

Hybrid Spaces, Magazine Lápiz n° 194, pp. 74-75.

Publications of Estética and Thought LS, Spain, 2003.

ISSN 0212-1700

ESPACIO MESTIZOS/HYBRID SPACES

The 22 artists that participate at “II Encuentro Internacional de Arte Contemporáneo. Osorio 2003” propose a group of works that had been conceived under the denomination of Hybrid Spaces. This project’s curator is Orlando Britto Jinorio and it started at the beginnings of 2001, being on the way to become an alternative biennial. Against the contemporary skepticism, Britto leads an army of peaceful artists that has not lost faith in the human being. Mostly at the garden of the property of Osorio, the artists have recreated, in a way, their particular paradises, hybrid spaces, architectonic spaces, conceptual sites, reflexion areas, visual proposals, cultural dialogues etc, that embody feasible nowadays utopias. The artists had live together during 15 days on an idyllic surroundings, initiating numerous interventions, installations, sculptures, videos and other creations. Most of the pieces had been conceived with an ephemeral character. The opening day, there were six performances that will remain on the graphic documentation that registered the actions. Among the international artists that participate at Espacios Mestizos we can find Fernando Alvin (Angola); Owusu Ankomah (Ghana) resident in Germany; Mounir Fatmi (Morocco) resident in France; Jean-Pierre Gauthier (Canada); Marcos Lora Read (Dominican Republic); Gigi Otálvaro-Hormillosa (USA); Tracey Rose (South Africa); Azat Sargsyan (Armenia); Mikael Varela (Sweden). Among the Spanish ones, Xavier Árenos (Castellón), Gilberto & Jorge, Daniel Gutiérrez (Cantabria), and the canary islander’s Sergio Brito, Pedro Déniz, Hildegard Hahn, Agustín Hernández, Rafael Hierro, Pérez & Joel y Orlando Ruano.

On this project we find proposals very linked to the architecture, as the hybrid space created by Xavier Árenos, Mestizo #1, an enclosure half way between the indoors and the outdoors of an exquisite simplicity, that plays with the landscape were its set, welcoming the visitor to relax with tempting hammocks. Árenos also has another piece on the interior of the Osorio House, a desk-chair or portable library with a shelf that holds a selection of books related to the political, cultural and social revolution that happened during several months in Barcelona during 1936. Jean-Pierre Gauthier has created a poetic sculpture that sounds and is wind powered, *Becoming a Bird*, a birdhouse on human scale, that is built with waste and scrap material, that resembles a favela. As the birds, Gauthier have collected materials from here and there to build a nest-house where the visitor can perch to observe the surroundings and dream with becoming a bird. A metaphor of a freedom wish. On the roof of the house there are three windmills crafted with big spoons, fruit bowls, plastic snow sliders, that spin with the wind and activate a mechanism that reproduces a similar sound to a bird chirp. Another humble built in the middle of the forest is *La Chozza de los Signos* (the Hut of Signs), a workpiece by Orlando Ruano that sets a homage to

different cultures and populations of the world through different signs. In this piece as in the one on the interior of the house, *Viveros (Nursery-greenhouse)*, the process of rust and oxidation as a result of combination of elements reminds us of the benefits of the contact among cultures. Agustín Hernández in other piece presents on his beautiful exterior piece, *Tracto*, a passable space for the public, a solid modular sculpture made out of pine tree wood that flows on an orthogonal relationship. Pedro Déniz remembers the commemorative architecture with a giant Triumph Arc, named *Triunfos* (trails of thoughts), with a metallic vibrant red finish, that pays tribute to the man as thought carrier, with a relief that shows the acronym of the basic components of the DNA, A.T.C.G. (Adenine, Thymine, Cytosine and Guanine). The arch breaks on its highest point, changing the traditional shape into the silhouette of a hollow bottle, that is the object that for this artist symbolizes the flow of knowledge that has allowed the hybridizing in the man until now, though also implies that we are immersed on an ocean of messages and we drift. Owusu Ankomah has created a sculpture erected over the mud, *Global Migration*. The Oradle that represents Eve and Adam making love, as the beginning of the humanity. Around them several couples on the same situation refer to the expansion of the humans. Several concentric circles surround the set, wrapped by carved tree trunks with the names of the different stages of the evolution of the species. Ankomah propose that the first migration is the journey of the spermatozoon on its quest to reach the ovum. The birth is another challenge that implies movement and overcoming barriers. Sergio Brito, has produced an intervention, *Jardín* (Garden), that reproduce through a white plastic the floor plan of an immigrant's shelter at the airport of Fuerteventura, 20 x 20 meters. The result is a flawless surface, neat, that pays tribute to the Suprematism and at the same time to the Africans that crowd that space. Brito has also set at the interior of the house a piece under the name *Tótem*, an enormous blown transparent plastic, filled with air, that takes the whole space of the room; to be able to take some space in the room the visitor will have to make an effort and push the gigantic plastic airfilled cube: to find a place in the world, in life, requires of a supreme effort.

Mónica Rebollar