



Keep  
Reading  
Giving  
Rise

Rogelio  
López  
Cuenca

**Keep  
Reading  
Giving  
Rise**

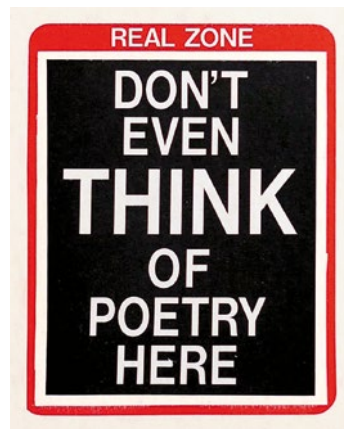
**Rogelio  
López  
Cuenca**











# **Work**

**In the Age of Cop**

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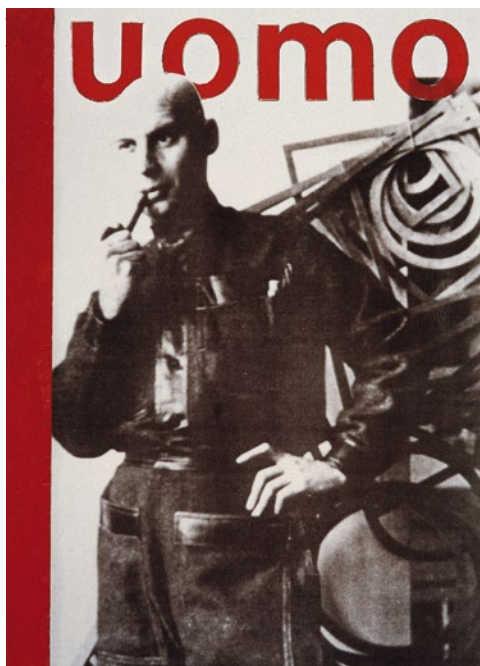
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López  
Cuenca**







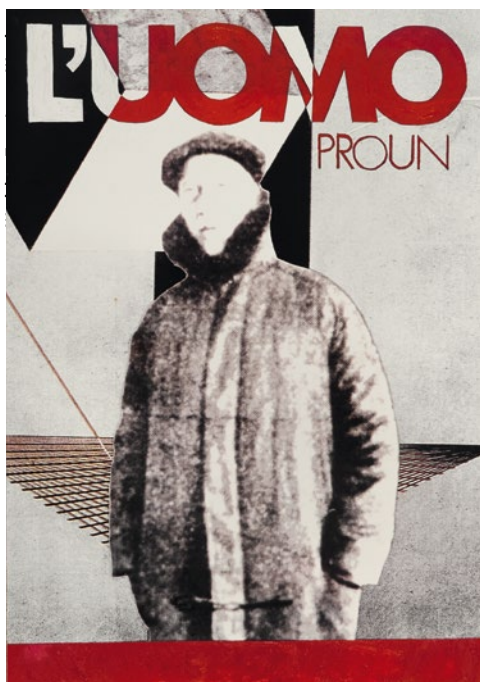




Uomo 1989



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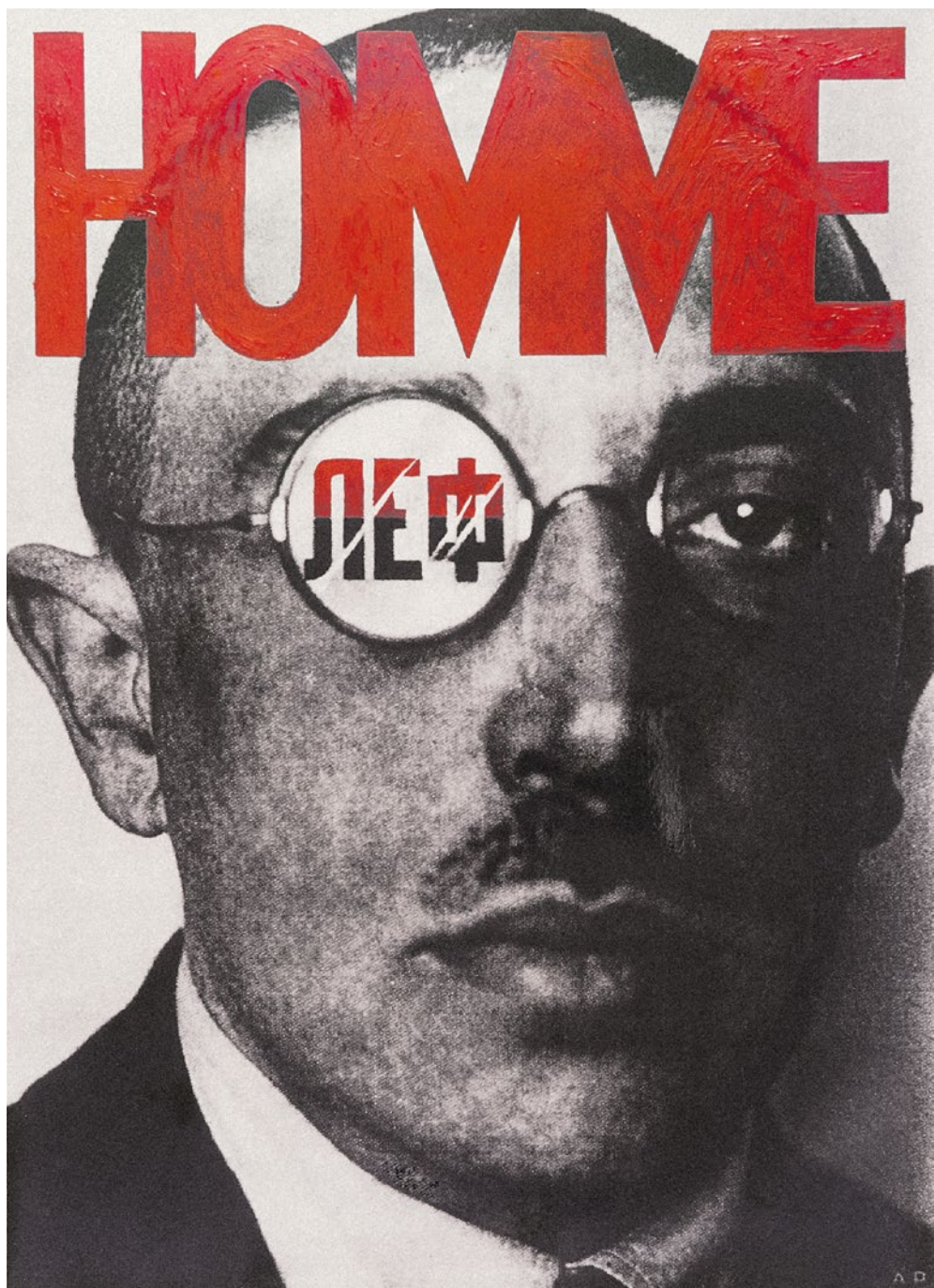
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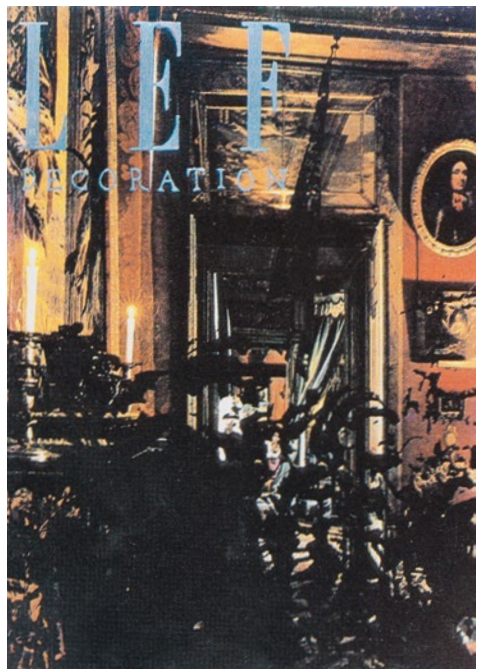
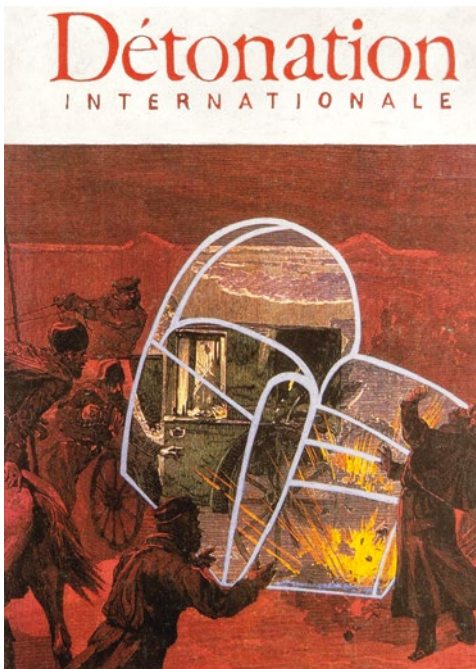


Prolet Vogue 1989









Casa Unovis 1989

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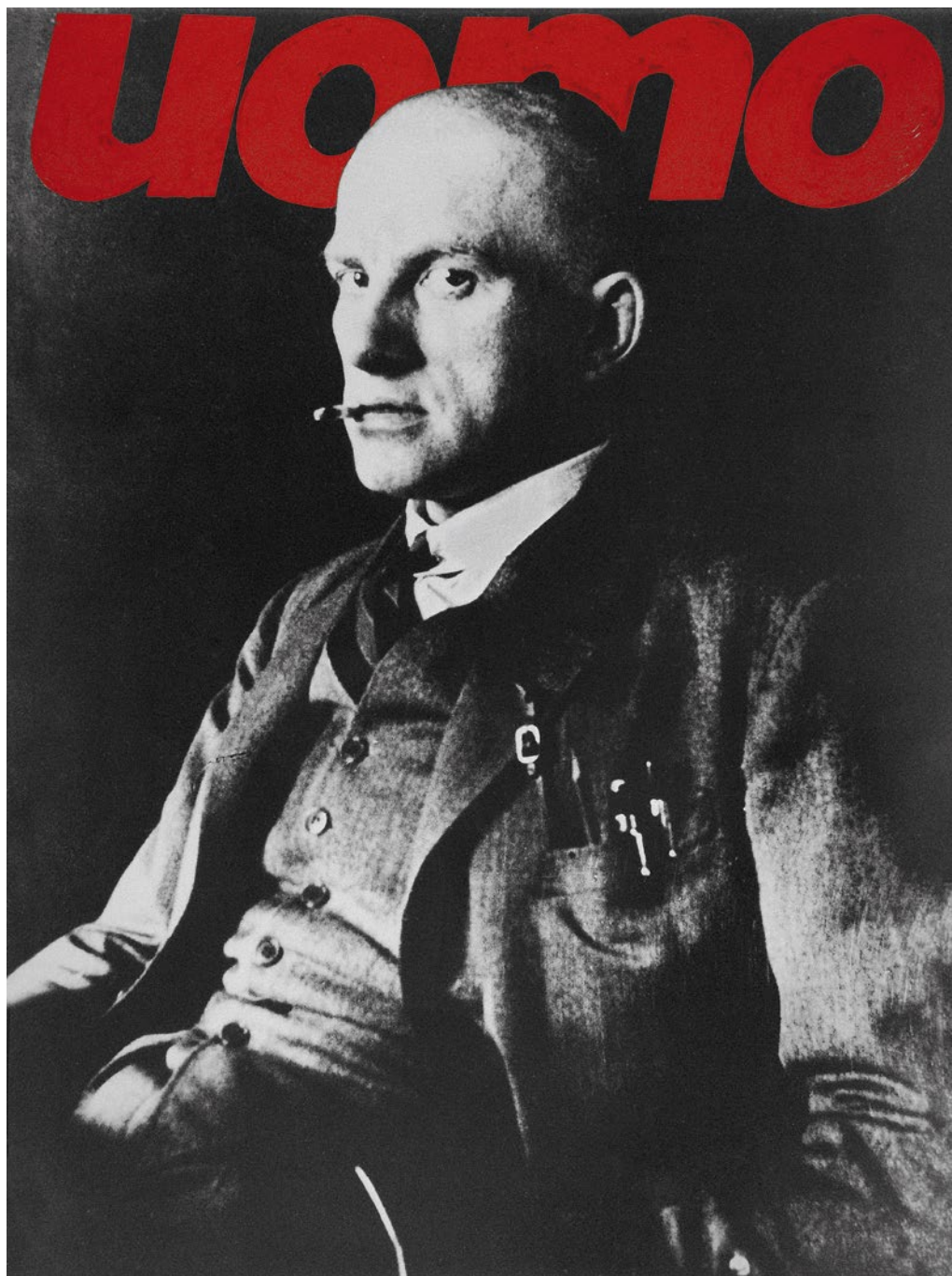


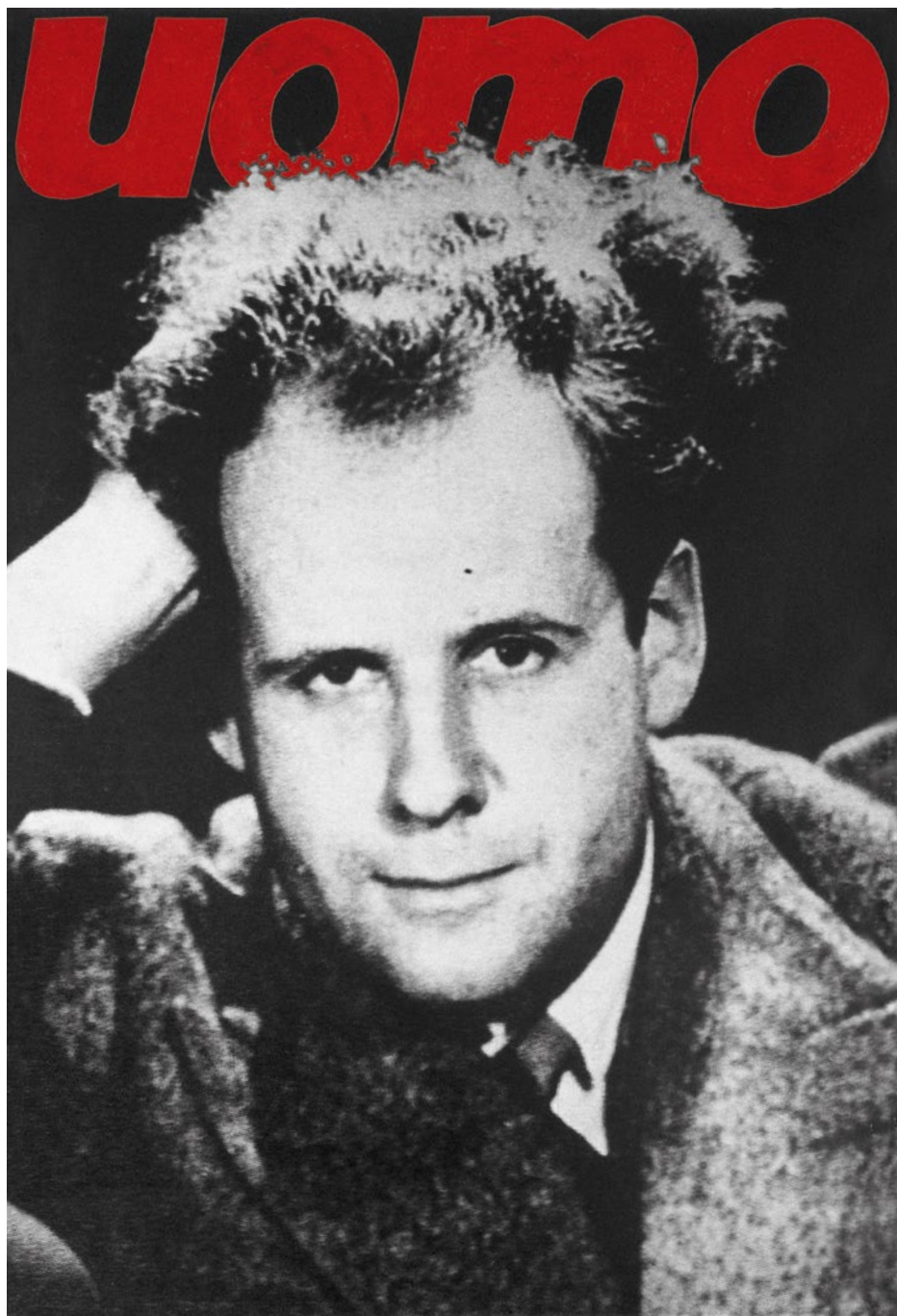




Donna Suprematista 1989









Making use of a wide variety of techniques and expressive processes—from painting to installation, from photography and video to interventions in public space, from the artist's book to documentary research—and employing an interdisciplinary approach, Rogelio López Cuenca has developed an artistic project that is both eclectic and biting. In his work he sets out to critically dismantle the official historical narratives and apparently non-ideological messages propagated by the mass media.

López Cuenca's work, which is often collaborative in nature and unfolds as an open process, analyzes how hegemonic discourses and representations of power are introduced, extended, and legitimized in today's postindustrial societies, attempting to unravel the hidden genealogies at their base. With deliberately political intent, but without renouncing irony or a certain playfulness, through his projects he has addressed issues such as the construction of the image of the Other in Western culture, the motivations and implications of modern-day immigration policy, and the use of art and culture to promote and whitewash speculative real estate operations.

Active since the mid-1980s, when he participated in such fascinating experiences of collective creation as the Agustín Parejo School or UHP, López Cuenca's work is grounded in an expanded conception of poetry and writing that seeks confluences between them and the visual arts and media narratives. He does this in the firm belief that any aesthetic project that seeks to be transformative must necessarily take into account its contextual framework and actively embed itself in the realities of where it will take place.

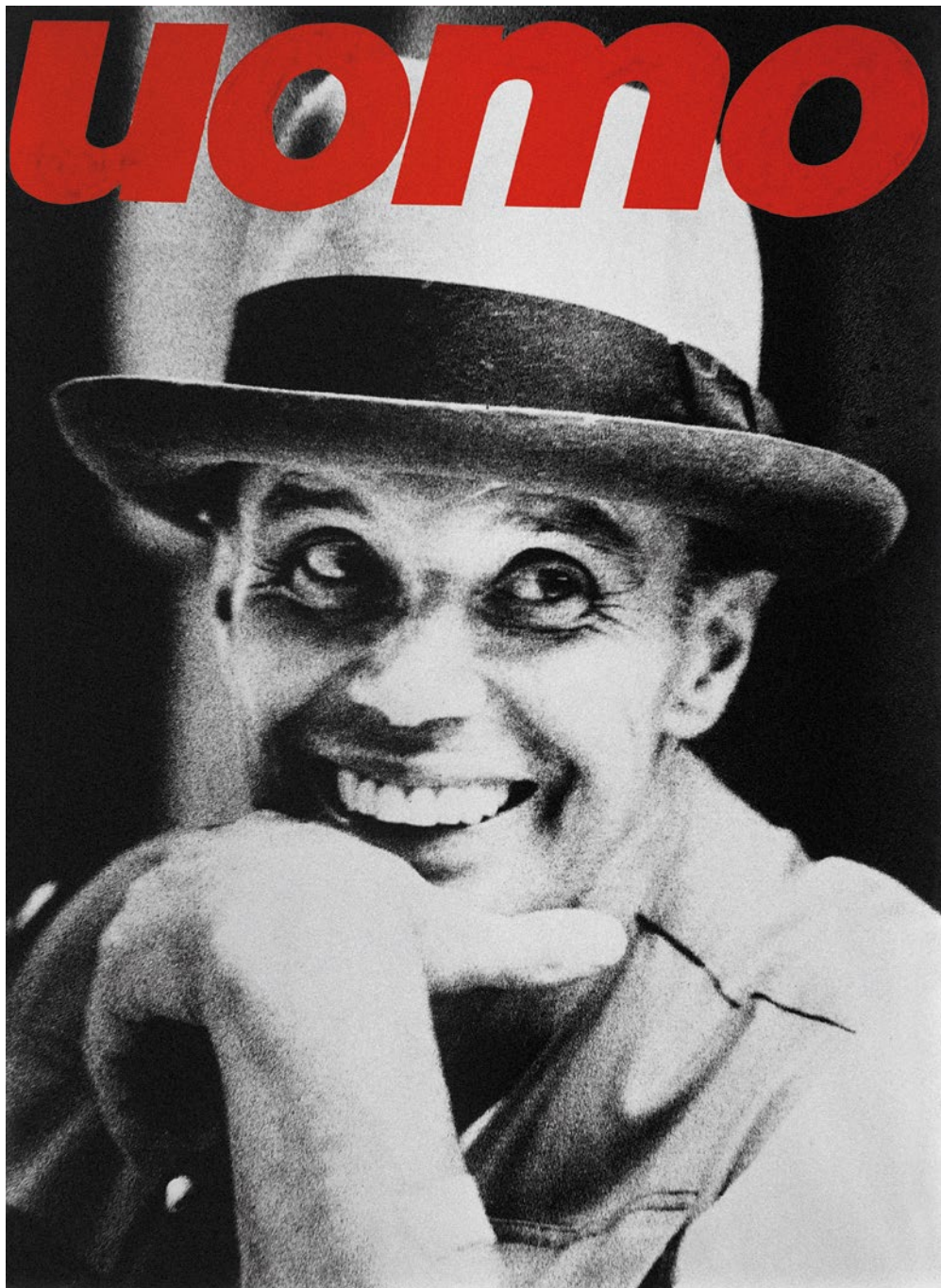
To a certain extent, the principal objective of Rogelio López Cuenca—who can be placed within the tradition of institutional critique and linked to the vitalist and transgressive drive of the historical avant-gardes as well as the more unorthodox drifts of Pop Art—is to create a body of work and of artistic research in connection with language. Or, more precisely, in connection with the narratives and forms of representation with which institutions of power (including artistic and academic institutions) try to impose and extend their vision of the world, and also the possibility of using artistic means/languages to create counter-discourses that might unmask such narratives and help to undo them.

López Cuenca has always tried to ensure that his work developed and had an audience outside of the museum; and he often (re)uses and/or intervenes upon pre-existing material or objects, calling into question the central role that originality and genius continue to play in the world of art. In addition, in many of his projects he accounts for how creative works have been historically used to propagate the dominant imaginary, and are now playing a fundamental role in the transformation of cities through the phenomena of gentrification and touristification into “city-brands”.

*Keep Reading, Giving Rise*, the first major retrospective exhibition to be dedicated to Rogelio López Cuenca, examines the consistent and different derivations and ramifications within the artist’s trajectory, and allows us to appreciate the singularity and complexity of his work by highlighting his extraordinary ability to analyze processes, situations, and the crucial issues that shape our understanding of the present.

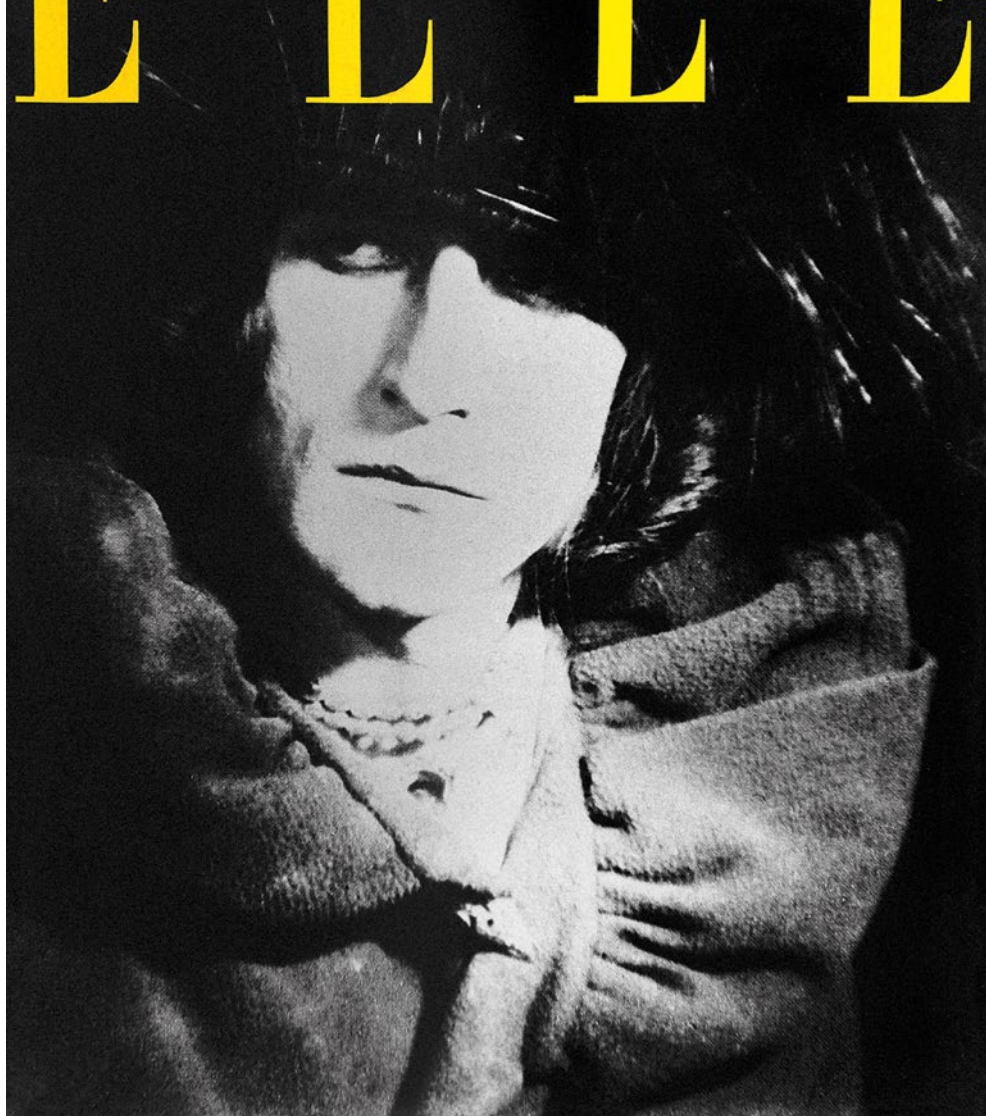
**José Guirao Cabrera**

Minister of Culture and Sport



TRAKS

# ELLE



In recent years, Antonio Gramsci's theory of cultural hegemony, which suggests that political struggles must necessarily be accompanied or even preceded by a struggle in the realm of the symbolic, has been assimilated into the core of conservative activism. This process of appropriation began in the United States in the 1980s and 1990s, when, as aggressive campaigns were being waged by certain sectors of American society against artists such as Robert Mapplethorpe, there began to appear the first theoretical texts on the *culture war*. As Claudio Zulian explains in a recent article in the blog *Dominio Público*, these texts argued that the left wing's adoption of Gramscian theory permitted the global expansion of "progressive culture." This idea, which was initially confined to a relative minority of conservative activists, has become a programmatic focal point, and today there is hardly an essay on the culture war and its offshoots that does not feature a comment on Gramsci, whose thinking was essentially the opposite of their own.

When we turn the focus to the world of art, parallel to this process in the 1980s and 1990s came a second wave of institutional critique represented by artists like Andrea Fraser in the United States, who revised and broadened the questioning of the "art institution" initiated in the 1960s by such artists as Marcel Broodthaers, Hans Haacke, and Michael Asher. Within this new wave can be situated Rogelio López Cuenca's work that, unlike more orthodox institutional critique, broadens the scope beyond the art system to include the vast machinery of the world that houses the system.

Understanding that if the artist wishes to exert a truly transformational social function, he or she must take risks and abandon the meta-discursive function that

had led the more Adornian facets of institutional critique into a nonproductive self-absorption, over close to four decades López Cuenca has taken on issues that include the (un)reason behind global migration policies; the historical effects of colonialism and its perpetuation and current means of self-reinvention (which would be evidenced by apparently disparate phenomena such as mass tourism, gentrification, or the use of multiculturalism as a cosmetic instrument of legitimization); the accelerating process of the spectacularization of culture in the past decades; and the new forms of speculation and material or symbolic dispossession encouraged by neoliberalism.

By positioning himself actively and consciously on the margins of art, and putting emotions at the core of his work—in which he organically incorporates elements of pop culture and media narratives—López Cuenca manages to transcend and rescale what Luc Boltanski and Eve Chiapello define as the “artist critique” of capitalism (summed up in the 1968 slogan “Power to the imagination!”), which, they claim, has been fully absorbed by a capitalism that has strategically used it to further “a post-Fordist restructuring of production.”

To paraphrase Zulian, capitalism has appropriated progressive thinking’s classical demands concerning individual rights, as this thinking has been moving steadily away from the universalist perspective defended by such writers as Gramsci. This appropriation has allowed capitalism to reconstitute itself and open new market niches, bringing about the emergence and expansion of a new form of deeply toxic subjectivity: the individual as a narcissistic consumer seeking only his or her own pleasure and incapable of empathy toward others (who are seen as potential competitors, potential obstacles in satisfying the consumerist drive). Given the impossibility of meeting expectations of consumption—which is implicit in the system’s structural inequality, though also aggravated by the crisis—the individual often turns resentful and begins to perceive him- or herself as a victim. And this feeling of resentment is being skillfully exploited by certain reactionary movements, whose task is facilitated by the inability of progressive forces (bereft, as we have noted, of a



universalist perspective as an effective counterargument to consumerist universalism) to rebuild their own emancipatory project, and to generate discourses and imaginaries that would again speak to citizens' concerns.

