

EXHIBITION 2

* **THE
POSSIBILITY
OF NOT
HAVING
BEEN**

*What
might have
never been*

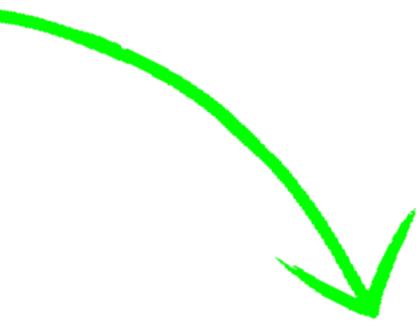
*introjections /
interferences*

**Seven decolonial
interferences**

12/10/2023

31/10/2024

#LaPossibilitat



During the course of the preparatory sessions for the *Maroon Anti-Futurism* exhibition, its curanderas Yuderkys Espinosa and Katia Sepúlveda inspired research and dialogue among the participating artists on the basis of one core question: What would have happened if Europe had never existed? In this case, relating Europe, not to a geopolitical territory, but to a trope, a civilisational idea that has historically configured the set of relations pertaining to power and domination that form the basis of the colonial project. Understood in this way, considering the possibility of Europe never having existed implies chipping away at the current condition of coloniality and revealing how the splintered cultures, beliefs and lives, erased from history by colonial violence, would still be capable of activating other potential histories alongside the dominant one.

Exhibiting *Maroon Anti-Futurism* at the Santa Mònica, a European institution whose mission has historically been to contribute to generating a very specific cultural narrative, poses a problematic paradox. The central question about the possibility of Europe never having existed creates, when set within European walls, the potential for calling one's own very existence or essence into question.

Aware of this problem, and with the complicity of the curanderas of *Maroon Anti-Futurism*, the Santa Mònica posed this same question to seven local collectives in order to present another exhibition that delves into the paradox posed by the initial question set within a European context. Difraccions, Flux, Grup d'Estudi, Jiser and Sabers migrants, Koniclab, Mixtur and Sâlmon were, for different reasons, the seven groups called upon to consider the initial question from this paradoxical position, inevitably transformed into a question on the possibility of challenging existence itself. Over the course of months of conversations as part of a shared curatorial exercise the seven groups have developed the various pieces and actions that make up this exhibition, which is accompanied by itineraries and counter-itineraries, narratives and counter-narratives that aim to highlight the prevailing unresolved, permanently ongoing condition of the issue that permeates the entire exhibition.



Enric Puig Punyet

EXHIBITION ACTIVITIES

15.10. – 12.30 pm

Journey of thoughts

concert by

Gunda Gottschalk

POLYSEMIES OF SILENCE I

19.10. – 6.00 pm

Polysemies of Silence. Dialogues and Collective Creations

(Round table discussion)

20.10. – 6.00 pm

Kalima.radio 1.

Common ground for confronting the silence

(Radio)

21.10. – 5.00 pm

Creative Fragments and Plural Stories

(Workshop)

26.10. – 6.00 pm

Memories of the absent bodies

(Round table discussion)

2.11. – 7.00 pm

Concierto geológico

concert by Azkona Toloza and Rammsy

EXHIBITION ACTIVITIES

POLYSEMIES OF SILENCE II

16.11. – 6.00 pm

**Collective mapping
and counter-narratives**

(Round table discussion)

17.11. – 6.00 pm

Kalima.radio 2.

The right to one's own story

(Radio)

18.11. – 5.00 pm

Sound map in transit

(Workshop)

30.11. – 7.00 pm

Absent Bodies +

performance by Gemma Ragués

14.12. – 7.00 pm

1492

performance by Marina Barys Janer

x Isil Sol Vil

EXHIBITION ACTIVITIES

2024

POLYSEMIES OF SILENCE III

11.01. – 6.00 pm

**Migrations, resistances
and critical epistemologies**

(Round table discussion)

12.01. – 6.00 pm

Kalima.radio 3.

