

Portfolio

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curator | writer | researcher

Table of Contents

I'm so fucky	3	District 17	12	mgn sPaoes o dtrrtrlztn	18
Pleasant vice, boring virtue	6	Thinking like a Mountain	15	METAL	19
Delirium	10	O Super (hu/wo-) man	16		

I'm so fucky

BRUNO ZHU, LIFE SPORT, DAVID KEATING AND ANTONIA BREME

The job of the artist – the creative job – is too often not remunerated. Therefore, thanks to the so called 'money job', many artists sustain their practices and lives. For the last iteration of Constructing Desire, the four artistic positions comment on alternative ways of operating within the commercial, while appropriating the infrastructure of a shop. Using the shop as a platform for artistic production, Bruno Zhu, Life Sport, David Keating and Antonia Breme adopt different commercial strategies which either engage with the aesthetics of commodification, put factory-made products in circulation or awaken the desire of acquiring items through the appeal of display configurations.

The boundary between the commodity and the art object can be a grey zone and how exactly they support each other often remains unclear. They both coexist as the remunerated and the devotional work often do.

* In 1993, Tracey Emin and Sarah Lucas ran a self-organized store for six months. Among other items they sold T-Shirts with different slogans. "I'm so fucky" was the slogan of the first batch.

Courtesies The artists and Knopf Paul, Berlin

Photos Christian Lübbert



Antonia Breme, Something about daydreaming, 2019, steel, plexiglas, oak wood, paper, spray paint, pigment

I'm so fucky

In January 1993, two young, freshly graduated artists were looking for a studio in the East London neighbourhood of Brick Lane, whose tempting bagel shops kept the pair from expanding the horizons of their search into other city districts. Unfortunately, no studios were available in Brick Lane, but the prevalence of shuttered empty spaces inspired them to try out a shop instead. The decision was taken over a curry and it took two days to find a space where a set of miscellaneous items were soon displayed for sale. T-shirts, ashtrays and mugs quickly became best sellers, in addition to other mobile artifacts and small scale commodity-esque artworks.

Photographs of both artists adorned the mugs, and the t-shirts wore slogans such as “She’s kebab”, “Complete arsehole” or “I’m so fucky”. Other phrases such as “Help me” and “So boring” decorated handmade labels on ribbons that people could use to call upon when trapped in a difficult conversation. Those sold out the first evening. Everything in the shop was produced cheap and sold cheap. The walls painted in magnolia responded provocatively to the omnipresent white of every gallery space. Furthermore, the affordability of every artefact on sale offered an accessible alternative for both sides – seller and buyer – to create, show and purchase art. The two artists were Sarah Lucas and Tracey Emin and the anecdote became an iconic story in contemporary art history, while depicting an everlasting situation that has concerned most artists to date; one of precarity and resolution. Their case was one of many of artists cooperating to seek alternative paths for their practice in the absence of accessible infrastructures. And, the by-product was a hybrid body of work in the limits between the art object and the consumerist object.

This line between the commodity and the art object is sometimes a grey zone. Both can coexist and support each other, as some artists engage with the aesthetics of commodification or appropriate commercial strategies in order to generate hybrid settings on the fringe of regular gallery structures. When combined, those strategies can influence one another and thus become a potential, not only for a critical approach but for the construction of new independent and empowering models. The artist’s is a lucky position, as well as a fucked one. Artists are so fucky, aren’t they?

– Gabriela Acha



David Keating, 'Untitled (Watches I-VI)', 2018, ink on paper
Bruno Zhu, 'Spoils (almond, strawberries, blueberries)' and 'Pamper (pomegranate, strawberries, wild berries)', 2017, machine stitch embroidery on canvas
Antonia Breme, 'Something about daydreaming', 2019, steel, plexiglas, oak wood, paper, spray paint, pigment

I'm so fucky

Life Sport, sweatpants, edition 6 'FAKES', 2018



pleasant vice, boring virtue

NIKOLA BREME, LAKELA BROWN AND ELLIE DE VERDIER

From the Roman Empire to the French Bourbon court, the art of designing interiors has brought the functional and artistic closer together, through ornamental elements and aesthetic objects, matching their periods and purposes accordingly. The works on display are, in their own way, dealing with aspects of comfort, taste and class, manifested through the design of the mundane settings in which our lives are performed.