Against such a backdrop, López Cuenca's work is highly relevant: in its determination and capacity to analyze the workings of contemporary power; for the firm commitment to ground the work in the territory it which it is articulated; and for creating and reclaiming cartographies, memories, and narratives that subvert the logic of capital. As María Salgado points out in her essay in the present catalogue, nourished and driven by "desiring and imagining unalienated forms of creation," his work—strongly dialogical and unequivocally process-based—looks at how hegemonic narratives are constructed in both the politico-economic and sociocultural spheres and explores the fissures that can be opened within them.

López Cuenca seeks to create artistic-narrative *dispositifs* that help to unveil the hidden genealogies and ideological constructs behind discourses, phenomena, and practices we consider neutral and/or inevitable consequences of a natural occurrence. He makes use of techniques and strategies—collage, appropriationism, *détournement*—deeply rooted in the avant-garde tradition, and works from a critical stance with the archive as a tool that challenges and transcends historiography.

In engaging in what we might call an exercise of post-situationist sabotage, many of the artist's works act upon objects and surfaces of media culture, the consumer world, and scenographies of power: billboards, posters, souvenirs, magazine covers, items of clothing, traffic lights, flags, maps, and so on. Modifying or re-contextualizing these objects makes us aware of the use they are typically put to impose and legitimize the dominant scale of values.

The use of these objects and other "bastard" materials—besides serving to call into question the uniqueness of the artwork, this auratic dimension that, in spite of the entire revision and reformulation process to which art has been subjected

since the dawn of the avant-gardes, continues to be attributed to it—has implications that should not be ignored. In a context of both material and symbolic productive overkill in which anything can be commodified—as the artist’s decade-long work on the “Picassification of Málaga” reveals only too well—López Cuenca’s decision to work with pre-existing materials, to not add more consumer items to a society in no need of them, is profoundly political.

On the basis of an expanded conception of aesthetic practice, by incorporating emotions as a touchstone of his work in which parody and the popular occupy a central place, and though a critical use of media language and other hegemonic narratives, Rogelio López Cuenca has developed a multifaceted, heterodox, and post-artistic body of work capable of unfolding as an “event” in the sense of the sociologist Alain Badiou. By infiltrating into the interstices of the system, often camouflaged as apparently normative discourse, the artist’s projects introduce an anomaly, a kind of short circuit, that facilitates a shifting of our perceptive codes and ways of seeing and interpreting reality. His work acts as a “*dispositif* capable of generating counter-histories,” to paraphrase Marco Baravalle who, in his lucid and propositional analysis not lacking in a certain poetical intent, attempts to unveil and reverse the concealed operation of ordering and producing the truth that the vast discursive machinery of power sets into motion.

**Manuel Borja-Villel**

Director of the Museo Nacional  
Centro de Arte Reina Sofía

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31

**Work is a  
Four-Letter Word,  
Word is a  
Four-Letter Work**

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**List of Works**

**DO NOT CROSS**

# ART SCENE





# Work is a Four-Letter Word, Word is a Four-Letter Work

Works by  
Rogelio López Cuenca  
on the Expanded  
Poetic Field

María Salgado

The original sentence, which has its origins in the common English euphemism “four-letter word” for expletives (like “damn,” “fuck,” “shit,” etc.), is also the title and chorus of a song from 1987 by the Smiths (which is actually a cover version of a Cilla Black original from 1968): “Work Is A Four-Letter Word.”<sup>1</sup> Thus “work,” according to the sentence, is a four-letter word, and this has been applied to other important entities in human life, in sentences

1. I thank the translator George Hutton for his comments on the expression “is a four-letter word,” without which I would not have been able to consider the pairing in such depth.

such as “Love is a four-letter word” or “Hope is a four-letter word.” If we change the order of the nouns in the original sentence—as Rogelio López Cuenca does in *No/W/here* (1998)<sup>2</sup>—“Word is a four-letter work,” it then acquires several other meanings, and its duplicity multiplies as it retains the specter of its origin, so that we continue to infer something ugly in the “word,” and, metaphorically, in the “language,” and, in addition, the word in question still *effectively* contains four letters. It is interesting to see how far the meaning of the two sentences is shifted by the simple exchange of a letter, and the *effective* denotation of a syntagma as simple as “four-letter” changes to an offensive connotation, or vice-versa. I will now try to translate both sentences to Spanish so that we can delve further into the multivocal functioning of the poetic machine created by this pair of sentences in *No/W/here*, a mechanism that also appears in “Travail Travel Dir Diner (Canzonella),” a short preface by Rogelio López Cuenca to *El trabajo*,<sup>3</sup> a book by Pedro G. Romero.

The Spanish equivalents retain the aggressiveness but lose much of the legibility, the fine shift of the play on words that, albeit unintentionally, signals and stages a basic theory for a political economy of poetry: words are work, and a word—any word, phrase, syntagma, or verbal unit—is the product of a linguistic labor by a speaker and a listener, as material as, say, a hand crank. (1) One possible Spanish translation of the original sentence, “El trabajo es un insulto de siete letras” (Work is a seven-letter insult), sounds strangely abstract; “El trabajo es una mierda” (Work is shit) would get closer to the expression by using an expletive; “El trabajo es una M” (Work is an S) transfers the euphemistic aspect of the phrase; but to maintain its homophony we would have to stray further and try “¡Abajo el trabajo!” (Down with work!). (2) For the second sentence, “La palabra es un trabajo de siete letras” (Word is a seven-letter work), retaining the stress on the number of letters loses the relevance of counting the letters and also the negative connotation. “La palabra es una M (The word is an S) sounds frankly mysterious, whereas “Trabajar el lenguaje es una mierda” (To work language is shit) could perhaps recover the odious nature of linguistic work, an evaluative notion that permeates not only the pair of sentences in question but also several others in the text of

2. *No/W/here* is the name of a poster printed for *Word\$ Word\$ Word\$* (1994), but also of a “circulating poem” printed on the panels of the Tecla Sala space in L’Hospitalet de Llobregat in 1998. A version of this installation (this time located in Brazilian historical and political geography) was included in *Astilhãografo*, López Cuenca’s exhibition at the 25th Bienal de São Paulo in 2002, curated by Alicia Chillida. *No/W/here* is set out along a metro line, on either side of which copies of different works by the artist are hung with a large number of texts *appropriated* (in both senses of the word) for the occasion.

3. Pedro G. Romero, *El trabajo* (Seville: Ediciones R.A.R.O., 1997), 9–20. The publication is part of the Almadra project curated by Corinne Diserens and Mar Villaespesa.



*No/W/here*, such as “El obrero lingüístico no sabe lo que hace ni por qué” (The linguistic laborer knows not what they do nor why).

The homology between linguistic and non-linguistic work, between the worker and the linguistic worker, between capital and linguistic capital, between production and linguistic production, and between alienation and linguistic alienation expressed by this not knowing what we do or why is one of the foundations of Italian philosopher Ferruccio Rossi-Landi’s coupling of Marx’s economic theory and Wittgenstein’s theory of language that he developed from the late 1960s through the 1970s in books such as *Il linguaggio come lavoro e come mercato (Language as Work and Trade)*, where we find the following:

As a repeater of compulsory and super-personal models, the linguistic worker comes to find himself in a situation where he does not know *what he is doing* when he speaks, *why* he speaks as *he does speak*; he belongs to processes of linguistic production that condition him from the outset, that compel him to see the world in certain ways and that make original, or simply different, work difficult for him.<sup>4</sup>

The fictions of individuality, originality, and geniality in a great deal of the messages that make up the communities we inhabit are called into question here by the very fact of the linguistic production that has come before us and produced us as speakers. As workers separated from the community work that produced those statements, we project them and imitate them in strongly programmed communicational situations, happily thinking we know what we are saying when we say it, and without understanding the workings of the institutionalized language in which what we think we are saying has been previously normalized and prerecorded, and is thus foreseeable. It is here, where these beliefs or transparent messages are held, that Rogelio López Cuenca’s work makes its mark as, in his words, “a deviation of the linguistic norm.”<sup>5</sup> Rogelio López Cuenca’s work with language(s) could well be said to be defined as giving back the initiative to the speaker in the pertinent language when it is both received and issued, in desiring and imagining unalienated forms of creation, intervening with non-verbal as well as verbal signs in the flow of circulation, or, in general terms,

4. Ferruccio Rossi-Landi, *Language as Work and Trade: A Semiotic Homology for Linguistics and Economics*, trans. Martha Adams et al. (South Hadley, MA: Bergin & Garvey Publishers, 1983), 64.

5. “I accuse myself of believing that the essence of what we call artistic creation is simply a deviation of the linguistic norm, and that everything from the oral tradition to the contamination of language with or to Pound, to collage and montage, Pop Art and ready mades, parody, manipulation, recontextualisations, quotes, irony and intertexts are the tools on which that ‘creation’ is based.” Rogelio López Cuenca, “J(e m)’accuse,” trans. Nuria Rodríguez, in *Hojas de ruta*, exh. cat. Museo Patio Herreriano (Valladolid, 2009), 206.

manufacturing unforeseen, humorous, subversive, “not for sale” plays on words that would make us understand and address the verbal processes we are made up of and immersed in. López Cuenca, in doing such work, could also be called a poet. The above definition could also describe the function of the poet as a highly active speaker in the struggle for returning *language to those who work it*.

Málaga, Centro Cultural Generación del 27, 1986. Three years before the poetry recital whose description will follow, the newspaper *El País* published the manifesto “La otra sentimentalidad” (The Other Sentimentality) signed by three poets from Granada who had been very active since the beginning of the decade. The text, which favors a revision and renewal of historical forms of constructing sentimentality in poetry without questioning the former’s primary role in the latter, symbolically inaugurates a long period in which colloquialist expressive poetics were to dominate, while those experiments in intensifying language in the 1960s and 1970s were to recede into the background. This was a literary turning point that continues to influence the more institutionalized forms of the verbal art we call poetry. At the Centro Cultural Generación del 27, in 1986, the young poet invited to the event was uneasy because the critic and poet who was to present him was not there. And given the absence of this professor who, as is customary at such cultural events, should have initiated the proceedings, the poet decided to present himself. It is then that, confounding expectations, he pressed “play” on a video player connected to a television placed where the young poet’s body should have been standing as he recited. At that precise moment, the professor appeared, not by suddenly turning up at the event, but on the screen of the TV, as a photograph. The photograph of the man’s face is resting on a calculator out of which comes a roll of paper with the printed text of the presentation. The text, which also appears on the first page of *LCR*, a booklet of poems specially published for the occasion by the host institution, features statements that strongly differ from the aforementioned manifesto, insofar as they ask about a potential task of poetic action conscious of the long agony the medium finds itself in: “the conviction of the endemic and the

search for other dreams elsewhere: in agraphy and in cacography; in the seismograph and in the aerograph; in the crossword puzzle and in the electroencephalogram."

Then, following this *informal formal* presentation, upon the screen passes a succession of recordings of drawings and texts on paper, a wall, and some paper dice whose different sides reveal a bilingual sentence, "la poesie / est / un / cadavre / exquise / de diez / arrobas" (poetry is an exquisite corpse of ten *arrobas* [110.3 kg]) against a musical collage combining classical music, film soundtracks, flamenco, new wave, and punk. Most of the pieces of paper in the ultra-low-tech, Paper Tiger TV-type video contain textual works of what we could call low (graphic) quality and (expressive) capacity, like a football betting sheet that functions as both a betting sheet and, for all purposes, a sonnet (fourteen lines of rhymed hendecasyllables in two quartets and two tercets); or like a paragraph from a bank letter, graphically rearranged to match the poetic meter of a *lira*, entitled "Lira"; or a series of phrases in Italian, French, and English. The video ends with the broadcasting of a sort of comic composed of pieces that seem to be close-ups of a drawing, subtitled with text fragments that conclude with: "El poema es una operación a vida o muerte" (A poem is an operation of life and death). This comic-like device composed of (close-up) drawings and text (as subtitles) can be seen in several of López Cuenca's works on paper of the same period: from *Brixton Hill*,<sup>6</sup> a compilation of poems, and the booklet *R*,<sup>7</sup> to unpublished notebooks such as *A vida o muerte* (1985).

6. Rogelio López Cuenca, *Brixton Hill*, Colección Newman / Poesía, 14 (Málaga: Junta de Andalucía. Consejería de Cultura, 1986).

7. Rogelio López Cuenca, *LCR* (Málaga: Centro Cultural de la Generación del 27, 1986).

The author of the critical introduction was Esteban Pujals Gesalí, a poet, professor of English language at the Universidad de Málaga, and later the first translator in Spain of the poets in the Language movement. The poet, who was never again invited in that capacity to any other poetic event, was Rogelio López Cuenca. The title of the video (video-poem? video-recital?) was *Poesie pour le poivre*, which translates from the French as "Poetry for pepper," but which, translated graphically and phonetically from *Spanish*—mischievously taking away a bit of value from the six monemes of "poivre"—could echo the half-

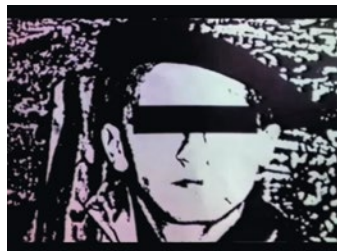
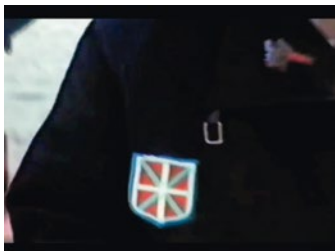
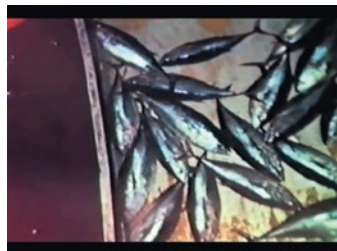
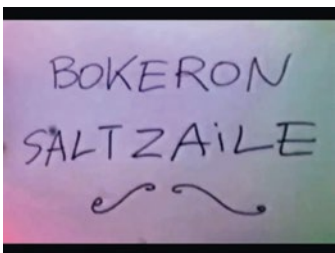
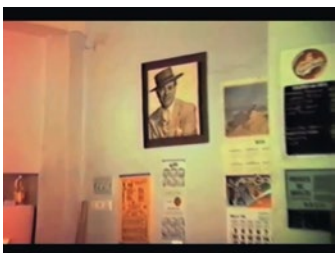
verse “poesía para el pobre” (poetry for the poor) from Gabriel Celaya’s well-known poem “La poesía es un arma cargada de futuro” (Poetry is a Weapon Loaded with the Future). “Poesía para el pobre, poesía necesaria / como el pan de cada día” (Poetry for the poor, poetry we need / like our daily bread). What is at stake here is a function (the poet’s), a medium (video), and certain forms of language, life, culture, and cultural events, which from that moment on would absorb the meaning of the noun “poetry” in Spain.

I have written elsewhere at length on how Rogelio López Cuenca’s flight toward the wider space of the visual arts,<sup>8</sup> first with the collective Agustín Parejo School, and then on his own, metaphorizes the turn of the limited space of Spanish poetry toward a kind of poetry that essentially ignored the graphic, sonic, pragmatic, and conceptual trials of the decade of formal experimentation between the 1960s and 1970s, and likewise ignored the ideas on language and writing that circulated during that time. Despite adopting a programmatic emphasis on everyday life and the urban experience as well as predicating progressive values, the conflation of *othersentimental* poetic and cultural practices (and their derivations and opponents) produced, or reproduced, a conservative formality entirely at odds with López Cuenca’s *poetry for the poivre*. In the absence of what we could call an extra-parliamentary Left in the poetry world to act as a horizon of expectation for expanded uses of language and demystifying attitudes of an increasingly hegemonic idea about poetry and the figure of the poet, his work shifted toward the context of the visual arts. Although that context had also regressed toward certain types of formal and commercial order in the 1980s and 1990s, it still offered possible frameworks of interpretation for textual approaches like those of the young poet-on-the-run López Cuenca.

Are we to think of Rogelio López Cuenca, then, as a poet who *became* an artist? Yes and no—the answer depends on what depiction of what other trajectory we compare his to; on whether we choose to ignore the evidence of the art context (museums, galleries) his work has been exhibited in since the late 1980s, and

8. See María Salgado, “La centralidad del lenguaje en la obra de Rogelio López Cuenca,” *Tropelías. Revista de teoría de la literatura y literatura comparada*, no. 26 (2016): 100–12; and *El Momento Analítico. Una historia invertida de la poesía en España desde 1964* (forthcoming).







on whether we play at imagining that depiction as the graphic representation of a *poet's function* laid out between the idea(s) on hand of what a poet might be and the sociohistorical contexts that produce that possibility.

If we compare López Cuenca's multidirectional flight against the straight line of the careers of most poets of his age in Spain, we can only conclude that he has wandered off of it; but if we look back some decades we find numerous hybrid poetic lives. And if we go back even further, to the twenty years spanning the end of the nineteenth and beginning of the twentieth century, then we encounter a large number of figures who treaded the line, inhabited, or influenced the poetic medium and other artistic media of their time: visual, audio, performative, or theatrical. From José Luis Castillejo to Vito Acconci, from Aleksei Kruchenykh to Kurt Schwitters, from Stéphane Mallarmé's influence on Georges Braque and Pablo Picasso to their proximity to Gertrude Stein, we see a multitude of entrances, exits, and points of contact that not only cohere but also correlate with the exits, entrances, and points of contact between the graphic, spatial, and aural media both on and off the pages of books: on the open plane of the world, rediscovered as a space for inscription *of* and *for* expanded poetry. Naturally, such a shift in the plane of inscription (from the verse, poem, or book to every possible ground and medium, and from every possible ground or medium to the book, poem, or verse) would necessarily involve very profound changes in, for instance, how texts were made available (from poetry readings to performance, from the printed verse to the "circulating poem") or the size of the inscription. Changing the scale of the letter implies—as Robert Smithson pointed out in his short but vibrant introductory text to his 1967 exhibition *Language to be Looked at and/or Things to be Read*—taking into account the rescaling of perspective required for reading or inscribing the geography of contemporary urban space: "The scale of a letter in a word changes one's visual meaning of the word. Language thus becomes monumental because of the mutations of advertising."<sup>9</sup>

Smithson's consideration, too, points to some of the problems of Rogelio López Cuenca and his wanderings through verbal,

9. Smithson signed this text as Eton Corrasable. In Robert Smithson, *The Collected Writings* (Berkeley: University of California Press, 1996).

visual, and verbo-visual poetics. One of these is that a sign will signify different things to its reader depending on how it is given form to and inserted in social space. Another is that verbal artifacts possess a certain scale, gloss, color, etc. A third issue is the necessary tension between any kind of writing, poetry for instance, and the goal-directed nature of graphic advertising. Both use language and a certain typography. Poetry that is written using the tools of a mass print media such as advertising billboards must take into account the mutations that occur in the process of reading the text when the objective is not commercial in nature, whether appearing in the same medium (such as on a billboard like *Que surja*, 1991) or in another (such as a poem or book). While many of Rogelio López Cuenca's *détournements*—in which language is appropriated and diverted—are semantically less abstract than Mallarmé's *Un coup de dés*, the spirit of his *détournements* is kindred to Mallarmé in that “the same words the businessmen read every morning (in the newspaper)—exactly the same!... if they should come across them in some poem of mine, they no longer understand them.”<sup>10</sup>

In the beginnings of the genealogy in which Rogelio López Cuenca may be found as a poet—where we might also find, if necessary, Joan Brossa and Isidoro Valcárcel Medina—would lie the printed words and letters of a newspaper. Johanna Drucker, in *The Visible Word*, her history of the experimental typography of 1909 to 1923, tells how one of the inspirations of the graphic composition of *Un coup de dés* was Mallarmé's negative reaction to the mechanized reading habits formed by the daily press.<sup>11</sup> Much of Drucker's history of radical typography in the early twentieth century deals with how the different avant-garde aesthetics would change the planes of language and writing, responding and resituating their innovations in three instances of tension: (1) the mass, primarily print media, which consolidated its existence in the 1930s; (2) advertising, with the explosion of corporate design in the 1920s thanks to figures like Herbert Bayer and Jan Tschichold, that gradually undermined and normalized the deviant, disruptive uses of typography of the Cubists, Futurists, and Dadaists to transform it into a

10. “Les mots mêmes que le Bourgeois lit tous les matins, les mêmes! Mais voilà: s'il lui arrive de les retrouver en tel mien poème, il ne les comprend plus.” Quoted by Craig Dworkin in his introduction to *Against Expression: An Anthology of Conceptual Writing* (Evanston: Northwestern University Press, 2010), liv n43.

11. Johanna Drucker, *The Visible Word: Experimental Typography and Modern Art, 1909–1923* (Chicago: University of Chicago Press, 1994), 56.



graphics serving a smooth process of enunciation for selling products;<sup>12</sup> and (3) state and/or party propaganda. These same instances of tension in the expanded poetic field are the fields in which López Cuenca consciously and precisely operates, following the lines drawn by the avant-gardes and neo-avant-gardes in their critical strategies against the rationalistic, authoritarian, and colonial stances of the modern project, at a time when television, the Internet, and advertising have succeeded in occupying whole areas of social space.

12. Ibid., 239.

Rogelio López Cuenca takes care, for instance, when shifting the scale of his work from the page to public space, or from public space to the museum, not to recur to spectacular or gimmicky uses of commercial graphic strategy. The dangers of this can be seen with some of Joan Brossa's visual poems when they were taken out of their early 1980s formats—the same size as other verse poems in books—and scaled up in the 1990s to function as monuments or to fill the pages of large-format publications. If we compare López Cuenca's fragile low-tech India ink graphic works on paper from the 1980s to later works produced with more resources on other supports in the 1990s and 2000s—such as the walls of the pavilion in *Astilhãografo* (2002), the signs of *Décret n°1* (1992), the various posters of *Warning Flag* (1992), the postcards, stickers, and billboards—we see no unjustified stylization. They may be more polished and finer to the eye and touch, but what the artist does is to appropriate words and sentences as they are printed in commercial, institutional, or corporate material and then, by skewing their meanings—which by being predictable render their signifiers transparent—distort and divert some of their value as communicative merchandise.

Rather than gently *texturizing* his work toward design, which would fit the desires of consumerism, López Cuenca tends to imitate its literal crafting to produce critical applications, isolating a definition of poetry as a critique of language rather than as poetic verse or an expression of private sentiment. Take for example *Mots en liberté* (1990), which is reminiscent of Mallarmé's *les mots* just as much as Marinetti's *parole in libertà*. The piece, perhaps the most emblematic expression of the century of poetry I speak of



above, reveals the other, capitalistic side of the “freedom” of neoliberal democracies. A simple composition takes syllables from brands such as Carlsberg, which are painted in the old technique of oil on canvas. A similar effect is produced without the use of a single letter in the *Bandera de Europa* (1992), which remakes the European Union flag replacing the stars on a blue background with yellow logotypes belonging to large corporations (from Mercedes-Benz to “la Caixa”) as a perfect replacement of EU members. Logotypes as alphabets, merchandise as messages.

Poetry in López Cuenca’s work operates by appropriating and inverting, permuting, splitting, and dividing out words and images, in order to slow down and provoke a reorganization of our reading of them. To break with the tool or expression (following Rossi-Landi’s homology) so that, as our eyes, ears, and sense reconstruct it, we realize what it was made up of in our language; this is a frequent strategy in both the aforementioned comics and on the billboard *Que surja*, the paintings *Mots en liberté* and *Life* (1988), and the sign *Traverser* (1989). A similar strategy is the characteristically multilingual nature of the phrases, which force us to stop and call into play all of our memory, intuition, and the scraps of other languages we pick up as inhabitants of an interconnected world. López Cuenca’s works force us to endeavor to understand what we are seeing as we read; in other words, it forces us to seize our linguistic initiative, sometimes by starting with a wrong letter (“k” instead of “d”), other times with a similarity in spelling (*poivre*), or a typographic logo (Carlsberg), others with the meaning we expected (“poor”) or a literary reference (Marinetti, *parole in libertà*; Picabia, *Traverser les idées comme ont traverse les villes et les frontières*), etc.

But it might help in considering as poetry all the permutations, incisions, twists, and reappropriations I have described—beyond or before the sociohistorical contexts and genealogies that they belong to as such, or my elaboration in this essay—to let yourself be provoked by the vibrancy of Rogelio López Cuenca’s “verses” (and I use this word purposefully). One is





a garbage can with the icon from the “Fragile” sticker on it (a shattered glass) next to the French and English words that give the work its title: *Poème / Poem* (1993). Another is the sign and sticker *Real zone / Don't even think of poetry here* (1990), placed in different sites in New York (a twist on the city's habitual traffic sign “Red Zone: Don't Even Think of Parking Here”). Where is the poetry? Where isn't it? In my understanding, the idea is not to define a space where poetry will always be present (the street, books, the discarded, the everyday, the lowbrow), but to build a tension in which poetry can become present. Thus I can't think of hardly any more *poetic* effects than inadequacy, displacement, and affirming by negating. There is no poetry where there is no tension.

THE  
BOW  
OW

El PAIS, martes

Washington. El presidente Ronald Reagan, el negociador norteamericano en las START dijo ayer que Estados Unidos no es en principio favorable a la reducción de las armas nucleares de alcance medio (N

El ministro de Defensa de la URSS, Eduard Shevardnadze, dijo ayer que las relaciones soviético-estadounidenses se mantienen estables.

El presidente Ronald Reagan, el negociador norteamericano en las START dijo ayer que Estados Unidos no es en principio favorable a la reducción de las armas nucleares de alcance medio (N

El ministro de Defensa de la URSS, Eduard Shevardnadze, dijo ayer que las relaciones soviético-estadounidenses se mantienen estables.

Los soviéticos dicen que quieren negociar y comienzan a introducir en el mercado armas nucleares de alcance medio.

El ministro de Defensa de la URSS, Eduard Shevardnadze, dijo ayer que las relaciones soviético-estadounidenses se mantienen estables.

ministro

La URSS no cree en las acusaciones que le hiciera la semana pasada el presidente Ronald Reagan en el sentido de incumplir

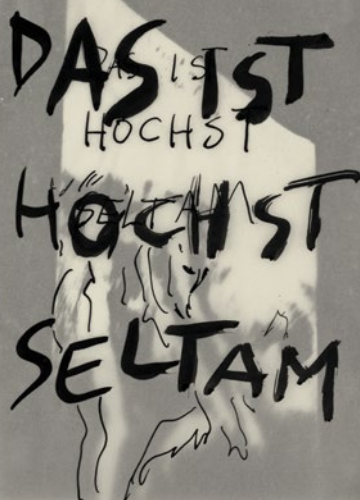
ningún carácter de existencia

El ministro de Defensa de la URSS, Eduard Shevardnadze, dijo ayer que las relaciones soviético-estadounidenses se mantienen estables.



