

10 Cecil Court
London WC2N 4HE
Wednesday – Saturday
from 2 until 6pm
tenderpixel.com

M/Other Tongue

Anna Barham, Olivier Castel, Iñaki Garmendia, Mónica Restrepo, Katarina Zdjelar
–curated by Sabel Gavaldon

PV *Thursday, 22 January, 7 to 9pm*

Exhibition *23 January to 28 February 2015*

“I have but one language — yet that language is not mine”, wrote Jacques Derrida in what is supposed to be an autobiographical essay reflecting on the loss of one’s mother tongue as a consequence of colonialism in Algeria. But in what language does one write memoirs when there is no mother tongue? Whatever language we speak, and no matter how proficiently we master that language, the truth is we never quite own it. Language is an implant as much as it is a product of discipline and domestication. It is a foreign body within one’s own body. “I have but one language — yet that language is not mine”. Departing from this paradox, this exhibition is meant to be experienced as a passage between languages. A proliferation of voices whose identity remains in question. Some of them appear to be thrown into absolute translation. Others provide a line of flight from native culture and the politics of cultural belonging. Away from national identity and its dominant linguistic forms. A line of flight from the authority of the mother tongue. This exhibition wants to be a place from which to conjure up those voices that sound the most alien to us, not because they belong to another language, but because they are foreigners in their own language and so they make ours foreign to us.

The exhibition **M/Other Tongue** features works by **Anna Barham, Olivier Castel, Iñaki Garmendia, Mónica Restrepo,** and **Katarina Zdjelar.**

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M/Other Tongue is an exhibition that interrogates language politics and cultural identity through the work of five international artists whose practice is not widely known to a London audience. The exhibition presents for the first time in London the work of two artists, Iñaki Garmendia and Mónica Restrepo.

Originally produced on the occasion of the Taipei Biennial 2003, **Iñaki Garmendia's** work *Kolpez Kolpe* [Blow by Blow] consisted of inviting a Taiwanese punk-rock band to perform songs by Kortatu and Zarama, two flagship bands from the so-called Basque Radical Rock scene of the 1980s. Beyond the cultural and historical specificity of these songs, intrinsically linked to the collective imagination of leftist pro-independence movements in the Basque Country, there is the transnational language of rock culture with its globalised gestures, sounds and rhythms, which are immediately recognisable for any audience. Here Garmendia presents the documentation of this performance, which took place in a stage-like structure built by the artist, alongside a display of archival materials including historical posters and fanzines.

Tacones (in the making) by **Mónica Restrepo** recreates scenes from a lost film with a soundtrack that does not match. In this performance recorded in 2014, a group of the artist's friends and collaborators read out aloud a series of dialogues from a musical film produced in Colombia, intermingled with testimonies from the actors, technicians and salsa instructors that participated in the shooting. In a picturesque adaptation of West Side Story, Pascual Guerrero's original film *Tacones* (1981) chronicled a rather unlikely confrontation between gangs of salseros and disco club-goers in the streets of Cali. Restrepo's remake of this lost film is a ventriloquial tour de force: there is a confusion of times, voices and contradictory accounts, in which identity reveals itself as an ever-unfinished conversation

Olivier Castel was invited to produce a newly commissioned work in response to the themes of the show. Castel's work connects the two adjacent gallery spaces of Tenderpixel — 8 and 10 Cecil Court — implicating the viewer in a play of reflections, echoes and doublings that extends into the reflective surface of his sculptures. Installed in the gallery storefront windows, *Meltd Metal* consists of two blades floating at eye level, in which a series of cut-up phrases and oblique statements are projected, including citations by the likes of Édouard Glissant and Paul Valéry ("What would we be without the help of things which do not exist?"). In Castel's work, the artifice of language is made visible together with its violence.

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Anna Barham's text-based drawings consist of intricate word architectures and arborescent structures made of anagrams of the phrase "Return to Leptis Magna". Her series *Ampler Tongue Transit* (2012) forms an ever-proliferating network of verbal permutations, including bewildering combinations of words such as "mutant lisp generator", "muttering anal tropes" and "stranger latent opium". Subject to a high degree of chance and unpredictability, her improvised drawings are the recording of a thought process that ventures into the labyrinth of language. Barham's video *Argent Minotaur Slept* (2012) presents an animated section of a large volume of text, of which we perceive nothing but shifting fragments, challenging the viewer's capacity to generate readings as words break into pieces and language goes into meltdown.