Whether engaging with fashion artifacts, the embellishment of decorative plates or composition and depiction of contemporary still lifes, all three artistic positions negotiate aspects of social stratification, cultural appropriation and politics of identity. Each position offers an instance of reflection through the representation of everyday objects. The proposed scenario offers a set of personal narratives around political dimensions of objecthood.

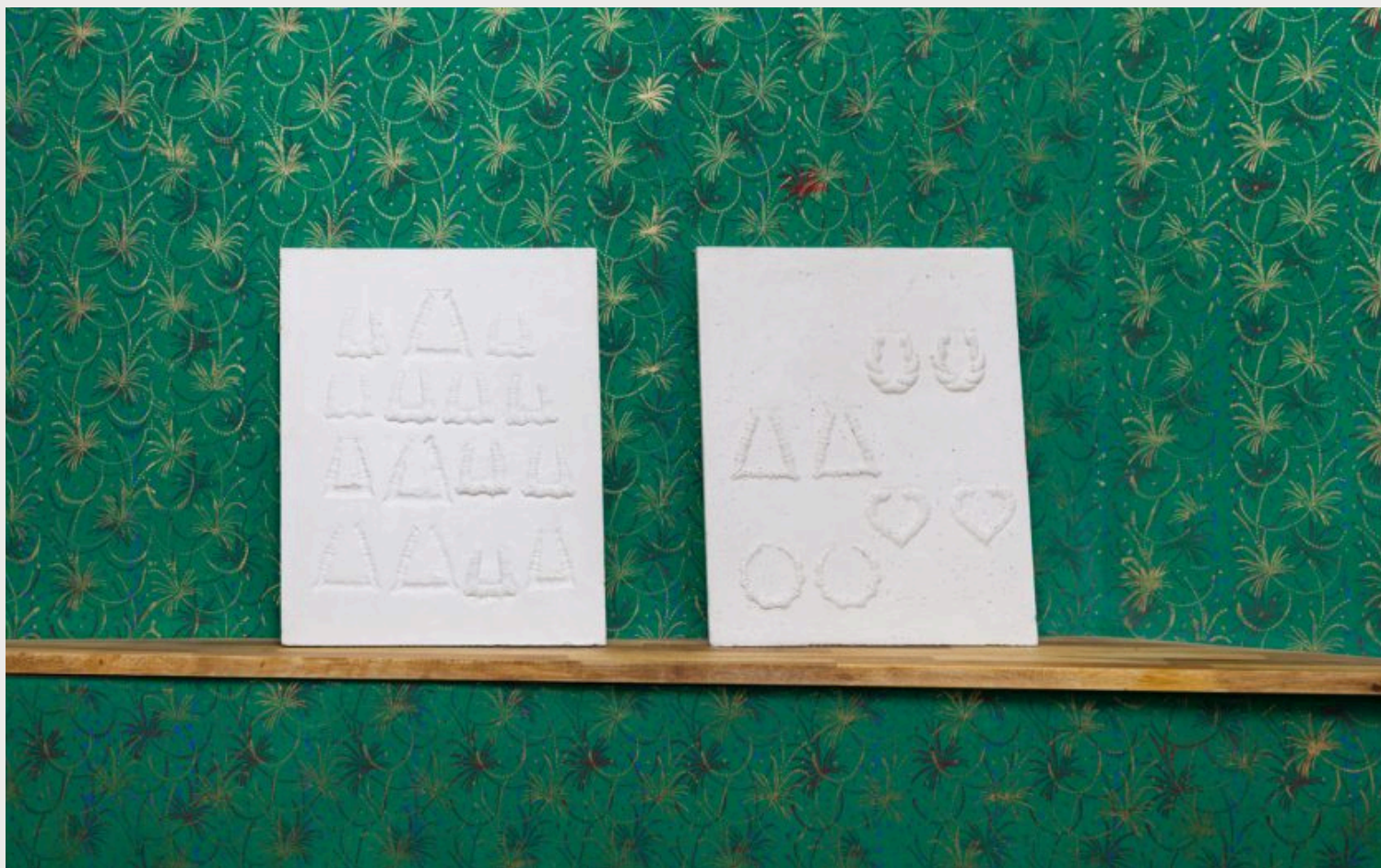
Courtesies The artists and Knopf Paul, Berlin

