

SUN

exhibitions

SALT

SHINE

SHINES

Ángela Jiménez Durán | Inês Brites
Irineu Destourelles | Lyz Parayzo | Nadia Barkate
Curated by | Filipa da Rocha Nunes
06 may → 08 jul



Lux Ex Tenebris, Álbum C (117), 1812 - 1814, brush and watercolors of calligraphy and ferrogallic ink, 20,5 x 14,3 cm. Trinidad Museum, 1866; Prado Museum, 1872 (D-4086).

Lux Ex Tenebris (117), inserted in Goya's *Cuaderno C (1814 - 1823)*, presents the image of an illuminated figure suspended in the air carrying the Spanish Constitution of 1812, rising, open in their hands. Around them, black shadows personify the oppressive forces of the Old Regime. On the back of the leaf one reads *fair does not suit everyone*. In *Cuaderno C*, Goya criticizes the suffering carried out by situations of injustice during the Inquisition period and celebrates the possibility of building political freedoms. There are 125 drawings of 133 numbers known, in which a central figure stands out generically, sometimes looking towards the sky, other times towards the ground, up or down, in light or in darkness, rising or falling. There is truth and there is lie, there is light or darkness, justice or injustice. They are the *just* from Borges, who do not know each other and save our lives every day while they perform their banal, flat, horizontal actions, which do not matter, do not occupy memory: they are nameless people mowing the simple grass or dropping the children off at school or petting a cat. On the horizon the reformulation of the gestures of the past remains open. At each sunset, a portal of the collective insurrectionary archive is opened: we will find new colors in the intermediate lights.

Today's sunset is the one that Cleopatra saw because the sun is the same. However, even though it is the same star, there is in each sunset an ending energy that summons us to a Truth. There is no clue on what will happen but the Sun continues on fire. *Do you remember the happiest day of your life? And the saddest? Have you ever wondered if sadness and happiness can be combined to create a deep purple feeling, neither good nor bad, but especially simple because you didn't have to live on one side or the other?* (Vuong, 2019). In happiness, and in sadness. And finally between night and day, between moon and sun, salt and sugar, we allow ourselves to everything in the middle: the lilac dawn, the pink and orange twilight, intermediate places that finally frees us from the certainties of decided roles, everything or nothing, of yin yang.

Who stands up when there is an uprising? And what stands up when people stand up? asks Butler in the text that complements Didi-Huberman's exhibition *Uprisings* (Jeu de Paume, 2016). *Uprisings*, or the Atlas of Conflicts, maps the memory of revolt, rebellion and insurrection worldwide and relates it to poetry, gestures, words, in the direction of building hope and solidarity for the current challenges. When someone stands up, they distance themselves from the center of the earth. This movement, when intentional, will always be resistant because it actively counteracts the force that exerts the most energy on their body. But *a body alone is defenseless and can easily be the object of violence* (Preciado, 2023). When the collective body is built, when a group of people come together and decide to rise, to act together, when a community organizes the paths of everyone that is present and watches with confidence the appearance of the new green at the end of winter, they will know that no matter what, *the most revolutionary thing will be to stay together forever* (Nunes, 2023).

Sun Salt Shine Shines is a bright exhibition in both fruit and seed. The works relate to each other in a mutualistic regime, activating and reflecting through a network of collective empowerment. This intention remains for the future, and this meeting manifests its will.

We start on the ground. *Sun Salt Shine Shines* rises like the sun in height.

be extra careful with heartfires, by Inês Brites, opens the room, defining its limits. 33 towels protect the baseboards of the House from an orange fire that can be seen on the horizon or a hellish deluge that the worn-out floors can no longer contain. In the imminence of brutality, it is the poetry of details that keeps the body closed, and in the chromatic cadence of the rigid towels, companions, it is possible to contemplate the landscape. If there were gentle warnings of uncertain situations in the artist's solo exhibition *Há mais água a entrar no solo* (2021), now there is a decision of containment that sustains the collective's emotions, like the backbone of the reunion of these works, an

impermeable network of affections. Towels stiffened by wax mark the gestures of caring practices.

