

Additional Notation and Equivalences.
(Exhibition Discourse Addressed to a Specialized Audience).

JON MIKEL EUBA

ADDITIONAL NOTATION AND EQUIVALENCES.

(Exhibition Discourse Addressed to a Specialized Audience).

Jon Mikel Euba

Opening on Friday 8 May, Galería CarrerasMugica is presenting *Additional Notation and Equivalences. Exhibition (Discourse Addressed to a Specialized Audience)*, an exhibition by Jon Mikel Euba. Coming twenty-three years after his last one-person show in Bilbao, this exhibition displays the results of a wide-ranging ambitious project. In recent years, Euba has been working on a project whose goal is to draw to a conclusion *How to Explain Re:horse to a Horse* (2011), a prior work what was, in turn, situated within a wider body of work called *Re:horse*. As Euba himself explains, "this exhibition consists of the translation of a structure into different forms which, while they reveal the overall schema of the work, also lend visibility to what they hide".

The exhibition is predicated on a system of equivalences between elements generated in three phases. Euba calls the first phase *additive*: the creative process of this phase is based on the compilation of material-discursive text without images. Once accumulated, this material enables the beginning of the second phase which is *subtractive*. Here, the material is given visibility as an image on the physical plane. The image in this intermediary phase is like a transitory space or condition that, as if in a spectral weave, connects the first virtual *additive* phase with a later third *constructive* phase where the image turns into three-dimensional material with greater body that gives rise to a series of sculptures. For Euba, "seeing the image" is indispensable before moving on to this constructive phase.

The works on view in the exhibition could be divided into the works on the walls and the works occupying the central space of the gallery. The wall of the exhibition room can be viewed as a kind of screen for intermediation and the site for the intersection of material coming from an abstract (textual/mental) plane. Something that is "outside the exhibition space" and that, on entering the material world, generates its image that, during the second subtractive phase, makes visible fragments of that which had been outside. Later, these projections end up in the centre of the gallery space transformed into equivalent three-dimensional sculptural elements (in the third constructive phase).

Additional Notation and Equivalences. Exhibition Discourse Addressed to a Specialized Audience comprises three parts:

Notes for the camera-person in Re:horse

The series *Notes for the camera-person in Re:horse* is a device that includes 13 large-format panels. The series is based on a schema of equivalences coming from the need to communicate non-verbally to different individuals the role of the camera-person during the performance *Re:horse*. Each panel is comprised of two parts: the upper part, divided into nine sections occupied totally or partially by fragments of an image from Andy Warhol's film *The Velvet Underground and Nico*, and a lower part, also divided into nine quadrants whose reference is a graphic depiction of Joseph Beuys's action *Titus/Iphigenia*. The play of equivalences between the upper and lower sections defines the possibilities of the camera-person during the action *Re:horse*. Each one of the panels came about from applying a sculptural process to two-dimensional material. The images on paper have been manipulated through multiple folding until configuring a body that is fixed to a new support. *Notes for the camera-person in Re:horse* takes up two walls in the gallery.

*Additional Notes/Notes for the director in Re:horse
(in Second Subtractive Phase)*

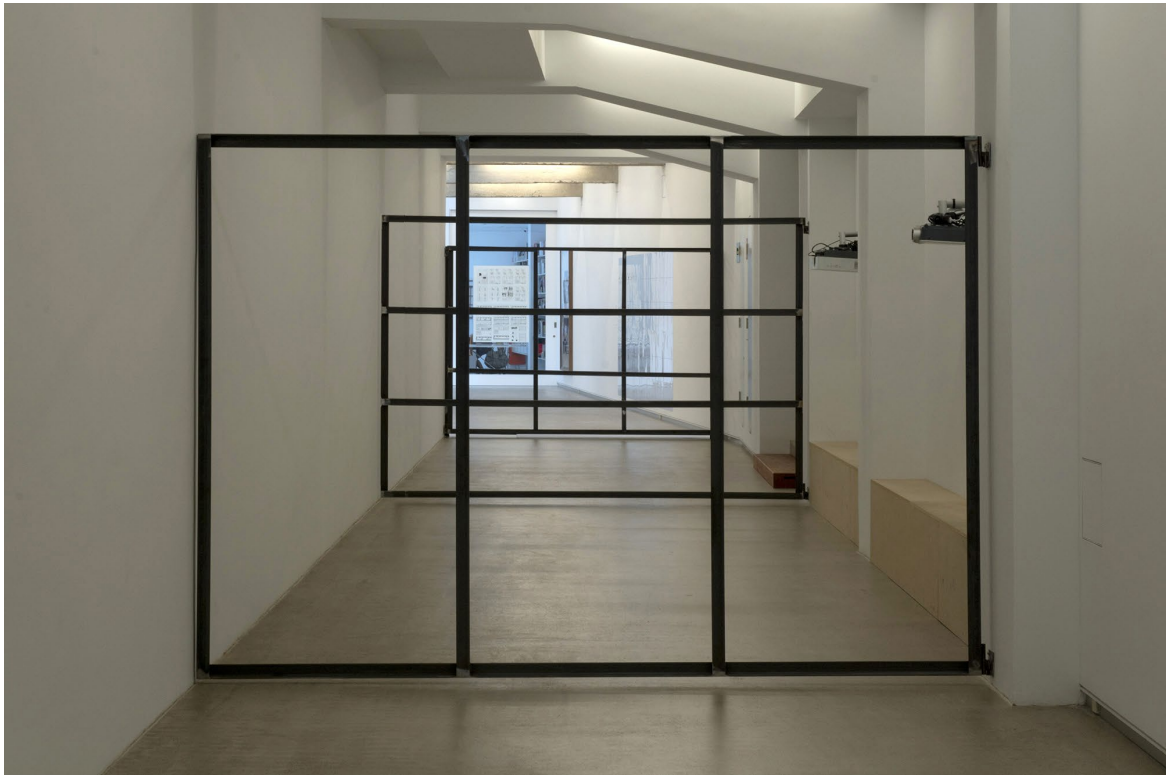
This is a large-format silkscreen on plastic installation that takes up one of the walls of the gallery. The image of each one of the elements has been generated by means of a subtractive process applied to an orthogonal grid of lines, created in the original work, where the limited number of 21 variables discloses the dimension of the overall project within which they are inscribed. Coupled with these *Additional Notes* is an *Equivalence* which, in the *third constructive phase* takes the form of a large-format “sculpture” with the same title that Euba defines as: “Constructive Proposition”.