Photos Christian Lübbert

Courtesies The artists and Knopf Paul, Berlin



Ellie de Verdier, 'RLG3', 'RLG4', 2017, giclee print on baryt paper, aluminium bars



LaKela Brown, 'Triangle Bamboo Earrings Relief and Sunken Relief Arrangement', 'Four Doorknocker Earrings Arrangement Relief', 2018, plaster



Ellie de Verdier, 'RLG4', 2017, giclee print on baryt paper, aluminium bars



Nikola Brems, 'Nachlass Margarete Schneider', 2018, earthenware, glaze



LaKela Brown, 'Some of the Things We Wanted and Didn't Want', 2018, plaster, acrylic

pleasant vice,
boring virtue



Constructing Desire #3: pleasant vice, boring virtue, exhibition view, Knopf Paul, Berlin, 2018

Delirium

KASIA FUDAKOWSKI, SOPHIA MAIRER, ZOË CLAIRE
MILLER, ANGHARAD WILLIAMS

These four artistic positions comment on the domestic realm and the everyday objects, which often act as symbols of class and taste and, when strongly desired, they may cause a detachment from a rational engagement with reality.

On the occasion of the finissage, a performance by Angharad Williams took place

Photos Christian Lübbert

Courtesies The artists and Knopf Paul, Berlin



Angharad Williams, 'Scarecrows', 2018 (1 of 4), foamboard, silicone

Delirium

Constructing Desire #2 : Delirium, exhibition view, Knopf Paul, Berlin, 2018
Zoë Claire Miller, 'Gracias Bags', 2017-2018, various stones and minerals, pigments, phone battery, glazed earthenware



Delirium



Constructing Desire #2 : Delirium, exhibition view, Knopf Paul, Berlin, 2018



Sophia Mairer, 'Schrecke (exit Strategy)', 2018, oil on canvas

District 17

JESSE DARLING, MIA GOYETTE, LITO KATTOU,
SHAUN MOTSI, JOHANNES PAUL RAETHER,
JENNA SUTELA, BRUNO ZHU

In Neo-Tokyo's District 17, raging cyberpunk bikers dissolve their hopeless subjectivities in the increasing speed and violence of their motorbikes. In the animation *Akira*, the city's crumbling infrastructure is inhabited by orphaned lives. Ceaseless protests take over the streets, while governmental dodges are performed in the shadow. This is the site of encounter of the protagonist's gang and Takashi – a childlike figure with turquoise skin. Generated by government-operated chemical experiments, Takashi's psychic power spreads like a virus, mutates its host and grows out of control, unleashing questions about social formations and their agency.

Reminiscent of this seminal encounter, in District 17, objects of different nature intersect in the exhibition space. Amorphous bodies, assembled from fragments of civilisational objects sit alongside skin-tight forms, empty shells remaining from a happening. Pipes creep along the walls – one cannot know whether they carry fuel or secretions. What one knows for sure is that some form of life lies in these structures. Next door, an abandoned arena made of cellulose awaits other encounters still to come.

As the post-urban architectures of District 17 are navigated with motorbikes, the organizational and spiritual mazes in the exhibition are traversed by many-headed, pluralistic organisms.