DOCH  
DAS IST HOCHST  
SELTAM  
DER REISENDE  
DIE TASCHENTUCH  
DIE PISTOLE

DAS IST  
HOCHST  
SELTAM



DAS IST  
HOCHST  
SELTAM





DeBOUT

BE<sup>E</sup>G<sup>G</sup>AR<sup>s</sup>:

ThAt

CORNeR

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To

WALK

FoAm

ALM●ST

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To

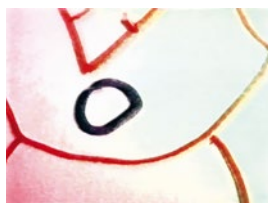
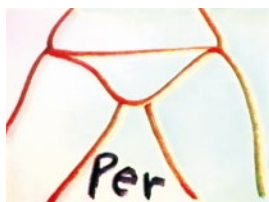
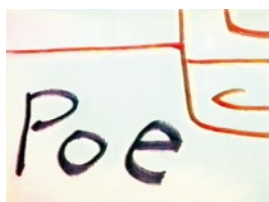
Fire

AND

Fire

To

PoEM



Real Madrid - Athletic 1 2

Racing de Santander - Málaga 1

Real Betis Balompié - Español 1

Valladolid - Zaragoza 1 2

Barcelona - Salamanca 1 2

Atlético de Madrid - Celta 1

Sporting de Gijón - Las Palmas 1

Cartagena - Linares 1 2

Palencia - Castellón 1 X 2

Rayo Vallecano - Coruña X

Tarragona - Erandio X 2

Lérida - Logroñés 1 X 2

Barcelona Atlético - Alavés X

San Sebastián - Baracaldo X 2





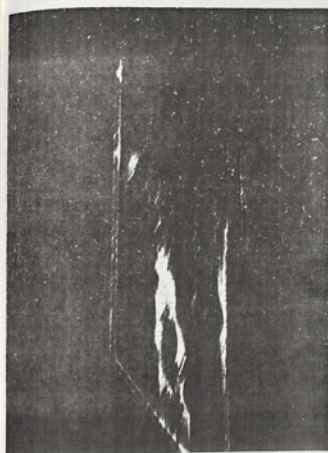


TXANTXAR



Estolda

h 0 Ri u RA



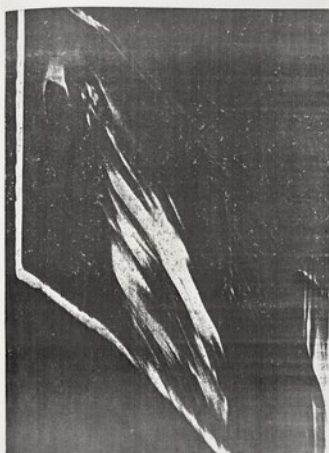
ELkAr MAITiz

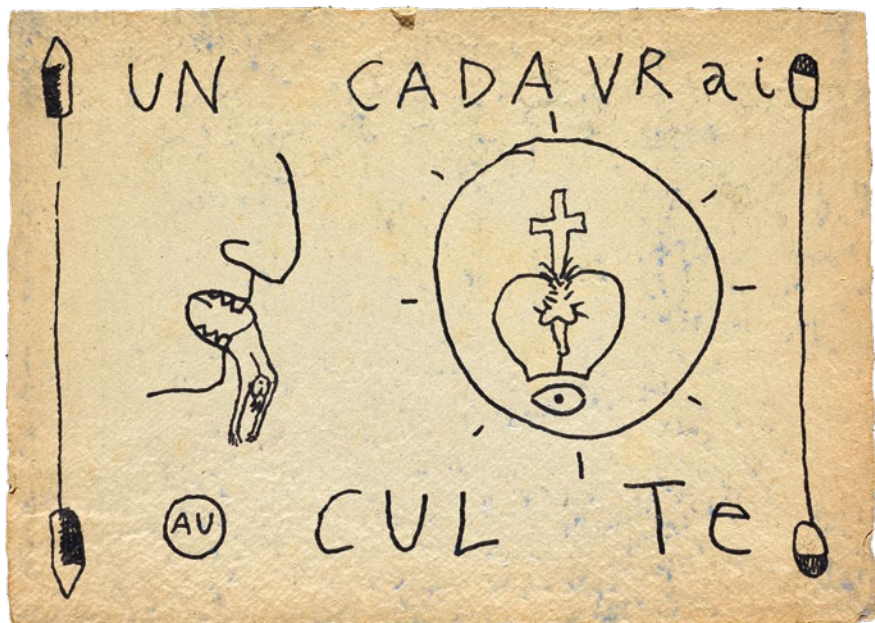
O H dENEZ ETA

O So SEgUrUA EZ

BADA

rRe





un **día más** por sólo  
la **EXPERTA** Uno **Del Grupo**  
**ERES** en **POSICIONES**  
importante  
**JOVEN** del **Norte**  
riguroso en las **noches**  
Ahora en  
París **DE FIESTA** también  
**PRECISA** *Un filme*  
*de calidad* contigo **Hoy**  
disperso y **VENDO** **EL** nombre

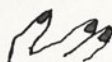
env; 2 m. ens. end; 1 aug; 6 m.  
env. ' , répéter de ' a " tout  
le rg. 9 rg: 2 m. env; 2 m. cr.  
d; 3 m. env; 2 m. cr. d; 4 m.  
cr. g; 7 m. env. ' , répéter de  
' a " tout le rg. 11 rg: 2 m.  
env; 2 m. cr. g; 2 m. env; 2 m.  
cr. d; 2 m. env; 4 m. cr. g; 6  
m. env. ' , répéter de ' a " le  
rg. 13 rg: ' 3 m. env; 2 m. g;  
2 m. cr d; 3 m. env; 2 m. cr. 5  
m. env. ' , répéter de ' a " le  
rg. 15 rg: ' 4 m. env; 3 m. g.  
cr; 2 m. env; 2 m. f; env. 3 m.  
cr. g; 4 m. env. ' , répéter de  
8 a " tout le rg. 17 rg: ' 5 a  
" env. 3 m. cr. g; 2 m. cr. d;  
3 m. env. ' , 2 m. cr. d. 2 m. "  
a " répéter de ' a " tout le g.  
19 rg: ' 6 m. env; 4 m. cr. g;  
2 m. env; 2 m. cr. d; 2 m. env;  
2 m. cr. g, 2 m. env. " . rg. d.  
21 rg: ' 7 m. env; faire 4 m.  
cr. g. mais en tricetant toutes  
les m. end; 2 m. cr; d; 2 m. de  
' a " tout le rg. 23 rg: " 5  
m. env; 2 m. ens. env; 1 mettre  
4 m. en attente sur une aiguill  
e supplémentaire devant tout le  
travail, 1 aug; triceter end.  
les 4 m. en attente, 2 m. env;  
2 m. cr. d; 3 m. env. " , de 8 a  
" , répéter tout le rg. de ' a".

UN EJERCICIO FACIL



RAPIDOS

Y DE EFECTOS



Y FENOMENALES

Ay veces  
 por un miedo mayero las testaces  
 y me lloro de miedo  
 esta mi condición misma de buero  
 mi condición común de can hallado  
 y encanillado diluyo mi bueso  
 aforado de hambrenas extrajenas  
 siendo la misma de mi negro otro  
 y de mi mero otro y de mi muerto  
 que afilado me ausculta  
 que afilado  
 sehalado en la cola de parados



POR débiles delito CON

buena voluntad a solo de mendigo

al hombre de habitado

Cuartel ☐ De azul ☐ De puro ☐

MACULADO ..... De reírse .....

De frío: En Sombra ..... Que .....

De tanto [ ] [ ] [ ] [ ] [ ] Es más .....

Peor aun que la malenconia:

.....



I DON'T KNOW HOW



BUT MUD



I'VE NO IDEA



(OH, MY WEATHER-WORN BREAST) -



OH, THIS TOWN FILLS MY SPASMS



LIKE A FEVERISH MALAISE



BEGGARS AND THE UNEMPLOYED

BEAT AND BREAK THE DAY OPEN

WHILE I PHONE, I PHONE, I PHONE



AND I COULD LISTEN TO  
BUT THE BEEP BEEP BEEP BEEP



OF DESERT ISLANDS.

# HOME SWEPT HOLE

Rogelio López Cuenca

Balma urbana

## **Apartasuite**

Loyer dérisoire

Solarium

Douche

Salle de bains

**PROUNENRAUM**

**PARK BENCH**

*Prestigious location*

Spazio psicogeografico

dwarf doorway

a real home

Mísera caseta

Video comunitario

Antena parabólica

**Huerto deseado**

Indigne allotjament

## **Ganga**

PRAIRIE HOUSE

OHEA

Currunchio ambulante

**cambra**

Alumini blanc

xalet

Charming bungalow for sale

Utilidades incluidas

Todo novo e mobilado

**Instant city**

FALSEHE WAND

**Berria**

**Jindó alquerú**

Dim  
cada vez más tacaño más que austero  
con el tiempo, que es, ya sabes, dinero  
que al pasar de los años más estrecho  
deviene distinguiendo entre quien tiene y no

### LA PROPIEDAD PRIVADA LINGÜÍSTICA

Tengo que decirte  
Tengo qué decir  
Te lo tengo dicho  
Dame tu palabra  
su uso en la lengua

Producto como todo cualquier signo elemental  
querido o no  
del trabajo de otros  
o de uno  
pero que usamos para  
parar y producir  
mensajes  
men sahib

Qué hay en esos paquetes?

haut standing de maroquinerie  
Que há nestes pacotes?  
dooney & bourke, ralph lauren  
Was enthalten dise Pakete?

gucci, romeo gigli  
Qu'est ce qu'il y a dans ces paquets?  
escada, louis vuitton

samsonite  
Spartakus

El obrero se siente fuera de sí  
en el trabajo  
y en sí

12

fuera del trabajo  
de viaje

### PLUNGE INTO THE DEEP UNKNOWN

Yamaha marine Quicksilver Starcraft  
Evinrude Zodiac Mariner Suzuki  
Johnson Boston Whaler Mercury marine

### WORK IS A FOUR LETTERS WORD

Pertiendo, y no ya (o no sólo) siendo bastante  
-el subrayado es mio-, como a menudo se debe,  
de los hechos

#### FACTS:

Vigilantes desarmados  
marketing multinivel  
Chica interna apartamento  
privado  
chapa y pintura. Azafata  
escultural  
Peluqueras liberales  
Costurera a domicilio  
con Overlox  
Comerciales  
Artículos todo a cien  
camareras dentro barra  
Repartidor con typhoon  
señoritas  
para peep show  
señoritas para sauna  
señorita para club  
Doméstica. Esteticista  
albanil

13

funámbulo  
autónomo con furgón  
fumigador desechable  
Cuerpo de casa  
Carne de cañón  
factotum  
capitoné  
enviar foto reciente  
Interacción social  
Vendedores/captadores  
Experto en lenguaje C  
con conocimientos de  
Visión Artificial  
Hardware

a duras penas  
como apenas tanto  
como asaltar los cielos  
como asaltar los bancos  
como fregar los suelos  
de los bancos  
bajo el sol de nuestra tierra  
everything under the sun  
dans la mer on s'a appris  
a écrire et lire  
de la misma manera que son signos  
trabajar

### WORD IS A FOUR LETTER WORK

Bihotz  
Gure hizkuntza

Tamazight

Wie teuer ist das?  
How much is it?  
Questo quanto costa?

14

C'est combien ceci?

Agua se me hace la boca, se va  
por entre los dedos  
como dice el dicho  
y hecho, como dos  
incógnitas gotas  
igual que un pez  
en la punta de  
la lengua la pa  
role est d'argent

### EL CAPITAL LINGÜÍSTICO

Los privilegios intelectuales que consagra  
con sangre  
ajena cangrena  
como ahorrarse las palabras

Wieviel kostet ein Wort?  
como apalabrar las deudas  
Combien cela coûte une mot?  
o dudar de la palabra  
Quanto costa una parola?  
dada o morderse la lengua  
Quanto custa uma palavra?  
Ce que vaut ta bourse  
ce que vaut ta bouche  
Y no se hable más.

Bikalil-kalima?

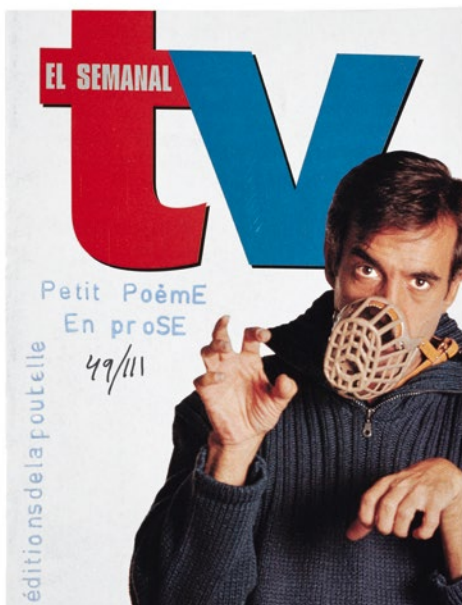
le silence est d'or

TRABAJO, PRODUCTO Y USO DEL PRODUCTO  
Gesammelte werke

15







lario es un hombre no va a caer fácilmente amorosos, una mujer que trata igual a igual. Yo veo aparezca un amigo go, Ana Duato, aunque hincapié en resalta una a sus personajes considera que pue- más en el futuro".

o Imanol destacan s que, debido a las el medio televisivo ando poco a poco a pitulos". Y, aunque pre es un misterio, eñeño análisis del maestro: «Es una

gustaría vivir otro amor: «Bien con una mujer más mayor o más joven. Él está asentado, y le interesa más cómo le pasan cosas que qué cosas le pasan. Es un poco tacaño y malqueda, y siempre da la sensación de encontrarse vacío. Creo que no diferencia mucho la línea que hay entre su persona y los demás», comenta Imanol Arias, con la claridad que le caracteriza.

Con cierto tono de seriedad, ya que a Ana Duato no le gusta comparar sus trabajos, asegura que su personaje de Irene en *Médico de familia* no tiene ninguna conexión con la veterinaria de *Querido maestro*. «Cuando trabajas en dos personajes, la energía que pones a cada uno es distinta. Tienen en común que parten de mí, pero

mado parte de la vida de Imanol, y ahora que protagoniza *Querido maestro* tiene la oportunidad de comprobar que la televisión puede poner a uno al límite. Pero el actor vasco, seguro de sus posibilidades, las de la serie y las de sus compañeros, declara: «Los miércoles es un día muy competitivo, y hay que realizar un buen trabajo. Tener al fútbol enfrente me anima; no me gusta ser líder contra nada».

Ana destaca, al igual que Imanol, el distinto tratamiento que se ha conseguido dar a *Querido maestro*, tanto en los problemas de los habitantes de una población pequeña, como en cuestiones relacionadas con la naturaleza, las relaciones personales, la infancia y los sentimientos. «Me hacía mucha ilusión

de este reportaje, por las que la serie tiene en la audiencia su fórmula. Imanol de *Querido maestro* está en las interpretaciones de Suárez y de Imanol seguido engancharse supiera lo que tracción, todo el mundo comenta Ana Duato.

Ambos actores han carrera profesional tro y en televisión, dios van a seguir Imanol Arias tuvo que recl Steven Spielberg, p visado a tiempo. «J

