

## The artist Juan Luis Moraza is exhibiting at the Museum

### An sculptor's republic

*republic* is an exhibition by Juan Luis Moraza that brings together a broad selection of his works, structuring them in areas that examine the museum as a system of conventions and possibilities for the citizenry. While one of the problems of contemporary democracy is the dilemma every citizen faces between passivity and opportunities for participation in social life, Moraza finds the museum to be a space for convergence between the artist-citizen and the viewer-citizen. Nevertheless, public concerns are not for Moraza a purely political affair but also have an anthropological component, and so a bearing on the constitution of subjectivity itself.

In mutual interaction with his artistic work, Moraza has always constructed a conceptual discourse where language and ideas also embody a place inhabited by the artist, together with the forms and characteristics of the objects and situations he proposes in each project. Moraza's Museum will therefore be his Republic, a space for interpretation and transformation understood as a system of participation. This exhibition, like all his oeuvre, deals with the crisis of representation, whether in the individual or in society, whose representativity and representability are thus equally called into question. The artist proposes a place that transforms itself into a system of "implexities", a term he uses to designate the intersection between complexity and implication, between the rights and responsibilities of the social game assumed by the museum.

The works on display and the themes and problems addressed present the Museum as the Museum of Participation (where viewer-citizens will find, for instance, ballot boxes, questionnaires on the ideal artist, or an unusual proposal for the use of their taxes), as the Symbolic Museum (which examines the notion and uses of the monument in art, social life and everyday life), as the Demographic Museum (in an awareness that demographics has always been essential as a shaping political and cultural factor at different moments in human history), and as an Anthropic Museum (in an expression of desire and of vindication of the body as constitutive of the individual, reformulated in the artist's language as the "dividual", "divided both by its internal fractures and by its external fractures in the universe of relations").

In Moraza's Republic, art is also a process of critical reflection on the dilemmas of the ornament (with all the conflict and marginality it represents in relation to the social and cultural structure) and the monument (as an expression of authority in the public space). This presents another interpretative challenge for the viewer, constantly interpellated in the context of the exhibition's "interpassivity", while invited to discover the "republican museum" of an artist who has always taken a firm stance in the ongoing debate between Baroque and Classicism, opting clearly for the libertarian possibilities of the Baroque by contrast with the puritanical alienation of any type of formal, artistic or political reductiveness. ■

### Exposition as the reverse of imposition

»"")republic≠republic("«

Fragments of the conversation between Juan Luis Moraza and João Fernandes for the exhibition catalogue

J.L.M.: The institution legitimizes as art that which legitimizes it as institution... and art legitimizes as institution that which legitimizes it as art. [...] The exposition as such – that is, open to the public – is born at the same time as the citizens themselves become the protagonists of their own history for the first time. For the modern world, the "res publica" bursts ceremonially upon the scene with the French Revolution, and the exposition is one of the monumental ways in which the people celebrate and represent their taking of power. The



Republican Portrait, 2014

exposition was instituted as the reverse or counterdiscourse of imposition.

[...] I understand that our work always operates between artistic representation and social representativity. On the one hand it means the ultimate in personal exploration, since artistic creation is constitutive of subjectivity, and on the other it exists only as a social vocation, since art is a constituent of culture. [...] as Lacan would say, "where there's smoke, there's somebody". The work of art exists as presence insofar as object, but that presence, insofar as event, intensifies the presentability of one who encounters it.

J.F.: The exposition is not only the artwork but moreover a convention. [...] That too can be metonymic of an idea of a republic. Public conventions are identified that can be shared between whoever produces the discourse and whoever confronts that discourse.

J.L.M.: [...] I realized that modern art had not abolished pedestals and frames, or any other contextual marker – like the museum – but had converted them into the fundamental content of its development, by means of displacements, concealments, substitutions and figurations.

[...] The citizen is a subject deterritorialized from his own existential integrity and reterritorialized in the context of the *res publica*.

[...] Collecting emerges as an effect of colonialism: the heterogeneous accumulation of treasures acquired in territorial conquests finds continuity in the collection. If the collection historically precedes art, it is because what was accumulated in that collection were decontextualized objects, "ready-mades" brought back from military, imperial, religious, political and commercial campaigns. The collection already existed before the birth of art. Art recalls or refines that tradition of hoarding, since it arises as such when for the first time objects are made that are predestined to form part of a collection.

