

Galería Elba Benítez



CABELLO/CARCELLER

Una película sin ninguna intención. Después de Chantal Akerman

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"Life is a process that everywhere uses up durability, wears it down, makes it disappear, until eventually dead matter, the result of small, single, cyclical, life processes, returns into the over-all gigantic circle of nature herself, where no beginning and no end exist and where all natural things swing in changeless, deathless repetition"

Hannah Arendt

"If one seeks to get a closer look at a rainbow, it disappears"

Theodor W. Adorno

"It is unfortunately possible for the subjugated to lust for and even scramble into that subject position -and then disappear from view"

Donna Haraway

"In other words, for us, this means there cannot any longer be women and men, and that as classes and categories of thought or language they have to disappear, politically, economically, ideologically"

Monique Wittig

In 1978, the filmmaker Chantal Akerman made an autobiographical film and titled it *Les rendez-vous d'Anna*. In the film, Anna, a film director, travels through Northern Europe promoting her latest film. During the trip, the character has various encounters in which she interacts with others from a distant proximity that places her on a parallel existential plane; touch, trust and sex all seem possible, but belonging does not. In 2001 we titled an exhibition *Viaje itinerante hacia alguna parte* (Itinerant Journey to Somewhere) -- in other words, presence without a known destination, without any desire to settle in a specific place other than the journey itself. The need for perpetual movement, the suffocation of everyday life, the renunciation of what most people understand as life, are similarly perceived through Akerman's chilly images in her film, as well as through the chilly conversations that display a seeming domestication even of that which, at that time, and still now, might be described as abject.

Una película sin ninguna intención (A Film With No Intention) is inspired by a brief fragment -- only a few seconds -- of the aforementioned Akerman film. The action places the protagonist alone in a nondescript hotel room. Anna has just entered. She goes to the windows and, before opening one of them, draws back a sheer curtain in order to observe an industrial city outside. The scene does not reproduce the original script of the film. If it had been faithful to what was written, the world that the protagonist contemplates from the window would have been visually shared with the public; but ultimately, in the images we can only see the protagonist from behind, looking outward. What interested us most about this seemingly insignificant scene was its ability to evoke the life experience of those of us who, due to different circumstances, do not fit into the hegemonic model of coexistence. Isolation, incomprehension, distance, body. Anna leaves that room and pretends to interact with the others. In *Una película sin ninguna intención*, A. (a polysemic abbreviation in reference to Franz Kafka's character K., to whom Akerman also may have referred) occupies an indefinite space in front of three windows, a sheer curtain and an opaque curtain. Unlike Anna, A. never leaves that physical space.

Thus begins an endless solitary choreography. A. opens and closes the sheer curtain. A. opens and closes the curtain in a slow, thoughtful rhythm. A. pauses and looks through the window, through the sheer curtain, through the curtain. A. feels out of place; her existence passes by; she is aware of her inability to adapt, and of the inability of others to adapt to her as well. Like most of our previous characters, she inhabits an intense interior solitude, but now A. decides to enter into an eternal dance with that exterior that castrates her desires and uses the concept of reality as a weapon against the emancipative power of our minds. If the feeling of estrangement was a constant in Akerman's work, A. also knows what dislocation is, always foreign, or adopted, or tolerated... A transgender person is a permanent social foreigner whose habitat is the diaspora.

Cabello/Carceller

The artist team Cabello/Carceller (Helena Cabello, Paris, 1963; Ana Carceller, Madrid, 1964) employ a variety of media in their work, often creating events in front of the camera, orchestrated narratives based on texts, ideas or (as in this case) films, elements that are re-thought and re-situated from different viewpoints. Their references to historical and cultural figures explore the less visible areas of their lives and experiences. Drawing on a queer perspective, their work opens ways of comprehension and analysis that allow for an imagining of subjectivities and ways of thinking that transcend identity borders.

Cabello/Carceller have had individual exhibitions at the MUAC Museo Universitario Arte Contemporáneo (Mexico City, 2019); the Centre Pompidou (Paris, 2017); CA2M Centro de Arte Dos de Mayo (Madrid, 2017); IVAM Institut Valencià d'Art Modern (Valencia, 2016); MARCO Museo de Arte Contemporánea de Vigo (2016); the Museo de Bellas Artes de Bilbao (2013); CAAM Centro Atlántico de Arte Moderno (Las Palmas de Gran Canaria, 2011); Matadero (Madrid, 2011); CAAC Centro Andaluz de Arte Contemporáneo (Sevilla, 2010); Centre d'Art la Panera (Lérida, 2004) and elsewhere. In addition, Cabello/Carceller were featured in the Spanish Pavillion of the 56th Venice Biennial in 2015.

Una película sin ninguna intención. Después de Chantal Akerman is Cabello/Carceller's fourth individual exhibition at the Galería Elba Benítez.