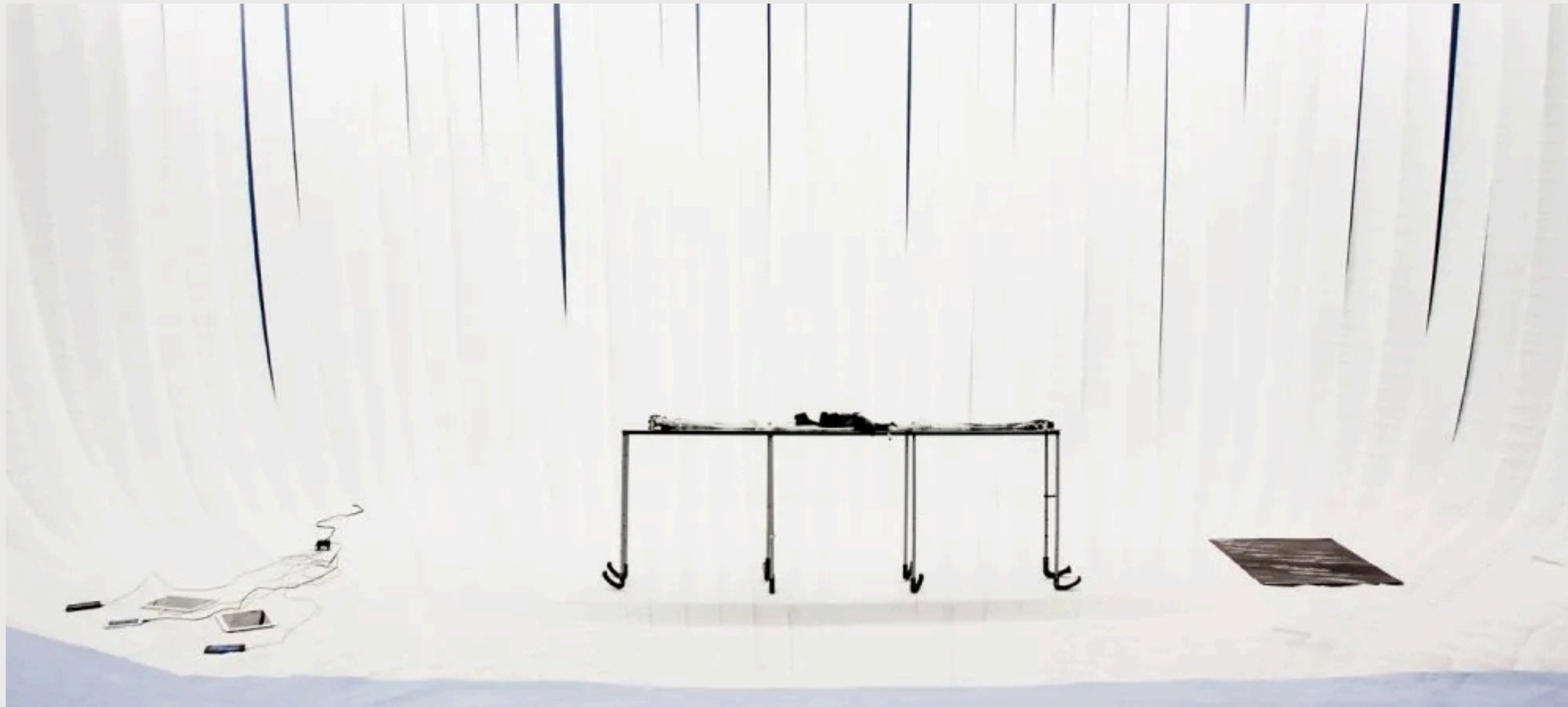
District 17 is the scenario of encounters for collective bodies yet to be shaped.