[...] The "res publica" is the result of a cultural contract that is never complete. As Freud demonstrated, culture is a sort of contract whereby we exchange part of our liberty for the security of cohabitation and comprehension, but that contract always leaves those remains of the subject in culture, probably too savage and too strange to be soluble, which are the stuff of dreams, of phantasms, and of the arts...

[...] I understand that the museum is an instituting function, as is every gesture, transgressive or not, performed by the artist. And at the same time the museum is an instituted place, largely by virtue of the transgressive gestures of artists. Between the

instituted, or respect for a certain foundation, and the instituting, or the foundation of a certain respect, there lies the game of the constitution of the very entity of the subject in its relation to the social. The museum is a privileged and opportune place, it is an environment, it is an ecosystem for artistic creation itself. And it is logical that the relationship between the artwork and the artist and the museum should be polemical, and cannot be simply reduced to a theme, to a genre, to a repertoire of models or to a "transgressive style", or established by means of a game of friends and enemies.

[...] A republic of psychotics is also a republic of monarchs: "one person, one king". That is a fairly good evocation of the contemporary republics of *jouissances à la carte* in advanced capitalism. It is not a question, then, of choosing one predetermined "form of government" or another, but of recognizing that the condition of the citizen, whether king or beggar, involves a set of commitments. Without the interiorization of those commitments, if every citizen is a Louis XIV, any system of government is in a more or less covert way an insufferable panmonarchy, a depublic.

**"I had always thought we were not virtuous enough to be republicans"**

(Jacques-Louis David, 1855)

J.F.: [...] In your work, the republic is always articulated with a demonstration of the Baroque and its expressive possibilities revealed in the way in which forms can be distorted, space can be fragmented, the curved line surpasses the straight line and the right angle of modernity... There is a very subversive parody to be recognized in the way you situate yourself in the Baroque and appropriate it as a tradition of a republican discourse, when outside your work it would always appear to be a language incompatible with those republican ideas.

J.L.M.: [...] The ineffable genius of romanticism – a demiurge for whom any system is an obstacle to the truth – coincides with the liberal impresario, for whom any legal limit is an obstacle to the creation of wealth... What they share is precisely that degree of irresponsibility with respect to society. While the 19<sup>th</sup> century saw the emergence of independence between style and epoch, when the intellectual world recognized the possibility of using any style in any epoch and so directly opened the Pandora's box of the "neos", the 20<sup>th</sup> century eventually saw the recognition of independence between style and ideology beneath an apparent autonomy of ethics and aesthetics.

[...] Every stylistic gambit is always a vaccine against simplification.

[...] A destituting moment is precisely a moment where the institutional systems in crisis allow diversity and singularity to be inhabited far more than at moments when there is a kind of instituting emergency that needs to simplify to be able to impose itself. And I therefore think that instituting moments – and today we are almost certainly in moments that are more instituting than destituting – are less habitable for singularity.

[...] a "republic" is not a form of government but a social state. [...] Forms of government are relatively independent from social states: [...] a formal republic can organize a society of monarchs [...] and a parliamentary monarchy can be a form compatible with a republican society.

[...] If you take the wind away from a flag, it is no more than an abstract painting.

[...] It seems that citizen participation is at the center of the question that legitimizes any form of organization and any type of initiative, whether public or private. However, I cannot help feeling that those programmed participations are so perfectly codified that real participation is preceded by a calculation of results that turns participation into mere staging. They are no longer authentic ways in which a real subject and a real citizenry can act and transform their own modes of relating and organizing themselves.

