



fluent

Victor Ruiz Colomer, *interview.*

30/03 – 07/06/2024

interview presents a new group of sculptures that affect the material structure and the somatic perception of the space. Triggering a centrifugal force, this series of perimetral works propose space as a cognitive slippage from where openings and access points, containment, desire and movement are reassembled into a more plastic reality.

In recent years, Ruiz Colomer's work has been preoccupied with spatial making, proposing systems and structures that experiment with their perceptual relations. In doing so, the materiality in the circulation of value, the invention of notative and scripting forms within pedagogical and self-managed dynamics, and energy consumption become recurrent aspects of his practice. Through them, he activates the potential of certain non-normative movements to affect different forms of oppression.

For this presentation, such structural or systemic approach is articulated from an interest in the genealogy of spaces where knowledge is produced and legitimated. From glasshouses as places of decontextualization and conservation, to shopping malls as triggers of desire, as well as world expositions acting as hinges across

these environments, *interview* introduces forms of plastic opacity where the distribution and consumption of knowledge could drift.

Victor Ruiz Colomer lives and works in Barcelona. Recent work presentations include: *asula* (as part of *Hacer Historias V with c h o r o*), *loh te linvel* at etHall with Ana Martínez Fernández and Basel Social Club with Cordova. He has participated in recent exhibitions at Albarrán Bourdais (Madrid, 2022), *Dilalica* (Barcelona, 2021), *Centro Centro* (Madrid, 2020), *CAPC* (Bordeaux, 2020) and *Cordova* (Barcelona, 2019).

In collaboration with Joe Highton he has presented projects at *MANIFESTA 12* (Palermo, 2018), *6th Moscow Biennale of Young Art* (Moscow, 2018), *Endless Process* at Muu Kaapeli (Helsinki, 2018) and *The Next Mutation* (Caixa Forum, Barcelona, 2021). He has also developed experimental educational projects for *Salmon* (as a member of *Cascades* study group), *SAC & La Fundació Joan Miró* (Barcelona 2019-2023) and *Proteínas* at *fluent* (Santander, 2022).

This exhibition has been co-produced in collaboration with *Hangar*, Barcelona as part of their 2023 production grants. With the collaboration of *cristería santanderina*.

fluent **HANGAR.**
ORG

Exhibition text:

Q-
Can you feel something underneath? Like something trying to disrupt our attention?

A-
I feel there is a zip running the length of my spine. As we speak, my attention slides through my intention and remains preliminary to plot, premature to plot, not inattentive but pre-attentive. I feel this zip opens up the making of attention itself to other uses, other experiments.

Q-
What do you mean by a zip?

A-
I mean something that is not static. The teeth of the zip are trembling, and will break things apart or bring them together. Trembling is not a way to forget or to dismiss myself. It might be quite the opposite.
The other day I heard "Yes, yes, but I am what I am, and if I am what I am, I cannot forget or dismiss what I am." It made me feel weird... I feel like I want to dissolve. I want to hold on to the dissolution, and have a constant last dance in it, but not disappear, yet.

Q-
Open the door and the light falls in. Open your mouth and it falls right out again. It is on top of you. It is next to you, right next to you in fact. It has the softest skin wrapped entirely around the space, right?

A-
It does. It does and it's so cute. When you start experimenting with, say, solar heating by covering collectors with glass or plastic and feel the warm air blowing out of them ... well, it's so exciting that you just get hooked and can't stop. It directly affects the blood pressure...

Q-
Now close your mouth, close your eyes.

Oh heat, we have not been given all the words necessary. We have not been given anything at all. It feels like we've been driving all night. We've been driving a long way. We want to stop. We can't.

A-
(opens eyes)

I'd like to become the question you just asked me. That's my answer. Yes.

Q-
Ok. Let's change subject. What do you mean by plastic opacity?

A-
My answer right above could do

(reads it out again)

Q-
That is more like a fantasy, or even a refusal. We are here, having a conversation.
I am really interested in the things I am asking you, honestly.

A-
My answer right above could do (again)

Q-
But opacity, you can't add much more to it, it is that... fully, in its own terms.

A-
Well... It's a physical movement that takes over your whole mind. It is similar to mental calculations, but rather, inevitably, most of the action has to do with altering something outside of your own body, beyond your control. You are immediately aware of other life around you but refuse to actively take part, while still, doing whatever is it that you are doing, knowing that you will slowly lose control on what you are doing, on how you value it and beyond your expectations about it. The opacity is more like a limitation, but it's like occupying full space of that limitation, and the rest, you are not aware, and you don't need to be aware, and you live by it, but leave it to itself, to maybe take over you, in ways you still don't know.

Q-
This is the place, you say to yourself... I quote 'this is the place where everything starts to begin, the wounds reveal a thicker skin and suddenly there is no floor'. That is quite hot.