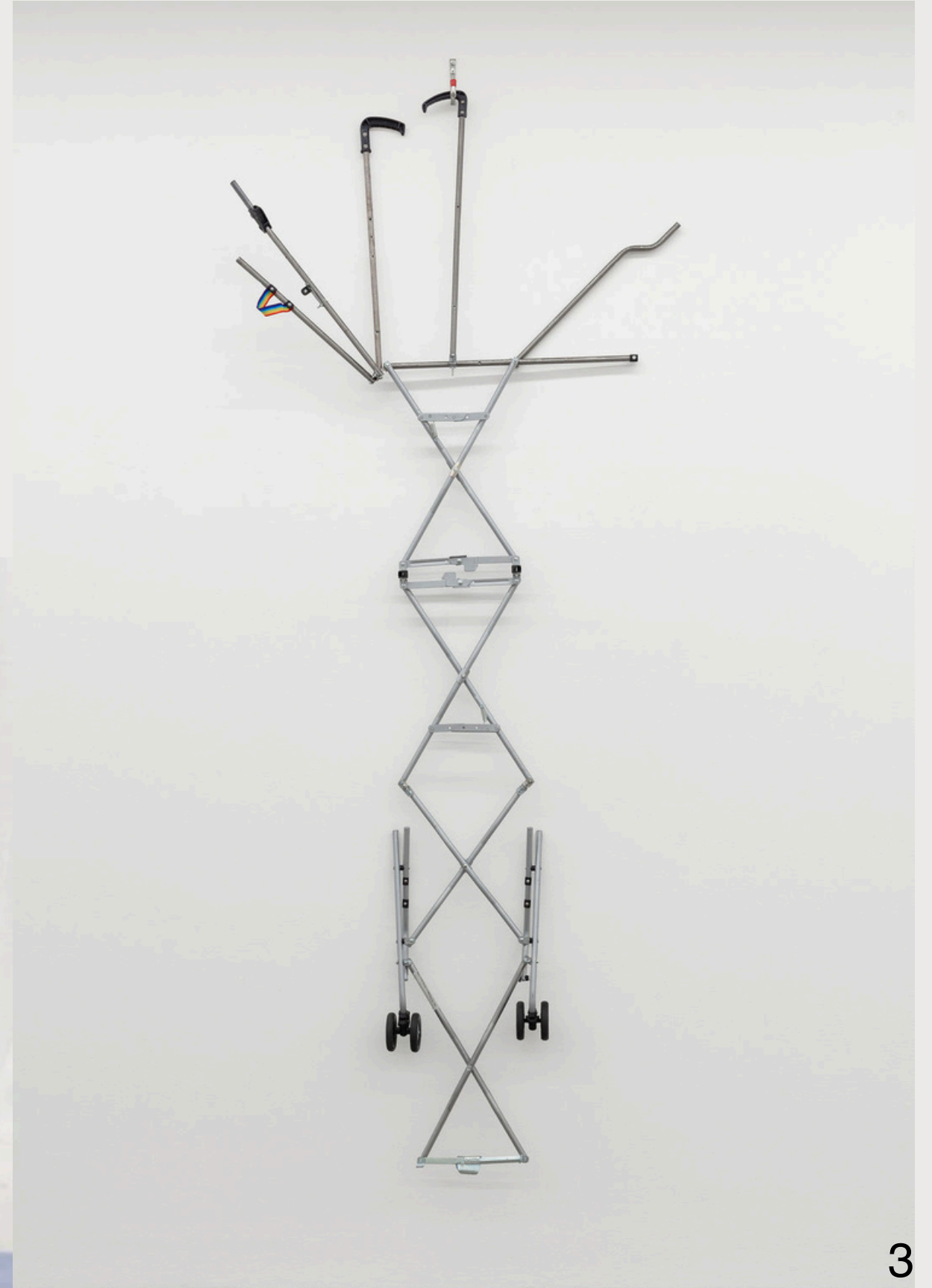
District 17, installation view, at Kraupa-Tuskany Zeidler

District 17

aliveForms
Transformella, TRANSFORMALOR [TRANSFORMELLA MALOR IKEAE] 4.4.6.6, CAVE/CAGE OFFICE HOURS, 2018
liquid latex white hygienic paper (zewa)
Kommunisate: cryotube containing hair nail spit of Repro TechnoTribe 4.4.5 (Kassel 2015) and 4.4.6 (Berlin 2015)
Data Body InterIdentity Brain: raspberry pi powerbank 3-D printed casings belt



aliveForms, Transformella, WÄCHTERIN (II), 2010-2018
recombination of dissected buggies



District 17



Jesse Darling, Slump Priest, 2017, steel paper on PVC latex glove clay foam jesmonite on aluminium

Thinking like a Mountain

Through her practice, Eloïse Bonneviot (b. France, 1986) explores different levels of intimacy and interaction with an artwork, in addition to the relationship between nature and technology. In her project 'Thinking like a Mountain', databases of information gathered from mountain accidents come together with artificial nature in the form of a videogame.