# más que amigos

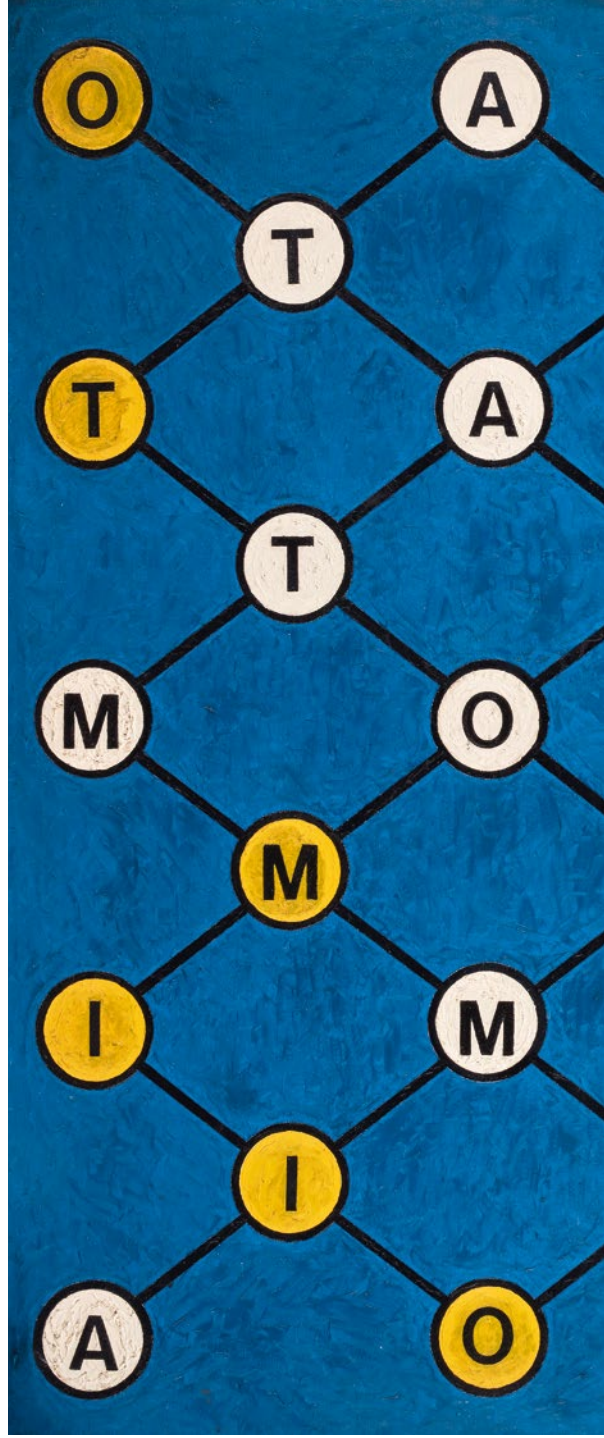


**cualquier**

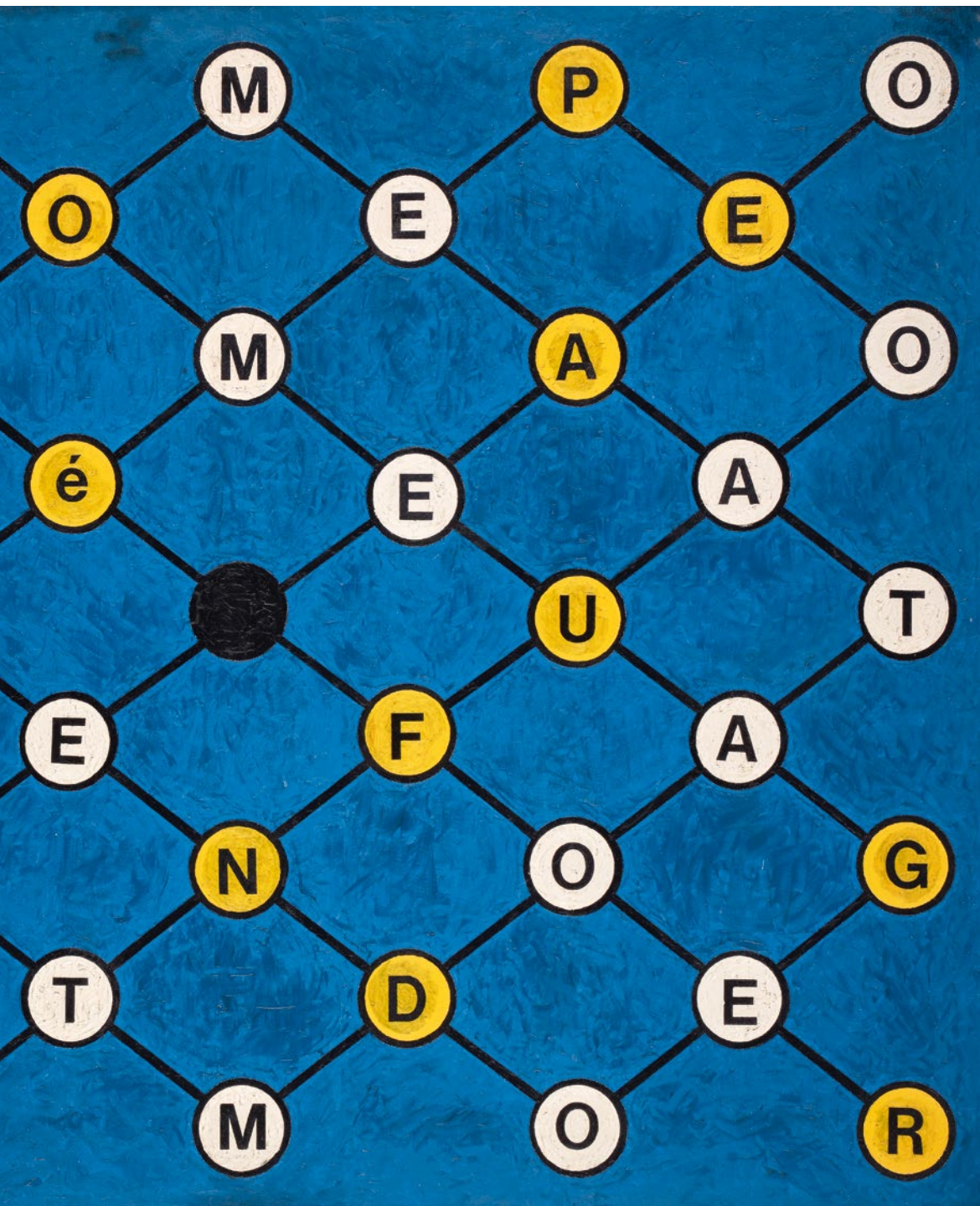
**Granzz**

**por teléfono**











**Onofth**

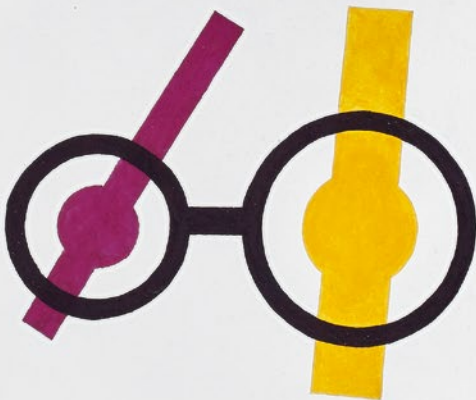




**HEAPPARITI**



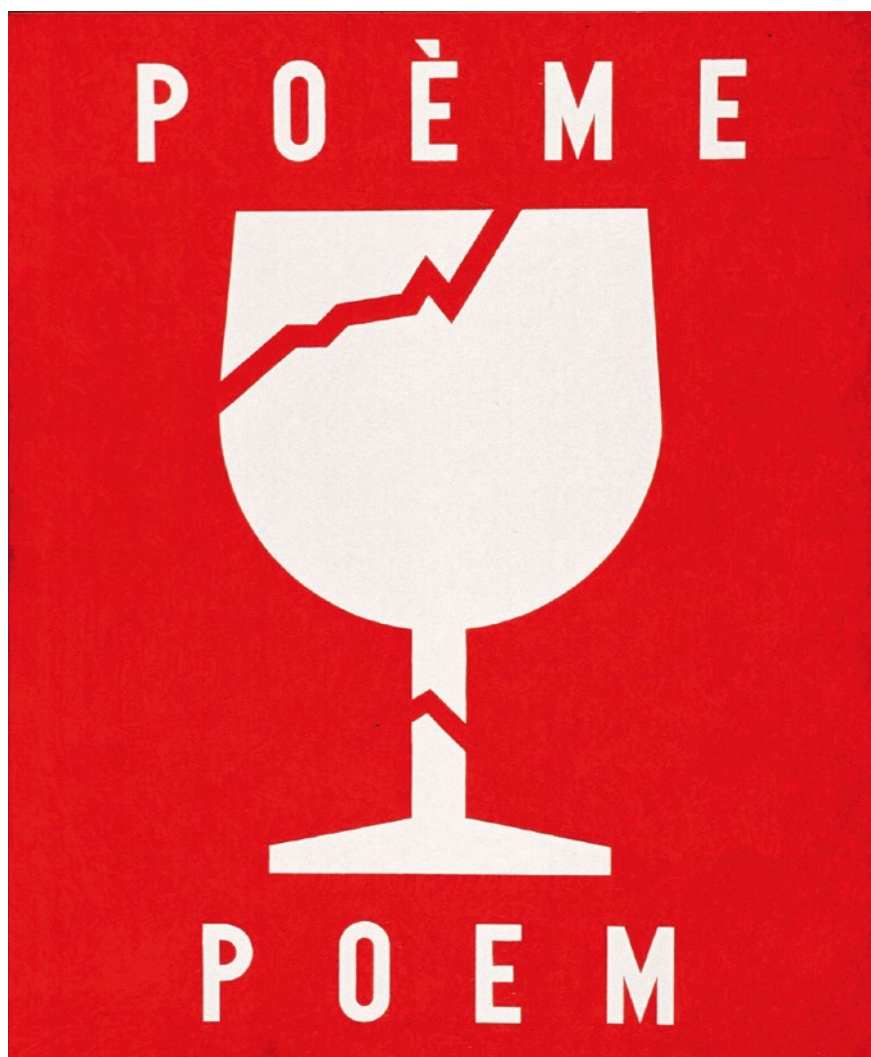
**Esefacesin**



**Thecrowd**



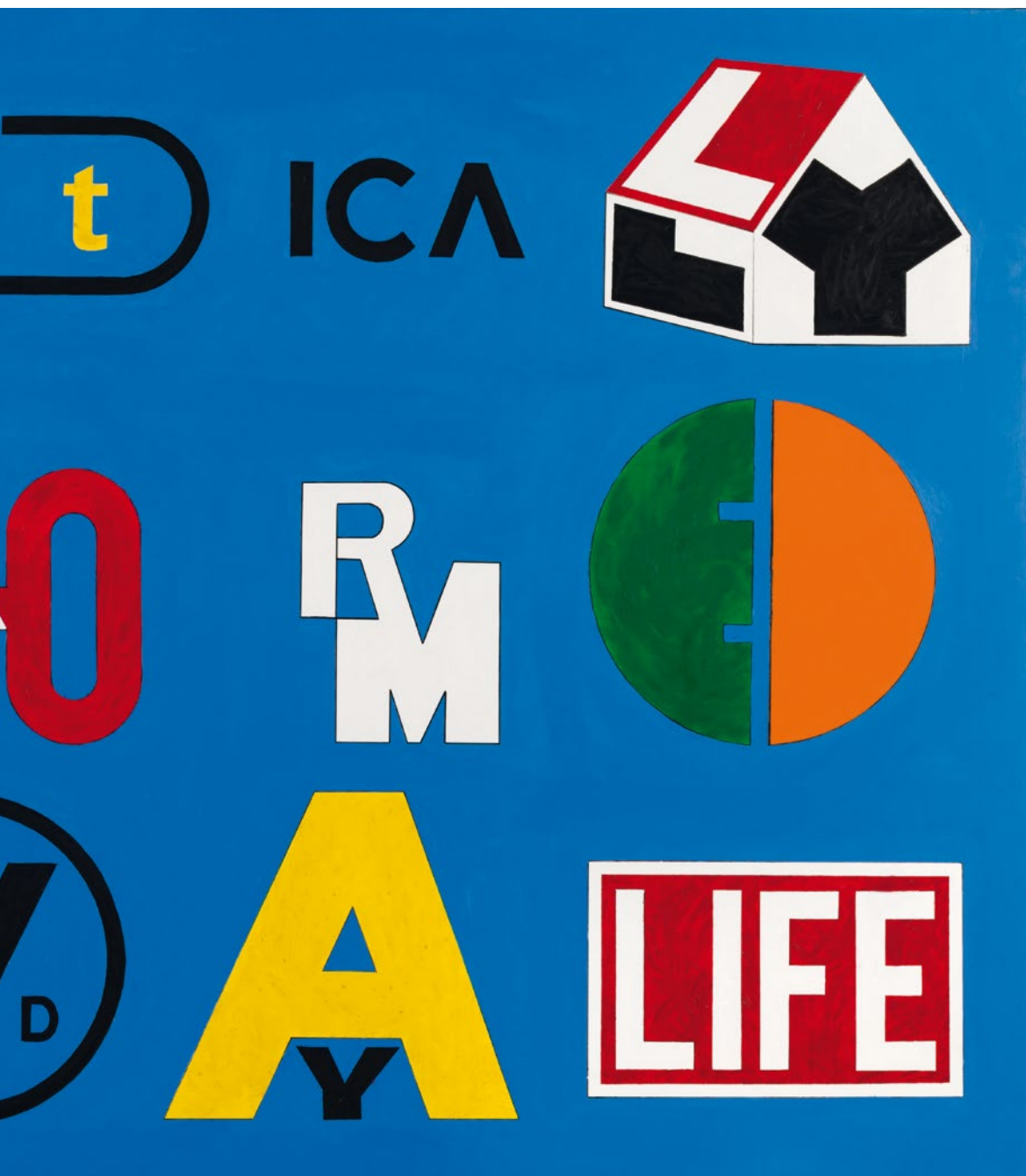
























Do Not Cross Art Scene 1991

D I C H T E R I S C H  
W O H N E T  
D E R M E N S C H





# HAUS



# Oubliette

*La casa de Wittgenstein*



**La maison de Marie Claire**

# Wasteland



# ZULO



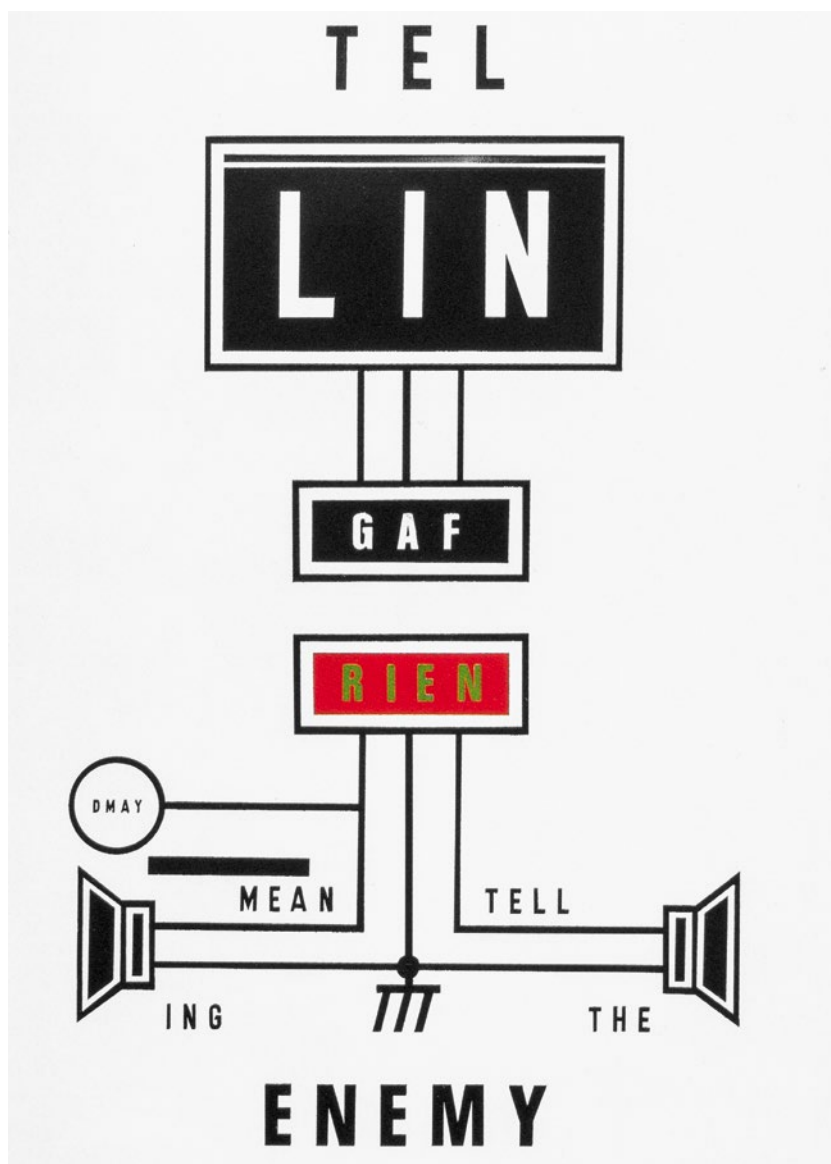
# HOME

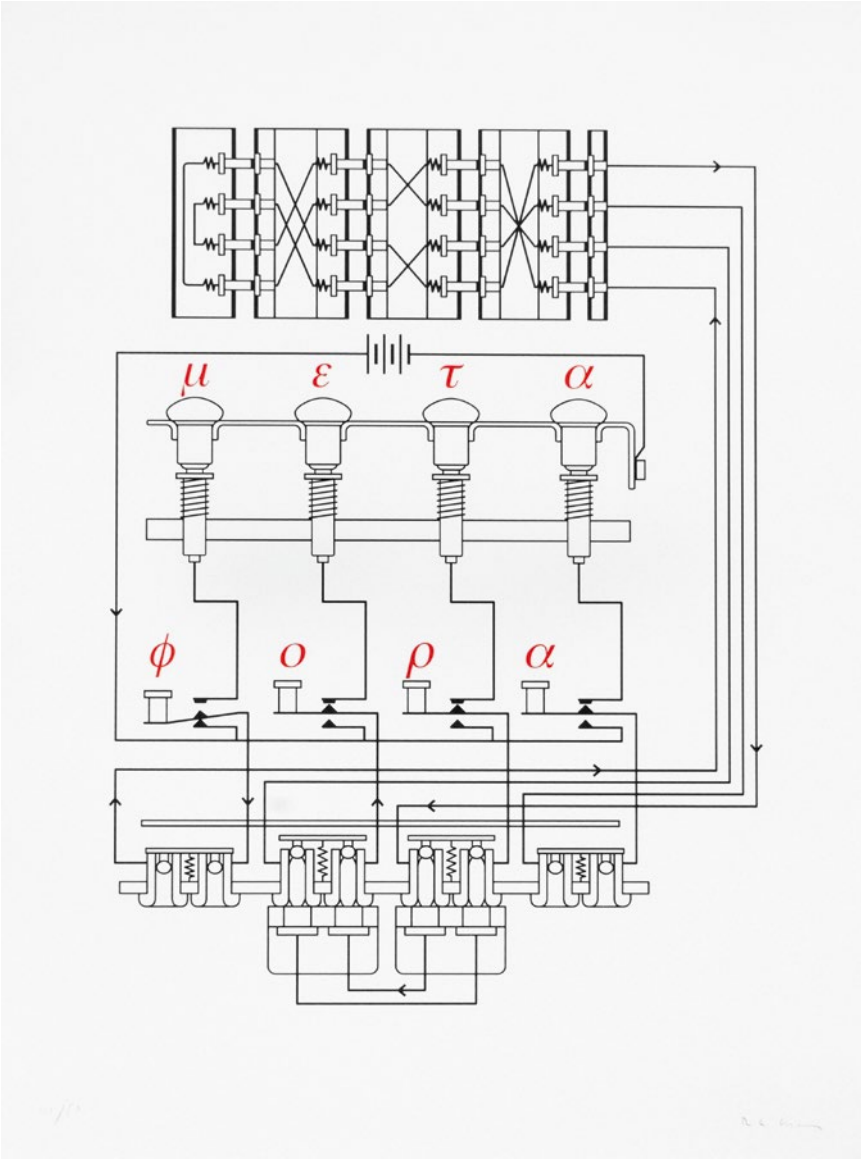


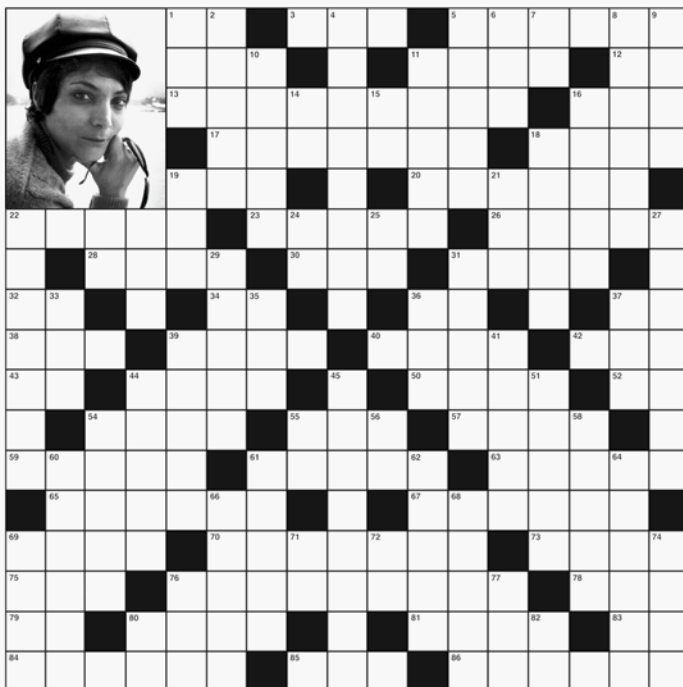
Baraque provisoire







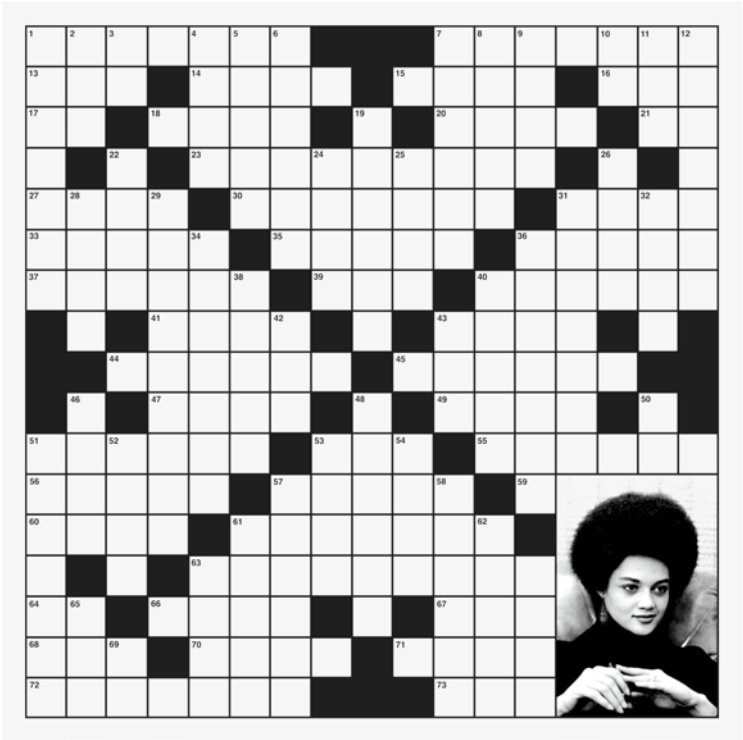
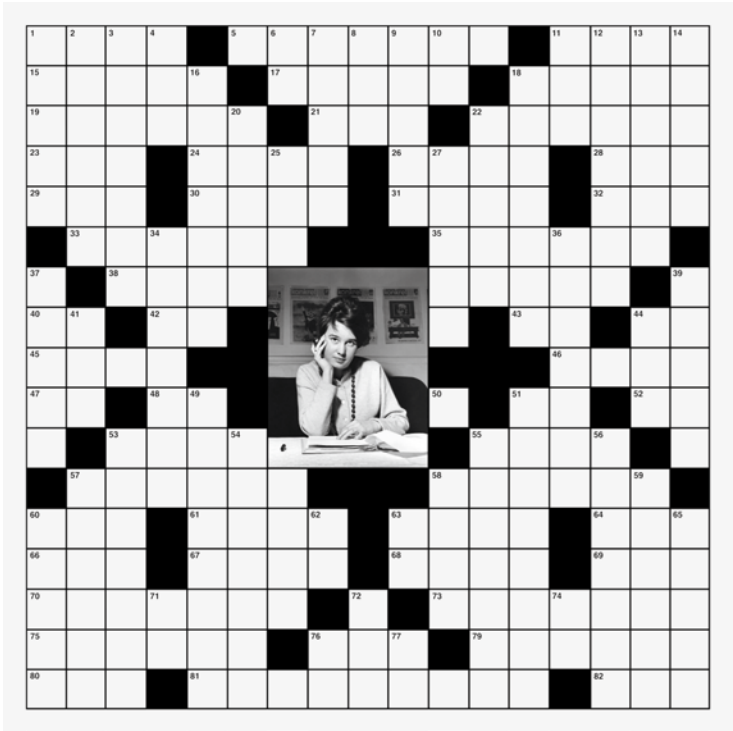




Leila 2015

Ulrike 2015

Kathleen 2015







# This is Not the N-340 Highway

Sergio Raimondi

Oral narratives, photographs, articles from newspapers and magazines in different languages, chronicles, novels, history books, scholarly articles, an Encarta encyclopedia entry, etchings, comic strips, films, and videos make up the bulk of *Málaga 1937*, a project for the “recovery of historical memory” with regard to the exodus and killing of the thousands and thousands of people who took to the road from Málaga to Almería in the

early hours of February 7–8 that year, fleeing from the fascist troops advancing on the city.<sup>1</sup> How does one read this collection of materials? One could start by noticing the volume of it. In this huge mass of materials there is a deceptive perspective: two, three, or even four times the amount could be presented, and yet there is something about the experience of the people who made, or attempted to make, the more than two-hundred-kilometer journey over several days and nights, exposed to gunfire from cruisers stationed off the coast or airplanes flying close overhead, that cannot be recovered. Hundreds of interviews cannot truly touch it, nor can hundreds of images, hundreds of documents. But there is another way to look at this, which adds to rather than contradicts this perspective. The actual magnitude of the occurrences can only be conveyed by the extent of the material gathered here; or, perhaps more precisely and paradoxically, this quantity of material is required in order to speak of the magnitude of the silence surrounding the event, the silence that has been built up over the years and lasts still. Before considering any single image, text, or sound file—before looking, reading, or listening—we should consider, in the massive volume of material gathered together, the uncommon weight and mass of this silence.

Yes, *all this* has not been spoken of. It would, of course, be naive to underestimate the kind of operations the construction of such a silence requires. A silence like this requires planning, strategy, work. A silence of this nature is projected and raised over decades like a monument, like the Valle de los Caídos, the Valley of the Fallen, for instance. The very emergence of the Valle de los Caídos in the Sierra de Guadarrama cannot be separated from the silence surrounding the events in Málaga of 1937. As an aspiration to disciplinary transcendence by the Franco dictatorship, the silence not only had to be dense and synchronic, but it also had to aspire to last. The material gathered by Rogelio López Cuenca thus not only exposes an episode in history and the magnitude of the silence surrounding it, but it also asks how such a silence could have been created and maintained over time. To ask about silence is to begin to break it. The will to investigate and compile that

1. All of the quotes and references in this text are taken from <https://www.lopezcuenca.com/malaga-1937/>, the multimedia webpage accompanying the exhibition at Sala Alameda, Málaga, 2007. The page includes a documentation section listing books, magazines, websites, films, and radio documentaries consulted as well as the sources for the images and testimonies. The facsimile edition of Norman Bethune's book *El crimen del camino Málaga-Almería. Relato con documentos gráficos de la crueldad fascista* (Valencia, 1937), and the passage from chapter 4 of George Orwell's *Homage to Catalonia*, first published in 1938, were also extracted from the site. I used the *Málaga 1937* catalogue, published for the occasion by the Diputación de Málaga, that explores the exhibition alongside the memorial inaugurated in Torre del Mar. Hans Magnus Enzensberger published *Der kurze Sommer der Anarchie. Buenaventura Durruti's Leben und Tod* in 1972; Anagrama published the first translation into Spanish, entitled *El corto verano de la anarquía. Vida y muerte de Buenaventura Durruti*, a year later (the citation in the text was translated from the German original). Michel Foucault reads Nietzsche in "Nietzsche, la généalogie, l'histoire," in *Hommage à Jean Hyppolite* (Paris: Presses Universitaires de France, 1971). Adolfo Sánchez Vázquez published *Las ideas estéticas de Marx* (1965) and *Estética y marxismo* (1970) in Mexico.

brings together the array of material and allows a glimpse of the different moments in the very process of the investigation—piles of photocopies and books, enlarged images on a wall, journeys along the old highway, passages highlighted in a chronicle, this or that tale eagerly heard—are compulsively organized to confront the dictatorial silence. In order to work against the artifice of silence, another kind of artifice must be set up. This artifice says: we must see, we must say, we must tell, we must listen.

Having taken into account the volume, we can now look at the heterogeneity of the material in *Málaga 1937*: visual, auditory, audiovisual, textual. And this same diversity exists within each genre: photographic reports coexist with graphic strips; a radio message from the Nationalist army with a victim's oral testimony; the journalistic text with a verse by Pablo Neruda or the prose of the historical investigation. The quality of heterogeneity must also be pondered: if the magnitude of the material alerts us to the magnitude of the silence, then the variety of it alerts us to the force of homogenization that grounds and upholds this temporally and socially prolonged muteness. So, faced with the density, duration, and unique nature of the silence, this refutation of it is a narrative grounded in a multiplicity of sources, languages, and even positions, to the point where the exercise of working your way through the material means having to consider both the voice that recounts "When I saw that road full of corpses on both sides" and the sentence by the journalist, the chief press officer of the rebels, "I never saw the slightest trace of all that cannon fire."

The compositional principle that holds this mass of diverse material together is juxtaposition. This is the tool used to present a work that is necessarily precarious, tentative, and inconclusive, since the material could, each time, be arranged in another way. It would be a mistake, however, to consider that, through juxtaposition, López Cuenca avoids commentary. Each juxtaposition is itself a commentary. The principle is to bring things into relation, even discordant relation, as Hans Magnus Enzensberger does with the life of Buenaventura

Durruti in *Der kurze Sommer der Anarchie* (The Brief Summer of Anarchy), by using documents and testimonies that refuse to match one another. Enzensberger justifies this as follows: "The reconstruction is like a puzzle whose pieces can not fit seamlessly together. It is precisely there, in the seams of the picture, where we have to pause. Perhaps that is where the truth of which our narrators speak resides, without their knowing it." The militancy for a multivocal and consequently discordant narrative thus requires conceiving difference, and even contradiction, not so much as a problem but as a possible means of accessing history. Discord should not be suppressed, as this itself was the strategy of the Falange's silence.

This is the reason why the material in *Málaga 1937* does not lay out a single history, but rather many at the same time. Though all of them differ to some extent, they invariably narrate a tension. Manuel Borgel, nine years old, was tending to pigs in Trapiche on February 8, perhaps ignorant of any tension, when he was suddenly swept along with the mass exodus. In the events of Málaga, this tension takes the form of a conflict in world views. Even when one is aware of the possibility of reading the scene not only inaccurately but rather mistakenly, how hard it is to contemplate the photograph of the anarchist being led away in handcuffs by two army officials without noticing the conflict already written into the difference between the uniforms and the civilian's coat, or between the close-cropped hair of the officials and the prisoner's impressive mane. *Málaga 1937* insists over and over on this tension, by showing the vision of fascist barbarism together with its fascist denial; or the horror of those who managed to see the faces of the aviators that gunned down those fleeing, together with Queipo de Llano's proud radio broadcast; or even more subtly, the juxtaposition between a detailed account of Nationalist army violence and the simultaneous condemnation of the Republican abandonment of Málaga, presented as a betrayal from within. Making juxtaposition itself function as commentary cedes the responsibility of having to contend with these differences to the observer. George Orwell's thoughts on hearing rumors of a

possible betrayal on the Republican front (“Not a round more for Málaga,” to quote Francisco Largo Caballero) would be a possible programmatic stance on looking at history and its material: “It set up in my mind the first vague doubts about this war in which, hitherto, the rights and wrongs had seemed so beautifully simple.” Apparently nothing in history is beautifully simple—ah, not even fascist barbarism.

What happened in Málaga in 1937 cannot be narrated without also narrating how the meaning of the facts was disputed. The reproductions of newspaper headlines from the time are useful evidence of how, as the city became disputed terrain, the meanings of that dispute are also conflicted. The Granada daily *Ideal*, for instance, shows how the desperation of the many thousands who headed for the roads fleeing the repressive violence could also be made to disappear from language: “Málaga, liberated. The people, frantic with enthusiasm, kiss the soldiers’ hands and cheer Spain and Franco”; while the Falange paper *La Nueva España* claims, “Fifteen thousand murders committed by Jews in Málaga alone,” indicating that any dispute as to what something means operates through the materiality of language. The publication whose headline reads, “Since Málaga, the peseta is trading in France at 1.20—*La Roja* has dropped to 0.60,” reiterates not only the fact that every version of history rests, both figuratively and literally, on specific financial interests, but also the question: What is the cost in pesetas of establishing a meaning, or even a silence?

Although it is hard at first to find one’s way through the overwhelming mass of material in all its different versions, counter-versions, and experiences, such an accumulation of meaning even causes disorientation, as if this collection of documents intends to offer a momentary glimpse of what those who experienced “la desbandá,” the massacre on that road from Málaga, went through. And yet, even in the clash of different positions, there is no chance of avoiding the ostensible evidence: there were not two sides there. There was, in reality, a disproportionate imbalance between a regular army, with means such as German trimotors, Italian aircraft with pilots who cut their teeth









in Ethiopia, battleships like the *Canarias* and the *Baleares* firing from off the coast, against a group made up principally of women, the elderly, and children walking a horribly long way, with only their clothing and perhaps a useless cooking pot as their only protection. The image of three tanks in the center of Málaga must be countered with that of the woman carrying her rolled-up mattress. Iron and wool: the discordance between the materials allows no horizontal reading. It is a fatal, asymmetrical discordance, also made manifest in a graphic strip showing four soldiers, as local fishermen, pulling a trawl net from the sea, dragging the entire population of Málaga with it. The violence of the asymmetry had taken the form of the animalization of the enemy. Likewise, the *La Nueva España* of Oviedo, on February 10, 1937, reads, "The highway indeed resembled a chicken coop"; while one of the survivors recalls, "Like ants, in columns, we went along."

Therefore, in spite of the volume and variety of material gathered in the exhibition, we mustn't lose sight of how it is the very fragility of the voices of those who experienced the journey from Málaga to Almería firsthand that extends the horizon of possible narrative paths beyond the traditional authority of the text. "Nobody has ever remembered us." *Málaga 1937* merits close listening. The timbre of the voice that speaks of "that damned highway" transmits the physical quality of the bodies whose only refuge was to throw themselves onto the ground and wait for good luck. The gentle fragility of the voice presents a fair approximation to the fragility of those bodies. But that voice can only be heard once we also hear the length of time that it was silenced, denied, or suppressed to a murmur between the four walls of a kitchen. Yes, we must listen. Silence can only be broken once the voices of the survivors can at last resound in public.

Another element sustaining the juxtaposition is the plurality of languages in the texts and other documents: alongside Spanish there is English, Italian, German, Danish, French, and Catalan. The plurilingual nature of the material is an immediate sign of the international nature of the flight from Málaga. We

cannot interpret the journey of the more than 200,000 people who left the city for Almería merely as a chapter of the Civil War, nor interpret the Civil War as a particular chapter in the history of Spain. The linguistic plurality of the exhibit points to the many different scales that must be conceived as we consider our territory. Local, national, continental, and global are superimposed, and must be in our thinking of history and memory of the events. How, too, can we speak of a worldwide conflagration in one language only? Naturally, the texture of languages like Italian and German shows references to the fascist alliances: the Nationalist army with the *Corpo Truppe Volontarie* sent by Mussolini, for which “voluntary” is not an accurate word, or with the trimotors of the German *Luftwaffe*. There is also, for instance, a German radio broadcast on the Condor Legion bombings, which, even with no knowledge of German, would be hard not to understand. But in the diverse array of languages, naturally including German, Italian, and Spanish (because no language carries a national alliance within itself), we must also recognize the networks of information and counter-information, the understanding of the common struggle of the International Brigades, and the possibilities and collective efforts in different parts of the world for assembling a global anti-fascist front.

Some among the mass of diverse material gathered in the exhibit is a product of historiography. López Cuenca’s own practice resembles this, yet exceeds and questions it. All of *Málaga 1937* can be conceived as a way of throwing the objective arrogance of historiography’s nineteenth-century disciplinary consolidation into crisis, as well as an alternative revision of the current modes of that practice. Does history belong only to historiography? What might other practices have to say about history, and how can this knowledge be understood when methods and means of presentation change? We would thus need to consider the detail that Adolfo Sánchez Vázquez, twenty-one years old at the time and a militant in the Unified Socialist Youth, was one of those who made the march from Málaga to Almería not merely as a documentary fact. Taking into account that one of his intellectual trajectories—already

from his post-1939 exile in Mexico—sought to reflect on aesthetic debates in the Marxist library, it might be more appropriate to consider his figure as a theoretical warning: *Málaga 1937* opens up a question on the possibilities of art as a means for struggling with history.

There does in fact exist a history of thinking about history outside historiography. Hans Magnus Enzensberger's attempt to tell the life of Durruti, for instance, shows a shift in the documentary approach in the 1970s that cannot be considered separately from attempts to work with circumstantial and historical material in Germany in the 1920s, or similar attempts in revolutionary Russia. Enzensberger's idea of a plural (and classist) history may owe less to the British Marxist school with its proposal of "history from below" than to Bertolt Brecht's famous poem in which an archetypal worker reading an archetypal history book wonders about his complete absence from its pages; similarly, we should wonder here why, in the midst of so much proper historiographical material, César Vallejo's verses—"along the sea which flees from the sea" or "level with the ground which flees from the dirt"—suddenly seem to gleam with the light of precision. It was also in 1937 that Brecht wrote *Señora Carrar's Rifles*, having heard rumors of the events in Málaga. Working through history from perspectives other than the specifically historiographical opens up a space for work and reflection where history, literature, and memory can no longer be conceived as clear-cut, definitive categories.

*Málaga 1937* also aims to bring back the physicality of our experience of history, as Foucault—reading Nietzsche between the lines and against the grain—implicitly demanded of historiography: to distinguish the fact that history is made up of bodies and acknowledge how it is inscribed in them. The graininess of the photographic enlargements signals the materiality of the narrative. This, too, is the nature of the firsthand chronicle by Canadian surgeon Norman Bethune (from whose book we see the only photographs of the event not taken for the purpose of Nationalist army propaganda), who offers a sympathetic and clinical gaze from an ambulance carrying the "Permanent



Blood Transfusion Service.” In order to reinstate the physicality of historical experience, the juxtaposition of materials appeals to different senses: we may find images (a line of women and children wrapped in coats walking along the cliffs, or: “The ships were so close to the shore that we could see the sailors”) more reliable than dates; sounds (“In the dark, with so many people, we didn’t know whether we were with our own side or not, and so we started to call out”) more faithful than bibliographical references; or the need to convey the strange feel of sugarcane in the stomach more accurate than a supposedly more objective fact.

Another particularity continues to attach us to the physicality of history: the commentary that one of the reasons why so many thousands of women urgently abandoned Málaga was that they feared being raped and having their breasts cut off by the Moroccan soldiers accompanying the army. History is indeed inscribed in bodies, but bodies think of themselves in different ways. One of those ways is explicitly stated by Queipo de Llano, the official hero of the fall of “Red” Málaga in a broadcast on Radio Sevilla. “Our brave soldiers have shown the cowardly Reds what it means to be real men. And they showed it to their women, too. This is completely justified: those communists and anarchists practice free love.” Positions in history are also positions toward women, toward the body and its uses, and toward manners of appropriating language, all at the same time. Queipo de Llano, who is still buried with full honors (although not for much longer) before the altar in the church of La Macarena, continues: “Now, at least, they will know what real men are, not queer militia.” The women who took to the Málaga highway were not fleeing from an abstract or general horror, they were fleeing from the horror of “real men.”

History not only inscribes itself onto bodies, it also destroys them. Nearly seventy years later, one of the survivors recalls “the tunnels full of flesh and rubble”; the quality of the body is pushed toward a threshold as its humanity merges with inorganic debris. History as the destroyer of bodies: the information that the truck drivers traveling the road continued to “find

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skeletons” even in the 1970s offers up a disquieting image of a road where corpses were turned into construction material. “Their bones covered the entire trajectory, under the asphalt of the new highway,” we hear of the N-340. How do we dissociate that image from the many stories that still circulate today about the monument to Franco at the Valle de los Caídos, built with the bodies of its builders? Silence is also made of corpses. But if the body is the material that history is inscribed into, it also offers the necessary materiality to turn and overcome the tendency to destruction: “My aunt still has shrapnel in her.” Shrapnel and all, there she is; and the niece’s voice stating the potential in the present of the shrapnel-filled body signals the need for precaution when identifying victims and survivors. The stigma of being from the same family as a “Red” followed those who died for their cause. Memory, as a collective elaboration, tends to ignore subtlety and not show too much interest in separating the realm of living bodies from that of the dead.

*Málaga 1937* cannot be conceived as a “project for the recuperation of historical memory” without also considering its dimension as a political intervention in the present. The mass graves are still there. Going back to Málaga of 1937 thus involves breaking a silence and opening up a perspective onto the facts whose existence has been denied; but also, most of all, it is an invitation to perceive the persistence with which the long years of Franco’s dictatorship still pervade Spanish democratic institutions. How can we ignore the crucial role in the so-called transition of “young lawyer Arias Navarro, one of the public prosecutors from Málaga,” who was present and played an active part in the fierce repression following the entrance of fascist forces into the city? Going back to Málaga of 1937 is to return to Málaga of today, and to be part of the essential current debates on an all-too-recent history. Once again: narrating Málaga is narrating the disputes about the meanings of Málaga. There are the photos of the highway today as a reminder of the pressing nature of these disputes. Juxtaposition cannot exist as a method without questioning the linear chronological temporality as a principle for apprehending history.

*Málaga 1937* also proposes a juxtaposition of different temporalities that forbids thinking about these as events of the past. Those who were children at the time, when they remember, do not say, "This, you would have had to see," but, correctly, "This, you have to see."





ria ni un propósito lógico.

Nuestros valientes Legionarios y Regulares han demostrado a los rojos cobardes lo que significa ser hombres. Y, a la vez, a sus mujeres. Esto es totalmente justificado porque estas comunistas y anarquistas predicán el amor libre. Ahora por lo menos sabrán lo que son hombres de verdad y no milicianos maricones. No se van a librar por mucho que berreen y pataleen.



A la ciudad medio derruida por los bombardeos, ennegrecida por

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que decían que España es ingobernable,  
que España el pueblo no está  
hecho para vivir bajo un sistema  
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la forma de Gobierno que puede

La estación me comunicaba que  
debía todo correr hacia Motril.  
Me hicieron correr más a prisa,  
la estación que bombardeó,  
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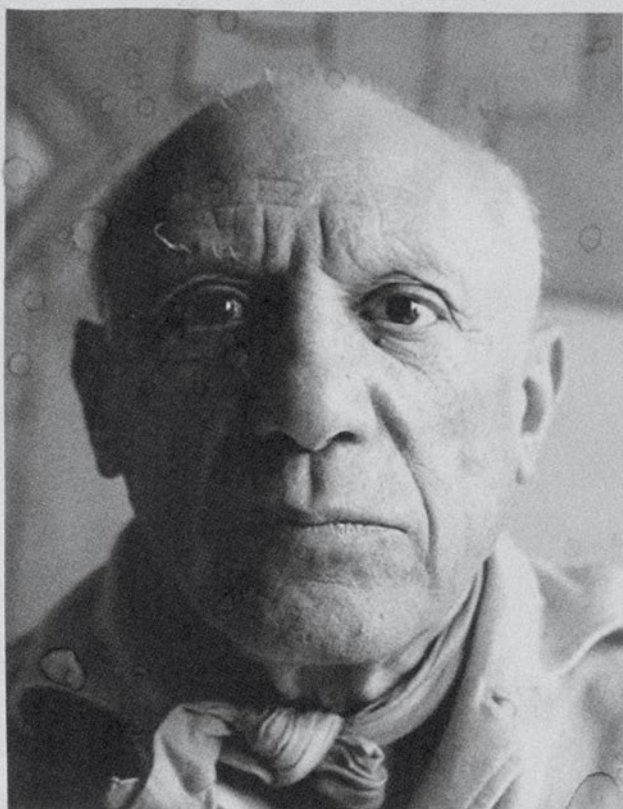








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... Pintor Anticrisis ...

# For a Critique of the Neoliberal Event

## Picasso in the *Dispositif* of Urban Souvenir Formation

Marco Baravalle

Rogelio López Cuenca knows the potential of the archive. *Ciudad Picasso* (Picasso City)<sup>1</sup> emerges, in fact, as a collection and archive of texts, images, photographs, newspaper articles, and audiovisual materials on what the artist identifies as a double parallel process: the Picassification of the city of Málaga, and, as a corollary, the attribution to Pablo Picasso of a typically *malagueño* character.

1. *Ciudad Picasso* was the title of a solo exhibition of Rogelio López Cuenca at Galería Juana de Aizpuru, Madrid, in 2010.

Characteristic of *Ciudad Picasso*, at one with a common interest in the use of the archive as a source or structure, is the choice of the latter as a *dispositif* capable of generating counter-histories, useful for deconstructing the official version—that of the powers that be and of the mainstream media, that discursive apparatus that Gilles Deleuze aptly defines as the order-word (*mot d'ordre*).<sup>2</sup>

2. Gilles Deleuze, "What is the Creative Act" (1987), in *Two Regimes of Madness: Texts and Interviews, 1975–1995*, ed. David Lapoujade, trans. Ames Hodges and Mike Taormina (New York: Semiotext(e), 2007), 325.

The *mot d'ordre* functions as a mechanism of affirmation of the discourse of powers, but at the same time, when it is not a direct emanation of the policing institution, it works while concealing the presence of the order; here the term *order* is to be understood not just as a synonym of command but also in its allusion to the project, and therefore to a space ordered according to a planned process.