Temporal Anomaly VI (2023), by Ángela Jiménez Durán, traverses the space on a subtle diagonal. Muscled body of the fertile soil, new earth from the center of the millennial earth, a volcano. Like hard-water fish, oceanic waters, the work has also developed a vigorous physicality. Fleshy, surprising grain-by-grain body, dark sand, contains new colors in its reflection. It is possible to find the exhibition reflected in the water non-water image. There is heart-shining brilliance, a meeting place for all. A portal, it allows access to other times, other futures, or memories. *Lend me your light just for a moment* (Acin, 2014).

Lyz Parayzo's frottages form the battlefield, the fire and movement that grows in height, lifting us from the floor and expanding the field of view in hd panorama on a young pink wall. Fingerprints on paper of her works - metal sculptures, jeweled weapons, self-defence objects such as shields and armor in polished aluminum. The graphite in the drawing reflects the metallic effect, flashbacks of resistance, possibilities for activating guerrilla tactics. In July 2021, Lyz wrote to Lygia Clark: *I am facing a whole ocean to swim in, but full of energy and with new spells*.

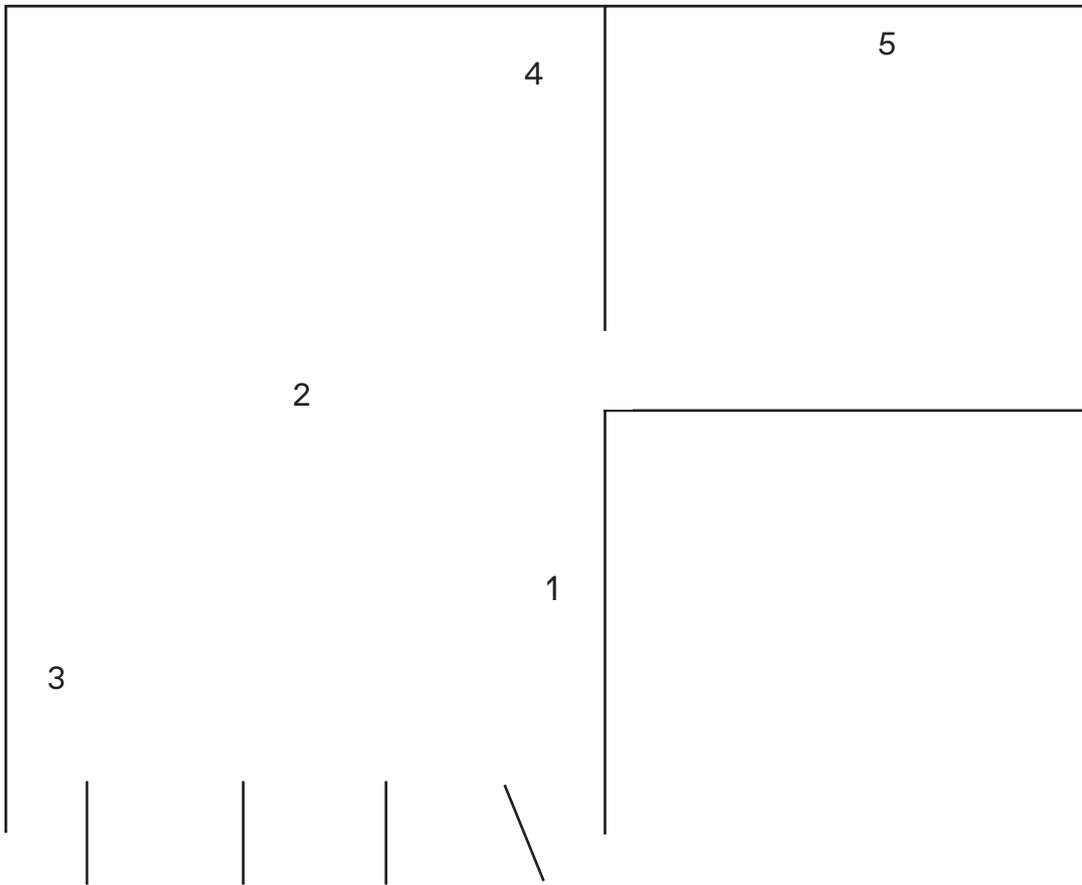
Still, in the main room, *Sun Salt Shine Shines* walks in scale and height, accompanied by Nadia Barkate's mural drawings. Floating faces, sky-sky giants, heart shaped faces, three sister serpents, survivors - *the just*, we spiral up almost to the ceiling. New bodies of intermediate blood, like the light, impressions of the smoke from the burned houses - that's us!