Decolonial perspectives

(Radio)

13.01. – 5.00 pm

**What part of your existence
refuses to be colonised?**

(Workshop)

18.01. – 8.00 pm

***Tientos de multi-
naturalismo digital***

performance by Eugenio Tisselli

25.01. – 8.00 pm

Instruments of Desire

performance by Reiko Yamada

EXHIBITION RESIDENCIES

3.10 - 13.10.23

Abstraction

mural action by Fares Yessad

15.11 - 26.11.23

Art residency by Hamja Ahsan





The colonial matrix and the European civilising project are the power structures that, since the sixteenth century, have legitimised and naturalised Western societies' domination over the rest of the world. This Eurocentric narrative, converted into a universal and hegemonic account, is not merely part of history; it continues today, permeates the present, and extends into the future. but permeates through the present and extends into the future. It is experienced and updated on a daily basis. Its reach has been absolute and it occupies all areas of economic, political, social and cultural life.

The possibility of not having been aims to critically explore the mechanisms of oppression that propagate the naturalisation and legitimation of this system of domination. The exhibited works explore different conceptual paths to identify the multiple spheres of colonial dominance. A power structure existing in the dehumanising imaginaries and the silences imposed by Western scientific knowledge. A control device that generates border violence, exercises institutional racism with impunity and causes the exploitation of natural resources and material extractivism.

It is difficult to imagine the possibility of living in a world free from power and domination, to reflect on forms of escape from this prison regime of

modernity that determines hierarchies, places of privilege and positions of subalternity. But what would the world be like if Europe (as a trope) were to disappear? What would it be like if it had never existed at all? How would a time outside of the historical temporality of European modernity have been experienced? Putting these questions at the heart of the exhibition allows us to question and dismantle the artificiality of a process that has been constructed from a place of power and explore any cracks that may subsequently be revealed in this structure of control.

This implies speculating about the declarative possibilities. To reflect, in line with Sirin Adlbi Sibai, on who has the social legitimacy to construct significance on social reality, on the language used by the Eurocentric narrative, the concepts and themes Western logocentrism imposes, the place they occupy in the public space and on the political agenda.

The exhibition aims to address the dangers of this single story which, as highlighted by Ngozi Adichie, produces intentional amnesia and the deletion of the multiple histories that exist outside the linear temporality of modernity. It presents an exhibitional proposal of diverse voices and creative fragments. Different groups and artists that have developed the pieces and the curatorial proposal, creating convergent and divergent stories throughout the exhibition space to challenge the hegemonic narrative.

Confronting these silences also implies creating spaces for meeting, listening and dialogue. Crystallising the concept of the exhibition as a proposal that is shared, while also being heterogeneous, similarly involves stepping back from the exhibition's central focus in order to recognise and explore the importance of these creative processes, both individual and collective. Which centrally positions an undefined methodological act removed from the linearity entailed in the series of previously conceived stages to become a performative act that is woven into the journey itself.

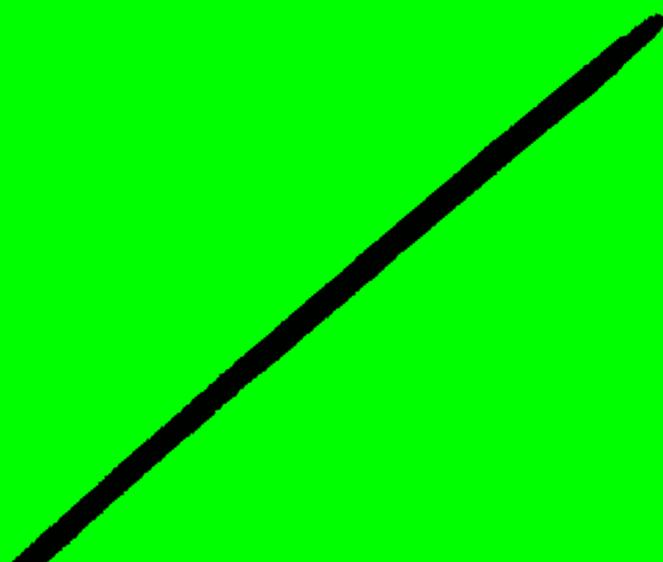
A process open to experimentation that implies questioning ourselves, not only about how we perceive the exhibition, but also about the places we inhabit and our starting point for conceiving and creating the exhibition itself. As pointed out by Santiago Castro-Gómez, explaining this ethical-political position, which is diverse and multi-faceted, and the epistemic places that we explore involves a blurring of zero-point hubs, abandoning that non-place to highlight the multiple localisations on which we base and conceive the cognitive, artistic and curatorial production process from a positional perspective.