The archive is useful because consulting it makes it possible to decipher that order. In this way, López Cuenca declares, that discursive order is revealed that is difficult to trace in the everyday reading of the press organs, and the organic nature of the plan for turning the city of Málaga into Picasso City emerges.

So how does an archive function? By working simultaneously on two axes: the spatial and the temporal. To archive and to consult an archive always means organizing knowledge spatially, arranging it within physical spaces and containers, filing cabinets, ring binders, and storage boxes, or exploring a space (either directly or with the help of an archivist) and creating a meaningful relation between the various articles consulted through their spatial juxtaposition (even if only mentally). And time? An essential element for Picasso City is the impressive press collection on the multiple aspects of the "encounter" between Málaga and the figure of Picasso. And it is through this instrument, López Cuenca reminds us, that time is enabled to free itself from what Walter Benjamin called "the small change of 'the contemporary,'"<sup>3</sup> and to expose what the everyday reading of the newspapers fails to reveal. The potential of the archive, then, develops along the temporal axis as a sign of the noncontemporary, the time of the archive is what breaks with the contemporary, the latter understood as the time of the *mot d'ordre*.

3. Walter Benjamin, "Experience and Poverty" (1933), trans. Rodney Livingstone, in *Selected Writings*, vol. 2: 1927–1934 (Cambridge MA and London: Belknap Press, 1999), 735.

Through the confrontation between discursive and nondiscursive formations, the archive of López Cuenca becomes the instrument for a two-way archaeology of the Málaga/Picasso relation. On the one hand, it throws light on the process of the application of the Picasso brand to the city and its effects in relation to urban, political, and cultural history. At the same time, on the other hand, by reversing his gaze, López Cuenca illuminates the creation of a typically Andalusian Picasso in the service of the capitalist-cultural reconversion of the city. It is a process that focuses on the production of a “different” Picasso, above all when compared with the image that was internationally fashionable until some twenty years ago: that of the cosmopolitan and Republican artist par excellence.

*Ciudad Picasso* has the merit of being a project that clarifies the terms of the branding of a city based, in the present case, on the figure of one of the icons of twentieth-century art. That branding is pervasive. In *Casi de todo Picasso* (Almost All About Picasso, 2010), López Cuenca presented what he called a visual essay, a collection of Picasso brand objects and artifacts—some of them genuine, others produced by the artist himself—that bears witness to the pervasiveness of the body of images connected with the *malagueño* artist. Fans, cups, dolls, postcards, posters, and other objects recall that trivial realism to which Harald Szeemann dedicated a section of his Documenta 5 in 1972. When cultural industry and tourism meet, the urban semiosphere seems destined for a kitsch characterization. But it is not only a question of the triviality of a particular “visual world”; this process of Picassification (which has affected very humble objects, shops, popular festivals, and a museum) seems to have turned the evolving urban reality into a process of souvenir formation.

In “Zentralpark” (“Central Park”), a text on the poetry of Charles Baudelaire, Benjamin declares that one of the salient features of the French poet’s work is the fact that memory has given way to a process of souvenir formation. What does he mean by “souvenir” here? “The souvenir is a secularized relic.” But whereas the relic proper derives from a cadaver, the origin of the souvenir lies not in a dead body but in “the defunct experience which thinks of itself,



euphemistically, as living." The "souvenir," the philosopher from Berlin goes on, "is the schema of the commodity's transformation into an object for the collector."<sup>4</sup>

In fact, in his patient and obsessive work of collecting and archiving, López Cuenca acts like the Benjaminian collector as he tries to redeem that defunct experience that characterizes the commodity as souvenir. But it is directly art rather than possession that transfigures those objects, "to disguise the commodity character of things."<sup>5</sup> They are "freed from the drudgery of being useful,"<sup>6</sup> not through their possession but through their entry as readymades into the artistic field. Here, their expository value prevails over their value to the collector. We find ourselves in Adornian territory: the transfiguration and removal of these objects from their commodity status only functions if we accept that, through the affirmation of its own autonomy, the work of art rejects use value to such an extent as to render grotesque any reduction to its exchange value.

The work of López Cuenca has implications not only for the transfiguration of certain objects but also for a determinate process (or *dispositif*) that affects many cities in the world today, and not just Málaga, eager to find a place in the sun in the postindustrial economy. We define this process as one of *urban souvenir formation*. We are interested in analyzing the status of the experience of the city once this process has been set in motion. Urban souvenir formation, as we shall see, is distinguished by an insistence on the centrality of the event and of experience. Let us begin here.

In his *Infanzia e Storia (Infancy and History)*, Giorgio Agamben takes up the testimony of Benjamin, who in the 1930s had pinpointed the catastrophe of World War I as the event that had definitively brought about a crisis in the human capacity to experience anything and to communicate that experience. With the Great War, all that had been experienced before was swept away, erased with such violence that the very idea that such a category could represent an effective compass in the real world was undermined. However, this phenomenon of erosion had begun earlier. Once again

4. Walter Benjamin, "Central Park," trans. Edmund Jephcott and Howard Eiland, in *Selected Writings*, vol. 4: 1938–1940 (Cambridge, MA and London: Belknap Press, 2003), 182, 183, 190.

5. *Ibid.*, 172.

6. Walter Benjamin, "The Collector," in *Arcades Project*, trans. Howard Eiland and Kevin McLaughlin (Cambridge, MA and London: Belknap Press, 1999), 209.

Baudelaire is crucial. It is the key role of shock (a characteristic phenomenon of modern metropolitan life) that produces a vacillation of experience that, if it had until then guaranteed certainties and habits, now began to withdraw under the blows of a succession of traumas, clashes, and unforeseen events. So it is not fortuitous that Agamben points to tourism as one of the fields that are most illustrative of this phenomenon: "A visit to a museum or a place of touristic pilgrimage is particularly instructive. Standing face to face with one of the great wonders of the world (let us say the *patio de los leones* in the Alhambra), the overwhelming majority of people have no wish to experience it, preferring instead that the camera should."<sup>7</sup>

7. Giorgio Agamben, *Infanzia e Storia* (Turin: Einaudi, 1978), 6; Eng.: *Infancy and History: The Destruction of Experience*, trans. Liz Heron (London: Verso, 2007), 15.

To be sure, Agamben is here referring to two different conceptions of experience: first as (moral) authority (typical of an elderly person); second as a term referring to first-person participation, particularly in something unique and unrepeatable. Still, it is difficult to separate them from one another, as the first at any rate cannot do without the second, in other words, experience understood as moral authority is still based on the fact of having experienced a certain number of situations and events in person.

So what does this crisis of experience indicate? It would be wrong to reduce it to a definitive alienation with the modern city as its privileged *dispositif*. On the contrary, such a crisis is at the same time itself a condition for which the metropolis has often been regarded as a privileged location for the rupture of the status quo, for disobedience to the *mot d'ordre*, for constituent events or their opposite, and for the construction of new possibles. This is true not only for Benjamin but also for Toni Negri and for post-workerist Marxism, for transfeminist thinkers of the caliber of Paul B. Preciado,<sup>8</sup> and of course for urban theories and theoreticians such as Saskia Sassen,<sup>9</sup> Rem Koolhaas, Henri Lefebvre, and David Harvey. This crisis of experience is not resolved exclusively in forms of alienation or mediation (as Agamben seems to suggest with regard to the tourist industry); it certainly breeds in a territory that is contested and charged with ambiguity, an arena of innovation capital obliges of it, under the continuous pressure of radical biopolitical processes. From the crowds of the arcades to

8. Paul B. Preciado, *Testo Junkie: Sex, Drugs, and Biopolitics in the Pharmacopornographic Era*, trans. Bruce Benderson (New York: The Feminist Press, 2013).

9. Saskia Sassen, "The Global Street: Making the Political," *Globalizations* 8, no. 5 (2011): 573–79.

the predictions of mass behavior based on algorithms, from the prostitution of Baudelairian memory that carves out thousands of labyrinths and shelters “in the heart of the city of mire”<sup>10</sup> to the pharmacopornographic industry, from the analog to the digital flâneur, from the exhibition of the exotic in the universal expositions of the nineteenth century to the communities living in diaspora, global urbanization has led to the identification of the city as the most fertile place for meeting, for the processes of the production of the masses as subjects and the production of singularity. The global metropolis assumes the status of the real social fabric of and in contemporaneity. It is the quintessential place of the event. And it is on this concept that I would like to dwell in presenting some considerations on its change of status within the souvenir city, taking the artistic research of López Cuenca as our guide.

10. Charles Baudelaire, “Le crépuscule du soir,” in *Les Fleurs du mal* (Paris: Auguste Poulet-Malassis, 1857); Eng.: “Twilight,” in *The Flowers of Evil*, trans. William Aggeler (Fresno: Academy Library Guild, 1954).

Like other cities that have opted for a postindustrial relaunch under the banner of the link between culture and tourism, Picassified Málaga is a *dispositif* that functions through the continuous production of events. It is common today to speak about the event economy, but it is impossible to clearly determine the status of the event within this economy without first suggesting some coordinates (without claiming to be exhaustive) with which the same term in contemporary philosophy and architectural theory was conferred political meaning radically opposed to that of the neoliberal agenda.

No one has defended an explicit interpretation of late twentieth-century space as a *dispositif* emerging at the interface between city, architecture, and event more than Bernard Tschumi in his *Manhattan Transcripts* (1976–81).<sup>11</sup> In opposition to the modernist tendency toward a pure space, toward an architecture that links form and function in a linear fashion as directly as the link between a machine and the purpose for which it has been constructed (at least until the explosion of artificial intelligence), Tschumi declares that the real challenge to contemporary architecture is its capacity to face up to the event, or rather the continuous succession of unforeseen events and accidents. It is not fortuitous that this polemic against the projection of an ideal space is articulated through a

11. Bernard Tschumi, *The Manhattan Transcripts*, 2nd ed. (London: Academy Editions, 1994).

series of traumatic, violent, impulsive, irrational happenings. The experience of the modernist project is constantly put to the test by the recurrence of shock; or rather, if that project is to be a match for the challenge posed by the contemporary space, its (aseptic and rational) language will have to learn to understand, record, and accommodate that which is not rational, in other words, what always exceeds the functional expectations of the project maker. And what is this contemporary space? It is the twentieth-century metropolis that, still in the wake of Benjamin, is seen essentially as the space of trauma, as the matrix that has provoked the crisis of the authority of experience. In fact, Tschumi's *Transcripts*, like Koolhaas's contemporaneous delirium, start from Manhattan: the congested and fantastic matrix of going beyond the ideals of the modernist movement.

What is particularly important for us is that the events transcribed by the Franco-Swiss architect are qualified by their traumatic and discontinuous quality, that is, their breaking with the linear spatio-temporal conception of the architectural project. The residents are not standardized and integrated in preconceived functions, nor is any enthusiastic adhesion of the city users to the ideology of rendering represented. On the contrary, Tschumi's transcripts record "structurally exceptional" situations: a homicide in a park, the adventure of an ex-convict who crosses invisible urban borders and meets a woman who will kill him after making love with him, the trajectory of a body falling from a skyscraper, and, finally, the "improper" use of five internal courtyards by acrobats, skateboarders, soldiers, and ballplayers.

In an essay on the topicality of materialism, Toni Negri achieves in philosophy something similar to what Tschumi attempts in architecture. While the latter inserts the event as an element that fractures the uniform spatiality of the modernist project, the Italian philosopher uses the same concept to indicate the need to insert the possibility of discontinuity in those conceptions of time that do not allow for it. Negri questions those conceptions of time (from the classical era to postmodern thought) that interpret it as illusion or duration, as a concept challenged by the end of history, as a homogeneous plane and an extension devoid of gaps. They

are different perspectives, but they share one aspect: the exclusion of the event. For Negri, the event is what puts an end to the linearity and homogeneity of history, and it is linked with a different concept of temporality, that of *kairòs*. He explains, "In the classical conception of time, *kairòs* is the instant, that is to say, the quality of the time of the instant, the moment of rupture and opening of temporality." *Kairòs* is therefore in every way the moment of the event that, as such, is bound to present itself as an act of creation that intercepts the temporal flow, that breaks the cycle. "*Kairòs* is the modality of time through which being opens itself, attracted by the void at the limit of time, and it thus decides to fill that void."<sup>12</sup>

12. Antonio Negri, *Kairòs, Alma Venus, Multitudo* (Rome: Manifestolibri, 2000), 25; Eng.: *Kairòs, Alma Venus, Multitudo*, in *Time for Revolution*, trans. Matteo Mandarini (London and New York: Bloomsbury, 2013), 156.

For the philosophy of difference, particularly for Gilles Deleuze and Félix Guattari, the event is a way of looking at the production of reality seen through lenses that transcend the binary oppositions produced by the philosophy of the subject. It is an antidote to identity categories and to teleological visions of history. In his *Politica dell'evento*, Maurizio Lazzarato declares that embracing the perspective of the event means essentially recognizing in the creation of new possibles the salient aspect of revolutionary politics. We are still in the wake of Deleuze: these possibles assume a first level of existence in the so-called assemblages of enunciation (or begin to exist in signs and language) before being enacted (i.e., raised to a higher level of existence) in the social dimension by becoming an institution, *dispositif*, or any other type of social construct. In this study, Lazzarato draws a clear distinction between the pairs difference-event and subject-praxis, underlining how, in the philosophy of the subject, "the distribution of possibles is already given in the form of binary alternatives (man/woman, capitalists/workers, nature/society, work/leisure, adults/children, intellectual/manual), in such a way that our perceptions, tastes, emotions, desires, roles, functions, are already contained within the limits of updated dichotomous oppositions."<sup>13</sup> On the contrary, to abandon the perspective of predefined subjects and their praxis entails opening up to the creation of possibles, liberating potentials that otherwise remain trapped within a binary schema.

13. Maurizio Lazzarato, *La politica dell'evento* (Soveria Mannelli: Rubbettino, 2004), 9.

It is clear that the question of the relation between event and subject cannot be trivialized and reduced to a further binary



opposition. Rather, the event is that which generates a process of different subject formation. Contemporary art criticism has already noted how some mass urban events (for example Occupy Wall Street, or the Egyptian revolution of 2011) have produced processes of radical subject formation among thousands of artists and cultural agents.<sup>14</sup> It is there, in the moment of the event that coincides with the opening up to a new being, that they have radically transformed their own convictions on art and its social role, modifying their praxis beyond neoliberal canons and constituting themselves as subjects against the violence of the powers that be and financial governance, breaking structurally with that capitalist realism Mark Fisher has described as the incapacity to even imagine an alternative to capitalism (and therefore, we should add, also an artistic practice different from the neoliberal one).<sup>15</sup>

14. See Yates McKee, *Strike Art: Contemporary Art and The Post-Occupy Condition* (London: Verso, 2017), and Anthony Downey, ed., *Uncommon Grounds: New Media And Critical Practices in North Africa and The Middle East* (London and New York: I.B. Tauris, 2014).

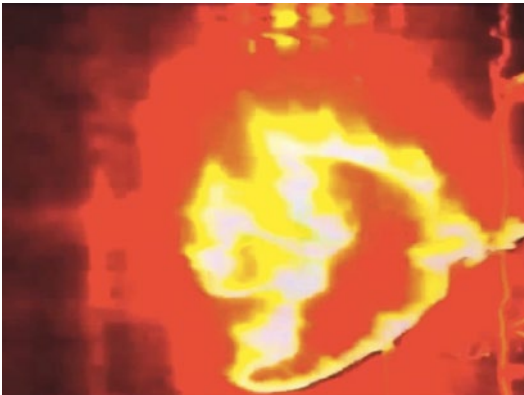
15. Mark Fisher, *Capitalist Realism: Is There No Alternative?* (London: Zero Books, 2009).

Of course, this is not meant to imply that the current reactionary wave in Egypt, in the United States, and in many other parts of the world does not raise some questions about those forms of insurrection, but it is clear that observing movements like those just mentioned from the perspective of the event means grasping the radicality, the subjective and constitutive power beyond the curtain of backlash and repression.

So far we have tried to clarify a certain genealogy of the concept of event. Let us now attempt to shift our point of view and take on board some aspects from the neoliberal conception proper to the tourist economy and management studies.

What clearly emerges from the literature connected with event studies is that the neoliberal thrust is toward reconciling event with experience, understood as an appeal to (moral) authority.

In the conception of the city of Benjamin's Baudelaire, or in Tschumi's transcripts, the event is synonymous with trauma, with experiential crisis, and with an ideologically homogeneous spatiotemporal matrix. These are the conditions necessary to enable the receptivity to the creation of new possibles, of new constituent forms of subject formation that elude binary logics. The intellectual





mission proper to event studies, on the contrary, is the mastery of the event. They want to reduce it to an object of management and to reorganize it, tamed, under the banner of experience.

So what happens when an urban souvenir formation replaces an evolving reality? The urban souvenir formation is a *dispositif* that sets in motion a process to make the experience of the metropolis as a space of the unexpected, the event, the unforeseen, more and more difficult. It is a code that from Baudelaire on has characterized the vision of the city as the most advanced point of the capitalist spectacle and, and the same time, the ideal place for its fracture, its interruption, through the appearance of revolutionary biopolitical events or radical forms of life of which the flâneur represents only the archetype. Very many others could be added today: the queer, the squatter, and so on.

The term souvenir formation indicates that it is a process that gradually transforms the urban space into a space geared to tourists and publics in which the hypertrophy of experience (the exhausting and incessant recurrence of cultural, artistic, religious, sports, tourist, and folklore events), its apparent vitality, unrepeatability, and inevitability allude in reality to its end, tamed in the cage of the neoliberal politics of postindustrial regeneration. Tautologically, it could be said that nothing happens in the neoliberal event but the event itself, but that would not be correct. The alarming thing is that the neoliberal event (often linked with culture or art understood as universal values) produces a truth of its own, that is, it modifies reality in the direction desired by the neoliberal plan, which in the case of the city spells expulsion, gentrification, real estate speculation, and so on. If Hans-Georg Gadamer understood the event as the place of an experience of truth beyond the range of methodical knowledge (among other things, indicating the encounter with the work of art as the model of an experience of this kind), that is, different from the one that depends on the application of scientific method,<sup>16</sup> and if the methods of scientific knowledge are improved on the basis of the truth of the event (understood as an epochal fact that produces a historical discontinuity), then the neoliberal event seems to have turned this schema upside down. It is the method (the

16. Hans-Georg Gadamer, *Truth and Method* (1960), 2nd rev. ed., trans. Joel Weinsheimer and Donald G. Marshall (London: Sheed and Ward, 1989).

management of the event) that defines the event in spatiotemporal terms of an experience of the neoliberal truth that is once again methodical.

This all overturns Tschumi's perspective and contrasts sharply with the vision of the event of Negri and Deleuze. Certainly, one might object that, in the tradition of workerist thought, the event is not something that the revolutionary subjectivities should simply know how to embrace, but they should also "prepare" it, that is, they should identify the tendency, but this tendency is always aimed at breaking the capitalist order and not at confirming it.

In fact, the list of unplanned events that the tourist economy expert Donald Getz lists as examples that his discipline is supposed to ignore is revealing: "The only unplanned events we are not including are those that fall under the headings of accidents, forces of nature, wars and insurrections."<sup>17</sup>

17. Donald Getz, *Event Studies: Theory, Research and Policy for Planned Events* (Oxford: Elsevier, 2007), 48.

This body of knowledge is heavily committed to the governance of the neoliberal city, and its main task is to rewrite the status of the event in terms of gentrification, regeneration, and gross parasitism of real estate wealth on art and culture. The work of retrieving the anthropological studies on the radicality of rituals, particularly those profane ones like carnival, is clear in this sense too. There is a recurrent use of the term "liminal," coined by the anthropologist Victor Turner to describe the space-time of carnival,<sup>18</sup> a moment in which communities come together and perform a temporary reversal of the hierarchies and social roles. In event studies (and therefore in the neoliberal event), this suspension becomes completely organic to reinforce the hierarchies, the pre-established roles, the status quo, and a progressive restriction of public space for all the forms of life that are not aligned with the dictates of the tourist industry and real estate.

18. Victor Turner, "Frame, Flow and Reflection: Ritual and Drama as Public Liminality," in *Performance in Postmodern Culture*, ed. Michel Benamou and Charles Caramello (Milwaukee: Center for Twentieth Century Studies, University of Wisconsin-Milwaukee, 1977), 33–55.

The politico-aesthetic revolt of López Cuenca against the neoliberal event is manifested in the video *Picasso opening* (2010), in which, through the montage of fragments of television news, recorded by the artist on VHS, two events taking place at a distance of a few hours are confronted with one another. They are events



that are very different from one another but linked by being presented within the same edition of the news. On the one hand, there is the inauguration of the Museo Picasso Málaga, in the presence of members of the royal family, on October 27, 2003. On the other hand, there is the contemporaneous and tragic sighting on the beach of Cádiz of some lifeless bodies washed up by the current, the result of the shipwreck of a boat carrying migrants from Morocco on the way to Spain. There are three survivors, as against thirty-seven certified victims.

López Cuenca explains how the idea of the video came to him from the physical deterioration of the tape that, a few years after recording, displayed a slight loss of synchronization between the images and the sound. As a result, the image of the king at the inauguration was accompanied by a commentary on “small boats with cadavers,” and the footage of a series of lifeless bodies on the beach was accompanied by a voiceover declaring how “they had been received with all honors by the prime minister.” This deterioration of the tape gave the artist the idea of exploring the effect of contrasting associations in more depth. Against the “naturalism” of the representation in the media, against the *mot d'ordre* of the TV news, he had recourse to montage and collage—two techniques very popular with the historical avant-gardes, including the Cubists. López Cuenca: “In fact, the unforeseen accident could not help recalling the experiments of the artistic avant-gardes at the beginning of the twentieth century: collage and montage as an angry rejection of the bland mimesis of naturalism, the denunciation of so-called realism as a falsely simplifying lure that actually camouflages and conceals the complexity, simultaneity, and problematic multiplicity of the real, masking its character as an ideological construct. The damaged tape produced the alienation, the deactivation of the automatism of the gaze that the Cubists were trying to achieve: ‘The artist’s dream become reality.’”<sup>19</sup>

To complement the video, López Cuenca has inserted some moments in which the montage of the fragments of TV news is interrupted and replaced by a text against a black background with the words “For copyright reasons the image is not available.”

19. Rogelio López Cuenca, “Mal de archivo / 1: Inauguración,” *El Observador. Revista de culturas urbanas*, November 29, 2013, <http://www.revistaelobservador.com/opinion/28-flaneur/8207-mal-de-archivo-1-inauguracion>.

This is a recurrent theme in the entire project on the Picasso-fication of Málaga. It appears not only in the video but also in publications and installations and printed on a T-shirt. It refers to some implications of these cases of urban co-branding. In fact, the Picasso brand is protected by a legal entity, the Picasso Administration (a branch of the Picasso Succession), which holds the copyright on the images produced by the Andalusian artist. The paradoxical result, highlighted by López Cuenca, is that, from the copyright point of view, the moment of the maximal diffusion of the image world of Picasso coincides with a series of obliterations of the master's visual repertoire. Take the case of the logo of the Universidad de Málaga, containing the design of a dove "taken" from a Picasso lithograph. Through their society, the heirs first claimed the copyright to the image, and then granted the university its use free of charge but bound by a limited number of conditions. The terms of the agreement were subsequently renegotiated in 2016, but that makes little difference. López Cuenca underlines how Picasso has been not only imposed but also erased in this process of affirming urban and nonmaterial enclosures.

It is encouraging that there is no lack of positions in Málaga that criticize and resist this process of urban souvenir formation. In 2017, Casa Invisible, a social and cultural center "run by the citizens," and the Museo Reina Sofía organized a joint event called "Picasso en la institución monstruo" (Picasso in the Monster Institution), a program centered on the effects of the entanglement of art and urban regeneration, obviously with its main focus on Málaga. This program envisaged a meeting lasting several days that led to a workshop called "En la ciudad genial" (In the Brilliant City) curated by Elo Vega and López Cuenca himself.<sup>20</sup>

In an article included in the publication of the results of that meeting, López Cuenca throws light on another relevant aspect of this type of process of urban transformation: "The model is, obviously, that of mass tourism, which is nothing but a variant applied to a specific segment of consumption. It is consumption, not production, that is the backbone and nucleus of contemporary capitalism."<sup>21</sup>

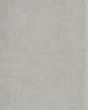
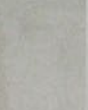
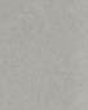
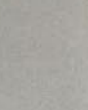
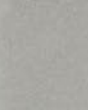
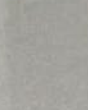
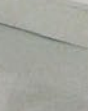
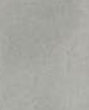
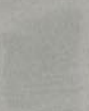
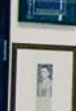
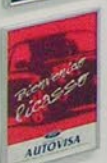
20. For the results of this workshop, see <http://malaga2026.net/en-la-ciudad-genial/>.

21. Rogelio López Cuenca, "El elefante blanco y la marabunta," *El Observador. Revista de culturas urbanas*, March 24, 2015, [http://www.revistaelobservador.com/opinion/28-flaneur/9907-el-elefante-blanco-y-la-marabunta-un-texto-del-artista-rogelio-lopez-cuenca-sobre-la-inflacion-museistica-de-malaga](http://www.revistaelobservador.com/opinion/28-flaneur/9907-el-elefante-blanco-y-la-marabunta-un-texto-del-artista-rogelio-lopez-cuenca-sobre-la-inflacion-museistica-de-malaga;); see also <http://malaga2026.net/el-elefante-blanco-y-la-marabunta/>.

True, but besides declining production and the stimulation of the desire to consume, what characterizes the processes of urban souvenir formation is primarily the revenue deriving from land and real estate. It is the weapon of mass destruction of entire portions of the metropolitan fabric. When most of the value produced by an urban economy derives from revenue, we are faced with a genuine metastasis, a phenomenon that is not confined to gentrification but that produces real depopulation; in Venice, for example, an exodus is taking place. Urban revenue corresponds to a rationality: the complete and definitive replacement of the resident by the tourist. The great power of revenue lies in its across-the-board nature: it benefits big multinational real estate companies and small proprietors, tourist rental agencies, and whoever decides to put the apartment inherited from their grandparents on Airbnb. How is one to respond? Which residents can breathe life into an urban chaos if the city is increasingly depopulated? If the small *rentiers* turn a blind eye to the social desertification? If the bass drum of institutional politics, of the world of entrepreneurs and academics, beats the rhythm of urban souvenir formation? If too many artists, museums, and agents are dying to give in to the flattery to take part in the major postindustrial and cultural shift laced with a neoliberal sauce? These are only some of the questions raised by projects like *Ciudad Picasso*, *Casi de todo Picasso*, and *Picasso opening*.

Rogelio López Cuenca engages in a kind of artistic practice that asserts itself as an effective institutional critique of the urban space. That is no mean feat at a time when neoliberalism is enrolling the cultural industries, including the visual arts. Certainly, to criticize the cultural industries always means also criticizing their capacity to reabsorb and detonate criticism. The problem can only be resolved on the basis of a political activation of aesthetics, which, without abandoning the institutional field, cannot be reduced entirely to that, but which, on the contrary, constructs its own social *modus operandi* outside the confines of the so-called art system. The work of López Cuenca is interesting in so far as it gives us back a practice that does not renounce its own critical character and, at the same time, is not paralyzed by the paranoia of ensnarement. This combination is possible

because it is a question of an oeuvre that unites the desire for a convinced grip on reality with the intelligent mastery of the lessons of the avant-gardes and a certain updating of the theses of the Frankfurt School. The Andalusian artist holds together the political engagement with the world and the world of the work as the bearer of its own specific politics. It is from this combination that, at bottom, the potential may spring for an insurrectional event in the face of the dominant aesthetics—one of those that neoliberal knowledge has not yet managed to bend to the dictatorship of method.









# The City of Attractions

Kike España and Gerald Raunig

The territory of the city is becoming a battleground of urban competition. Its effects: touristification and museification, gentrification and speculation, the destruction of evolved infrastructures and the displacement of residents, skyrocketing numbers of overnight stays and a worsening of labor conditions in the hotel industry, Airbnb fortresses and cruise ships that want to be cities and destroy cities. No longer just alienation in



the society of the spectacle, but myriads of competing cities of attraction.

The city has always been the showcase of experiments with governmental forms. The name of the city is intertwined with rule over the condensed many, in different forms at different times and in different places.<sup>1</sup> In machinic capitalism, it is the government of machinic subservience, voluntary self-control, willing exploitation even of the last resources, not lastly of privacy and living space.<sup>2</sup> The territory of densified relationships is taken into service, valorized, and made compliant. Up to the point that “the city is where life escapes.”<sup>3</sup>

But in the same cities or underneath/above them, there are also subsistential territories—territories in which things, machines, animals, and people actually ek-sist alongside one another and live together. They subsist in the subsistential territory. Sub-, as vague and diffuse as the Latin prefix. As dangerous and monstrous as the Underground Railroad or the subaltern. As subversive as Sub-comandante Marcos or the Under-commons. Beneath and around the subservient, valorized, compliant city, the subsisting will always have been. Something that subsists and is simultaneously resistant, refractory, incompliant.

And once we look more closely, the issue of attraction becomes ambivalent too. Subsistential territories of all kinds, from the collective use of a casually repurposed park bench to the social machine between the balconies of buildings facing one another to the rhythm of the sociality of whole barrios: and while tourists and stereotype-people from “better” parts of the city, be they ultraconservative aesthetes or neoliberal “plastic people with plastic minds,”<sup>4</sup> disqualify entire neighborhoods as unattractive, shabby, or dangerous, things appear quite different for the residents.<sup>5</sup> In a chapter of *Black and Blur* entitled “Collective Head” (referring to Lygia Clark’s work under the same title), Fred Moten raises the question as if he were proceeding from outside: “How do people live in the absence of any point of attraction?” and then, “Is there something on the order of a life of attractions, which might be thought in relation to an architecture of

1. For this reason it is probably also advisable to not speak too euphorically about reclaiming the city (consider the praiseworthy movement for the “right to the city,” whose name, however, is doubly problematic—in its focus on the juridical as well as in the uncritical uptake of the construct of the city).

