

Claudio Zulian. Seville City. 3 x 2 places of shared images

Claudio Zulian's work attempts to explore the territory ideally defined by the terms *aesthetics* and *politics* - terms that are given a singular value by his productions, since aesthetics is understood in an almost etymological sense as *feeling* and, in general, in connection with the world of the *senses*; while *politics* is taken as the ability to give a shared form to that world of senses (Bernard Stiegler).

This search for a convergence of aesthetics and politics becomes especially relevant in a context such as the present, where sensorial experience has been abducted by advertising and marketing, which have taken over almost all physical and virtual public space. Therefore, if the citizens have no possibility of free representation, the very notion of citizen is endangered.

Claudio Zulian's work thus falls into the field of politics, with the main objective of attempting to promote a sense of citizens *feeling together*. This premise is the foundation for the specific form of **Seville City. 3 x 2 places of shared images**, a project in which different groups of citizens took part in meetings and debates to define the characteristics of their own representation. Because, for Claudio Zulian, the processes of participation are not the subject of generic aesthetification, but represent a distinct case in which the discourses have a specific value and, by developing a shared speech, determine the iconographic programme of the work.

In this context, the concepts both of the work and of the author undergo a profound redefinition that does not produce a simple (illusory) abolition, but rather a renewed articulation. The power and symbolic effectiveness of the finished work are put into circulation on the basis of an agreement between the public - small, but significant groups - and the artist, whose knowledge finds its place as a contribution to the growth of general knowledge, conceived as the sum of specific types of knowledge and not as the beatific forgetting of all knowledge.

In the proposals of this multidisciplinary artist, the work group frequently decides the final emplacement of the work, since *feeling together* is tangible and requires a physical space. This decision can affect places, such as squares or the façades of buildings, where the public does not usually have the chance to represent or be represented, but where, on the other hand, marketing dominates utterly.

The museum can also be a suitable location, if the *politics* of the representation requires it, as is the case with this project. The fundamental question for Zulian is the conquest of a public space for representation, freeing it from submission to the interests and control of economic or institutional marketing.

Plenitude of knowledge, plenitude of aesthetic delight, plenitude of symbolic power, reappropriation of representation and places to enact it are, therefore, the main lines of this renewed relation between aesthetics and politics that Claudio Zulian's work invites us to experience.

CERRO DEL ÁGUILA, PUMAREJO AND PINO MONTANO

Seville City. 3 x 2 places of shared images is the result of several months of meetings with people from Seville, specifically (and systematically) with three work groups from three quarters of the Andalusian capital: Cerro del Águila, Pumarejo and Pino Montano. The dynamics of each quarter lend a certain similarity to the different groups, which, for example, helped to show the points of view of three different generations.

Each group shares one of more forms of activism, from trade union activity in the 1960's and 70's in HYTASA, to Internet action or pursuits connected with new urban culture. Each group chose with complete freedom the place, the actions and the title of its photograph.

The exhibition consists of three pairs of large format photographs. Each pair contains two identical photographs: one remaining as property of the group participating in the experience (and on permanent exhibition at its centre), while the other is presented at the CAAC, together with texts and other materials to allow deeper understanding of the personality and the actions of the three collectives involved.

AT QUINTANA'S HOUSE (CERRO DEL ÁGUILA)

The work group was founded in the Delta Residents' Association and included older people involved in different ways in the collective life of Cerro del Águila. The scene chosen for the photograph was the house of Manuel Quintana - a resident who represents the most open and hospitable side of this quarter of Seville.



Dante Street, 1. Delta Residents' Association. Cerro del Águila.

The group analysed the history of the quarter's creation in the 1920's, originating as a building development begun by the Marquis of Nervión on some of his land to house the workers on the Ibero-American Exhibition of 1929. Both the preparatory work and the final photograph underline some of the distinctive features of the quarter, such as its characteristic orthogonal lay-out, the dwellings built by their owners and the abundance of handcrafts and light industry - a vindication of the diverse and the personal against the homogenisation imposed by menacing real estate speculation.