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# DIVIDUALS

ANTHROPIC MUSEUM

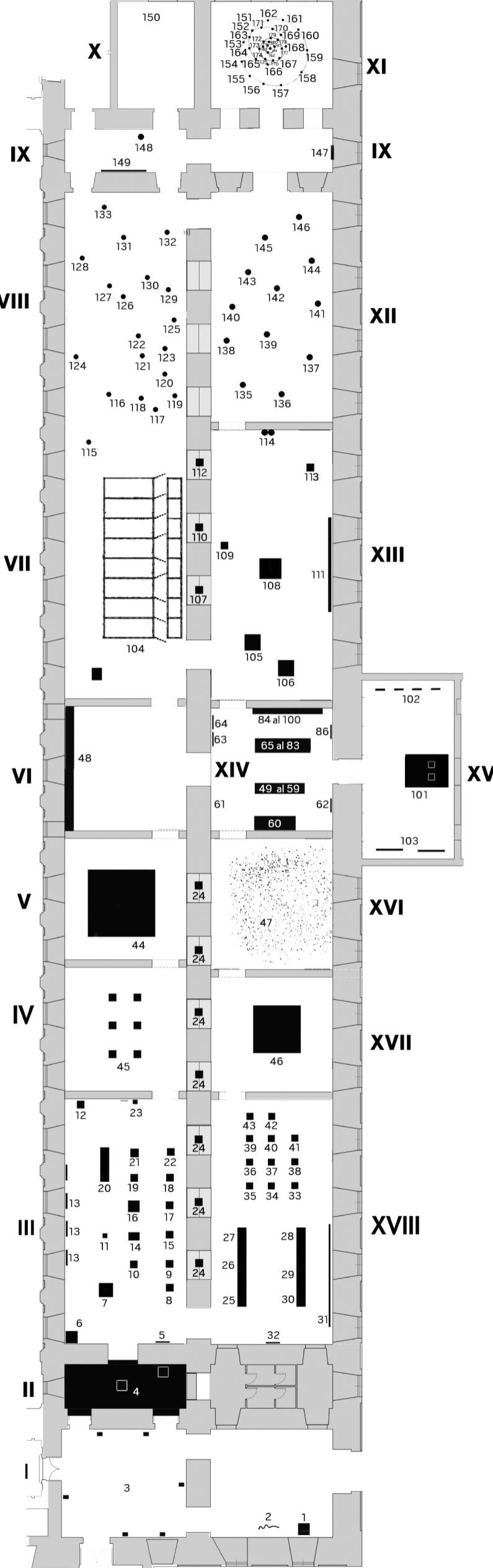
# DEVICES

DEMOGRAPHIC MUSEUM  
MORPHOLOGICAL MUSEUM

# EMBLEMMS

SYMBOLIC MUSEUM  
MUSEUM OF PARTICIPATION

# INTERPASSIVITY (musements)



representativity  
extimacy

intimacy

representability

república

LIST OF WORKS

## INTERPASSIVITY

MUSEUM OF PARTICIPATION

1. Dispositif pour transformer des peintures abstraites en drapeaux, 2014 Motor with engraved brass plaque and cloth.
2. Drapeau abstrait, 2014 Rayon.
3. Mime, 1999 Sound installation.
4. OMNIMPOTENCE, 1993-1999 Installation.

## ORNAMENT AND LAW

5. Ceci n'est pas une république, 2014 Oil on canvas.
6. CVA. Switch (stratigraphy pedestal), 1984 Insulating materials.
7. Iustitia, 2014 Mixed technique.
8. Ornament and law (closet art), 1994 Serigraphy on 90 cm silk sheet.
9. Subornament (closet art), 1994 Serigraphy on table linen.
10. Privilegion (demonstratio), 2014 Carved and polychromed wood.
11. L.E.C.O.I.N, 2003 Digital printing on currency paper.
12. CVA. Television set, 1980-2000 Mixed technique.
13. Categorical suggestive (I-III), 1999 Autostereogram. Digital printing on canvas.
14. Abstract flag (too late to do justice, too soon to make history), 2014 Encaustic on wood.
15. Ornament and law (closet art), 1994 Serigraphy on 90 cm silk sheet.
16. CVA. Bipedestal, 1985 Mixed technique.
17. Ornament and law (closet art), 1994 Serigraphy on tablecloths.
18. Ornament and law (closet art), 1994 Serigraphy on ties and scarves.
19. Brainteaser, 1994 Mixed technique.
20. PSYCHEURETICS, 2000 Mixed technique. Digital printing on cardboard.
21. Bodyteaser, 1994 Mixed technique.
22. Naives, 1998 Limited edition pack 2/6.
23. CVA. Person of superior quality, 1979 Color photograph, paper and rubber stamp.
24. Republican portraits (I-VII), 2014 Museo Nacional Centro de Arte Reina Sofía
25. Ci-git l'horizont (googol of participations), 2014 Marble.
26. Suffrage salvage (statue), 2014 Marble.
27. A bruit secret, 2014 Mixed technique.
28. CVA. Ideal artist, 1980 Printing on paper.
29. Devotees (abnormality), 2014 Molded methacrylate.
30. A bruit secret (2), 2014 Mixed technique.
31. Fiscal democracy, 2014 Printing on paper.
32. Campaign for the eradication of extreme wealth, 2005 Printed poster.
33. Participative crown (crowns'n crowds), 2014 Iron, chalk paint.
34. Crown for eleven operatives (crowns'n crowds), 2014 Nickel bronze.
35. Inspiration, expiration, conspiration (crowns'n crowds), 2014 Bronze.
36. Inspiration, expiration, conspiration (crowns'n crowds), 1998/2014 Bronze.
37. Crown for three operatives (crowns'n crowds), 2014 Nickel bronze.
38. Crown for eleven operatives (crowns'n crowds), 2014 Nickel bronze.