Appendix/Int

The main hall of the gallery is rounded off with the “section” *Appendix/Int* which, similarly to *Additional Notes*, seems to be split into two differentiated supports by means of the application of a particular mode of *equivalence* described above: on one hand, the *Appendix in Second Subtractive Phase*, a silkscreen on plastic installation divided into seven units or chapters, generated by means of a process of subtractive drawing that occupies part of the fourth wall of the gallery; on the other, *Appendix in Third Constructive Phase* that gives rise to two independent large-format sculptures, both being reinterpretations of a historic piece of furniture that is here given other functions.

In addition to these three parts, the exhibition also includes at the entrance to the gallery an intervention whose full title is *Instrument for selecting two and four legged animals (Equivalence in Third Constructive Phase)*. This is a new physical and three-dimensional materialisation comprising four architectural-sculptural elements, large metal filter gates that control the hypothetical access and entry of biped or quadruped individuals to the rooms open to the public within the gallery. The alteration produced by *Instrument for Selecting ...* proposes a dynamic perception of space implicitly bearing the decomposition and physical reconfiguration of the entrance to the hall housing the exhibition.

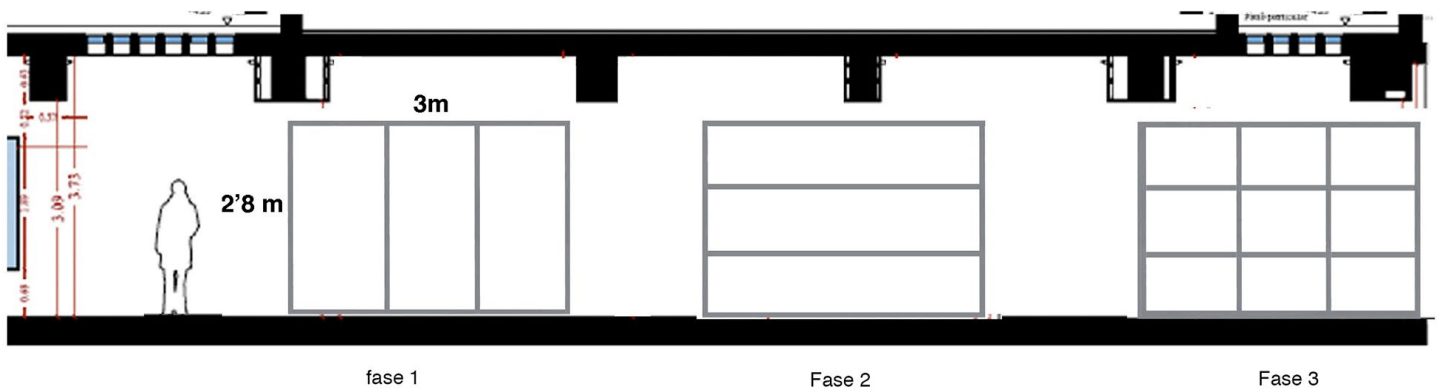
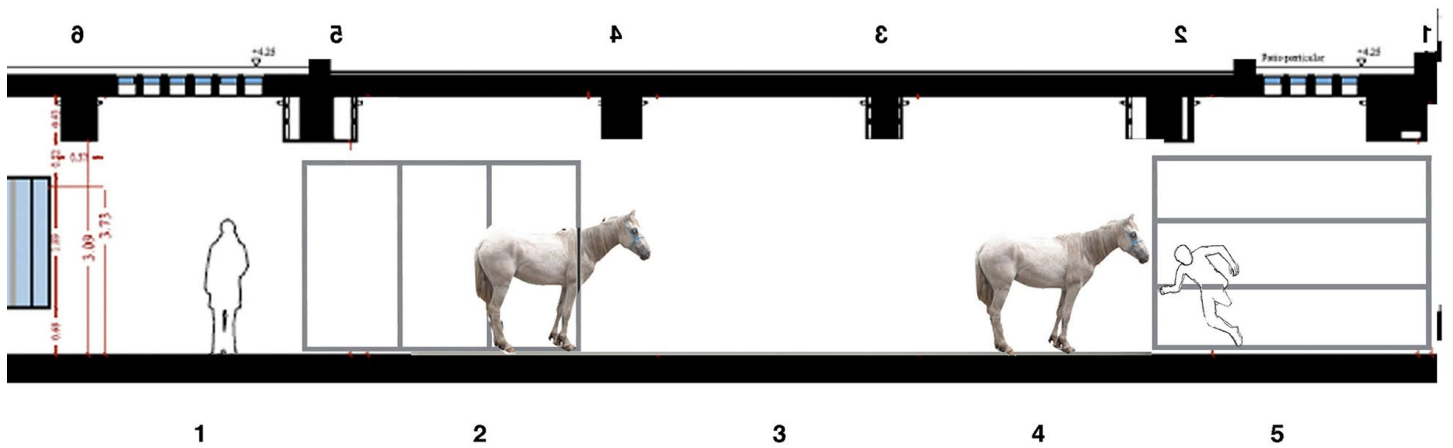
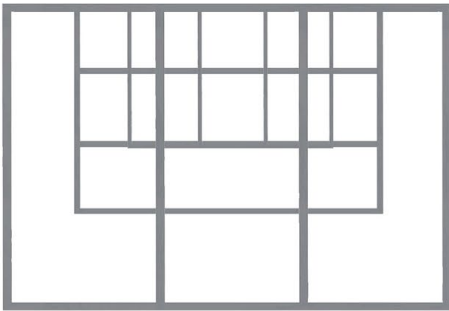
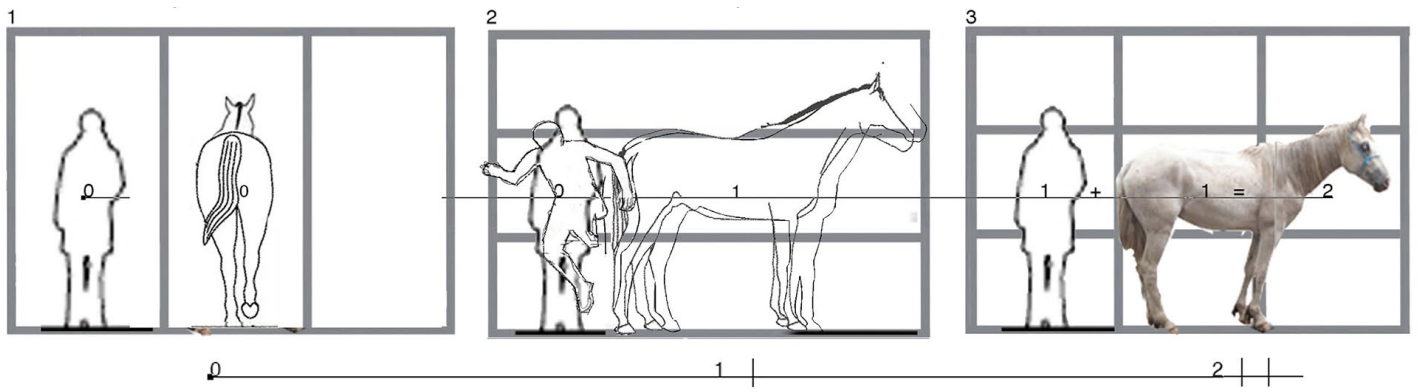
Jon Mikel Euba. Amorebieta, 1967. Worth underscoring among his exhibitions is PRIMER PROFORMA 2010, a project curated jointly with the artists Txomin Badiola and Sergio Prego for MUSAC - Museo de Arte Contemporáneo de Castilla y León, León (primerproforma2010.org). His work is in the collections of, among others, MNCARS - Museo Nacional Centro de Arte Reina Sofía, Madrid; MACBA - Museu d'Art Contemporani de Barcelona, Barcelona; MUSAC, León, MUDAM - Musée d'Art Moderne Grand-Duc Jean, Luxembourg. His practice embraces performance, installation, video, sculpture and photography. During the last five years he has been working on a writing-centred project aimed at defining a form of praxis that may evolve into a technical theory.