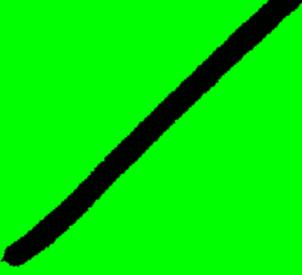
This entails sharing the epistemological concerns that arise about the exhibition's very concept, which is based on a specific place within the structures of power. Inhabiting the tension involved in questioning the colonial order as a museum space conceived as a replicative institution of modern discursivity. Curatorial questions lead to the re-evaluation of issues such as these, being mindful of privilege and constantly deconstructing that stance. Assuming

our collective responsibility and commitment in a world that, to quote Julia Suárez-Krabbe, “is full of exclusions and violence that are simply not acceptable.”

And, as such, reimagine the arts centre as a sanctified and unpopulated place in society. Our aim is to dissolve invisible, tangible, coercive borders..., that differentiate the interior space, as a productive place of exhibitionary works, from the exterior, from other spheres of creation of meaning and construction of socio-political significance. Chipping away at its walls, making them permeable, porous, diffuse... implies infusing them with the real world, as posed by Borsani and Quintero, transcending the division that separates the artistic object from its context of use to create two interconnected spaces open to everyday life. Creative proposals that, within the exhibition, suggest the creation of counterhegemonic alternatives to move towards other possible futures from a feminist, anti-racist and decolonial perspective. And, at the same time, raise questions that inspire debate to formulate critical dialogues and prevent the conversation from being shut down.

Exhibition
curatorial team





ITINERARIES ?

Below we propose four possible itineraries for visiting *The Possibility of Not Having Been* exhibition, which traverse the artworks, identify relational knots, create links between the ephemeral and the permanent, and expose tensions or contradictions:

ITINERARY 1:

MEMORIES IN THE FACE OF SILENCE

This itinerary analyzes the mechanisms of power that turn European historical narrative into a universal story. It addresses how discursiveness and modern science operate in the reproduction of the colonial thought system and in the denial of existences outside the linear time of modernity. The artworks confront these silences, weaving a network of stories that resist and create places of collective memory against this constructed oblivion.

ITINERARY 2:

TRANSCENDING THE BORDER

This offers a critical perspective on the various forms that borders take as power and control mechanisms that perpetuate colonialism. The artworks impact their sociopolitical, economic, or territorial construction, which separates and generates violence. They also focus on its ontological and epistemic dimension, which produces silences and denies rights. This proposal invites us to transcend, crack, and dissolve these walls of the colonial project.



ITINERARY 3:

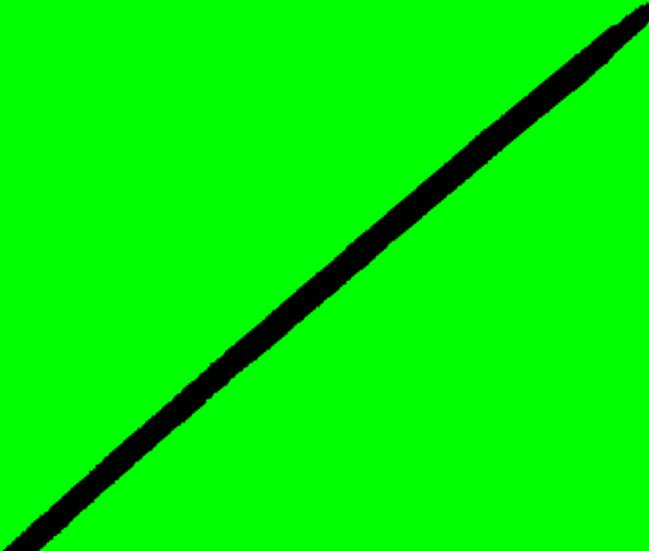
ECO-TERRITORIAL PERSPECTIVE

This itinerary takes concrete form in a variety of artistic expressions that explore the eco-territorial perspective, addressing historically and in the present day the exploitation of natural resources by Europe from other societies and peoples. It questions the discursive legitimization of the hegemonic narrative to justify this material extraction.

ITINERARY 4:

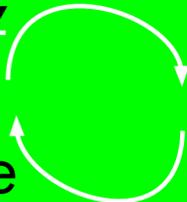
SPACES AND TIMES OF POSSIBILITY

The exhibition calls for the creation of gaps, cracks, or escapes in the power structures that articulate the multiple spheres of colonial dominance: power, being, gender, knowledge, economy, religion, or nature. It invites a critical and plural dialogue about the spaces of possibility that open up to contemplate the outskirts of the European civilizational project. To build other possible futures outside the historical time of modernity.

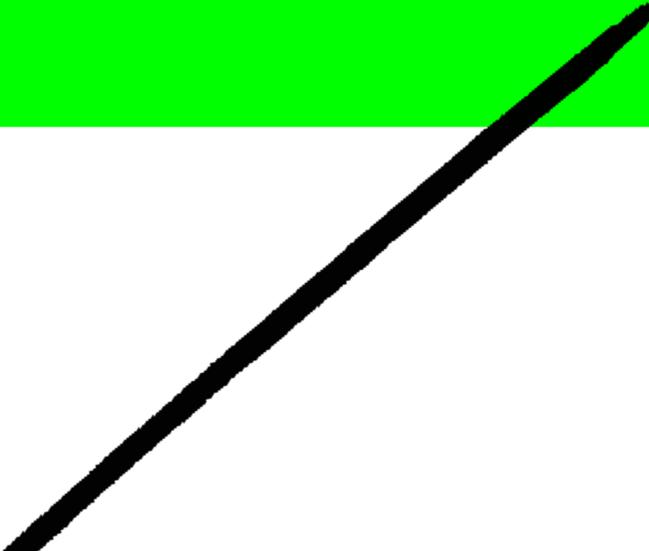




COUNTER-NARRATIVE

During the process of putting together this project, the curatorial group sought advice from external sources when we were unsure of how to address certain issues. That consultation process, facilitated by Florencia Brizuela, highlighted the need to include a counter-narrative as part of the exhibition.  Providing a second voice that details the continuous problematisation to which our process has been and continues to be subjected and that scrutinises the content of the exhibition in an attempt to identify any biases in the official story. Broadly speaking, the counter-narrative becomes part of the exhibition, reacting to what has been said or programmed. The counter-narrative inevitably remains on the fringes of the original story, becoming an autonomous voice that also challenges the underlying mechanisms and timelines pertaining to the organisation and promotion of an exhibition.

Therefore, the actions associated with the counter-narrative will not be included within the official programme of activities. An unpredictable ambush. The counter-narrative will focus on visually interacting and commenting on the exhibits by means of commentaries featured on the walls and  Some of the interactions will also be performative, with interventions launched as part of the mediation and activity programmes.