39. **Modular Craneometric crown**, 2014  
Bronze.

41. **Crown for three operatives (crowns'n crowds)**, 2014  
Nickel bronze.

42. **CVA (María Luisa Fernández and Juan Luis Moraza).  
Aureola**, 1983  
Gilt barbed wire.  
ARTIUM de Álava, Vitoria-Gasteiz

43. **CVA (María Luisa Fernández and Juan Luis Moraza).  
Central canal**, 1982  
Mixed technique.  
ARTIUM de Álava, Vitoria-Gasteiz. CVA Loan

44. **ECSTASY, STATUS, STATUE**, 1994.  
Installation; Polyurethane resin.

45. **Horologos**, 1997  
Installation. Watches and engraved glass

46. **Arules**, 2013  
Molded methacrylate, mirror.

47. **CVA. Limit (Implosion)**, 1982  
Mixed technique.  
MuseoNacional Centro de Arte Reina Sofía

#### DEMOGRAPHIC MUSEUM

48. **MA(non è)DONNA**, 1991-1994  
Progetti di restauro tesuale. Sculptures, drawings, collages, documents and associated objects for an ethnography of the link between creation, procreation and contraception.  
Mixed techniques

#### MORPHOLOGICAL MUSEUM

##### CRAFT

49. **Ethymogonies**, 1985  
Ink on paper and acetates.

50. **You and I are the same word**, 1979  
Chalk.

51. **You and I are the same word**, 1979  
Ink on paper.  
ARTIUM de Álava, Vitoria-Gasteiz. Juan Luis Moraza Loan

52. **CVA (María Luisa Fernández and Juan Luis Moraza) IS, no certificate required**, 1981  
Rubber stamp and paper.  
ARTIUM de Álava, Vitoria-Gasteiz. CVA Loan

53. **SALUS PER NATURAM**, 1986  
Rubber stamp.

54. **S.P.N.**, 1986  
Lead.

55. **SALUS PER NATURAM**, 1986  
Copper, brass.

56. **MITOSIS**, 1985  
Stone.

57. **Toolannus (1 and 2)**, 2010  
Nickel iron.

58. **Switches**, 1986  
Silver.

59. **DNAILS, DNADRILLS, Nail in A**, 2010  
Nickel iron.

60. **Documentation area**  
Computer.

61. **Junk DNA**, 2008  
Photograph.

62. **Drawing**, 1974  
Ballpoint pen on paper.

63. **Rectified square (SWITCHES)**, 1979/80  
Enamel on aluminium.

64. **Rectified square (SWITCHES)**, 1979/80  
Enamel on aluminium.

65. **Rectified squares**, 1978/79  
Drawings on paper.

66. **Models of rectified squares**, 1979  
Cardboard.

67. **Book of rectified squares**, 1979  
Paper.  
ARTIUM de Álava, Vitoria-Gasteiz. Juan Luis Moraza Loan

68. **Models of rectified squares**, 1979  
Paper.  
ARTIUM de Álava, Vitoria-Gasteiz. Juan Luis Moraza Loan

69. **The invisible dark**, 1985  
Pencil on paper.

70. **Radiograms of the invisible dark**, 1985  
Pencil on paper.

71. **Scorched papers**, 1977  
Sandpaper applied on paper.

72. **Scorched papers**, 1977  
Sandpaper applied on paper.

73. **Assaulted portraits**, 1991  
Drill and sandpaper applied on paper.

74. **Map of battle**, 1991  
Mixed technique.

75. **forMondrian**, 1984  
Gouache and grease on paper.

76. **Any all one**, 1989  
Collage.

