

JUAN PABLO MACIAS

TIEMPO MUERTO

THEN THE HANDWRITING MAY BE READ UPON THE WALL

A. K. Owen, 1897

curated by Emily Barsi

kunstraum muenchen

24.8 - 2.9.2012

17.30 - 21:00

Opening Thursday, 23. 8 at 7 pm

DEAD TIME IS UNDERSTOOD TO BE AN ARREST OF DESIRE, A LOSS, BUT ALSO A RESERVE OF ENERGY SINCE THE BASIC SENSE OF LOSS IS CREATIVELY DISPLACED IN DAILY LIFE. DEAD TIME IS LIKE A MOVEMENT IN REPOSE, RICH IN VIRTUALITIES.

Tiempo Muerto. Humberto Chávez Mayó1, 2004

The - Biblioteca Social Reconstruir, BSR – (Social Reconstruction Library) was founded in 1978 by Ricardo Mestre Ventura, an anarchist veteran of the Spanish Civil War. In 1980 it was opened to the public and since then has become the largest source of anarchist texts in Latin America. In July 2009, following an eviction with seizure order, the library and the collection of books were left under sequestration. Thanks to a timely intervention of a common front of friends of the library it was possible to transport the collection out of the confiscated building. Since then more than five thousand books, 4500 journals and diverse documents have been stored closed in boxes in a small apartment in Mexico City.

Tiempo Muerto is a project designed as a touring exhibition that has as ultimate goal the acquisition of a new location for the *Biblioteca Social Reconstruir* in order to render it again accessible to the public. One of the basic ideas to achieve this goal is to divert money from the world of art to finance this initiative.

The first exhibition of this project took place at the Studio Gennai in Pisa in March 2012. Since then a creative and economic mechanism has been put in motion; during the artist-in-residence of Juan Pablo Macias at kunstraum muenchen, 300 identical copies of vinyls will be produced. The compilation of the

vinyl records contains songs from Mexican anarcho-punk groups, who have been collaborating with the library organizing libertarian concerts to raise funds for the activities of the library. The stock of vinyl records has been designed as a sculpture to be put up for sale as a whole. The profit is to be divided into fair parts for the artist, the gallery, the production, and most of it for the purchase of the new location. On the paper covers of the vinyl records, a printed text about monopoly practices written by the American anarchist-individualist Benjamin Tucker (1854-1939) reflects the theories of Marx, Proudhon and Josiah Warren, highlighting the discrepancy between "a fair equitable distribution of goods and capitalism".

The anarchic principles of distribution of property of A. K. Owen (1848-1916), an American engineer, utopian reformer and founder of Topolobampo in Sinaloa, Mexico, an ideal community based on anarchist principles of "Integral Co-operation", will be directly engraved on the walls of kunstrraum muenchen.

The exhibition, which can be visited every day from 17:30 to 21:00, also presents a series of videos showing the events connected to the *Biblioteca Social Reconstruir* after its eviction in 2009. A journal, *Tiempo Muerto* editorial project, serves as a retrospective survey of the library and as a record of the strategies that will be used to reach the goal to buy a new location for the library, as well as a general platform for rethinking the connections between art and anarchism.

"Proclaiming the objective of buying a space for BSR in Mexico City as an art project might sound suicidal, and probably it is, but to accept to be intimidated by circa 30.000 euro (the costs for the acquisition of a new location) is to accept that money can only be accumulated by big corporations and states through trade with processed merchandises, with the sole intention to enrich themselves. In contrast, who can say that preserving one of the largest libraries specializing in anarchism is not of primary importance for all people?"

Juan Pablo Macias, February 2012

The work of **Juan Pablo Macias** (Mexico, 1974) explores the relation between systems of representation and affectivity, and analogically, between power knowledge and insurrectional knowledge. With his actions, interventions or work on archives, he intends to cause tensions between institution, art practice and social field, abandoning flat semantics by producing programs that operate directly on the biological, social and economic bodies. His work has been shown in major art museums in Mexico and around the world.

In Mexico he has shown in Museo Universitario de Arte Contemporáneo; Museo Universitario de Ciencias y Artes Colonia Roma; Museo de Arte Moderno; Museo Carrillo Gil; Museo Tamayo Arte Contemporáneo and Museo Amparo in Puebla. Abroad in Moscow's National Center for Contemporary Art; Musée d'Art Contemporain du Val-de-Marne in Paris; in Playspace Gallery in San Francisco; P74 Gallery in Ljubljana; Fondazione Antonio Ratti and Assab One in Italy; in Berlin in Künstlerhaus Bethanien, and at the artist-run-space A Certain Lack of Coherence in Oporto. His work was featured in the Emergency Biennale traveling exhibition at the 10th Istanbul Biennial, and recently (2012), in the show *Resisting The Present: Mexico 2000-2012* held at Musée d'Art Moderne de la Ville de Paris.

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