ARTISTS / EXHIBITED WORKS

Alejandra Rocabado Koya /

Apthapi

(Polysemies of silence)

Anna López Luna /

Sense títol / Pancartes /

Platja del Tarajal / Sindicat

(Polysemies of silence)

AzkonaTolosa y Rammsy /

Concierto geológico

Boris Mercado /

Águila Dorada

(Polysemies of silence)

Camila Opazo Sepúlveda /

*Memorias coloniales, silencios deliberados
y amnesia pública en Barcelona*

(Polysemies of silence)

Daniel de la Barra /

Ministerio

Danilo Adriano Marinho /

FANTASMAS

(Polysemies of silence)

Eugenio Tisselli /

Tientos de multinaturalismo digital

Fares Yessad /

Abstraction

Gemma Ragués /

EUROPA (Absent Bodies III)

Gonzalo Marcuzzi Iglesias /

Ulises. Buscando un EuroHogar seguro.

Ensayo error

Guerthy Gutiérrez /

Señor H

(Polysemies of silence)

Gunda Gottschalk /

Journey of thoughts

Hamja Ahsan /

Art residency at Santa Mònica

Houari Bouchenak /

Ardor it's you, it's me, it's him

Ida Barbati /

Dove finisce la Terra e dove inizia il Mare?

¿Dónde termina la Tierra y dónde comienza el Mar?

(Polysemies of silence)

Maria Eugenia Piola Simioli,

Saber Lech-hab el Ghoury

and Araceli Muñoz Garcia /

Mi voz no tiene espacio.

De silencios y silenciamentos

(Polysemies of silence)

Marina Barsy Janer x Isil Sol Vil /

1492

Mounir Gouri /

Ma mer est fragile

(Polysemies of silence)

Nora Daoud and Soukaina Sentissi /

Memorias difusas

Óscar Escudero and the Belenish Moreno-Gil /

ÁDYTON

Reiko Yamada /

Instruments of Desire

Rosó Cusó /

Miracles que no vindran

Séverine Sajous /

التراب يجبد والقلب يبرد

La terre absorbe et le cœur guérit

(Polysemies of silence)

Teo Vázquez /

Minorías y resistencias: una mirada desde dentro

Toni Serra *) Abu Ali /

Entremons

(Anit Dikr - Al Barzaj - Trance with the Green Man -

Sol de mitjanit - Siete contemplaciones -

En el camí de les abelles)

TRES (ilana boltvinik + rodrigo viñas) +

Medialabmx (Leonardo Aranda Brito) /

No quiero oro, ni quiero plata...

lo que quiero es el quinto irreal

CURATORIAL GROUP FORMED BY

Difraccions

(Lluïsa Espigolé and Miquel Vich)

Flux

(Lis Costa and Josep M. Jordana)

Grup d'estudi

(Max Azemar, Martí de la Malla, Berta Esteve, Ada Fontecilla, Carla Lupa, Antonio Ortega and Eloi R. Romeu)

Jiser and Sabers migrants

(Xavier de Luca and Paula Durán)

Koniclub / ECOSS

(Rosa Sánchez and Alain Baumann)

Mixtur

(Oliver Rappoport Bianchi and Oriol Saladrigues Brunet)

Sâlmon

(Néstor García, Andrea Rodrigo, Noe Laviana and Raquel Tomàs)

CURATORIAL PROCESS SUPPORTED BY

Enric Puig Punyet

VISIT US

Free entry

Tuesday to Sunday and public holidays:

11:00 am – 8:30 pm

Closed on Mondays, except public holidays.

Closed: 25 and 26 December, 1 and 6 January,
Good Friday and 1 May.

GUIDED VISITS

Discover the exhibition
and the artistic proposals in depth.

Sundays at 12:00 noon

(free of charge, no prior registration necessary)

To arrange group visits on other days
or at other times, you can call 935 671 110
or write to us at santamonica@gencat.cat

PROGRAMME OF ACTIVITIES

Check out the entire programme at santamonica.cat

#SANTAMÒNICAPERDINS

Find out more about the creative processes
and everything that goes on at the Santa Mònica
at santamonica.cat

#SantaMònicaPerDins

**This center has complaint forms
available to visitors.**