77. **CVA (María Luisa Fernández and Juan Luis Moraza).  
A ballpoint pen**, 1981  
Ballpoint pen on paper.  
Artists' collection.

78. **CVA (María Luisa Fernández and Juan Luis Moraza).  
Outlines of limits**, 1982  
Pencil on paper.  
ARTIUM de Álava, Vitoria-Gasteiz. CVA Loan

79. **CVA (María Luisa Fernández and Juan Luis Moraza).  
Collage**, 1982  
Mixed technique.  
ARTIUM de Álava, Vitoria-Gasteiz. CVA Loan

80. **Metacategorical**, 2010  
Bronze, wood.

81. **Toolclownose**, 2010  
Bronze, wood.

82. **Toolclownose K**, 2010  
Bronze, wood.

83. **Toolbrush**, 2010  
Bronze, wood.

84. **Drawing**, 1974  
Ballpoint pen on paper.

85. **Switches, paintings on the edges (3)**, 1979/80  
Enamel on safety glass.

86. **Artistic metaphysics**, 1979  
Paint on vacuum flask.  
ARTIUM de Álava, Vitoria-Gasteiz. Juan Luis Moraza Loan

87. **Bottle of Klein**, 2007  
Crystal.

88. **Different equals**, 2012.  
Molded methacrylate.

89. **ARULES**, 2012.  
Molded methacrylate.

90. **Descartesian axes**, 1986  
Found glass.

91. **That gift for Oteiza**, 1986  
Carved polyurethane.

92. **Jamb and chink**, 1986  
Steel.  
ARTIUM de Álava, Vitoria-Gasteiz. Juan Luis Moraza Loan

93. **Form of attraction** 2000.  
Magnetized cylinder

94. **Molds of kisses**, 2012.  
Polyurethane.

95. **Koldo XIV, K 14, Ka**, 1998  
Mixed technique.

96. **Citizen portrait**, 2012  
Polyurethane.

97. **Liberal citizen portrait**, 2012  
Polyurethane.

98. **Citizen portrait**, 2102  
Polyurethane.

99. **Citizen portrait**, 2102  
Nickel bronze.

100. **Citizen portrait**, 2103  
Nickel bronze.

#### REPERCUSSARIES

101. **Soulclimes (pedestals of worlds)**, 2009.  
Bronze, water.

102. **Repercussaries (I, II, III, IV)**, 2007-2013  
Oil on bronze and nickel bronze.

103. **Repercussary (V, VI)**, 2007-2013  
Oil on bronze and nickel bronze.

#### IMPLEXITIES

104. **CHORD (analysis)**, 2009  
Installation.

#### SOFTWARE

105. **Endscape (oppenheimereinstein)**, 2013  
Polished aluminium, wood.

106. **Endscape (anderssendufresne)**, 2013  
Polished aluminium, wood.

107. **Toolskin**, 2010  
Nickel bronze, wood.

108. **forGreenberg**, 2010  
Nickel iron, wood.

109. **forGreenberg**, 2010  
Nickel iron, wood.

110. **Toolbrain**, 2010  
Nickel bronze, wood.

111. **Operatives**, 2014  
Carbonized wood.

112. **Crown for three operatives**, 2013  
Nickel iron, wood.

113. **Affectives**, 2010  
Laser level on pedestal

114. **Chemical Wedding**, 2010  
Iron, nickel bronze.  
Colección Helga de Alvear, Madrid/Cáceres

#### ANY ALL ONE

115. **ARLMA (V)**, 1989  
Enamel on iron.  
ARTIUM de Álava, Vitoria-Gasteiz. Juan Luis Moraza Loan

116. **Schizo**, 1989.  
Enamel on iron.  
ARTIUM de Álava, Vitoria-Gasteiz. Juan Luis Moraza Loan

117. **Prison for prison**, 1989  
Enamel on iron.  
ARTIUM de Álava, Vitoria-Gasteiz. Juan Luis Moraza Loan

118. **Magnet**, 1989  
Enamel on iron.  
ARTIUM de Álava, Vitoria-Gasteiz. Juan Luis Moraza Loan

119. **Shadows of grease**, 1989  
Enamel on iron.  
ARTIUM de Álava, Vitoria-Gasteiz. Juan Luis Moraza Loan

120. **Prison for prison (II)**, 1989  
Enamel on iron.  
ARTIUM de Álava, Vitoria-Gasteiz. Juan Luis Moraza Loan

