has constituted a large archive and also a “localized” topography of temporal phenomena. In order to do this the artist has assumed a double function: scientist and poet for a specific time and space.

For the exhibition at MARCO of Vigo, the starting point is made up of five photographic series taken over the most recent years, as well as a careful selection of earlier pieces, the intention being to establish new interpretations of his work. In addition, the notion of retrospective remains questionable, not only in terms of a suggested quantitative logic but, moreover, due to the absence of a chronological scheme which would only tend to limit the evocative, poetic, and sensitive capacities of the work. Within the project — understood as a manner of association of different artworks in space, the importance of emptiness, the emanation of an internal light or an external light, the different formalizations which most definitely these images can adopt — all of this will be present in a play of tension and equilibrium with which the exhibition becomes a true sensorial experience for the audience.

Four of the abovementioned series correspond to different natural features, which the artist has gone about discovering on his daily walks. In the materialization, the temporal dimension plays a crucial roll. Hence, in *Charcas* [Ponds] and *Excrementos de gaviota* [Seagull Droppings], the rocks house cavities in which detritus has slowly and persistently been deposited; likewise in the series *Espumas* [Foams] and *Paisajes de arena* [Sand Landscapes], capricious shapes are drawn alluding to time as fleeting and unrepeatable. With these images Barbi prolongs the surprise by symmetrically unfolding them in order to extract new unsuspected and disturbing shapes.

The fifth series *Antes/Después* [Before/After] brings together the transformations produced both in the landscape and in the artist's everyday surroundings. There is no subjectivity at all in these images, just the aseptic ascertainment of changes indicating the passage of time.

The found elements that generate these works are represented in a personal schematic map along a 20 kilometre coastline forming a concentrated circular topography which could be defined as an "archive of discoveries", a truly poetic and visual diary kept by the artist over time.

This project also includes a selection of pieces of diverse nature made by the artist throughout his career. It does not intend to have a thematic link with the series of photographs mentioned earlier, but instead to favour the inclusion of works that can establish transversal connections. Therefore, the result will be closer to the idea of an emotional landscape. Hence, the following pieces will be included amongst others: *Reconstrucción* (1989), *Little Bang* (1993), *Pieza frágil y sustitutos* (1994) or *Solutio Perfecta* (1997).

**Juan de Nieves**

Curator of the exhibition

JORGE BARBI  
41° 52' 59" LATITUDE N / 8° 51' 12" LONXITUDE O

MARCO  
MUSEO DE ARTE CONTEMPORÁNEA DE VIGO

## PANOPTIC GALLERY

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***Estoy perdido. No me retenga***, 1995

[I'm lost. Don't detain me]

Polyurethane resin

"This piece is a copy. The original disc is lost at sea in the North Atlantic.

On January 25, 1995 it was thrown overboard from a fishing vessel, 400 miles north of the Azores Islands."

## PATIO A1

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In one of the corners of this patio appears the subtle intervention with one of the works specifically produced for this show, consisting of an incision in the wall. Once the viewer has managed to join both angles, they will be able to read an unfolded phrase that Jorge Barbi has used in earlier works: *Aquí dentro tampoco se desvela ningún enigma*. [No Enigma is Revealed Inside Here Either.] Apart from the expression of pragmatic ascertainment or acceptance of reality, the sentence functions in a double direction — not free of irony — when in the context of a museum and an exhibition gallery, in a play on hints characteristic of Barbi's vital experience and his role as a creator.

Situated on the opposite wall is the work *Diana* [Dartboard], although conceived in 1989 it was never produced before this exhibition. The arrows precisely shot from a bow form the perfect target on the wall. The third work in this gallery, *Canelo* [Dog], is halfway between humour and drama represented by a dog skeleton meticulously reconstructed bone by bone and after death appears condemned to the slavery of eternal vigilance in his owner's shadow.

***Aquí dentro tampoco se desvela ningún enigma*, 1995-2009**

[No Enigma is Revealed Inside Here Either]

Incision in wall board

***Canelo*, 1999**

[Dog]

Sculpture/installation

***Diana*, 1989-2009**

[Dartboard]

Arrows

## GALLERY A1

*Solutio Perfecta*, a piece from 1994, which has never been shown before in Galicia, serves as a preamble for a gallery in which photographic production is highlighted. The sand landscapes and groups of people huddled together under canopies speak about distant geographies and the experience of travel, moreover epitomized by the sculpture in the centre of the floor. The two rectangular groups of cubes made from black granite and white plaster from Fez have hand carved pictograms on their top face. Other images in the gallery have to do with the artist's interventions in the landscape, as in *Pasto de Vacas* [Cattle pasture] or *Ego*, where language is subject the designs of nature and the animal kingdom.

*"In the pasture high in the mountains, the cattle roam free until winter comes. In a valley in the Pyrenees, a shepherd told me that every two weeks he brought up rocks of salt for the cows, and he described how anxiously they came forward to lick them when they saw him approaching from far away with the bags."*

In the adjacent gallery the series of images *Charcas* [Ponds] is projected, in which once again the use of symmetry gives way to new morphologies.