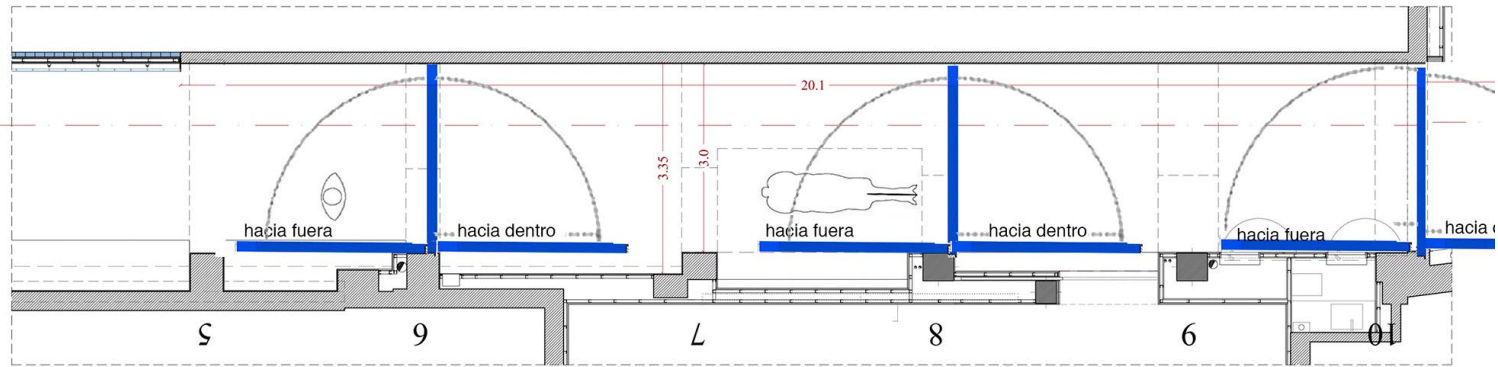
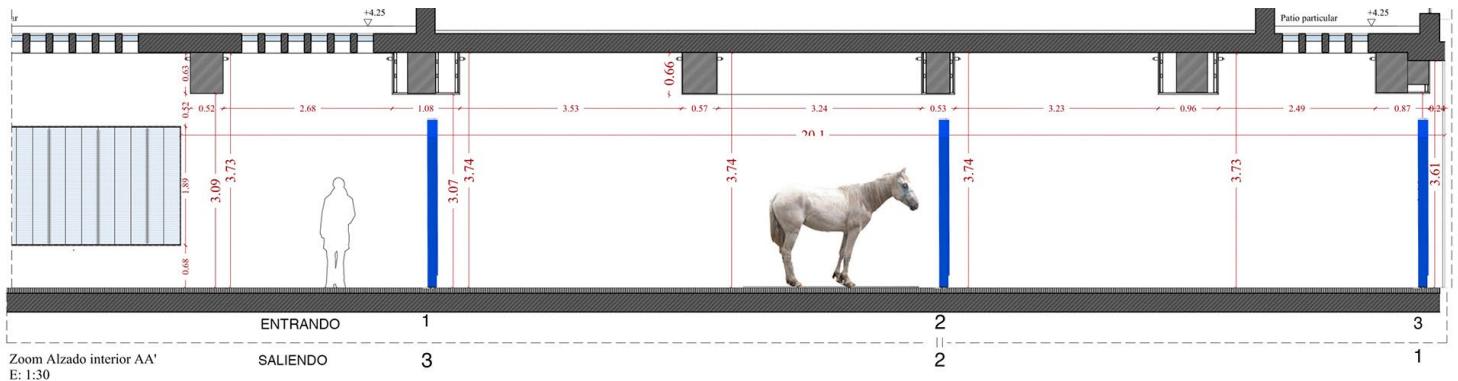
INSTRUMENT FOR SELECTING TWO AND FOUR LEGGED ANIMALS
(Constructive Equivalence in Third Phase). (Top view from gallery entrance)
Architectural intervention comprising four gates measuring 2.1 x 3 m each.
Iron construction.
Dimensions: variable (2.1 x 3 x 15 m.)