The intention was also to underline the relative age of Cerro del Águila (several of the people in the photograph were born there), mentioning some of its geographical and historical singularities: the Tamarguillo river (now underground) that prevented communication with the centre of the city and periodically flooded the lower part of the quarter; and the activity of the HYTASA textile factory (Hilaturas y Tejidos Andaluces S.A.), which employed many of the inhabitants and conditioned the rhythm and appearance of its streets. HYTASA was also the centre of an important trade union movement deeply involved in neighbourhood rights and resistance to the Franco regime, symbolising the most combative facet of this quarter of southeast Seville.

LIFE RECOVERED (EL PUMAREJO)

The work group started in the Neighbourhood Centre in Pumarejo Palace. All the participants in the meetings belonged to one or other of the different collectives using the centre, the nearby Peace House or other locales near the Square.



Pumarejo Square, 3. Neighbourhood Centre. Pumarejo Square.

Pumarejo Palace, built as an aristocratic residence and later converted into an apartment building, is a piece of living history of the old part of Seville. It is also part of its present, as in recent years it has become a symbol of the struggle against real estate speculation (the intention was to turn it into a luxury hotel, evicting its tenants) and concentrating strong resistance both among the neighbours and the citizens at large and linked to new forms of social activism. As in other old quarters of Spanish cities, it deteriorated badly after the Civil War (especially in the 1960's and 70's), but is now undergoing attempts at reform and restoration that give rise to intense popular debate and stimulate the avarice of the speculators.

It was therefore decided that the photograph should foreground Pumarejo Palace itself and the square of the same name, crossed by life-long residents throughout the day, members of the Neighbourhood Centre and the different collectives and associations in the vicinity, the homeless and the new neighbours in the restored houses. Each participating group appears in the image doing what they normally do, with the tools they normally use.

URBAN CULTURES (PINO MONTANO)

The work group was created by members of three collectives (graffiti, break-dance and scout) involved in the Support Network for Youth (AJO) and the meetings were held in the Entreparkes Civic Centre.



Corral de los Olmos Street. Entreparkes Civic Centre. Support Network for Youth (Ajo).Pino Montano.

The place chosen for the photograph - the rear wall of the Sánchez Mejías School - suited the graffiti group, as they needed as broad space to paint. This location also gave a good idea of the appearance of Pino Montano: long avenues flanked by rows of apartment blocks, the day-to-day landscape where young and old create a cordial coexistence. With emphasis on the ethical sense, the photograph represents the activities of the three collectives involved, while at the same time attempting to show the vitality, creativity and capacity for organisation of the youth in this quarter, questioning the negative stereotypes (delinquency, apathy, drugs, etc.) usually associated with young people in peripheral areas.

CLAUDIO ZULIAN

SEVILLE CITY. 3 x 2 places of shared images

June 28^a to October 9^a 2005
Clausstrón Este

CENTRO ANDALUZ DE ARTE CONTEMPORÁNEO
Monasterio de Santa María de las Cuevas
Avda. de Américo Vespucio n° 2
Isla de la Cartuja. 41071 - SEVILLA

Accesses

Avda. de Américo Vespucio n° 2
Camino de los Descubrimientos s/n

Transport

Busse router C1 and C2

Opening hours

Until June 30th

Tuesday to Friday: 10 - 21 h.

Saturday: 11 - 21 h.

July 1st to August 31st

Tuesday to Friday: 10 - 15 h.

Saturday: 11 - 15 h.

Evenings: Wednesday to Saturday 20 - 24 h.

Sundays: 10 - 15 h.

Closed Mondays and holidays

Tickets on sale until 30 minutes before closing.

Contacts

Phone: (34) 955 037 070

Fax: (34) 955 037 052

caac@juntadeandalucia.es

www.caac.es



Centro Andaluz de Arte Contemporáneo
CONSEJERÍA DE CULTURA

CLAUDIO ZULIAN

SEVILLE CITY

CENTRO ANDALUZ DE ARTE CONTEMPORÁNEO