A-
Rather than the place where everything starts to begin, the place where things

become opaque, I would say. I comfort myself when thinking that recognizing difference does not mean understanding otherness by making it transparent, but accepting the unintelligibility, impenetrability and confusion that often characterizes communication. Through it, I try to overcome the risk of reducing, normalizing and even assimilating the singularities of differences by comprehension. Anything asymmetrical makes me hot.

Q-
When you built the house in the cave,
Why did you make space for a window
on the side of the main door?

A-
Because I wouldn't want to leave the
door open at all times anymore like
before.
I had to start digging other rooms inside
of the mountain and the sunlight would
get to those rooms through that one
window.

Q-
What is abstraction?

A-
I guess it can be applied to the level of
definition in the edges of something.

Q-
Then, is it a measuring tool?

A-
No. It has more to do with what happens
beyond the threshold. Beyond a behavior
pattern or a system of thought, beyond a
tendency, beyond its purpose. Like, what
is the purpose of society? What is the
purpose of government?

Q- That is hard to define, but at the same
time the purpose of one defines the other
and vice versa... but if you think about
it...the purpose might get lost somewhere
in between.

I mean, are they even related?
But you know... I thought I was the one
making the questions here...

A- Yes, you were. But I am tired of this
pattern now.

Q-
You mean, the questions?

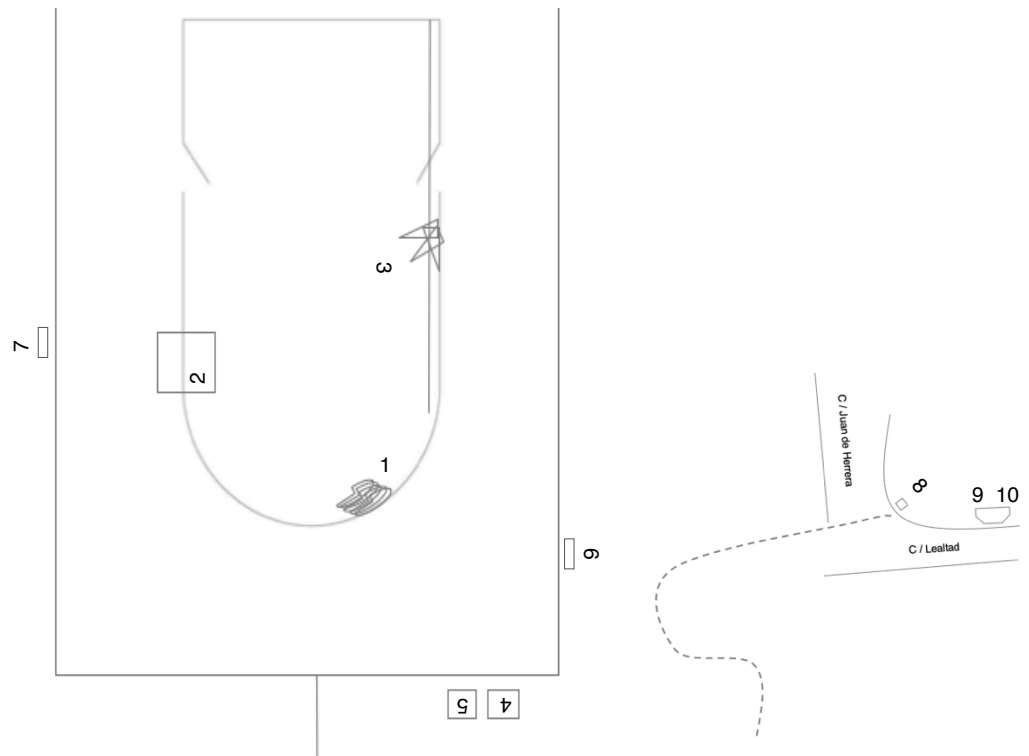
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This exhibition has been co-produced in
collaboration with Hangar, Barcelona as
part of their 2023 production grants.

Checklist:



1. *Spine for a liver*, 2024

Paper sheets, steel plates and magnets.

2. *Untitled (Ala Prístina)*, 2022–2024

Steel and glass drawer, cardboard, wood, paper, screws and plexiglass hinges.

3. *(deslizamiento) invernadero con trastorno formal de pensamiento*, 2024

Sliding glass door, glass sheets, hinges, metal rail, pulley system, lead counterweights and sand.

4. *Tiendas 4*, 2024

Binders and rivets.

5. *Tiendas 5*, 2023

Digital prints and tape.

6. *Incontenible, el gas lo llenará*, 2024

Graphite drawing on A3.

7. *from_casting, latticebelt*, 2024.

Graphite drawing on A3.

8. *Tiendas 1*, 2024

Belts and screw system. In collaboration with Noela Covelo Velasco.

9. *Tiendas 2*, 2024

Glass, hinges and belt leftovers.

10. *Tiendas 3*, 2024

Leather, leatherette and drawings. In collaboration with Maggette Dieng Cortés.