2. Consider the practice of the partial giving-up and pulling-back from the private apartment in the business model of Airbnb. See, for example, Christian Berkes, ed., *Welcome to Airstpace* (Berlin: Boto Press, 2017).

3. Fred Moten, *Black and Blur* (Durham: Duke University Press, 2017), 191.

4. Thanks to Gil Scott-Heron for this fitting phrase—today even more so than in the 1970s. And it still rings true: “The Revolution Will Not Be Televised.”

5. For real estate speculators, the same parts of the city can be the hottest financial attractions.

attractions, a life and an architecture of attractions in the absence of any point of attraction?"<sup>6</sup> A life of attractions, an architecture of attractions underneath the city of attractions? Here, attraction indicates something quite different than the postmodern version of the totalizing image of the society of the spectacle: as that which is initially seen to be unattractive, repulsive, lacking any aspect of attraction, and which at the same time appears to its residents, precisely in the absence of attraction, why not: attractive.<sup>7</sup> As in Fred Moten's reflection of Masao Miyoshi's reflection on "the (anti-)aesthetic experience" of the peripheries of Taipei, Tokyo/Yokohama, and Seoul: they are "monuments to an accumulative drive that marks the derivation of the proper from the commune." While a superficial gaze sees them as "drab, sprawling, unattractive working- and middle-class slums," they are at the same time "before that, in the double sense of before, the thing that underlies and surrounds enclosure."<sup>8</sup> Outside of the urban enclosure, valorization, and appropriation, and in the absence of attraction, there is a dis/semblage of attractions that undergirds and surrounds the city of attractions. That is, as Fred Moten writes, "the city's underconceptual, undercommunal underground and outskirts."<sup>9</sup> Before and before, a sub-urb that was always already there and always already underneath and around the city, before and before the city.

In the subsistential territory our lived wealth is not valorized in that way, not appropriated in that way, not made compliant in that way. Our lived wealth, which is our common laughter, our heated discussions at the local bar, our careful listening, watching, sensing, with Marx, "all the capacities, pleasures, productive forces, etc. created through universal exchange."<sup>10</sup> Or perhaps better phrased (sorry, Karl): through *transversal* exchange of similarly transversal intellects and affects. For us, in our lives, which are neither ubiquitous nor quotidian, but rather quotinocturnal, the mani-folded stirs every night. Something that—underneath and around it—subsists, insists, remains resistant, persistent.

6. Moten, *Black and Blur*, 188.

7. For another diverging interpretation of attraction in the context of the Soviet avant-garde of the early 1920s (especially Sergei Tretyakov and Sergei Eisenstein, "Theater of Attractions" and "Montage of Attractions"), see Gerald Raunig, *Art and Revolution* (Los Angeles: Semiotext(e); Cambridge, MA: MIT Press, 2007), 149–62: "Theater Machines against Representation: Eisenstein and Tretyakov in the Gas Works."

8. Moten, *Black and Blur*, 187.

9. *Ibid.*

10. Cited in *ibid.*, 185.



## Málaga Ciudad Genial, Compliant City

“Picasso is reinventing Málaga”—this is the local newspaper headline with which Rogelio López Cuenca began his talk at Casa Invisible, the self-managed social and cultural center hosting the conference “Picasso en la institución monstruo” (Picasso in the Monster Institution), of which the talk was part, in March 2017. This headline, from 2004, indicates the first effects of an operation of the compliant city, which consisted of constructing the “Málaga brand”—and later “Málaga ciudad genial,” or Málaga, the brilliant city—and began with the appropriation of the figure of Picasso by the city government and local agencies. Over the course of the next fifteen years, the brand would become the economic motor of all aspects of the city’s touristic attractions and the leitmotif of restaurants, bars, souvenir shops, real estate companies, and so forth. The image of the city was reconstructed with Picasso: the Málaga fair, the Holy Week, the bullfights, the university—Picasso now appeared in every emblematic location. The city’s efforts extended so far as to sell itself as a religious experience: a visit to Málaga should be a stroll into the artist’s innermost genius. The Picassification of Málaga and the Malagueñization of Picasso. Picasso as attraction and the city as amusement park.

This reinvention of Málaga is now reality, and it is clear that it neither started only in Málaga nor just in 2003 with the inauguration of the Museo Picasso there. It is an enormously complex, long-term process, the current meaning of which is based on the important role that territory, the space of the state, had for the European and global tourism industry in the middle of the twentieth century, as well as the implementation of democracy, foremost in Spain but also elsewhere. Tourism as a mode of accumulation<sup>11</sup> was first developed by the dictatorship and then further advanced by the new geopolitical role of Spain in relation to the United States after the fall of fascism in the rest of Europe. The space of this new economic game was the entire

11. Ivan Murray, *Capitalismo y turismo en España. Del “milagro económico” a la “gran crisis”* (Barcelona: Alba Sud, 2015).

state. The strategy of creating spaces for tourism accelerated with the beginning of democracy and the neoliberal project, as well as with entry into the European Union. This went hand in hand with the destruction of traditional industry and the implementation of the culture of financial and real estate profits, which the land liberalization law of 1997 and the new panorama of global financialization intensified. Cities and municipalities competed for increasing numbers of visitors, large construction projects, macro-events, touristic residential developments, and resorts, with all kinds of strategies that shape the network of political and private sector corruption as we know it today.

The urban consequences were enormous. The city became an additional commodity: the city as brand. In 2008, the intensity of construction and urban transformation was greater than ever before, and the highest numbers of visitors were reached. Then came the global crisis and the bursting of the financial-real-estate bubble, which swept through the social body and destroyed landscapes and lives throughout the country: zombie residential areas, real estate cadavers, cities without life. In the face of this bleakness, the financial vultures came back with more force, the ghosts of the past returned, but this time focusing the terror of profit maximization on rents rather than sales. These vultures used the absence of life to consolidate the creation of spaces for tourism, compulsory beautification for commercial purposes, the establishment of pedestrian zones as a lubricant mechanism for gentrification and redevelopment (or, more accurately, the destruction of everything that was old, which needs to give way for the new) of old and dilapidated buildings, which needed to make room for rental apartments for tourists: the model of compliance with the brilliant city has prevailed. Promising a unique experience to attract visitors, the tourist city becomes a shopping center ("mall-aga"),<sup>12</sup> and its products—the museums and Picasso—are a further piece of this whole infrastructure of touristic accumulation. The subtitle of the headline that Rogelio López Cuenca used for the opening of his talk clearly states, "The city center is turning into a 'macro museum' under the open sky."<sup>13</sup>

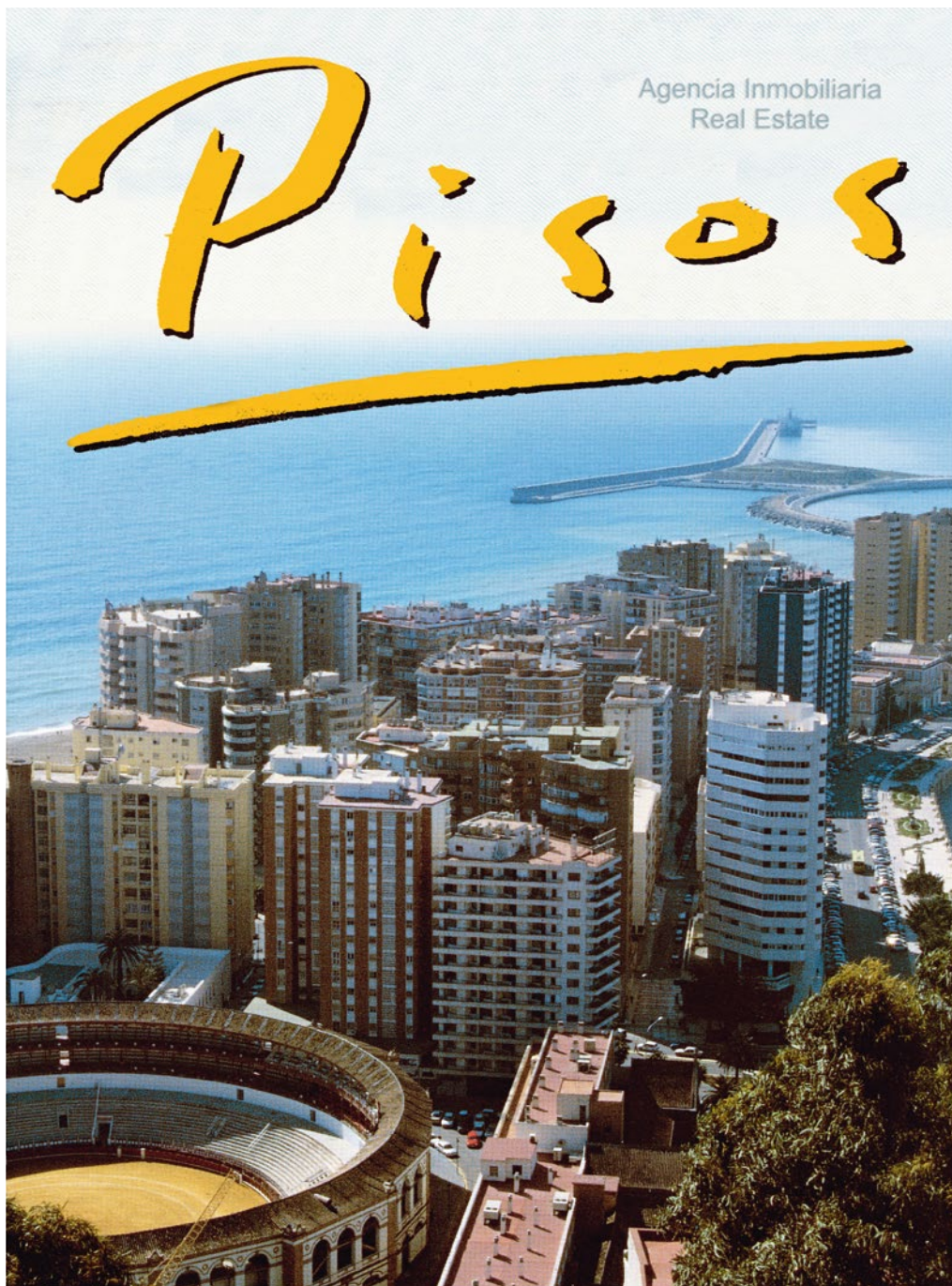
12. Gerald Raunig, "Casa Invisible is here to stay!," *Transversal* (blog), July 2018, <https://transversal.at/blog/Invisible-is-here-to-stay>.

13. This isn't far from Brian Holmes's illustration, of nearly fifteen years ago, of the last of three steps by which the museum expands into the city. See Brian Holmes, "A Rising Tide of Contradiction. Museums in the Age of the Expanding Workfare State," *Transversal* (blog), April 2004, <https://transversal.at/transversal/0504/holmes/en>: "Imagine a six-story multiplex with reception and ticketing facilities, cinemas, conference and performance halls, media and information centers, libraries, book and gift shop, cafeteria, restaurant/ bar and, of course, exhibition galleries: it's the Pompidou Center in Paris. Distribute these functions inside a huge enclosed courtyard, with multiple buildings and all the attractions of an architectural promenade: it's the MuseumsQuartier in Vienna. Scatter them further within a renovated city whose traditional festivals and contemporary intellectual life can be reprogrammed as events in a tourist calendar: it's the entire municipality of Barcelona. The welfare states may be shrinking, but certainly not the museum. The latter is rather fragmenting, penetrating ever more deeply and organically into the complex mesh of semiotic production."

The Museo Picasso was the first, but it was by no means the only one. A long list of openings followed, and what was opened here in truth was a subtle, devious, and simultaneously asocial mode of gentrifying entire city districts through the image of a cultural and modern city. These new cultural institutions functioned symbolically as the headquarters of the various real estate agents, as pilot-project museums in which the profitability and attractiveness of the neighborhood rather than the space of the museum building itself was the object of discussion. The most evident case is the opening of the Centro de Arte Contemporáneo de Málaga (CAC) in 2003, which served as the catalyst for “Operation Soho,” a process of planned gentrification that drew in a large number of well-known street artists who, in return for pay, contributed to the appreciation of the area and the displacement of residents who could not keep up with the heavily increasing rents. Today, Ensanche Heredia, which was renamed “Soho, Barrio de los Artes,” is the most expensive and inaccessible part of Málaga, which simultaneously tries to give the area a carefully luxurious image. This operation not only displaced former residents of the neighborhood, it also pushed out the entire social assemblage of sex workers who populated its streets. In the words of the mayor, Francisco de la Torre, who oversaw the operation, “The goals are to expand the Heredia port area into a space of cultural, business, and entertainment attractions for citizens and tourists, the extension and ease of access for pedestrians, the creation of alternative entertainment paths, and the transformation of the neighborhood’s image by creating a unique character.”<sup>14</sup>

A further example is the opening of the Museo Carmen Thyssen in March 2011 and the “Operation Entorno Thyssen” that accompanied it, whose clearest components had less to do with the museum than with an image campaign “for” the neighborhood surrounding the museum, which is directly in the city’s historical center. This was historically one of the least attractive areas of the city center: it had long held the image of a dilapidated zone, with all of the classic stereotypes of drug trade, prostitution, and danger. At the same time, it was an area full of neighborhood life, of local shops where unexpected encounters took place, a place

14. “El Soho de Málaga, más cerca,” *La Opinión de Málaga*, February 10, 2011, <https://www.laopiniondemalaga.es/malaga/2011/02/11/soho-malaga-cerca/401196.html>.



for the curmudgeon, for people who usually don't have a place, where an apartment was affordable, where it was possible to live. The campaign filled the area around the Thyssen Museum with pink flags featuring the museum's logo and three words precisely illustrating the local government's aims: "commerce, culture, tourism." In little time, thanks to a number of subsidies for renting spaces (without necessarily having to do with art or culture), the area's image completely changed, as if the cafeteria and souvenir shop of the museum were not enough to make the presence of the Baroness Thyssen's collection profitable, as if it needed to be extended into its environment and the district needed to be transformed into a brand, into an additional part of (the image of) the museum. Art and culture were used in turn as attractors, mechanisms of the reinvention of the image of the city that purify all of the life and its discontents and clear the way for accumulation.

The operations of attraction are becoming more and more diverse. "Operation Carretería"<sup>15</sup> and "Operation Lagunillas"<sup>16</sup> are in full swing with the aim of expanding the compliance of attractions into all corners of the city. This form of expanding compliance, which is always presented as necessary for the brilliant city, is an infinitely expandable list not only of museums but also of distractions, of amenities, in order to create endless attraction (endless appreciation, endless indebtedness, endless antisociality).

### **La Invisible as Unattractive Attraction, as Surround and as Real Assembly**

Is there something beneath this image of the city? How can we intervene into this image of the city? Or, with a question Fred Moten has asked, "How do people live in the absence of that infinitely expandable list of 'amenities' figured as 'necessary'?... What is this image of the thing [that is before the city] that happens when

15. The calle Carretería is where the effects of the professionalization of Airbnb can best be seen (Raul Sánchez and Ana Ordaz, "Un tercio de la oferta de Airbnb en España está en manos de propietarios y empresas con más de 5 pisos," *El Diario*, August 26, 2018, [https://www.eldiario.es/economia/Airbnb-Espana-anfitriones-gestionan-alojamientos\\_0\\_806669478.html](https://www.eldiario.es/economia/Airbnb-Espana-anfitriones-gestionan-alojamientos_0_806669478.html)). This has occurred as financial-real-estate companies purchase entire buildings in order to put them to use for tourism, and as a heterogeneity of local businesses is replaced by the plastic homogeneity of the infrastructures of touristic accumulation (luggage lockers, segways, laundromats, muffins, etc.). Touristic exploitation is not only the vacating of residencies (replaced by touristic living spaces) but also the exploitation of labor as labor rights are vacated and precarity is extended—as, for example, presented here: SOV-Málaga, "El conflicto laboral con la empresa Brunch," CNT Málaga, <http://malaga.cnt.es/spip.php?article1174>.

16. In the case of the Lagunillas operation, we can observe a more classical process of gentrification, in which an area is not maintained, allowing it to deteriorate and attract the creative classes to revalorize the territory, and later expelling those who revalorize the land. Although in this instance, it is not exactly the case that the creative classes have been drawn in directly, but rather the existing community has expressed itself on the neighborhood walls, and as the speculative pressure has risen, the messages have become more and more politicized. See Álvaro Ruiz, "Barrial Geographic: Technecology and parody in practices of resistance against gentrification in Lagunillas (Málaga)," *Transversal* (blog), March 2018, <https://transversal.at/transversal/0318/ruiz/en>; and Gerald Raunig, "Technecologies: Milieus, Midstreams, Subsistential Territories," *Transversal* (blog), March 2018, <https://transversal.at/transversal/0318/raunig/en>.



a limited form (the city of attractions and its attendant, etiolated notion of wealth and necessity) is stripped away?"<sup>17</sup>

17. Moten, *Black and Blur*, 188.

That which subsists underneath the city, under the banner of the *ciudad genial*, takes place in many measures. In the middle of the development of new forms of domination in/of the city, parallel to or before and before its antisocial effects, social assemblages of all orders of size develop in the surround and from it. One example is La Invisible, for eleven years a self-managed sociocultural center in an occupied building in the middle of the thoroughly touristified, thoroughly museified center of Málaga, in the middle of the "Operation Entorno Thyssen" area. It is also a subsistential territory that was gravely threatened by the municipality this year with eviction.<sup>18</sup> What follows contains an attempt at collecting the conceptual components that together make up the unattractive attraction in the case of Casa Invisible:

18. See Raunig, "Casa Invisible"; "La invisible se queda" (communiqué), La Invisible, October 28, 2017, <http://lainvisible.net/es/node/640>; Amanda Romero, Eduardo Serrano, Ignacio Wilson, and Kike España (La Invisible), "Invisibilizar la censura y otros peligros," *Diario Sur*, July 15, 2018, <https://www.dariosur.es/opinion/invisibilizar-censura-peligros-20180715000209-nt.html>; "Se paraliza el desalojo, se abre una vía de diálogo," La Invisible, n.d., <http://lainvisible.net/es/node/785>.

1. "It effects a kind of inhabitation."<sup>19</sup> Even if it is practically impossible to live in La Invisible, it is the location of a form of *dwelling, inhabiting, residing*. Not living in individual houses, in isolated apartments, in rooms with no view, but living in a relocated living room where the common takes place, finds its place, becomes dense. La Invisible assumes the qualities of a living room that is neither private nor the fenced-in property of a community. An unraveling living room in the middle of the surround, an "(under)commune, against and outside and before the city."<sup>20</sup> Living outside of the home means the reinvention of common "living," an undercommon living, which extends beyond and beneath the form of collective living of the 1960s and 1970s called the commune. Whereas in most experiments of that time the singularities were overruled by the totality (and sometimes by totalitarianism) of the community, the singularities in the particular inhabitation of Casa Invisible need not give up a thing. The space of in-habiting is an invisible outside of the city in the middle of the city, which can be characterized with Masao Miyoshi as "outside architecture,"<sup>21</sup> "an architecture outside of architecture."<sup>22</sup>

19. Moten, *Black and Blur*, 190.

20. *Ibid.*, 191.

21. *Ibid.*, 190.

22. *Ibid.*, 191.

2. At the same time, the "outside architecture" of La Invisible is an architecture of *outsiders*. "Outside as in before, of the attraction

against attractions and amenities, of attraction in the supposedly unattractive, whose music is discomposed by the curmudgeon, the outsider, the *metoikos*, the fugitive, the exile, the hermit, the complainer.”<sup>23</sup> That is the second level of resistance against the city of attractions, against *entornification*—the mode of subjectivation that never allows itself to be content, that rebuffs, stands up, and can gladly be unattractive: the grouch, the crab, the parrhesiast. *Always complain*, as Moten repeats Miyoshi’s motto, and especially when authority attacks you. And since the threat of evicting Casa Invisible was made, enough curmudgeons have stood up and affirmed the significance of the social center or personally called the mayor’s attention to it. It was sometimes a discomposed music that Francisco de la Torre was made to listen to, a droning groan, a clanking shrillness, a dysphonia, in which the grouches let out high tones.<sup>24</sup>

3. But the grouch is a much too individual figure of subjectivation; the richness of life in the subsistential territory is by no means individual aptitude, characteristic, property. The dividual production of desire is always before the production of individuals. It is exuberant, unwinding, overflowing; not limiting or referring to identity and fixed groups or communities: “The attraction of the unattractive moves in another ecology.”<sup>25</sup> What seems attractive is not in the eye of the observer, the attraction of the unattractive is not only a question of perception. It is about a relational form of attracting, of machinic envelopment, a totally different ecology. It traverses the mechanisms of brands and marketing, image and branding; it doesn’t comply with designated paths and zones, but rather creates its own channels according to its incompliant sociality. *Dis/semblage* is both: disobedience vis-à-vis the compliant city of attractions, and the new assemblage and its dividual lines of unattractive attraction.

4. The surround does not surround *something*, be it its identitarian-marketable core (Entorno Thyssen) or its adversarial fort (the municipality that besieges La Invisible, that shuts off the water, that threatens more and more with eviction). It goes through everything, it is transversal, enveloping. The surround is invisible, but sometimes its concrete traces and peaks can be seen. The surround

23. Ibid.

24. Performative intervention by Casa Invisible during the closing ceremony of the Málaga Film Festival in April 2018 with the song “Gallo negro, gallo rojo” (Black Rooster, Red Rooster) by Chicho Sánchez Ferlosio: <https://www.youtube.com/watch?v=zVhcHrIQBis>. Public shaming of the mayor of Málaga at the convention center in August 2018: [https://www.youtube.com/watch?v=DQsQr\\_U3ndw](https://www.youtube.com/watch?v=DQsQr_U3ndw). Fandango by the “invisible superheroines” at Málaga City Hall during a protest demonstration against the eviction on June 19, 2018: <https://www.youtube.com/watch?v=xW4sRmhCE3Q>.

25. Moten, *Black and Blur*, 191.

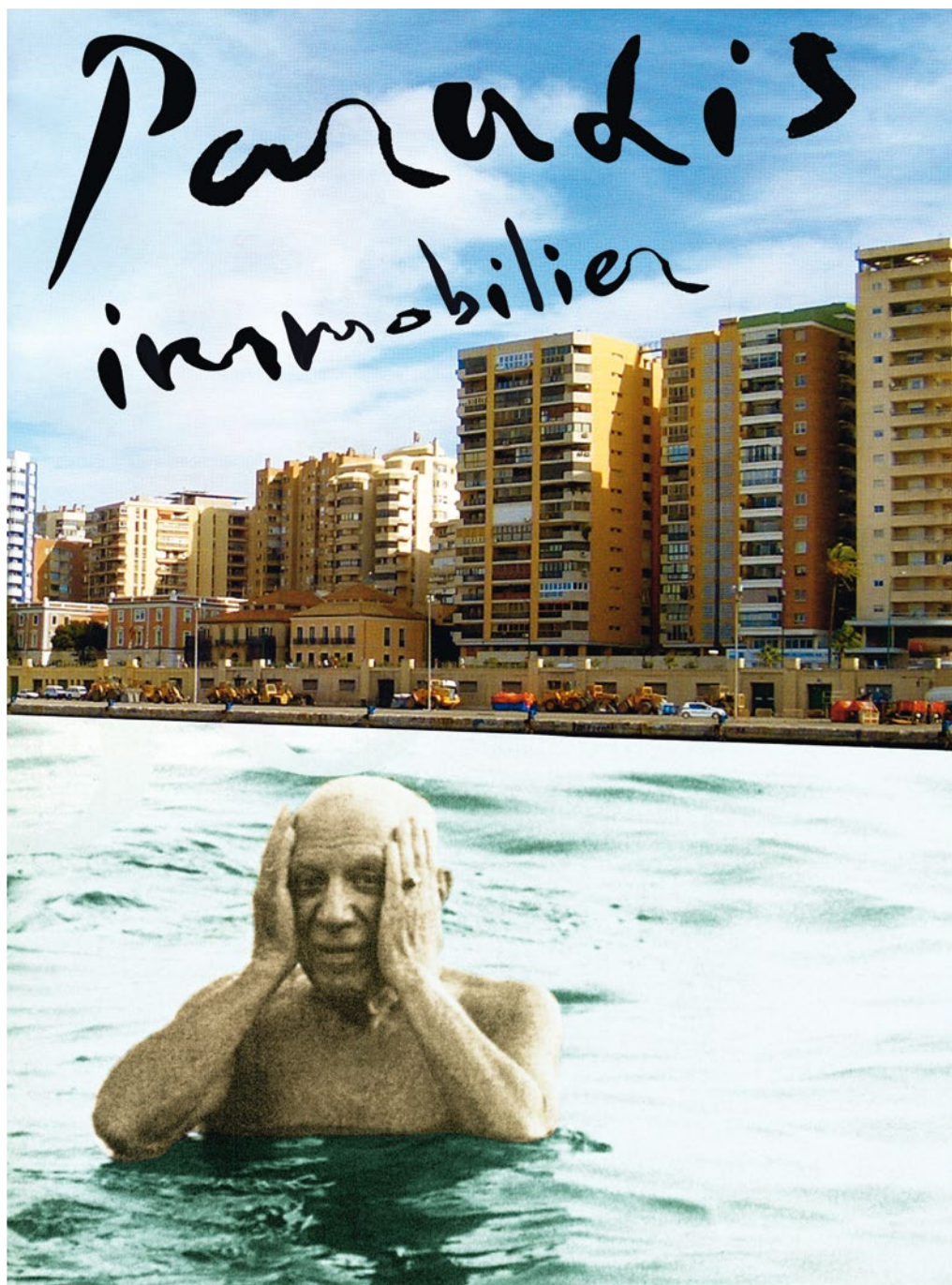
of Casa Invisible recently proved itself, quite convincingly, in two large protest demonstrations in March and July 2018, which were impressive in quantitative terms (and this highlights not only the spatial aspect but also an additional social surround), but even more so in quality and performative intensity, even in the midst of the flooding from the storm that surprised the first of the two. And the many small activities and actions and attractions of the last year were by no means limited to a core of activists. The diffuse surround of the subsistential territory comes together most densely with its infinite multiplicity, however, in the assembly: “the real assembly or assemblage that is present outside and underneath the city’s absence.”<sup>26</sup> When the city is absent or only becomes visible as a city of in/exclusion via citizenship, as a compliant city, as a city of attractions, the presence of the dis/semblage is actualized primarily in the assembly, the *real* assembly, as Marx already called it<sup>27</sup>—concretely, in the hundreds of assemblies that took place throughout 2018 at La Invisible. There, in patient dealings and encounters, in the middle of radical inclusion, affirmative gestures, emotional involvement, patience and a capacity to insist, the surround unfolds above, below, and around the city of attraction.

26. Ibid.

27. Cited in *ibid.*, 185: “the commune, on the one side, is presupposed in-itself prior to the individual proprietors as a communality of language, blood, etc., but it exists as a presence, on the other hand, only in its real assembly for communal purposes.”

### **Surviving/Subsisting under the Everyday Image of the City**

In Málaga, the image of the city is (the image of) Picasso. Rogelio López Cuenca and Elo Vega’s processual work *Surviving Picasso* shows this very well. The official narrative is so strong that the everyday of the city and its image has not only taken on the attractions of the brilliant city and its endless amenities; it has also given rise to a dimension of precarity in the everyday that touches on existence as survival/experience. Survival/experience as the neoliberal prerogative of “every man for himself whatever the cost,” and at the same time as an existence that feeds on specific experiences, on experiences that can be consumed on the market offered by the (image of the) city.



Beneath this image, deep below, in contact with the shade and the chiaroscuro of every bar that closes,<sup>28</sup> every neglected neighborhood, every night that grows late, every morning when one wakes at night, moving through all of this light-and-dark there is another everydayness that is endured not thanks to the hard light of day and its breathtaking attractions, but rather subsists in the softness of the night, in the queer-feminist care of the undercommons, in the sociality of the surround, in the “nightlife which ain’t no good life,”<sup>29</sup> in the everynight life. This everynightness has to do with the night, with every night, with everynight life, but it is not only to be understood as a question of the time of day or the amount of light. It has more to do with another way of understanding time, presence, and clarity. It is those who invisibly preserve the streets and their lives before the day begins, but also those who conspire in the background when the night breaks in, in order to subvert it. Everynight life surrounds the false image of the city in order to unsettle it. It is always there, before and before the city, around the attractions that attempt to destroy it.

28. Isabel Bellido, “El declive de la noche alternativa en Málaga,” *Diario Sur*, August 5, 2018, <https://www.diariosur.es/malaga-capital/declive-noche-alternativa-20180805002909-ntvo.html>.

29. Fred Moten and Stefano Harney, *The Undercommons: Fugitive Planning and Black Study* (New York: Minor Compositions, 2013), 19.