In the side room, *One Hundred and Two Houses on Fire*, by Irineu Destourelles, emanates an intense luminous video projection without sound. 102 black and white drawings of houses burning from within, in a harsh and violent internal combustion. Patches of black smoke are hellfire - the fire has happened and started inside. The smoke of the fire passes through the houses in various ways and rises away from the center of the earth as a mark of the disappearance of life, flying lightly towards the sky. In a collective purge implied in a traumatic displacement, we know that we will have much to learn from those who watch fire-houses. We go up. We meet Nadia's figures again, they are mirrors. We sit around *Temporal Anomaly* - it is enough to wait together, quietly, for the sunset, an intermediate light that will have us fluid.

Let us make a manual of resistance and write the poems of good omen: fly with us, iridescent birds of what is yet to come!

RELATIONS:

- Acin, Sol. 2014. *Hora Temprana. Poemas y Cartas*. Zaragoza: Larumbe. Textos Aragoneses. ISBN: 978-84-15770-47-3.
- Borges, Jorge Luis. 2016. *Poesía Completa*. Madrid: Debolsillo. 3ª. edição. ISBN: 9788499891286.
- Butler, Judith. 2016. *Uprisings*. Editions Gallimard: Paris. ISBN-10: 2072697298.
- Didi-Huberman, Georges. 2016. *Uprisings*. Editions Gallimard: Paris. ISBN-10: 2072697298.
- Matilla Rodríguez, José Manuel. 2017. *Ligereza y atrevimiento: Dibujos de Goya*. Fundación Botín: Santander. ISBN 10: 8415469616.
- Nunes, Filipa da Rocha. 2023. *couro fresco*, Editores Guerra e Paz: Lisboa. ISBN: 9789897029448.
- Preciado, Paul B. 2023. *La manifestation est une étrange opération*, 21-01-2023. Libération, Paris.
- Vuong, Ocean. 2020. *On Earth We're Briefly Gorgeous*. Vintage Publishing: NYC. ISBN: 9781529110685.



1 INÊS BRITES

be extra careful with heartfires, 2023
Paraffin, pigment, cotton
Variable dimensions

2 ÁNGELA JIMÉNEZ DURÁN

Temporal Anomaly VI, 2023
500 cm x 60 cm approximately
Sand, polyester resin

3 LYZ PARAYZO

Multi Frottage #1, 2023
Graphite on vellum paper d'arches 270g
220 x 150 cm

Multi Frottage #2, 2023
Graphite on vellum paper d'arches 270g
220 x 150 cm

Multi Frottage #3, 2023
Graphite on vellum paper d'arches 270g
220 x 150 cm

Multi Frottage #4, 2023
Graphite on vellum paper d'arches 270g
220 x 150 cm

4 NADIA BARKATE

Mural drawing, 2023
Ink applied with airbrush
Variable measures

5 IRINEU DESTOURELLES

One Hundred and Two Houses on Fire, 2019
Digital HD file, 16:9, 9 minutes and 43 seconds, b&w,
silent