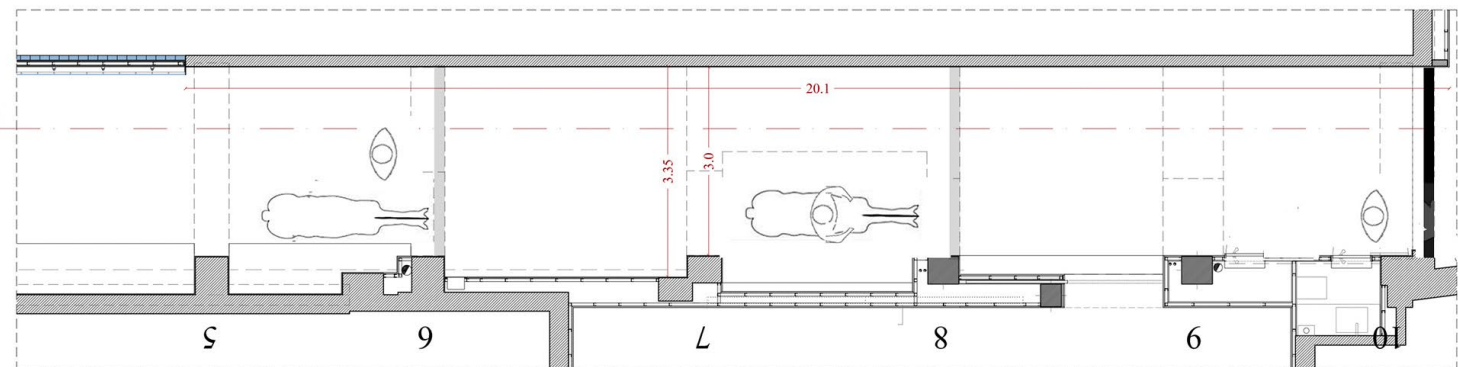
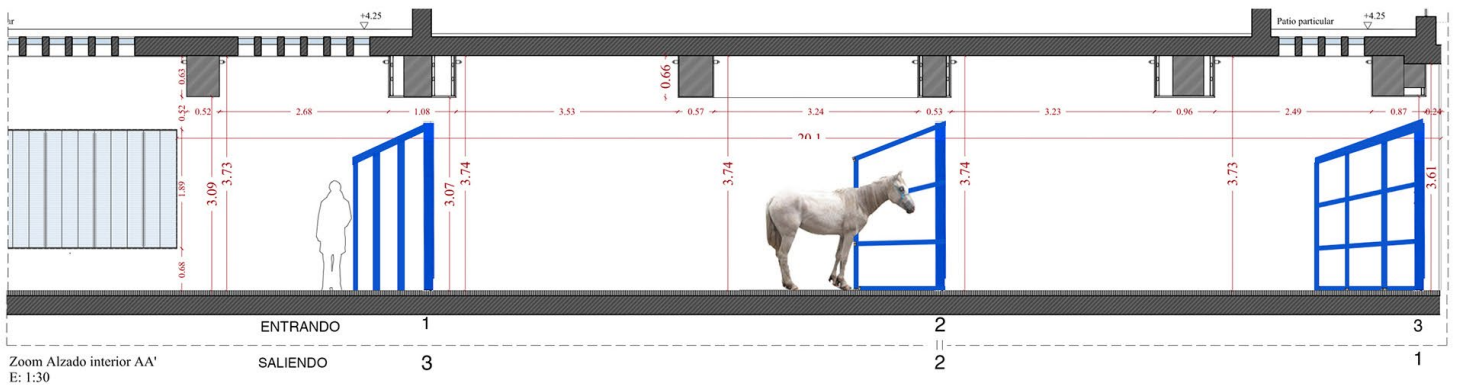
Botton VISIONS FOR INSTRUMENT FOR SELECTING TWO AND FOUR LEGGED ANIMALS
(Additional notation for a race and varied music). Visions for Judging Judd APPENDIX.
Print-collage.
Dimensions: 80 x 100 cm

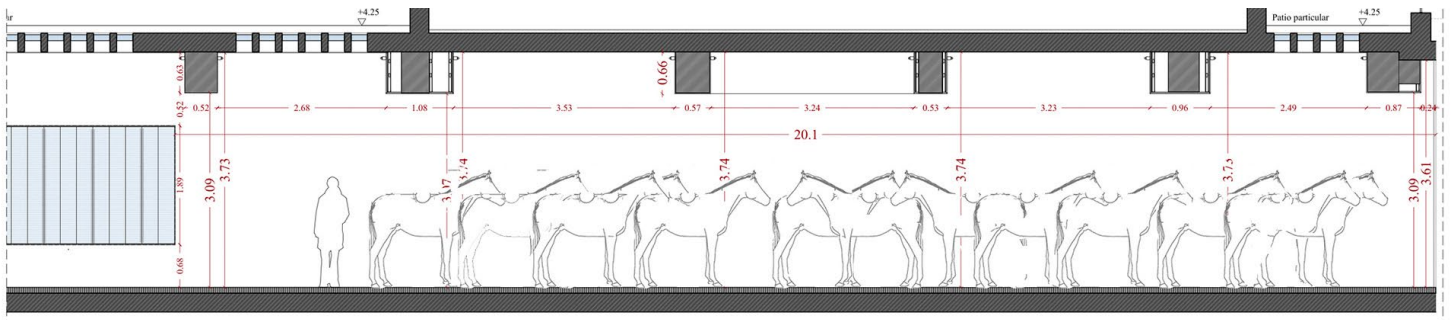


Details of *Visions for INSTRUMENT FOR SELECTING TWO AND FOUR LEGGED ANIMALS*
 (Additional notation for a race and varied music).
 Collage printed on acetate.
 Dimensions: 70 x 100 cm.