121. **Flesh of Paradise (II)**, 1989  
Enamel on iron.  
ARTIUM de Álava, Vitoria-Gasteiz. Juan Luis Moraza Loan

122. **ARLMA (II)**, 1989  
Enamel on iron.  
ARTIUM de Álava, Vitoria-Gasteiz. Juan Luis Moraza Loan

123. **Flesh Flag**, 1989  
Enamel on iron.  
ARTIUM de Álava, Vitoria-Gasteiz. Juan Luis Moraza Loan

124. **ARLMA (VII)**, 1989  
Enamel on iron.  
ARTIUM de Álava, Vitoria-Gasteiz. Juan Luis Moraza Loan

125. **Compromise pattern**, 1990  
Silver.

126. **Weapon larva**, 1989  
Enamel on iron.  
ARTIUM de Álava, Vitoria-Gasteiz. Juan Luis Moraza Loan

127. **Hunch**, 1989  
Enamel on iron.  
ARTIUM de Álava, Vitoria-Gasteiz. Juan Luis Moraza Loan

128. **Cold blood is red too**, 1989  
Enamel on iron.  
ARTIUM de Álava, Vitoria-Gasteiz. Juan Luis Moraza Loan

129. **Pour les pauvres trépassés**, 1989.  
Enamel on iron.  
ARTIUM de Álava, Vitoria-Gasteiz. Juan Luis Moraza Loan

130. **Anonymous (original failure)**, 1989  
Enamel on iron.  
ARTIUM de Álava, Vitoria-Gasteiz. Juan Luis Moraza Loan

#### DIVIDUALS

135. **Dual smile of capitalism**, 2009  
Nickel bronze.

136. **Inkiss**, 2009  
Nickel bronze.

137. **Concavex triunit**, 2009  
Nickel bronze.

138. **Dividual**, 2009  
Nickel bronze.

139. **Liberal inner smile**, 2009  
Nickel bronze.

140. **Inanimal extimum**, 2009  
Nickel bronze.

141. **Inexterior innatus**, 2009  
Nickel bronze.

142. **Concavex**, 2009  
Polyurethane resin.

143. **Capital smile**, 2009  
Nickel bronze.

144. **Reverse of smile**, 2009  
Nickel bronze.

145. **Dividual (Inexterior) 1461**, 2009  
Polyurethane resin.

146. **Concavex**, 2009  
Nickel bronze.

147. **Radiogram of Dürer**, 2010  
Charcoal on wall.

148. **Carillion of innate laughter**, 2007  
Nickel bronze.

149. **Drawings (I/XI)**, 2007  
Ink and pencil on paper.

#### Si

150. **D'amour, savoere**, 2004  
Video 1h 11' 29".

#### MOLDS OF KISSES

151. **Trouisme**, 2004  
Polymerized resin.

152. **Ouilogie**, 2004  
Polymerized resin.

153. **Ouilogie (II)**, 2004  
Silver.

154. **Obscurity 2**, 2004  
Silver.

155. **Ouilogie (III)**, 2004  
Silver.

156. **Trouologie**, 2004  
Silver.

157. **Agalma (II)**, 2004  
Polymerized resin.

158. **Orchid kiss (ouilogie)**, 2004  
Autopolymerizing resin.

159. **Kissdom**, 2004  
Polymerized resin.

160. **Agalma (II)**, 2004  
Polymerized resin.

161. **Disparity and demand**, 2004  
Silver.

162. **Trou trouvé**, 2004  
Silver.

163. **Disparate (free verse)**, 2004  
Polymerized resin.

164. **Oblation**, 2004  
Silver.

165. **Mold of impossible**, 2004  
Silver.

166. **(w)hole**, 2004  
Silver.

167. **Bimasque**, 2004  
Silver.

168. **Free kiss**, 2004  
Silver.  
Colección de M. Luisa Fernández

169. **RSI (trouisme)**, 2004  
Silver.

170. **Euler kiss**, 2004  
Cobalt chrome, steel.

171. **Obscurity**, 2004  
Silver.

172. **RSI**, 2004  
Silver.

173. **Trouisme (2)**, 2004  
Silver.

174. **kissdom 2**, 2004  
Silver.  
Colección de M. Luisa Fernández

175. **Baisser du phantasma (2)**, 2004  
Silver.

176. **Bimasque (2)**, 2004  
Silver.