***Solutio Perfecta***, 1994

Two-pieces copper still

Collection Galería Juana de Aizpuru

***Paisajes de arena*** [Sand Landscapes], 2007

4 photographs

***Puente para insectos, miriápodos, gastrópodos, lagartijas y mamíferos pequeños***, 1992

[Bridge for Insects, Mirapods, Gastropods, Lizards and Small Mammals]

Photograph

***Salcidos***, 2004

Photograph

***Sin título*** [Untitled], 1990

Granito de Campo Lameiro, Estuco de Fez

***Pasto de vacas*** [Cattle Pasture], 1993

9 photographs

***Charcas*** [Ponds], 2007-2008

Images projection

***Ego***, 1998

2 photographs

***Ya no espantamos nada*** [We Don't Scare Away Anything Any More], 1997

5 photographs

***Asuntos públicos*** [Public Issues], 2005

2 Photographs

JORGE BARBI  
41° 52' 59" LATITUDE N / 8° 51' 12" LONGITUDE O

MARCO  
MUSEO DE ARTE CONTEMPORÁNEA DE VIGO

## GALLERY A2

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*Archivo de imágenes*, 1976-2009  
[Image archive]  
Installation with 9 video projectors

This gallery functions as the central axis of the entire exhibition. The images of diverse nature created by Jorge Barbi over the years form an archive vitally important in order to understand his poetry and artistic practice. The projected photographs make reference to the landscapes which the artist inhabits and a vast repertory of objects, tracks, markings, animals and organic debris which he has found accidentally and that have served as catalysts for many of his works of art. All of these images together constitute an emotional archive — revealed for the first time as part of this exhibition — which fully immerses us in the artist poetic universe.

## PATIO A3

*Línea de costa* [Coastline] is a situation map is of the artist's findings along the coastline of his immediate surroundings from 1982-2007. The circular composition remits to the idea of a single itinerary embarked upon over and over again in order to register objects, remains, and geographic accidents found along the way. This schematic representation, defined by a legend of symbols and graphics which informs us about the remains and natural phenomenon, is accompanied by the series of photographs based on two fundamental themes: sea foam-the series *Espumas* [Foams]-and seagull excrements-from the work titled *Argentea*. The landscape is present in *Foams* and new symmetrical compositions emerge generating unsettling images both figurative and extraordinary. On the other hand, the seagull excrements on textured rock give rise to a complete vocabulary of anthropomorphic figures of great expressive value. In the middle of the gallery, by way of counterpoint, the work *Cosecha del 95, cosecha del 96* [Harvest 95, Harvest 96] is installed. Consisting of 2 groupings of acacia branches encased in plastic it remits to the idea of collection which functions as a central motif.

***Línea de Costa***, 1982-2007  
 [Coastline]  
 Vinyl

***Argentea***, 1996-2009  
 44 photographs

***Espumas***, 2007  
 [Foams]  
 18 photographs

***Cosecha del 95, cosecha del 96***, 1996  
 [Harvest 95, Harvest 96]  
 Plasticized acacia sticks  
 Collection Caixa Galicia

## GALLERY A3

This gallery begins with *Little Bang*, a surface plagued with different calibre bright spots corresponding to the impact of gunshots which the artist has fired from a rifle on a piece of sheet metal. The work is from 1993 and has been produced again for this exhibition. Following this initial poetic declaration, the majority of the space is dedicated to the work *Antes/Después* [Before/After]; photographs taken in some of the places and landscapes closely linked to Jorge Barbi's daily life in which transformations in nature are shown as a slow and sometimes even unperceivable process. Also included is a small selection of photographs from the series *Sendas de Caballos* [Horse Paths], an early example of the artist's intervention in the landscape. Situated at the back of the gallery is *Hibernáculo. Recipiente para ausentarse*, a piece with an apparent compact nature, which however has a hidden interior space corresponding to the squatting human figure revealed by the accompanying sketches.

In the adjacent perimeter gallery, the installation *Diluculum* is a new version of a work from 1995 produced specifically for the museum space consisting of a wooden sphere with small round perforations forming words in Latin for temporal fractions in the day. The text on the sphere can only be read properly from its interior. The result is a particular interpretation of measuring the passage of time; the description of cyclical time repeating itself over and over again as a constant inalterable container.

***Little Bang*, 1993-2009**

Stainless steel plate, black paint, pellet gunshot

***Sendas de caballos*, 1987**

[Horse Paths]

7 photographs

***Antes/Después*, 2002-2009**

[Before/After]

12 photographs

***Reconstrucción*, 1989**

[Reconstruction]

Iron and cart wheel

Colección de arte Fundación "La Caixa"

***Hibernáculo. Recipiente para ausentarse*, 1993**

[Hibernacula. Receptacle For Going Away]

[+ sketches]

Cork

Colección de arte Fundación "La Caixa"

***Diluculum*, 1995-2009**

Wooden sphere and installation