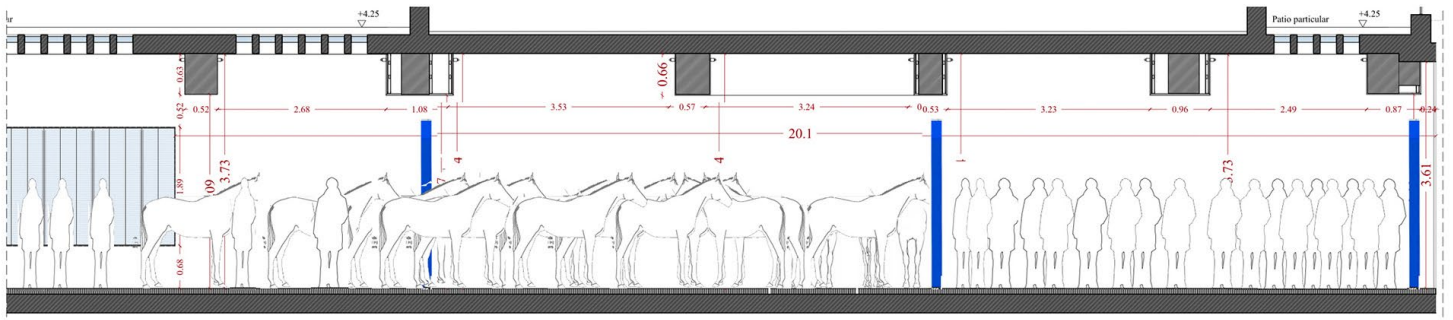
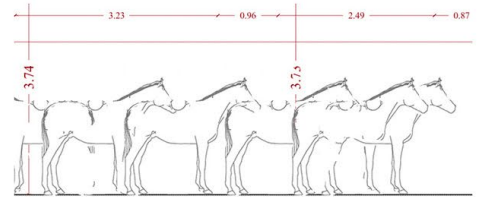
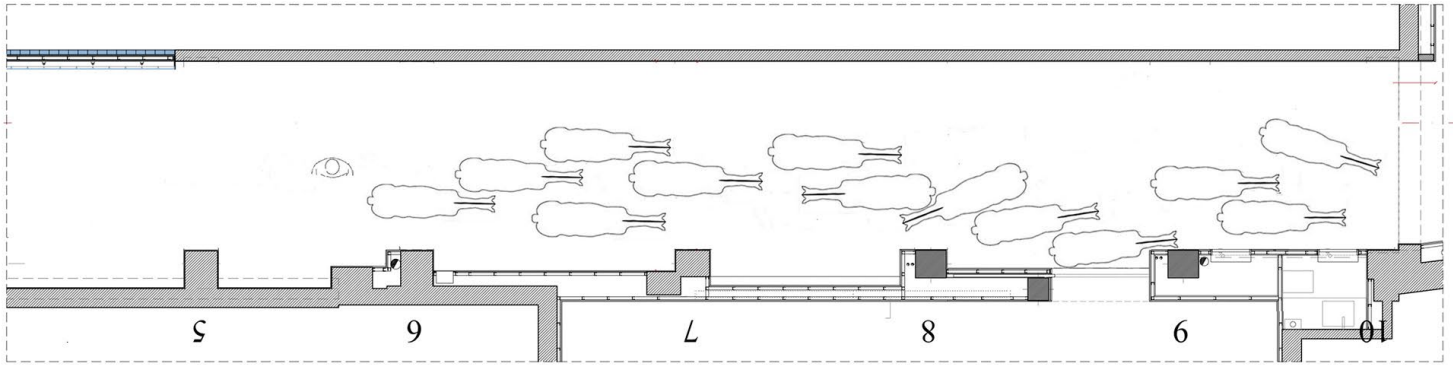
lo lógico es que las compuertas se abran hacia dentro desde luego las dos primeras y la tercera por lo que tiene de barrera y por donde está podría abrirse en la dirección contraria qué hacer donde se para y en la pared donde se cierra para que paren. Podrían abrirse a los dos lados también excepto la última.



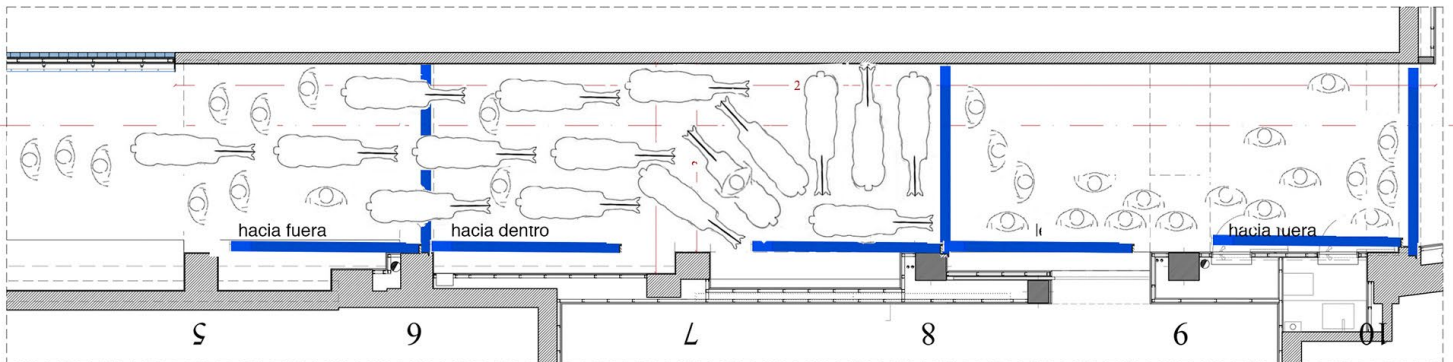


Pastoreados caballos sin doma

Zoom Alzado interior AA'
E: 1:30



Zoom Alzado interior AA'
E: 1:30





Installation view.