Going beyond mere documentation, **Katarina Zdjelar**'s videos touch on the bodily dimensions of language politics, by exploring the labours of speech and calling attention to the power relations that affect speakers in the moment of the utterance. *Shoum* (2009) depicts two Serbian workers struggling to decipher the lyrics of a nineteen-eighties pop megahit. While *The Perfect Sound* (2009) portrays an accent removal class for immigrants conducted by a speech therapist in Birmingham, a city that is ironically best known for its strong accent. The therapist imparts an allegedly neutral English –the Queen's English– to his student so as to eradicate the inflections that mark him as a foreigner in a highly stratified social context.

Events

Thursday 22 January, 7 to 9pm
Private View

Saturday, 24 January, 6 to 8pm
Gauaz parke batean (In the Park at Night...)
Performative lecture by Iñaki Garmendia in collaboration with Itziar Bilbao Urrutia

Saturday, 31 January, 6 to 8pm
Reading by Olivier Castel followed by Skype conversation with Mónica Restrepo

Saturday, 14 February, 3 to 4pm
Guided tour by the curator, Sabel Gavaldon

Saturday, 28 February, 6 to 8pm
Anna Barham: Production reading group

Thursdays, 5 March, 7 to 9pm
Social choreography – an ecology of collective experience
Screening programme with Julie Born Schwartz, Priscila Fernandes, Adelita Husni-Bey, Rosalind Nashashibi, Katarina Zdjelar. This screening programme will also be available to watch at Tenderpixel 6 and 7 March from 2 to 6pm.
–curated by Borbala Soos and Stella Sideli

*All the events are free and will take place at Tenderpixel's gallery space

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Artists bios

Anna Barham (b 1974 Birmingham, UK) lives and works in London. Recent solo exhibitions include Site Gallery, Sheffield (2014); Arcade, London; Site Gallery, Sheffield (both 2013); Frieze Frame, London (2012); CCA, Glasgow; and Galerie Nordenhake, Stockholm (both 2011). Group shows and performances include *What's Love Got to Do with It?*, Hayward Project Space, London; *Annals of the Twenty-Ninth Century*, Wysing Arts Centre, Cambridge; *Artefact*, STUK, Leuven (all 2014); *Words to Be Spoken Aloud*, Turner Contemporary, Margate; *Collection*, GCAC, Santiago de Compostela; *Provisional Information*, Camberwell Space, London (all 2013); *Revolver: Part 2*, Matt's Gallery, London; *Eye Music for Dancing*, Flat Time House, London; *Switch*, Baltic 49, Gateshead; *Weighted Words*, Zabłudowicz Collection, London; *Formas Breves*, MARCO, Vigo (all 2012); *Graphology*, MHKA, Antwerp; *Enter Slowly*, The Lab, San Francisco (both 2011); and *Prisoners of the Sun*, Frac Ile-de-France and Le Plateau, Paris (2010).

Olivier Castel (b 1982 Paris, FR) lives and works in London. He usually presents work under heteronyms and has created over thirty different identities including Côme Ciment, Raymond Roussel, and Louise Weiss. Recent solo exhibitions include And/Or, London; Ibid, London (both 2014); Rowing, London; Concrete Café, Hayward Gallery, London (both 2013); and Schneeeule, Berlin (2012). Group shows and projects include *Golden Age Problems*, Auto Italia, London; *Insomnia*, Kunsthalle Wien, Vienna (both 2014); *Good News and Nocturnal Times*, CAC, Vilnius; *Fall Scenes*, Glasgow Master Series; *Spieltrieb*, Ibid, London and Art Basel Hong Kong (all 2013); *Rock My Religion*, Das Weisse Haus, Vienna; *Memory Marathon*, Serpentine Gallery, London; *A Trusted Friend*, Carlos/Ishikawa; *Sweets in Jars*, Ausstellungsraum Klingental, Basel (all 2012); *In the Belly of the Whale (ActIII)*, Montehermoso, Vitoria-Gasteiz (2011); *Surreal House: Fun House*, Barbican Centre, London; and *No Soul for Sale*, Auto Italia, Form Content and Tate Modern, London (both 2010).