177. **Eromorphia**, 2004  
Silver.

178. **Baisser du phantasma**, 2004  
Silver.

179. **Hemesura**, 2004  
Silver.

180. **Logotopia**, 2004  
Silver.

181. **RSI (borromeo kiss)**, 2004  
Silver.

182. **Perbaisse**, 2004  
Silver.

183. **Holegram**, 2004  
Silver.

The works whose ownership is not specified belong to the artist's collection.



Endscape (anderssendufresne), 2013

## IMPLEXITIES

world conceived as unending plunder  
 sensation of control stemming from ignorance  
 desire for control stemming from indifference  
 practicality, knowledge without observation  
 objectivity, observation without observer  
 desimplication, see without being seen, influence without being influenced  
 dominator dominated by his desire for no desire  
 right without responsibility  
 indistinguishability of subject and object in a mechanized cosmos  
 reverse of science fantasies, universe without repercussions  
 victimary tyranny  
 empire of a formless movement  
 dynamic systems, ultimate craving of the control urge  
 complexity, latest control model  
 fundamental disorder, coquetterie of chaos, radical heterogeneity  
 systemic logic, contextual, hologrammatic principle, opacity and incompleteness  
 iteration, structural recursivity, self-similitude, uncertainty  
 complexity of implications, implications of complexity  
 organic plexuses, psychic complexes, subjective implications  
 sacred creativity at the service of the reptile  
 command of want, liquidity, flow, immateriality  
 conversion of life into pathology  
 psychotherapeutic supermarket  
 bliss à la carte, real enclosures  
 identity catalogue, imaginary enclosures  
 flexible rules, symbolic enclosures  
 institutional narcissism of the administration  
 industrial culture, impertinence of management  
 ochlocracy, subcontracting, semblances  
 replacement of law by norm  
 subject reduced to individual  
 community reduced to multitude  
 replacement of the body by its functions  
 substitution of life with efficiency  
 negation of the real  
 discarded symbolic  
 closed imaginary  
 flexibility of evil, innovation at its worst  
 ethical perversion  
 the message is the medium  
 reverse of inertia  
 topology of mortality  
 pierced surfaces, senses, doors  
 run through by vibrations  
 run across by rhythms  
 constituted from without  
 we are limits

Continued from front page.  
 J.F.: [...] Something that is more and more noticeable in museums today, from the natural history museum to the archaeological museum and the art museum, is a perversion of that change in the viewer's situation which originated with artists in the 20th century, when they transformed the museum and the exhibition room into a working space for themselves and the viewer. [...] It so happens that such participation on the part of the viewer, with the entrance of the viewer into the artistic process, now results in a way of occupying and entertaining viewers inside the museum, removing them from their conditions of interpretation to keep them occupied with devices that the museum is able to offer them. These may be devices for reading or devices for different types of interaction, where they can even use an app to view a digital image of the work they have in front of them... [...] The paradoxical situation you have in the modern museum is that an attempt is made to bring viewers closer to the work with devices that drive them away from it, removing the possibility of interpretation from them... The contemporary museum often replaces knowledge with information, because to know is to interpret...

[...] In the exhibition, there is a parodic exercise of ritualized situations or conventions through which you represent those moments when democracy offers participation to its citizens. I am referring to elections, symbolized by the ballot boxes where votes are cast, and I am referring to tax returns, the great moments of citizen participation in democracy today. Our democracy proposes two great moments of contact with public life to the citizen: elections and taxes... You present precisely two works, one relating to elections which opens the possibility of viewer expression beyond the ballot box, producing and sharing signs with all other viewers, while the other, shown here for the first time, is a singular project for "fiscal democracy".

*Ceci n'est pas une république.*  
*Ceci n'est pas une république.*

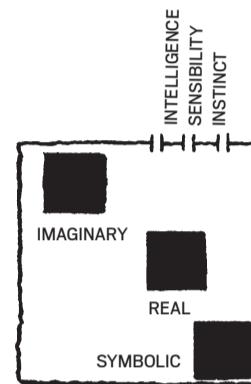
Ceci n'est pas une république, 2014

J.L.M.: [...] There is nothing illegitimate about taxes. Quite the reverse. The sensation of unease that we citizens feel with regard to taxes has to do with the public judgement on the appropriateness of spending and the justice of the tribute, which is to say with the certainty that the administration is bad and the levy unjust. The tribute has the root that it has with the tribe. Participating in the tribe means that part of oneself belongs to the tribe. In other words, belonging demands a sacrifice. You are part of the tribe because you pay tribute.