SYSTEM OF SPATIAL EQUIVALENCES. NOTE FOR THE CAMERA-PERSON IN RE:HORSE.
Construction with printed paper units, on printed paper.
Dimensions: 213 x 134 cm.



SYSTEM OF SPATIAL EQUIVALENCES REPRESENTED BY TIME UNITS.
NOTE FOR THE CAMERA-PERSON IN RE:HORSE.
Construction with printed paper units, on printed paper.
Dimensions: 213 x 134 cm.



RULE. B EQUALS B1. NOTE FOR THE CAMERA-PERSON IN RE:HORSE.
Construction with printed paper units, on printed paper.
Dimensions: 213 x 134 cm.



COUNTER-RULE. B EQUALS D1. NOTE FOR THE CAMERA-PERSON IN RE:HORSE.
Construction with printed paper units, on printed paper.
Dimensions: 213 x 134 cm.



HEAD-HEAD EQUIVALENCE. NOTE FOR THE CAMERA-PERSON IN RE:HORSE.
Construction with printed paper units, on printed paper.
Dimensions: 213 x 134 cm.



HORSE HEAD EQUIVALENCE. NOTE FOR THE CAMERA-PERSON IN RE:HORSE.
Construction with printed paper units, on printed paper.
Dimensions: 213 x 134 cm.



HORSE TAIL EQUIVALENCE. NOTE FOR THE CAMERA-PERSON IN RE:HORSE.
Construction with printed paper units, on printed paper.
Dimensions: 213 x 134 cm.



A TIME NOTE: MINUTE 3:24. NOTE FOR THE CAMERA-PERSON IN RE:HORSE.
Construction with printed paper units, on printed paper.
Dimensions: 213 x 134 cm.



VERTICAL FREEDOM. NOTE FOR THE CAMERA-PERSON IN RE:HORSE.
Construction with printed paper units, on printed paper.
Dimensions: 213 x 134 cm.



HORIZONTAL FREEDOM 6:13. NOTE FOR THE CAMERA-PERSON IN RE:HORSE.
Construction with printed paper units, on printed paper.
Dimensions: 213 x 134 cm.



HORIZONTAL FREEDOM 6:14. NOTE FOR THE CAMERA-PERSON IN RE:HORSE.
Construction with printed paper units, on printed paper.
Dimensions: 213 x 134 cm.



GENK EQUIVALENCE. NOTE FOR THE CAMERA-PERSON IN RE:HORSE.
Construction with printed paper units, on printed paper.
Dimensions: 213 x 134 cm.



MINUTE 54:04. NOTE FOR THE CAMERA-PERSON IN RE:HORSE.
Construction with printed paper units, on printed paper.
Dimensions: 213 x 134 cm.



JUDGING JUDD ON FOUR LEGS. APPENDIX 4 (Pre-kick). 7791. *The present acts on the past by defining the future. (Constructive Equivalence in Third Phase).*
Wood, superior quality yellow pine.
Dimensions: 210 x 245x 243 cm.



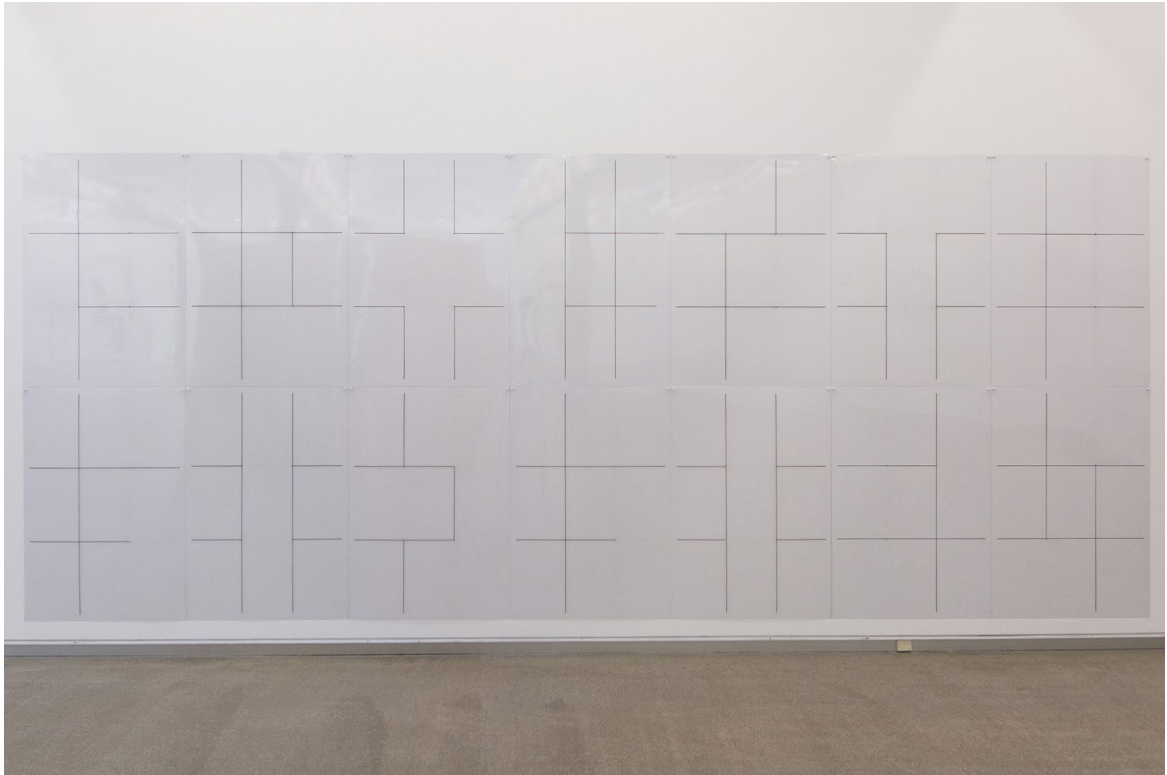
JUDGING JUDD ON FOUR LEGS. APPENDIX 3 (Kick proof), 7791. *The present acts on the past by defining the future. (Constructive Equivalence in Third Phase).*
Dimensions: 210 x 245x 243 cm.