In Rogelio López Cuenca and Elo Vega’s work, surviving is not only a question of survival/experience. It is much more. Surviving here is connected to that which subsists and is simultaneously resistant, insistent, and persistent in relation to the city and the city’s image. *Surviving Picasso* means going beyond and beneath (the image of) Picasso, before and before the city, to move with that which subsists underneath the attraction of the survival/experience of Picasso. Everynight life is that which survives everydayness, the dazzling clarity of the brilliant city. “Operation Soho” was a clear and unequivocal attempt to eradicate everything that did not fit into the image of the brilliant city. The sex workers were enemy of the state number one; the city government issued a municipal order against them and banned street prostitution, displaced them into the suburban commercial areas, criminalized their activities, and marginalized them more and more. Rogelio López Cuenca and Elo Vega composed an intervention around the narrative of the city and its image informed by (the image of) Picasso with reference to Picasso’s *Les Femmes d’Alger (O. J.)* of 1907, a work that had become famous as a representation of the marginality of prostitution and its dark sides. The poster created in connection with this,



featuring some of the *Demoiselles d'Avignon* and the slogan "Spantalo, because you deserve it," referred to the brothel Scandalo and its well-known slogan "because you deserve it": the brothel that is frequented by "honorable men" who don't want to be seen drew the hypocrisy of their actions against the sex workers into the foreground of public discussion, where the mere presence of sex workers appears grotesque to those same "honorable men." "The old source that never runs dry: the exploitation of the image of the excluded ... the whore we only want when she is frozen in the frame of the museum, silent, passive, turned into a topic by the artist and his genius."<sup>30</sup> The next and even more interesting stage of the intervention involved a protest by sex workers in which they used the faces of the *Demoiselles d'Avignon* as masks and underscored that Picasso had not hesitated to take a stand for their cause. The action undermined the settled discourse (of the image) that judges them for making life down below unsettled, for their everynight life. At the same time, they deployed the body in their intervention by day, showed the faces that were otherwise not visible outside of the museum and the brothel. The everynight scandal went out into the street in the form of horror—a dis/semblage in normalized everyday life.

30. This text is part of Rogelio López Cuenca and Elo Vega's project *Surviving Picasso*.

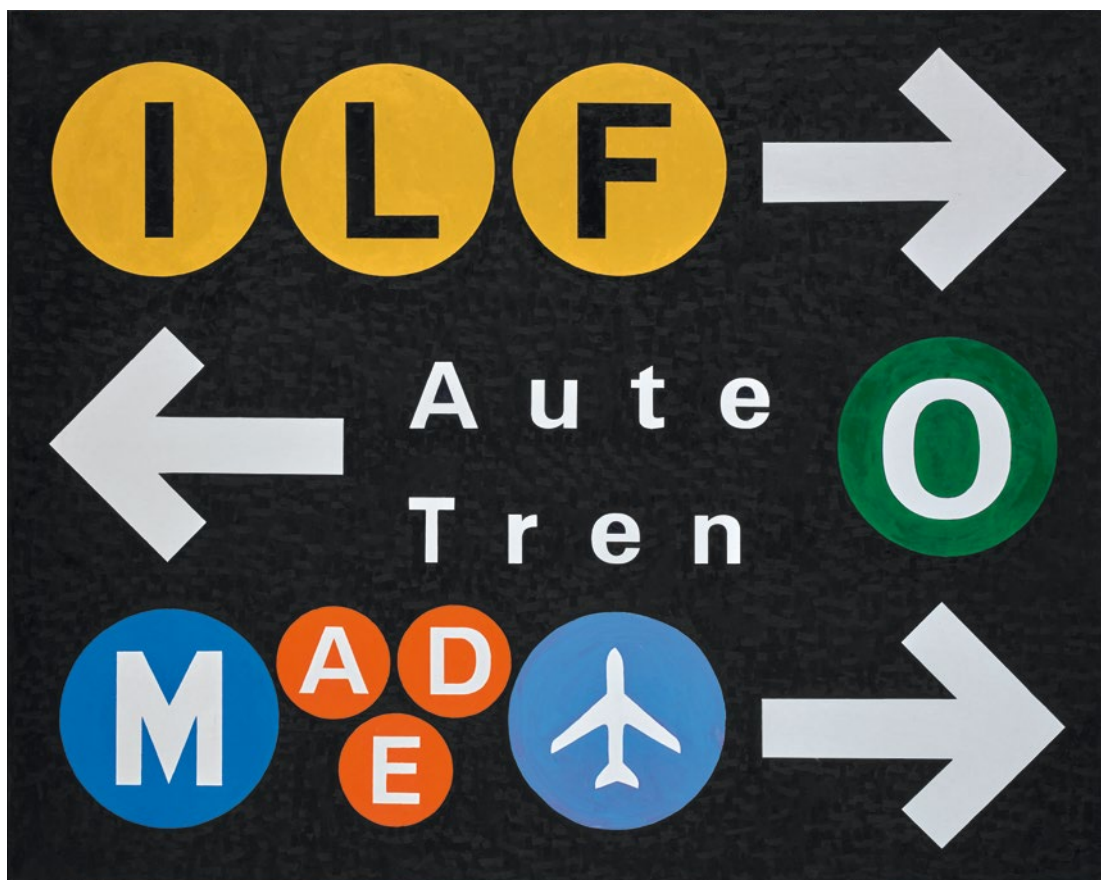
Everynight life subsists under the false image of the brilliant city, the vulnerable sociality of night workers who take on a risk not only because they expose their bodies every night on the street, but also because they are followed by the police who watch over every flight from normalized everyday life. The night workers are an expression of the undercommons, attacked by the hardness of the everyday (image of the) city, because they attempt to survive/subsist the everydayness of the brilliant city. An unending multiplicity of social machines that subsist in everynight life join them—as the Zapatistas remind us, anonymous life that comes from afar but has no future, dispossessed in the surround of every night. Everynight life inhabits a rebellious subsistential territory, it wants everything for everyone, and at the same time it wants to have nothing, as in the words of Subcomandante Marcos during the long night of 500 years: "We were born of the night. We live in the night. We will die in her.... For us pain and anguish, for us the joy of rebellion, for us a future denied, for us

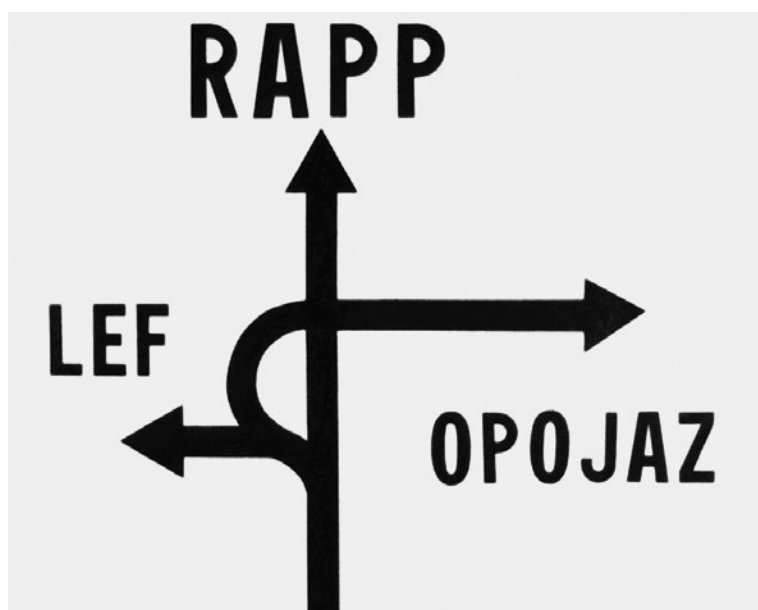
the dignity of insurrection. For us nothing.”<sup>31</sup> Self-dispossession as an antidote not only against dispossession but also against self-possession, against any production of the own, the proper, from property to identity. That is, once again with Fred Moten, “the critique of possession that only the dispossessed can make,”<sup>32</sup> and which we can recognize even in Picasso’s painting, surely not because of his genius, but because a reappropriation of subsistent everynightness and its image flashes through it, which is present every night in the streets, around and beneath and before and before the city of attractions.

31. EZLN, Fourth Declaration of the Lacandon Jungle, January 1996; available at <http://struggle.ws/mexico/ezln/jung4.html>.

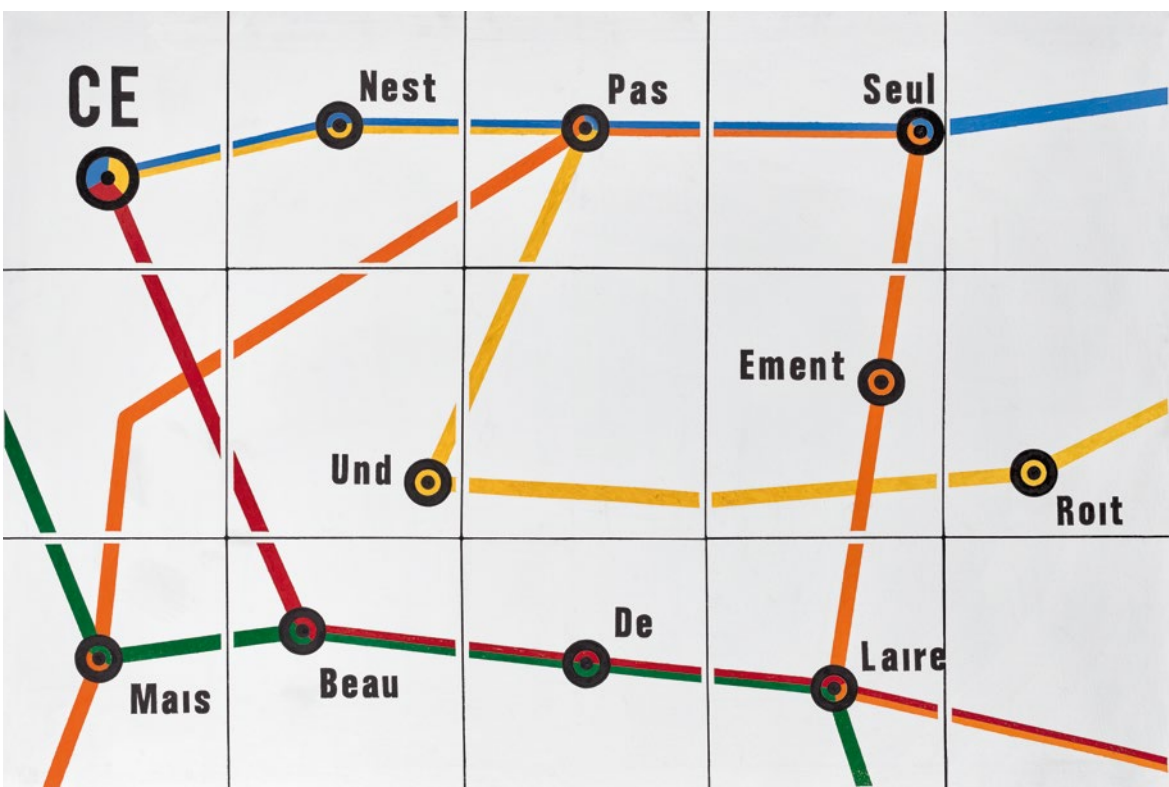
32. Moten, *Black and Blur*, 192.















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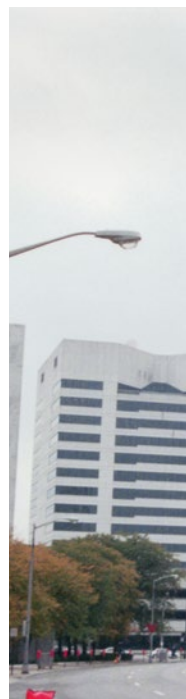












**Rogelio López Cuenca**

*About new-world order and democracy*

Democracy's order is nothing but (our and) order's discourse. The leader, the lower the time and the higher the social order principle — voter and the rest, detached from tongue and gift. No escape from this camp but by using its both as a bridgehead where the rest will for "TOLK" sign. There is no democracy by appointment only, and it's never an inappropriate moment to remind that every tenth always explodes at home.

**Sobre la nueva mundialidad y democracia**

El orden del discurso no es otro que el discurso del orden y la ley del más fuerte cuando el poder más bajo y más alto el principio — no real, el orden, el discurso de la lengua del hablo y la acción y la acción, sólo de su red de de usar sus hilos entre ellos hablo. No escape a la ley más para hablar. No hay democracia sólo por el cilo y nunca es el momento inapropiado para apertar que siempre es nuestro caso la que se fortalece.

New World Order, 1993, mixed and vinyl

PHOTO BY FRANK MAYER









Warning Flag 1992







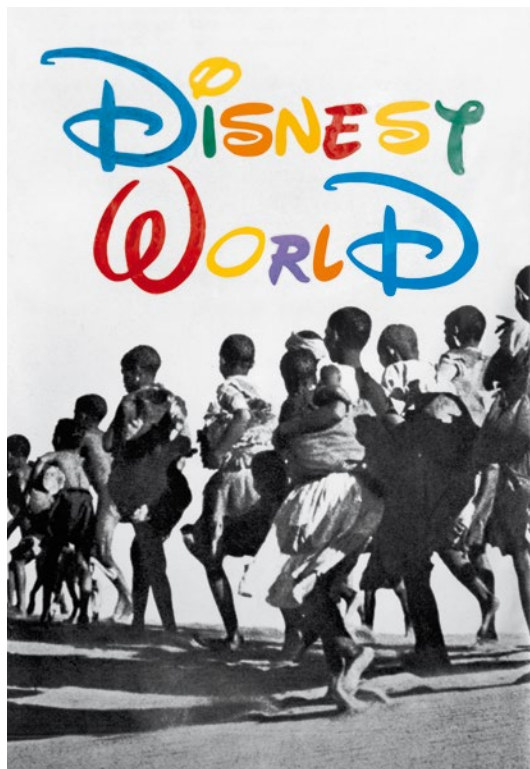


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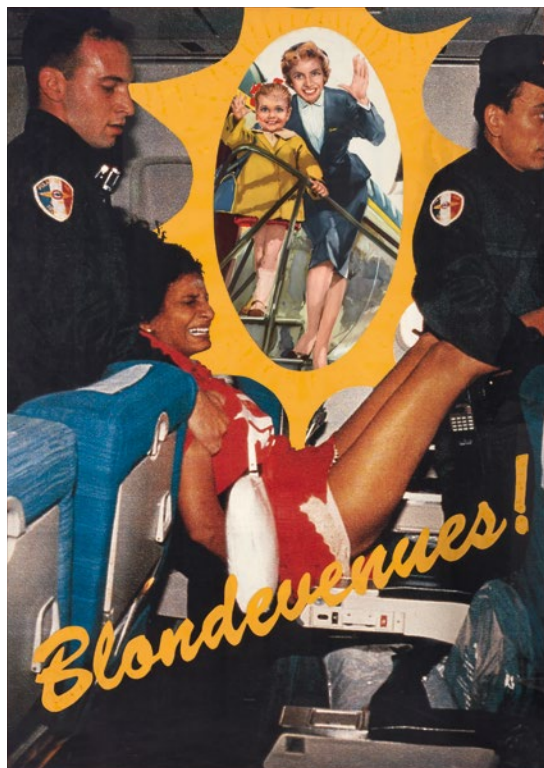
ZON



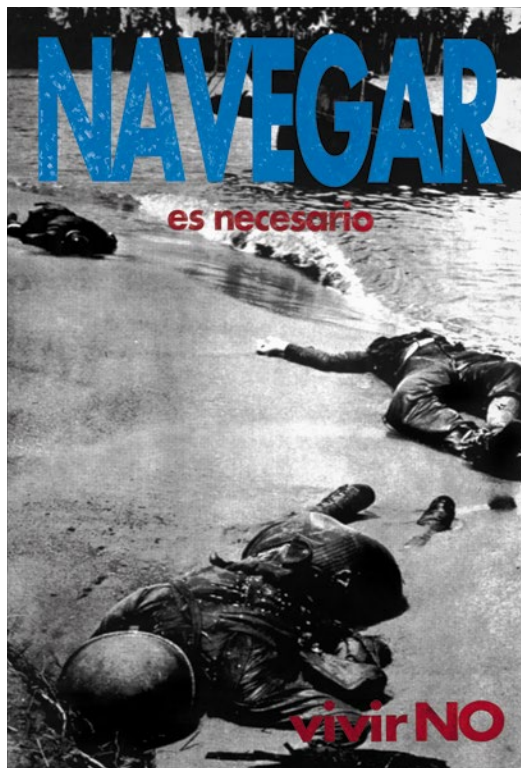




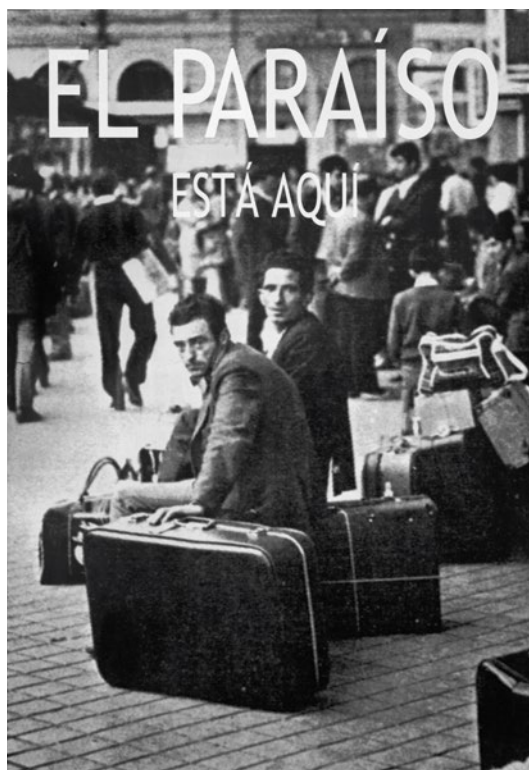
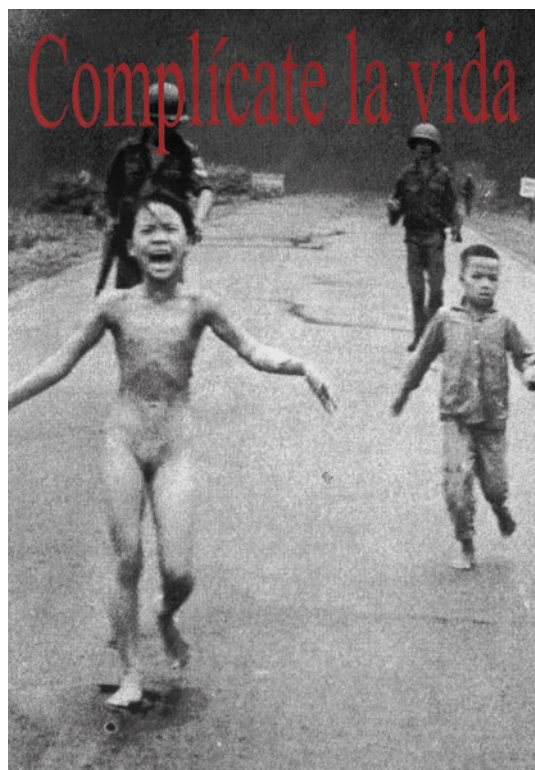


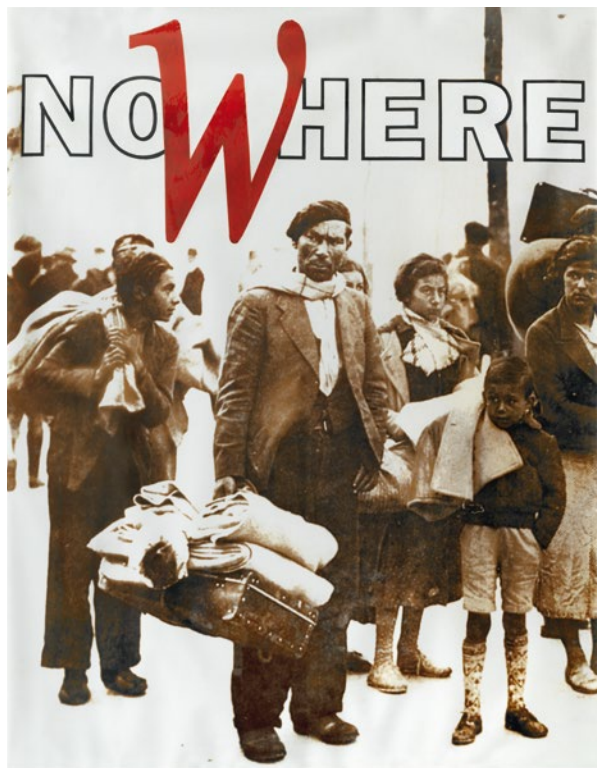


Blondevenues 1995



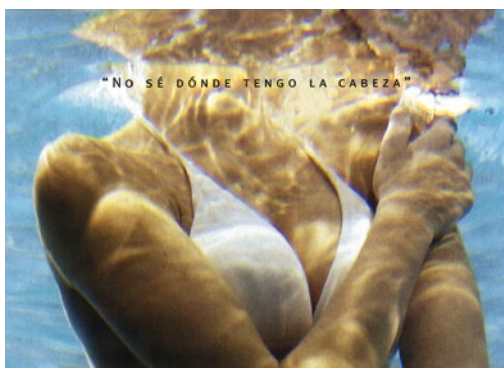
Navegar 1995













n detenidos 65 ilegales y en



36 cadáveres

dieciocho

24

cadáveres

'sin papeles'

medio centenar

70

**10 inmigrantes**

a seis metros de la playa

**ahogados**

60

**58**

**otros 116**

36,5°C

una mujer y su hijo

**36,5°C**











Untitled 1998



















en los sueños de otr



en el contestador



del Papa y de los reyes-

cuatro días



cosa de cuatro días



cambiando de tema



en la tele, en el cine









# The Island is Exotic—The Archipelago is Post-Exotic<sup>1</sup>

Sayak Valencia

## What We See

The collection of pieces created specifically for this exhibition by Rogelio López Cuenca, *Las islas* (The Islands), explores different techniques, media, and discourses: video essay, installation, textile art. This is not an inconsequential use of different means: the complexity of the composition belies the complexity of what the artist is stating.

1. IdeaDestroyingMuros, *Post-exótico: relaciones, archipiélagos y comunidades otras* (Valencia: Editorial Pensaré Cartoneras, 2018), 9.

In *Las islas*, López Cuenca takes us through different layers of visibility and sensibility. The first effect the pieces have on the visitor is the visual and emotional excitement of the exuberant colors and their tropical joyfulness. This relates to the way in which the dominant order of perception structures our subconscious way of seeing and binds it to pleasure.<sup>2</sup> Our initial perception then dissolves as we approach the pieces and see that the paradisiacal landscape represented in the Western imaginary by remote, unexplored lands, where islands are conceived as “ideals of pure eroticism,”<sup>3</sup> is not what it seems to be; in the reproduction of its natural abundance is hidden a subtext, which comes from very far back and very far away. In the subtext is our submissive agreement with the *coloniality of seeing*, which can be understood as “a heterarchical power machine that has been expressed throughout the history of capitalism ... and consists in a series of superimpositions, derivations, and recombinations that interconnect, in their discontinuity, the fifteenth century with the twenty-first.”<sup>4</sup>

The exotic fascination for the natural environment thus shows not only the West’s voracious and exploitative relationship with nature throughout its colonial past, but also the transferring of the logic of plunder and exploitation to the people who inhabit its ex-colonies. It reiterates “the stereotypical portrayals of nature Europe has been constructing since the fifteenth century via different mechanisms that constitute an epistemic exercise of violence that suppresses the human condition of non-European subjects-objects-nature.”<sup>5</sup> Not only that, but the piece also specifically reveals the relationship between the “panoptical colonial gaze”<sup>6</sup> and its relationship to gender, violence, consumption, and Western self-affirmation by antithesis to the natural bodies carried into the sexual and racial fantasies of the twenty-first century.

Like a dissection in reverse slow motion (a type of *Chien andalou* cutting into the colonial eye), the video essay and Hawaiian shirts strip away all justification and unveil the historical responsibility of the colonial empires and their relation to the production of the *coloniality of seeing* that transcends the gaze and creates political fictions that are carried into material reality.

2. Laura Mulvey, “Visual Pleasure and Narrative Cinema,” *Screen* 16, no. 3 (October 1, 1975): 6–18.

3. IdeaDestroyingMuros, *Post-exótico*, 13.

4. Joaquín Barriendos, “La colonialidad del ver. Hacia un nuevo diálogo visual inter-epistémico,” *Nómadas* (Universidad Central de Bogotá), no. 35 (October 2011): 13–29; online at <http://www.redalyc.org/pdf/1051/105122653002.pdf>.

5. Belén Romero Caballero, “La colonialidad de la naturaleza. Visualizaciones y contra-visualizaciones decoloniales para sostener la vida,” *Extravíos. Revista Electrónica de literatura comparada* (Universitat de València), no. 8 (2015): 1; online at <https://ojs.uv.es/index.php/extravio/article/view/4528>.

6. Iris Zavala, *Discursos sobre la “invención” de América* (Amsterdam: Rodopi, 1992).

The *coloniality of seeing* is linked to the *coloniality of gender* defined by María Lugones as “the colonial association between anatomy and gender as part of the binary, hierarchical opposition necessary for the domination of anafemales introduced by the colony, by which women are defined in relation to men, the norm.”<sup>7</sup> This relation is made manifest in the sexual symbology in the prints on the Hawaiian shirts, where the usual floral designs are interwoven with images from medieval engravings, advertisements, and other contemporary political and sexual imagery, all of which position racialized women as lascivious, passive bodies at the service of the “perfect male”<sup>8</sup>—the reckless, Spanish, Catholic heterosexual man constructed during the colonial period as the hero and owner of others (especially women and their bodies), and who finds his counterpart in today’s figure of the tourist, particularly the sex tourist.

López Cuenca links discourses on colonial porno-tropics<sup>9</sup> with the figure of the colonizer metamorphosed as the (sex) tourist, and highlights how the intermittent patterns of colonialism tend to actualize themselves, reaffirming certain forms of representation that, through design, impose a visual regime that continues to instrumentalize bodies and calls into doubt people’s humanity and citizenship and thus their right to access basic rights and non-stereotyped forms of representation.

In this sense, the etching by Johannes Stradamus entitled *The Discovery of America* printed onto a blue background with palm trees on one of the shirts opens up an invitation to think of the “invention of America”<sup>10</sup> as an invention of “women” as Oyèrónké Oyewúmi conceives it, understanding the category to be a materialized concept of subalternization used as a scapegoat for the correct functioning of the colonial state, or, in her words:

The emergence of women as an identifiable category, defined by their anatomy and subordinated to men in all situations, resulted, in part, from the imposition of a patriarchal colonial state. For females, colonization was a twofold process of racial inferiorization and gender subordination.... The creation of “women” as a category was one of the very first accomplishments of the colonial state.<sup>11</sup>

7. María Lugones, “Colonialidad y género,” *Tabula Rasa* (Bogotá), no. 9 (July–December 2008): 87; online at <http://www.redalyc.org/articulo.oa?id=39600906> [<http://dev.revistatabularasa.org/numero-9/05lugones.pdf>].

8. Fernanda Molina, “Crónicas de la hombría. La construcción de la masculinidad en la conquista de América,” *Lemir: Revista de Literatura Española Medieval y del Renacimiento*, no. 15 (2011): 192; online at [http://parnaseo.uv.es/Lemir/Revista/Revista15/08\\_Molina\\_fernanda.pdf](http://parnaseo.uv.es/Lemir/Revista/Revista15/08_Molina_fernanda.pdf).

9. According to Anne McClintock, “America and Africa had become what can be called a porno-tropics for the European imagination—a fantastic magic lantern of the mind onto which Europe projected its forbidden sexual desires and fears.... Women served as the boundary-markers of imperialism.” Annie McClintock, “The Lay of the Land: Genealogies of Imperialism,” in *Imperial Leather: Race, Gender and Sexuality in the Colonial Conquest* (New York, Routledge, 1995), 22, 24.

10. Edmundo O’Gorman, *The Invention of America: An Inquiry into the Historical Nature of the New World and the Meaning of Its History* (1958), trans. Terry Smith (Bloomington: Indiana University Press, 1961).

11. Oyèrónké Oyewúmi, *The Invention of Women: Making an African Sense of Western Gender Discourses* (Minneapolis: University of Minnesota Press, 1997), 124.







The consequences of women being historically positioned as inferiors in the colonies and Europe (with the destruction of community bonds and the femicide that was the witch hunt in different European countries<sup>12</sup>) are still visible today; the postulates of gender that structure power hierarchically around the body continue to pre-form patriarchal gender relationships ontologically, politically, economically, and culturally. This leads to different levels and intensities of violence against women as well as against *becoming-minoritarians*,<sup>13</sup> which, for reasons of class, race, sexual preference, bodily diversity, or migratory status, are seen to be feminized, or, in other words, outside the colonial state's patriarchal norm.

12. Silvia Federici, *Caliban and the Witch: Women, the Body and Primitive Accumulation* (Brooklyn, NY: Autonomedia, 2004).

13. Félix Guattari and Suely Rolnik, *Molecular Revolution in Brazil*, trans. Karel Clapshow and Brian Holmes (Los Angeles: Semiotext(e), 2008).

## What We Don't See

López Cuenca's Hawaiian shirts also provoke reflection not only on our ways of seeing and consuming but also on our tacit compliance in the crystallization of the hierarchical imagery of racial supremacy that conceives inhabitants of extra-European space as objects with no right to migrate or travel, as perennial and static, as a part of the *atrezzo* of the islands that tourists so freely access.

The works are thus an accurate, critical, yet also cosmetic gesture, as they are not unbound, either, from the context that produces them—they are a self-reflective, European gesture that seeks patterns for locating colonial intermittencies and how these are updated by neoliberalism in its phase of global touristification.

The layers of meaning in these pieces are suggestive on many levels. One of these is how textile design is used with sharp humor to present the shirts as "uniforms of the tourist army," reactivating discussion on colonialism, but also on the gentrification and displacement taking place in many Southern European cities.