The idea of the mountain is taken from Romanticism and art history and it illustrates here an artificial form created out of a natural entity. A mountain is not only inhabited by flora and fauna, but also by human intruders. Humans tend to colonize and dominate all that has not yet been colonized and dominated. And in the case of nature, humans colonize and dominate until nature is not nature anymore.

'Thinking like a mountain' is a data pool, which blurs the boundary between the artificial and the natural. Avatars hidden throughout the game contain information from accidents that happened on mountains, coming out of a growing database created by Bonneviot. The main interface of the game is a dystopian landscape composed of masks. These are inspired by the Venetian one, and are a virtual containers of information. Those avatars and masks can only be witnessed by playing the game and for that, the visitor has to enter the camping tents within the gallery and just go for it!

How far the 'player' explores the virtual corners of this simulation game is ultimately up to them. The spectator becomes an active entity that has to get consciously involved in order to fully experience the work.

<http://thinkinglikeamountain.net/>
<http://eloisebonneviot.com/>



Eloïse Bonneviot, Thinking like a Mountain, installation view at Green Ray Projects, London

O Super (hu/wo-) man

This journey would be developed in four episodes, where artists Eloïse Bonneviot, Joey Holder, Janina Lange and Marija Bozinovska Jones will bring their own views in relation to those subjects. Their propositions will run one after the other and will at times overlap with each other in the space.

#1: Eloïse Bonneviot: 29th of April and 16th of May (preview and performance)

Eloïse Bonneviot will present a performative installation based upon her project 'Thinking like a Mountain', where she gathered information about accidents happening on mountains and turned this into a videogame. This next level of the project will consist in a performative embodiment of the immaterial side of Thinking like a mountain, a physical enactment of the information.

#2: Marija Bozinovska Jones: 2nd of May (one night event)

Within the frame of Bonneviot's installation, Marija Bozinovska Jones will offer new non-self-centered ways of quantification and enhancement with superfoods.

#3: Joey Holder: 8th of May (exhibition preview)

Joey Holder will present an immersive 'liquid environment' based upon expeditions to the oceans in order to unlock its secrets and contribute to human knowledge and development, while making visible a hidden side of the world which is of great importance.

#4: Janina Lange: 19th of May (preview and performance)

Janina will track the movement of some performers with a kinect infra red motion capture camera while screening them through two channels. This information will be stored and edited in situ in the aftermath of the performance, upload the sorted elements to stock platforms and put in circulation, creating new digital entities living by their own.

–Project curated by Gabriela Acha with the support and collaboration of Green Ray.

Grenn Ray Projects, London

May 2016

*Vilem Flusser

Eloïse Bonneviot, Thinking like a Mountain, performance part of O Super (hu/wo-) man, detail



O Super (hu/wo-) man

Joey Holder, Janina Lange, Marija B. Jones, Eloïse Bonneviot

O Super (hu/wo-) man is an exploration through the sphere of non-things: things that are not necessarily embodied. “Things that can not be held in the hand” *, such as information and data, experiences, movement, language and disembodied things in general. Data is now exploited as any other material, it is addressed as an actual physical material and turned into a valuable entity, even as a currency. Data is overloading hardware while burning energy in remote datacentres, it generates wealth through untiring correlations and targeting potential buyers or criminals through algorithmic analytics, while bringing a ridiculous pace to our lives and a new understanding of what survival means. Machines are bodies and bodies are machines and this human-machinic interaction keeps increasing, in order to help us understand and to grasp the world we live in and to shape our perception of it. Therefore, so much tracking, processing and building of new realities, while boundaries get more and more blurred, begs the question: what is progress after all? This project is about embodiment, disembodiment, language, abstraction, delusion and progress and the absurd and paradoxical relationship between culture, nature and technology.