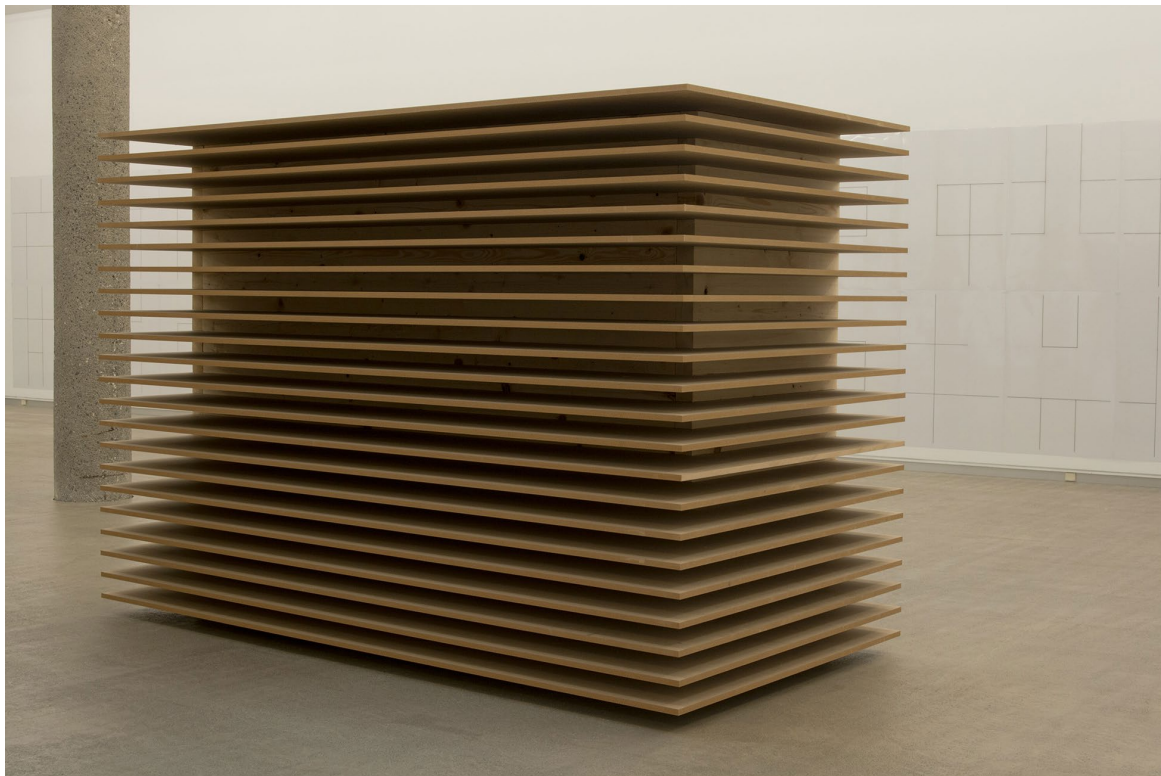
JUDGING JUDD ON FOUR LEGS. APPENDIX 4 (Pre-kick). 7791. *The present acts on the past by defining the future. (Constructive Equivalence in Third Phase).*
Wood, superior quality yellow pine, year.



Details of ADDITIONAL NOTATION (Subtractive). Equivalence in Second Phase.
Silkscreen and subtractive drawing.
Dimensions: 2 x 15 m.



APPENDIX *Subtractive Equivalence in Second Phase.*
Silkscreen and subtractive drawing.
Dimensions: 2 x 4.9 m.



View of back of ADDITIONAL NOTATION (*Constructive Proposition. Equivalence in Third Phase*).
MDF and pine wood.
Dimensions: 1.65 x 1.22 x 2.44 m