



jaume ferrete vázquez
poder el separarse
curated by jordi vernis

30.06.2018 – 17.11.2018

The prosody gathers those elements of oral expression that constitute the most physical, even plastic, essence of the speech. This has to do with the accent, tones, inflection, but also the speed and the rhythm as properties that appear in the gestural. Understanding the voice as a gesture is one of the main objectives of “Poder el separarse”, the exhibition presented by Jaume Ferrete Vázquez (Mollet del Vallès, 1980) in ADN Platform under the curatorship of Jordi Vernis.

What is deaf and the sign language offer a privileged space to lean out that union between voice and gesture, especially to reflect around what we know as voice politics or voice ideologies, a concept coined by anthropologist Amanda Weidman. In this sense was conceived “Voz Sorda”. A Project that Ferrete Vázquez started in 2015 in Mexico City based on a performance of jokes made in sign language. He would continue with the project later, in Tabakalera (Donosti) during 2016. “Chiste Raro”, 2016, video in exhibition, belongs to that file- shows an interpreter of jokes about deaf people in LSE, accompanied by a voice-over that instead of translating the meaning of the movements and the position of their hands, limit to describe them.

The interpreter immerses us in those kind of doubts that appear when conceiving the voice as further element in biomechanics. For example, if a mistake in the diction is similar with a forced gesture; or what part of the joke’s execution is due to the strictly necessary for its meaning through the specific gestures of the deaf culture, or the interpreter’s own expression. In short, it focuses on a question closely related to the staging: Which is the role of interpretative praxis? / Where the interpretative praxis is?

Thinking the voice as a staging is one of the consequences of a voice that takes shape. Jaume Ferrere considers in all his works the possibility that the voice has a body. And even more: if possible, if affirmative, he tries to trace its history. We see it in "No hay peor sordo" (There is none so deaf), 2018, an article that the artist writes following a commentary on the caricature of Mexican cartoonist Rocha, where we see Comandanta Esther represented at the Mexican Congress in 2001. It was the first time the Zapatista Army of National Liberation had a voice in the Union's parliament. Ferrere takes this event as a point of reference to show how the voice, taken as an invisible and immaterial element, has had pre-eminence as a condition of humanity and a metaphor for political participation. Orality is the most appropriate manifestation of all Western stereotypes about the rational as the voice of conscience. From there, it is the artist's task to find alternatives to an abstract and exclusive vision of the voice. A vision that creates mechanisms that decide who has a voice and who does not (in all senses).

No hay peor sordo is a text that does not contain punctuation marks: it transcribes the speech of Jaume Ferrere Vázquez using | or || signs, which many academic linguistic groups use to transcribe lectures. Thus they indicate the duration of the pauses between sentences. The text becomes voice and highlights the importance of rhythm, speed, alluding to that orality that is made here material, not ethereal. This resource, in addition, is enriched with the type of presentation in room that Jaume has prepared of the text: a website where the article is reproduced by means of words and signs in movement.

The pauses, the rhythm, the phonetics and all the prosody in general owe their existence to another biomechanical element: breathing. This is the protagonist in the audio "Poder el separarse" (Power to separate), 2018, a duo of synthetic voices made from quotes from the psychiatrist Francesc Tosquelles Llauredó (1912-1944). The piece reproduces the first sentence of a transcript of the Tosquelles documentary "Une politique de la folie" (1989). A sentence that ends with a strange mistake that gives title to the work and this exhibition:

"You have to live with the sick, but it's not because of staying in the psychiatric hospital day and night, that you live with the sick. I live with them all the time, I live them, they inhabit me." My first patients are still alive in me, the best way to live with them is possibly to be able to separate. "

While the synthetic voice utters those words, we hear another record that marks a cold and rigid breath, expressionless as the voice it accompanies. That conflict between expressivity and inexpressiveness, naturalness and hieratism, crosses all the works and also the documentation table that concludes the exhibition dealing with VODER. The Voice Operating Demonstrator was the first attempt to electronically synthesize human speech by decomposing it into its acoustic components. It was invented by Homer Dudley in 1937-1938, and mainly used in voice communications for security and to save bandwidth.

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Jaume Ferrete Vázquez, graduate in Fine Arts by Universitat de Barcelona. Works on the notion of voice ideologies and the act of listening. Through performance, listening sessions, files, workshops, talks, sound works and websites. He has worked in different spaces and institutions such as the Museo de Arte Contemporáneo de Barcelona; Museo Rena Sofía, Madrid; Secession, Viena; TEOR/ética, San José, Centro de Arte 2 de Mayo, Móstoles; or Museo Universitario Arte Contemporáneo UNAM in Mexico City.

His Works have been recognized by la Oficina de Apoyo a la Iniciativa Cultural de la Generalitat de Catalunya; Generación 2016 Casa Encendida, Madrid; Leonardo's Grants for Researchers and Cultural Creators or a stage at the Agencia Mexicana para la Cooperación Internacional y el Desarrollo among others. He has collaborated with universities like Universitat de Barcelona, Programa de Estudios de Género UNAM in Ciudad de México or Universidad del País Vasco among others. Since 2008, takes part in the coordination of the sound pedagogies project Sons de Barcelona, started by Grupo de Tecnología Musical of Universitat Pompeu Fabra, Barcelona.

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