[...] I progressively became aware that practically since the Neolithic era, the logic of demographic growth has been the logic of economic growth, in a persistent and structural connection between reproduction and production, so that demographics is an instrument of capitalism born in the Neolithic. The intensification

of superproduction and super-reproduction emerged simultaneously a few thousand years ago. [...] We should not confuse the subject that an artist is being with the artist that a subject is being. Coordination or uncoordination between subject and artist implies – as person – a concern with the world and with life, and it implies – as artist – a concern with art. Art demands a certain "equalization" between those two types of concern, since if only the artist's concerns prevail or exist, we shall have the figure of a narcissistic artist, absorbed in his own musings or in self-referential artistic games... And if only concern for the world prevails or exists, let us say that art ceases to take place and becomes something else: commentary, documentalism, critique, reflection, activism – all extremely important things – but without the commitments and exigencies of art. ■

## TOPOLOGY OF DESIRE



"A young artist, in what some have seen as a re-reading of Lacan's seminars, proposes a participatory game for inclusion in the rooms of the Museum. He has installed three different entrance doors, named *threshold of instinct*, *threshold of intelligence* and *threshold of sensibility*, and three indeterminate objects, covered with mirrors. With an attractive diagram, the artist explained his work as the representation of the space of desire in accordance with a simple topology whereby every impulse (instinct, intelligence, sensibility) must be directed at the objects which represent its destinations (the instinct at the imaginary, the intelligence at the real, and the sensibility at the symbolic). Each viewer was supposed to be able to explore all three paths without their crossing, while the viewers' itineraries appeared on a graphic outside. The exhibition space turned into an immaterial labyrinth, and only a few patient enthusiasts managed to find a simple solution. This was to enter first by the threshold of instinct, turning right to the field of the imaginary, and then retracing their steps back to the exterior. The viewer then re-entered through the threshold of sensibility, going round the left of the imaginary, passing in front of the real without touching it, turning right to reach the symbolic, and then retracing the route back to the exterior of the room and entering it again, this time through the threshold of intelligence, and proceeding directly to the real by skirting the network of paths previously traced around the imaginary. The viewer finally returned by the same route and left the room for the last time, supposedly having gained a rich inner experience. Whether the episode was anything more than a simple game of logic is yet to be seen..."

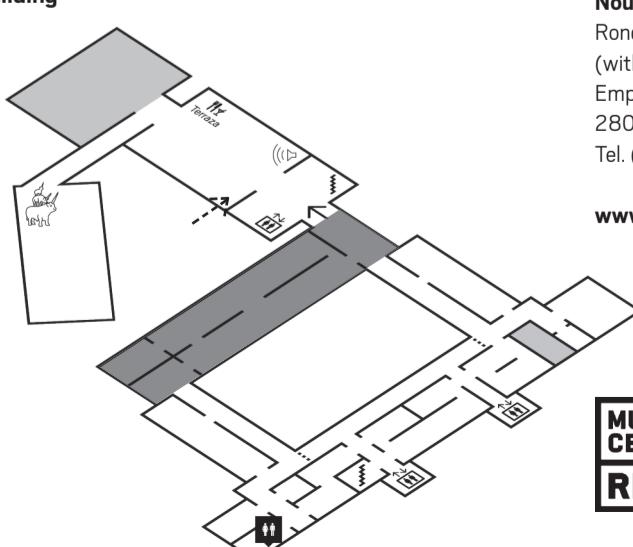
Allan Redberg  
 (TIMES, 7 Oct. 1995)

**"For art, the themes it addresses are less important than art; for the themes addressed by art, art is less important than the themes it addresses"** (J. L. Moraza, 2014)

## Museo Nacional Centro de Arte Reina Sofía

### Sabatini Building

3rd Floor



### Sabatini Building

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### Opening hours

Monday to Saturday  
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 Sundays  
 from 10:00 a.m. to 2:15 p.m  
 complete Museum visit,  
 from 2:15 to 7:00 p.m. visit to  
 Collection 1 and a temporary  
 exhibition (check Website)  
 Closed on Tuesdays

Visitors are kindly asked to clear  
 the galleries 15 minutes before closing.

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