Iñaki Garmendia (b 1972 Ordizia, ES) lives and works in Bilbao. Recent solo exhibitions include Galería Moisés Pérez de Albéniz, Madrid (2013); Bulegoa z/b, Bilbao (2012); La Virreina Centre de la Imatge, Barcelona (2011); and Centre d'Art La Panera, Lleida (2010). Group shows and projects include *Constelación Europa*, San Telmo Museoa, Donostia-San Sebastián; *Garmendia, Maneros, Salaberria: Proceso y Método*, Museo Guggenheim, Bilbao; *Critical Episodes: Collection*, MACBA, Barcelona (all 2013); *Materiality*, Wyspa Art Foundation, Gdansk; *Gravity and Disgrace II*, CGAC, Santiago de Compostela (both 2012); *1979: A Monument to Radical Instants*, La Virreina Centre de la Imatge; Barcelona; *Montajes de Atracciones*, ARTIUM, Vitoria-Gasteiz; Feria de Arte ARCO, Madrid; *Contemporary Image Collective*, CIC Cairo (all 2011); *The Shadow of Speech*, MACBA, Barcelona and National Museum of Contemporary Art Korea, Seoul; *Culture Rock*, Carre Musée Bonnat, Bayonne (both 2010); *Expanded Box*, Feria de Arte ARCO, Madrid; and *Itinerarios*, Fundación Botín, Santander (all 2009). Iñaki Garmendia's work has never been featured in London.

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Mónica Restrepo (b 1982 Bogotá, CO) lives and works in Cali. Recent solo exhibitions include Galería Jenny Vilá, Cali (2014); BLOC 2013, Garcés Borrero, Cali; and Hotel del Sena, Bogotá (both 2013). Group exhibitions and projects include *La interrupción de la siesta*, ArteCámara, Bogotá; *Testigo de oídas*, Museo de Arte Moderno La Tertulia; and *La novia del viento*, Museo Universidad de Antioquia, Medellín (all 2014); *Des(okupados)*, VIII Bienal de Bolivia, La Paz; *X-Apartments*, Homeworks Forum 6, Beirut (both 2013); *CDD*, Galerie 360, Lyon; *Standard and Poor*, Galerie Hypertopie, Caen; *Desde el Malestar*, Museo La Tertulia and Lugar a Dudas, Cali (all 2012); *Otro día negro en la ciudad*, Caixas do Sul, Portoalegre; *Crudo y Exquisito*, Museo Contemporáneo de Salta; *Selección: Salón Regional*, Festival de Cine de Cartagena (all 2011); *Acrochage Éphémère*, La Friche Belle de Mai, Marseille (2010); *e-flux Video Rental*, Fondazione Giuliani, Roma (2010). She is the recipient of a graduate fellowship at the École Européenne Supérieure de l'Image, Potiers. Mónica Restrepo's work has never been featured in London.

Katarina Zdjelar (b 1979 Belgrade, RS) lives and works in Rotterdam. Recent solo exhibitions include Kunstverein Bielefeld (2014); ARTIUM, Vitoria-Gasteiz (2013); SpazioA, Pistoia; Galerie Stadtpark, Krems (both 2012); Circus Gallery, Berlin; Tobacna 001, Ljubljana; Centre for Contemporary Art Celje (all 2011); Centre d'Art Contemporain Fribourg; and AR/GE Kunst Galerie Museum, Bolzano (both 2010). Group shows and film screenings include *Der Leone Have Sept Cenbeças*, CRAC Alsace, Altkirch; *Father Can't You See I'm Burning*, De Appel, Amsterdam; *Invisible Violence*, Museum of Contemporary Art, Belgrade; 5th Marrakech Biennale (all 2014); *Change the scenario*, Le 116 centre d'art contemporain, Montreuil; *Constelación Europa*, San Telmo Museoa, San Sebastián; *His Master's Voice*, HMKV, Dortmund (all 2013); *The Silent University*, Tate Modern, London; *Time, Trade, Travel*, Stedelijk, Amsterdam (both 2012); Frieze Film, London; *Rearview Mirror*, The Power Plant, Toronto; and *How to Work*, Kunsthau Basel (all 2011). In 2010, she represented the Serbian Pavilion at the 53rd Venice Biennale.

Curator

Sabel Gavaldon (b 1985 Barcelona, ES) is an independent curator and researcher based in London, whose practice focuses on the potential of fiction and non-academic research to generate eccentric perspectives that deviate from hegemonic ways of envisioning the present. In 2012, he graduated from the Curating Contemporary Art programme at the Royal College of Art with the support of a fellowship by La Caixa Foundation. Recent curatorial projects include the group exhibitions *Contratempus*, CaixaForum, Barcelona; *Llocs comuns*, Can Felipa, Barcelona (both 2014); and *A Museum of Gesture*, La Capella, Barcelona (2013). *A Museum of Gesture* is an ongoing research project that explores the potential of gesture, body movement and style as forms of semiotic resistance adopted by subordinate groups and political minorities. This project has also been presented in the form of talks and workshops at Chisenhale Gallery, London; Kunstraum, London; and Lugar a Dudas, Colombia (all 2014). In 2014, he was resident curator at the non-profit Lugar a Dudas, in Cali (Colombia), with the support of the Triangle Network.