The Hawaiian shirt as an apparatus of touristification and low-cost consumerism leads us to reflect on the social gentrification of cities throughout Europe, especially those on the coast of Spain, and on the impact of this as it ruptures communities and displaces autochthonous populations, linking contemporary neoliberalism to colonial capitalism, whose primary economic drive has been to accumulate by plundering, appropriating territories, forcefully displacing inhabitants, and creating generalized poverty.

The shirts are a material and tactile representation of what is suggested in the video essay, which uses the performative resource of slow motion as a narrative metaphor. Through the nature and body of women, it tells how the ignorance or concealment of five centuries of colonialism in Latin America have not only been catastrophic in terms of political, epistemological, and material responsibility; they also provide the means for the official institutional-colonial-corporate European narrative to rewrite history and conceal its workings. Creating precarity and accumulating by plundering are thus relegated to the status of fictionalized accounts of colonial history that appear unrelated to contemporary European inhabitants.

Yet much of the potency of this piece lies in the warning it offers: these genealogies of oppression tell the story of a continuous plundering whose sights are set on spaces whose colonial past or geopolitical location may belie the fact that, for the most predatory manifestations of neoliberalism, they are actually becoming the South in terms of their material conditions. In these spaces, the tourist becomes the contemporary version of the medieval knight who justified the occupation of territories outside Europe with a civilizing narrative, whose modern-day form would be the neoliberal corporate discourse.

*Las islas* is an account of the concatenations and renovations of the conquering colonial gaze and its setting up of alterities, which in imperial history not only fulfilled the task of conquering territories and accumulating riches but also reaffirmed the architecture of power, represented by the imposition of a





hegemonic masculinity<sup>14</sup> that has rights over and access to all bodies and territories.

The pieces are dense with content and visually fascinating. Their medium precisely articulates their message. They might be seen as messages in a bottle from the faraway land that is history, inviting us to think and take responsibility for our manner of colonizing others in the new, colorful, accessible, fun space of tourism, today represented by the international middle class, which, according to Dean MacCannell, “are purveyors of modern values the world over,”<sup>15</sup> modern values being understood as relating to the renewal of the vision of modernity/coloniality.

Here, I would like to relate these pieces to the archipelago metaphor proposed by IdeaDestroyingMuros, a collective of feminist artists. Against the dominant imagery of the island as an ideal of pure eroticism, the collective seeks to “repoliticize the souvenir”<sup>16</sup> and reinstate the density of islands as “territories that continue to suffer forms of national, financial, and touristic domination.”<sup>17</sup> Islands must therefore be decolonized, being real and imaginary places that no longer favor their own insularity, but potentiate “post-exotic archipelagos that geographically represent our anti-capitalist life and relations.”<sup>18</sup>

Against the refeudalization of the world, the border walls that enclose, and the fueling of imagery of exploited, racialized female bodies as a driving force for desire and the possession of the exotic as located in ex-colonial territories, it may be pertinent to return to what researcher Mery Favaretto proposes: a post-exotic perspective for an anti-colonial, transfeminist world, where the post-exotic is conceived as “a series of anti-colonial, feminist methodologies able to create real, material, creative alternatives for thinking and critical practice that break out of the Western ways of thinking that constitute the exotic imaginary and antagonistic critical thinking.”<sup>19</sup>

These pieces by Rogelio López Cuenca are post-exotic in the sense Favaretto proposes. They are archipelagos of meaning that

14. Hegemonic masculinity is a concept put forward by Raewyn Connell referring to “the configuration of gender practice which embodies the currently accepted answer to the problem of the legitimacy of the patriarchy, which guarantees (or is taken to guarantee) the dominant position of men and the subordination of women.” R. W. [Raewyn] Connell, “The Social Organization of Masculinity,” in *Masculinities*, 2nd ed. (Cambridge: Polity Press, 2006), 77.

15. Dean MacCannell, *The Tourist: A New Theory of the Leisure Class* (London: MacMillan, 1976; repr. Berkeley: University of California Press, 1999), 5.

16. IdeaDestroyingMuros, *Post-exótico*, 14.

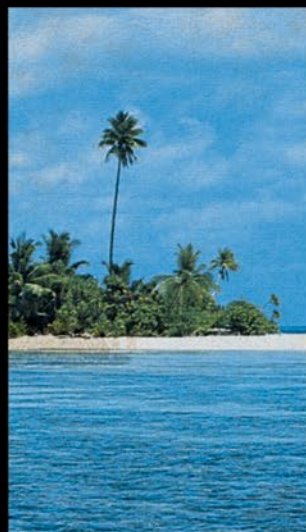
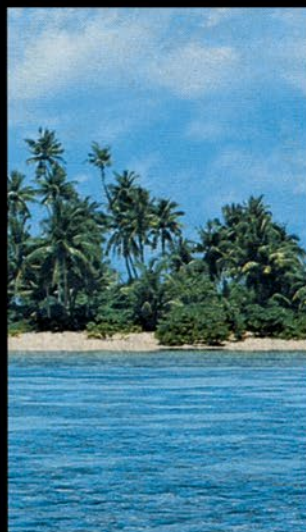
17. *Ibid.*, 13.

18. *Ibid.*

19. Mery Favaretto, “Estado, economía y sexualidad en la obra de Pier Paolo Pasolini. La creación artística: desde la singularidad pasoliniana hacia la dimensión comunitaria” (PhD diss. Universitat Politècnica de València, 2017), 250; online at <https://riunet.upv.es/handle/10251/90490>.

rupture the colonial gaze and its imposed forms of representation and reification.

*Las islas* materializes not only critical readings but also critical practices that invite the viewer to start up an inter-epistemic, community dialogue grounded in nonviolence, anti-capitalism, and relationships that are not based on racial, gender, or sexual exploitation and domination, where we no longer glorify national identities but reconfigure our imagery of border territories through post-exotic perspectives.













*Essendo io ne la barca  
presi una camballa bellissima  
la quale il signor Armirante mi donò*

*La quale avendo io ne la mia camera  
essendo nuda secondo loro costume  
mi venne voglia di solaciar cum lei*

*Ma cossì visto  
per dirvi la fine de tutto  
presi una corda e molto ben la strigliai  
per modo che faceva cridi inauditi  
che mai no potresti credere*

*Ultimate fussimo de acordio  
in tal forma che vi so dire che  
nel fatto pareva amaestrata  
a la scola de bagasse*

*E volendo mettere a executione  
la voglia mia  
ella, non volendo  
me trattò talmente cum le ongie  
che non voria alora avere incominciato*

Michele da Cuneo

*De Novitatibus Insularum Occeani Hesperii  
Repertarum a Don Christoforo Columbo Genuensi*



















**List of Works**

Agustín Parejo School  
**Caucus**  
1986

Original master:  
VHS video  
(color, sound, 11'50")  
Digital exhibition copy  
Museo Nacional Centro  
de Arte Reina Sofía  
AD06823

Poster  
Offset print on paper  
2 copies, 69.5 × 49.5 cm  
each  
MACBA Collection.  
MACBA Foundation  
2532

Agustín Parejo School  
**Málaga Euskadi da**  
1986

Original master:  
VHS video  
(color, sound, 13'21")  
Digital exhibition copy  
Museo Nacional Centro  
de Arte Reina Sofía  
AD06824  
(p. 37)

Notebook, 22.5 × 30 cm;  
letter, 31 × 21.5 cm;  
poster, 23.9 × 66.5 cm;  
and press clipping,  
21.3 × 28.3 cm  
Offset print on paper,  
collage on paper  
MACBA Collection.  
MACBA Foundation  
2551

Magazine  
Photocopy,  
21 × 30 cm  
Centro Andaluz de  
Arte Contemporáneo.  
Long-term loan of  
Rogelio López Cuenca  
FD0484

Agustín Parejo School  
**Sin Larios**  
1992

Original master:  
Hi8 video  
(color, sound, 5'15")  
Digital exhibition copy  
Collection of the artist

Poster, 69.5 × 32.5 cm;  
plan, 61.6 × 85 cm;  
4 postcards, 15 × 10.5 cm;  
2 diptychs, 21 × 10.5 cm;  
2 lighters, 6 × 2.5 × 1 cm;  
3 badges, 5.5 cm Ø;  
2 pens, 13.5 × 1.5 × 1 cm;  
3 matchboxes,  
4.9 × 3.9 × 0.7 cm; T-shirt,  
71 × 88.5 cm; project,  
29.7 × 21 cm; text,  
29.5 × 21 cm; 9 stickers,  
10 × 7 cm; and label,  
29.8 × 21 cm  
MACBA Collection.  
MACBA Foundation  
2531  
(p. 38)

11 b/w photographs,  
30 × 40 cm each  
Collection of the artist

**A vida o muerte**  
1985  
Dummy for comic  
Pencil, red and black ink,  
and collage on paper  
11 pp., 21 × 16 cm  
Collection of the artist  
(pp. 52, 53)

**Das Taschentuch**  
1985  
Photocopy and ink on  
tracing paper  
10 pp. and cover,  
21 × 15 cm  
Collection of the artist  
(p. 48)

**Untitled**  
1985  
Dummy for publication  
Red and black felt-tip  
pen on paper  
4 pp., 31 × 21 cm  
Collection of the artist  
(p. 49)

**La chanson de Ronald**  
1985  
Ink, letraset, and  
photocopy on paper  
10 pp. and cover,  
21 × 15 cm  
Collection of the artist  
(pp. 46–47)

**Un cadáver en la boca**  
1985  
Artist book  
Pencil and felt-tip pen  
on handmade paper  
8 pp., 34 × 24 cm  
Collection of the artist  
(p. 55)

**Amant ideal 19 ans**  
1986  
Dummy for artist's book  
Pencil, color pencil,  
ink, letraset, typed text,  
collage, and photocopy  
on paper  
20 pp., 21 × 16 cm  
Collection of the artist  
(pp. 56, 57)

**Brixton Hill**  
Collection Newman /  
Poesía. Junta de  
Andalucía, Consejería  
de Cultura, Delegación  
Provincial, Málaga, 1986  
Book  
2 copies, 20 × 14 cm  
Collection of the artist  
(p. 59)

**LCR**  
Málaga: Centro Cultural  
de la Generación del 27,  
Diputación Provincial,  
1986  
Leaflet  
2 copies, 22 × 16 cm  
Collection of the artist  
(p. 58)

**Poesie pour le poivre**  
1986  
Typed text and  
photocopy on paper  
12 pp., 21 × 15 cm  
Collection of the artist  
(p. 51)

**Poesie pour le poivre**  
1986  
Original master: VHS  
(color, sound, 23'13")  
Digital exhibition copy  
Collection of the artist  
(p. 50)

***Txantxar***

1986  
Dummy for publication  
Photocopy on paper  
8 pp., 21 × 15 cm  
Collection of the artist  
(p. 54)

***In a Station of the Metro***

1988  
Oil on canvas  
130 × 162 cm  
Concha Aizpuru and Pablo  
Fernández Collection  
(p. 69)

***Life***

1988  
Oil on canvas  
130 × 195 cm  
Colección Fundación  
Caja Mediterráneo.  
Long-term loan of  
MACA, Museo de  
Arte Contemporáneo  
de Alicante  
(pp. 74–75)

***Plan de París III***

1988  
Printed ink on paper,  
glass and paint  
44 × 65 cm  
MACBA Collection.  
MACBA Consortium. Gift  
of Lady Jinty Latymer  
0305  
(p. 178)

***Poetry***

1988  
Oil on canvas  
97 × 146 cm  
Colección "la Caixa".  
Arte Contemporáneo  
ACF0481  
(p. 152)

***Poezie Proletarska***

1988  
Enamel on glass  
and wood  
97 × 70 cm  
Colección "la Caixa".  
Arte Contemporáneo  
ACF0480  
(p. 71)

***RAPP***

1988  
Oil on canvas  
130 × 162 × 3 cm  
Centro Andaluz de  
Arte Contemporáneo  
CE0788  
(p. 148)

***Toujours ivre***

1988  
Acrylic and oil on canvas  
130 × 195 cm  
Miguel M. Baena  
Hormigo Collection  
(pp. 76–77)

***Casa Unovis***

1989  
Photographic emulsion  
on paper  
Series no.: 3/5  
63.5 × 50.5 cm  
Centro Andaluz de  
Arte Contemporáneo  
CE0798  
(p. 13 top left)

***Constructs***

1989  
Oil on canvas  
162 × 130 cm  
Jaime Ribalaygua Díez  
Collection  
(p. 73)

***Détonation internationale***

1989  
Photographic emulsion  
on paper  
Series no.: 3/5  
66.5 × 50.7 cm  
Centro Andaluz de  
Arte Contemporáneo  
CE0797  
(p. 13 bottom left)

***Donna Suprematista***

1989  
Photographic emulsion  
on paper  
Series no.: 3/5  
70.5 × 50.5 cm  
Centro Andaluz de  
Arte Contemporáneo  
CE0793  
(p. 15)

***Femme Future***

1989  
Photographic emulsion  
on paper  
70 × 51 cm  
Centro Andaluz de  
Arte Contemporáneo  
CE0792  
(p. 11)

***Homme***

1989  
Photographic emulsion  
on paper  
Series no.: 3/5  
71.2 × 50.7 cm  
Centro Andaluz de  
Arte Contemporáneo  
CE0799  
(p. 12)

***La maison de Narkompros***

1989  
Photographic emulsion  
on paper  
Series no.: 3/5  
63.5 × 50.5 cm  
Centro Andaluz de  
Arte Contemporáneo  
CE0800  
(p. 13 top right)

***Lef Decoration***

1989  
Photographic emulsion  
on paper  
Series no.: 3/5  
65 × 50.8 cm  
Centro Andaluz de  
Arte Contemporáneo  
CE0796  
(p. 13 bottom right)

***Liberale le parole***

1989  
Oil on canvas  
130 × 60 cm  
Juana de Aizpuru  
Collection

***L'uomo Proun***

1989  
Photographic emulsion  
on paper  
Series no.: 3/5  
72 × 50.5 cm  
Centro Andaluz de  
Arte Contemporáneo  
CE0795  
(p. 10 bottom left)

***Ma-chine***

1989  
Oil on canvas  
162 × 130 cm  
Colecciones ICO  
021723  
(p. 70)

***Marie Claire Konstrukt***

1989  
Photographic emulsion  
on paper  
Series no.: 2/5  
71.8 × 50.5 cm  
Centro Andaluz de  
Arte Contemporáneo  
CE0803  
(p. 10 top right)

***O poeta é um fingidor***

1989  
Oil on canvas  
130 × 195 cm  
Barcelona-Madrid  
Collection  
(pp. 66–67)

***Poem***

1989  
Oil on canvas  
162 × 130 cm  
Centro Andaluz de  
Arte Contemporáneo  
CE0791  
(p. 72)

***Prolet Vogue***

1989  
Photographic emulsion  
on paper  
Series no.: 1/5  
71 × 50.5 cm  
Centro Andaluz de  
Arte Contemporáneo  
CE0801  
(p. 10 bottom right)

***Rien***

1989  
Enamel on metal  
97 × 70 cm  
Tomás March  
Carramolino Collection  
(p. 84)

***SOS***

1989  
Enamel on metal  
98 × 71 × 2.5 cm  
Private collection  
Marta Cervera, Madrid  
(p. 151)

***Traverser***

1989  
Enamel on metal  
130 × 95 cm  
Yñiguez Aragón  
Collection  
(pp. 42, 150)

***Uomo***

1989  
Photographic emulsion  
on paper  
Series no.: 3/5  
71 × 50.6 cm  
Centro Andaluz de  
Arte Contemporáneo  
CE0794  
(p. 8 top left)

***Zaum Lui***

1989  
Photographic emulsion  
on paper  
Series no.: 1/5  
71.5 × 50.7 cm  
Centro Andaluz de  
Arte Contemporáneo  
CE0802  
(p. 14)

***Ce n'est pas***

1990  
Acrylic on canvas  
130 × 162 cm  
María Victoria Abelló  
Gallo Collection  
(p. 149)

***ILF***

1990  
Oil on canvas  
132 × 164 × 2.5 cm  
Private collection  
Marta Cervera, Madrid  
(p. 147)

***Mots en liberté***

1990  
Oil on canvas  
130 × 195 cm  
Fundación Chirivella  
Soriano, Comunidad  
Valenciana  
(p. 30)

***Do Not Cross Art Scene***

1991  
Installation  
Signal tape with  
serigraphy  
Exhibition copy  
Variable dimensions  
Museo Nacional Centro  
de Arte Reina Sofía  
AD05149  
(pp. 28–29, 78–79)

***New World Order***

1991  
Print on metal, 3 panels  
120 × 90 cm each  
Exhibition copy  
Color photograph,  
4 copies, 15 × 20 cm;  
1 copy, 10 × 15 cm;  
leaflet, 18 × 35 cm  
Collection of the artist  
(pp. 160–161)

***Phone***

1991  
Offset print on self-  
adhesive paper; color  
photographs of the  
intervention  
14 × 14 cm; 15 × 20 cm;  
and 20 × 15 cm  
Collection of the artist  
(pp. 158, 159)

***Que surja***

1991  
Digital print on paper  
300 × 500 cm  
(exhibition copy)  
Color photograph  
12 × 17 cm  
Collection of the artist  
(p. 162)

***Uomo***

1991  
Photographic emulsion  
and oil on paper  
128 × 93 cm  
Colección Banco  
de España  
F\_10  
(p. 17)

***Uomo***

1991  
Photographic emulsion  
and oil on paper  
128.5 × 87.2 cm  
Colección Banco  
de España  
F\_11  
(p. 16)

***Bandera de Europa***

1992  
Oil on canvas  
130 × 162 cm  
Colección "la Caixa".  
Arte Contemporáneo  
ACF0116  
(p. 176)

***Décret n°1***

1992  
Color photographs  
of the installation  
6 copies, 15 × 10 cm;  
15 copies, 15 × 21 cm;  
and 9 copies, 20 × 15 cm  
Collection of the artist  
(pp. 156, 157)

***Dans ce condition***

1992  
Oil on canvas  
164 × 131 cm  
Asociación Colección  
Arte Contemporáneo –  
Museo Patio Herreriano,  
Valladolid  
(p. 82)

***Elle***

1992  
Photographic emulsion  
and oil on paper  
130 × 95 cm  
Colección de Arte  
Fundación Coca-Cola  
(p. 21)

**La escalera de Odessa**

1992  
Collage: silver gelatin print, paper, and oil on fiber base paper  
29 × 40.5 cm  
Colección Banco de España  
D\_264  
(pp. 8–9)

**Read Estate**

1992  
Installation  
156 digital prints on paper, 29.7 × 42 cm each.  
Exhibition copies  
Collection of the artist  
(p. 154–155)

**Uomo**

1992  
Photographic emulsion and oil on paper  
130 × 95 cm  
Colección de Arte Fundación Coca-Cola  
(p. 20)

**Uomo**

1992  
Photographic emulsion and oil on paper  
130 × 107 cm  
Centro Andaluz de Arte Contemporáneo  
CE0033

**Warning Flag**

1992  
Digital print on paper, 175 × 120 cm  
Exhibition copy  
8 color photographs, 21 × 15 cm  
Collection of the artist  
(p. 163)

**Bag Home**

1993  
Oil on a photograph  
9 pieces, 26 × 44 cm each  
Colección Rafael Tous

**Home Swept Hole**

1993 (2nd ed. Barcelona: Ediciones Originales, 2013)  
Book  
2 copies, 21 × 11 cm  
Collection of the artist  
(p. 60)

**Los pronombres**

1993  
Video installation  
Original master: S-VHS, 3 video channels (color, sound, 122'51")  
Collection of the artist  
(p. 83)

**Poem**

1993  
Offset print on self-adhesive paper; color photographs of the intervention  
25 × 20 cm; 15 × 20 cm; and 20 × 15 cm  
Collection of the artist  
(p. 44)

**Dichterisch**

1994  
Plastic, cork, crockery  
24 pieces, variable dimensions  
Collection of the artist  
(p. 80)

**Blondevenues**

1995  
Collage: printed paper and oil on silkscreen  
175 × 120 cm  
Collection of the artist.  
Galería Juana de Aizpuru  
(p. 169 left)

**Complicate la vida**

1995  
Oil and silkscreen on paper  
175 × 120 cm  
Rafael Tous Collection  
(p. 170 left)

**Disnest World**

1995  
Oil on photograph  
175 × 120 cm  
Private collection FB  
(p. 168 left)

**El paraíso**

1995  
Oil and silkscreen on paper  
175 × 120 cm  
Rafael Tous Collection  
(p. 170 right)

**Navegar**

1995  
Oil and silkscreen on paper  
175 × 120 cm  
Rafael Tous Collection  
(p. 169 right)

**Welcome to Paradise**

1995  
Oil and silkscreen on paper  
171.5 × 119 cm  
ARTIUM de Álava.  
Vitoria-Gasteiz  
04/9  
(p. 168 right)

**"Travail Travel Dir Diner (Canzonella),"**

text by Rogelio López Cuenca to Pedro G. Romero, *El trabajo*.  
Ed. BNV, Seville, 1997  
Book  
2 copies, 16 × 11 cm  
Collection of the artist  
(p. 61)

**Bienvenidos**

1998  
Vinyl on enameled zinc plate  
90 × 60 × 2.5 cm  
Centro Andaluz de Arte Contemporáneo  
CE0087  
(p. 177)

Éditions de la Poubelle

**Desc Arte**

1998  
Mail art. Adhesive vinyl on paper  
3 copies, 10 × 15 cm; and envelope, 12 × 18 cm  
Collection of the artist  
(p. 64)

**No/W/Here**

1998  
Photographic emulsion and oil on paper  
118 × 91 cm  
MACBA Collection.  
MACBA Consortium.  
Long-term loan of Victòria Combalà  
5580  
(p. 171)  
Postcards. Offset print on paper  
30 copies, 16 × 11.5 cm  
MACBA Collection.  
MACBA Consortium 2149

Éditions de la Poubelle

**Petit poème en prose**

1998  
Mail art. Leaflet.  
Print on paper  
3 copies, 14 × 10 cm  
Collection of the artist  
(p. 63)

Éditions de la Poubelle

**poST Pound Poem mACHine**

1998  
Mail art. Print on paper  
3 copies, 12 cm Ø; and envelope, 12 × 18 cm  
Collection of the artist  
(p. 65)



**Postcards**

1998  
Pre-press print on  
cardboard  
7 copies, 15 × 10 cm each  
Museo Nacional Centro  
de Arte Reina Sofía  
AD05150

**Pour trouver**

1998  
Oil on canvas  
130 × 195 cm  
Centro Andaluz de  
Arte Contemporáneo  
CE0086  
(p. 81)

**Untitled**

1998  
Oil on canvas  
130 × 162 cm  
Private collection  
(p. 179)

**Terre promise**

1998  
Enamel on metal  
46 × 195 cm  
Private collection  
(pp. 166–167)

Éditions de la Poubelle

**Tocomocho**

1998  
Mail art. Print on paper  
3 bundles of "banknotes,"  
8.5 × 15 cm; and  
envelope, 12 × 18 cm  
Collection of the artist  
(p. 62)

**Any time**

2003  
Enamel and vinyl  
on metal  
130 × 90 cm  
Collection of the artist.  
Galería Juana de Aizpuru  
(p. 153)

**Picasso opening**

2003–2016  
Digital video  
(color, sound, 48'20")  
Collection of the artist  
(pp. 120–121)

**Canto VI**

2005  
Digital video  
(color, sound, 5'38")  
Editor: Mariano Ibáñez  
Collection of the artist  
(pp. 172–173)

**Metáfora**

2005  
2-ink silkscreen  
on Somerset  
Velvet White paper  
Editor: Christian M.  
Walter, Granada  
76 × 56 cm  
Collection of the artist  
(p. 85)

**Málaga 1937**

2007  
Multimedia installation  
Original master: MiniDV,  
3 channels video  
(b/w and color, sound,  
20'; 38'56"; 17'58")  
Editor: Mariano Ibáñez  
14 b/w digital prints on  
cardboard; 13 b/w digital  
prints on paper; and  
9 digitally cut vinyl texts  
Collection of the artist  
(pp. 88, 94–95, 100–101,  
104–109)

**Calor humano**

2008  
Digital video  
(b/w, sound, 3'37")  
Editor: Elo Vega  
Collection of the artist  
(pp. 174–175)

Rogelio López Cuenca  
and Elo Vega  
**Historia de dos ciudades**  
2010  
Video (color, sound, 43'14")  
Collection of the artist  
(pp. 186–187)

**Casi de todo Picasso**

2011  
Multimedia installation  
Posters, photographs,  
drawings, etchings,  
postcards, and souvenirs  
Original master:  
MiniDV, 4 channels:  
1. *Ciudad Picasso*  
(color, sound, 7'54");  
2. *Chiringuito Picasso*  
(color, silent, 5'2");  
3. *Promenade Picasso*  
(color, sound, 1'40");  
4. *Vela Picasso*  
(color, silent, 64'19")  
Fundación Helga de  
Alvear, Cáceres  
40653  
(pp. 128–129)

**Paradiesstadt**

2011  
Oil on photograph  
160 × 120 cm  
Collection of the artist.  
Galería Juana de Aizpuru  
(p. 130)

**Paradis immobilier**

2011  
Oil on photograph  
160 × 120 cm  
Collection of the artist.  
Galería Juana de Aizpuru  
(p. 142)

**Pisos**

2011  
Oil on photograph  
160 × 120 cm  
Collection of the artist.  
Galería Juana de Aizpuru  
(p. 137)

**Copyright**

2012  
Oil on canvas  
161.3 × 130.2 cm  
Colección Banco  
de España  
P\_773  
(p. 26)

**Work of Art**

2012  
Oil on canvas  
130 × 195 cm  
Collection of the artist.  
Galería Juana de Aizpuru  
(pp. 4–5)

**Desaparecido**

2014  
Photograph  
160 × 120 cm  
Collection of the artist.  
Galería Juana de Aizpuru  
(p. 110)

**Bibrramblabookburning  
(memorial intermitente)**

Newsstand project  
Bibarrambla Square  
Granada: Centro José  
Guerrero, 2014–15  
Leaflet  
3 copies, 16 pp.,  
21 × 14 cm  
Collection of the artist  
(pp. 164–165)

**Leila**

2015  
Digital print on  
photographic paper  
95 × 95 cm  
Galería Marta Cervera,  
Madrid  
(p. 86)

**Kathleen**

2015  
Digital print on  
photographic paper  
95 × 95 cm  
Collection Marta Cervera  
(p. 87 bottom)

Other works  
reproduced  
in the catalogue

**Ulrike**

2015  
Digital print on  
photographic paper  
95 × 95 cm  
Galería Marta Cervera,  
Madrid  
(p. 87 top)

Rogelio López Cuenca  
In collaboration with  
Judith Álvarez García,  
María Aucejo, Silvia  
García, Luis Lisbona,  
Neus Lozano-Sanfélix,  
Raúl Ortega Moral,  
M<sup>a</sup> Jesús Parada,  
Raquel Planas,  
Meritxell Quevedo,  
Chiara Sgaramella,  
Natividad Soriano,  
Vanesa Valero, and  
María Vidagany-Murgui  
**Mapa de Valencia**  
2015

Multimedia installation  
Digital print on paper  
and vinyl, variable  
dimensions background,  
160 × 800 cm; video.  
Exhibition copy  
*Commons*, 4-ink  
silkscreen on incisioni  
paper, 100 × 70 cm  
Editor: Christian M.  
Walter, Granada, 2009  
*Valencia: verdaderamente  
increíble*, digital video  
(color, sound, 13'43")  
Editor: Elo Vega  
Collection of the artist  
(pp. 180–185)

Rogelio López Cuenca  
In collaboration with  
Elo Vega

**Las islas**

2018  
Multimedia installation  
12 mannequins,  
12 shirts, digital video  
(color, silent, 28'16"),  
and 3 simultaneous  
video channels  
(color, sound, 50').  
Audio: Río Sánchez and  
Mariano Ibáñez  
Variable dimensions  
Production: Museo  
Nacional Centro de  
Arte Reina Sofía  
(pp. 188, 192, 195,  
198–208, jacket)

Peña Wagneriana  
(Juan Antonio  
López Cuenca,  
Rogelio López Cuenca,  
Alain Piñero, and  
Antonio Urbano)

**Hirnos de Andalucía**

1987  
Original master: Betacam  
SP (color, sound, 4'19")  
Digital exhibition copy  
Museo Nacional Centro  
de Arte Reina Sofía  
AD06828

Vinyl LP, 33 × 33 cm;  
promotional material,  
29.7 × 21 cm  
Private collection

UHP (Juan Antonio López  
Cuenca, Rogelio López  
Cuenca, Alain Piñero, and  
Antonio Urbano)

**1º de mayo**

1984  
Original master: Super 8  
(color, sound, 1'52")  
Digital exhibition copy  
Museo Nacional Centro  
de Arte Reina Sofía  
AD06825

UHP (Juan Antonio  
López Cuenca,  
Rogelio López Cuenca,  
Alain Piñero, and  
Antonio Urbano)

**La Internacional**

1984  
Original master: Super 8  
(color, sound, 2'24")  
Digital exhibition copy  
Museo Nacional Centro  
de Arte Reina Sofía  
AD06826

**Real zone / Don't even  
think of poetry here**

1990  
Offset print on  
self-adhesive paper  
Collection of the artist  
(p. 3)

**Du Calme / Poetry Makes  
Nothing Happen**

1994  
Offset print on  
self-adhesive paper  
Collection of the artist  
(p. 222)



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