

NOISE IS NOT MUSIC

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Drawings, murals, installations, video, animation, and performance are recurrent mediums in the production of Itziar Barrio (Bilbao, 1976); a catalogue of forms, silhouettes and objects, from which the artist constructs discontinuous narratives, and fragmented tales, within which the boundaries between reality and fiction dissolve. Intermittent relations and successive ruptures, that function as “interchangeable” systems, led by characters and figures previously devised by the artist from “collage” between available forms and materials. Cardboard object-sculptures, reminiscent of inanimate hunting trophies, domesticated animals, concealing the faces of the protagonists of the works; groups of schematised trunks of wood forming precise structures; frozen moments of hands about to throw a stick; words and writings, irregular tracings, violent statements, familiar refrains; or biomorphic forms in monochrome and planes in pink, that gradually expand on blank paper, and in controlled explosions on the walls and the floor of the exhibition. Elements that are systematically reorganised in the pieces –on a stage, a patch of wasteland, or inside empty premises, in rooms devoid of any ornaments- cyclically reactivating simultaneous dialogues from the formal vocabulary that is projected; from the archive of accumulated figures and models. Sections of a transformed reality, where the “forms vanish”, and are replaced by the new meanings produced in the combinations and interchanges brought about in each “staging”, in each presentation.

Occupying places of a strange silence, and in a time that seems inappropriate, the landscapes devised by Itziar Barrio can be described as “marginal” territories populated by objects that are simple and sophisticated at one and the same time –polished, striated, schematic, compact. Spaces where complex group rituals take place, where mechanical actions occur, or where “nothing” actually happens. Different layers of information and interpretation from whence

to begin a kind of (re-)construction of a social (and subjective) space, frequently deactivated. Like a “silent” film, overacted, where the familiar proves strange –just like the very experience of the real- her constructions are artefacts that alternate the irrational and the evident. A succession of engagements and disengagements, of searches and contradictions, of expectation and disorder, interpreted by disturbing silhouettes and characters using grotesque languages. Disorientated, following “scripts” that would fit an updated theatre of the absurd, their conversations –almost phonetic poems- compose “wordless verses” from an alphabet that is a collection of elastic materials. At the edges of any standardised discourse, in the certainty that “man is precisely what he lacks” –as Bataille pointed out-, Itziar Barrio develops complex devices where advances and retreat, enthusiasm and failure, renunciations and insistences, will be the precarious arguments for the series of tales initiated. A production that makes use of an “incomprehensible” language –of oppositions, but not contradictory-, that is not about conceived codes, nor guided models; and which is a constant revision of those empty places from where new and many different journeys are to be embarked on – through spaces already traversed.