Joey Holder, installation view, part of O Super (hu/wo-) man at Green Ray Projects, London



imgn sPaoes o dtrtrlztn

step 3: She makes herself this skeleton in a form of a boat under construction; armed with scalpels and tweezers, she dismantles and lays out the bundles of her bodies. imgn sPaoes o dtrtrlztn; xtimacy voluminosly strtchd.

She reworks herself to simulate a body. She takes apart the whole network of veins, optical fibers and arteries, intact, lays herself out on an immense blow up mattress.

An exhibition by Dorota Gawęda & Eglė Kulbokaitė

Green Ray Projects, London
2016

imgn sPaoes o dtrtrlztn, exhibition view of Green Ray Projects, London



METAL

Artists and authors review the ethics and aesthetics that emerge from metal as a creative and destructive genre in contemporary culture. The publication starts with a journey through the Basque Country (Spain) as a reference case study—from the decline of its heavy steel industry to the rise of new digital and cultural industries—introducing a radical transition in the imaginaries of metal. A dual logic that emerges from metallurgical processes creates indeed the potential for new tools or weapons, that transform industry, technology, and politics. Is there a radical ideology of metal setting the tone, the shape, or the weight of new affects, identities, languages, musics, or wars?

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Featuring / contenidos: Gabriela Acha, Ibon Aranberri, Javier Arbizu, Nora Aurrekoetxea, Jane Bennett, Rosi Braidotti, Judith Butler, Troy Conrad Therrien, Eduardo Fuembuena, Marisa González, Eloy de la Iglesia, Irati Inoriza, Manuel DeLanda, Mattin, Jorge Miñano, Jorge Oteiza, Jussi Parikka, Luciana Parisi, Sadie Plant, Paul B. Preciado, Paco Rabanne, Dámaso Randulfe, Allan Sekula, Gilbert Simondon, Las Vulpes.

<https://materialreview.org/product/metal/>

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Atoms of matter and bits of information flow in the air, like an atmosphere sustaining an intangible pressure. At a time when human creativity is credited as the dominant—yet destructive—influence on ecosystems of life on Earth, a new digital reality assembled by hyper-technological and financial instruments becomes less solid. A system of stratification emerges to transform the landscape. From the shapes of rivers and mountains to the distribution of minerals, living organisms, and human beings. It is an operation that extends from the deep soil of the Earth to the farthest voids in outer space.

How can the solidity of modern materialist production, that of products, infrastructures and things, evaporate? How can the atoms that make up the material world melt into the air? With their provocative phrase "all that is solid melts into air," Karl Marx and Friedrich Engels evoked in the *Communist Manifesto* (1848) an image of the conditions of life in the industrial age of heavy metal machines, steam engines, and smoking chimneys. A transmutation of the solid into the gaseous seems to refer more to a principle of chemical sublimation rather than to a system of capital. A system that, despite its inherent dynamism, runs on heat and pressure, waste, and toxic fumes.

Gabriela Acha, Jorge Miñano
10 Introducción
14 Introduction

Gilbert Simondon
25 Reflexiones sobre
la tecnoestética
208 On Techno-aesthetics

Manuel DeLanda
51 Ensamblajes y
armas de guerra
215 Assemblages and
the Weapons of War

Rosi Braidotti
57 Nekro-politika
garaikideari buruz
219 On Contemporary
Necro-politics

Dámaso Randulfe
65 Seeing Through Metal
224 Ver a través del metal

3 Carta de los editores
4 Letter from the Editors

Gabriela Acha
77 Tejiendo historia(s)
228 Weaving History(ies)

Sadie Plant
87 Silicio
230 Silicon

Jorge Miñano
91 From the Iron Horse
to the Alu Rider
232 Del caballo de hierro
al jinete de aluminio

Allan Sekula
101 Entre la red y el
profundo mar azul
Between the
236 Net and the Deep
Blue Sea

Troy Conrad Therrien
111 Becoming Adebt
238 Volverse adeudado

8 Contribuciones
9 Contributions



Weaving
Herstory(ies)

Tejiendo
historia(s)

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