

ARQUEOLOGIA
PREVENTIVA
Espai 13

DOUBLE
AUTHORIZATION
Lola Lasurt

Neither town squares nor monuments are set in stone. From under their seemingly unchangeable form, Lola Lasurt discovers how, when trying to introduce specific memories into the public space, commemorative events are also subjected to hesitation, to fights among different social groups and their corresponding institutions.

Monuments have feet of clay. This is even more obvious when the memorial is that of a libertarian revolutionary as Francesc Ferrer i Guàrdia (1859-1909), or a revolutionary of the artistic avant-garde as Joan Miró (1893-1983). *Double Authorization* offers us a tour to a number of transitional moments: those of the monument that Brussels and Barcelona dedicated to the educator and founder of the Modern School, as well as, those related to the history of Mont-roig del Camp's town square dedicated to the painter.

Lola Lasurt looks at the related acts of memory, those moments of instability that were ushered when they first emerged in the public sphere, or in situations that disrupted their meaning. The restaging she makes of those commemorations leaves them considerably vulnerable. Although, through her approach and a procured return of stones to their fluid condition, she intends that both of these memorial acts recover the links to the insurgent potential of their respective honored figures.

Double Authorization is presented as a commemoration possibility by itself, deeply iconoclastic and similar to the libertarian ideology, which is based, precisely, on avoiding the fossilization of these two figures and the clichés that have developed during years around them. However, Lola Lasurt proposes us to experiment with solutions to dissolve their memory in the public space, to mix it with grassroots initiatives and make it vibrate again with a present that she hopes to still engage as a revolutionary one.

The monument to Francesc Ferrer i Guàrdia takes the center stage of the exhibition (1). One side of the screen shows the version that was built in Brussels in 1911 by popular acclaim shortly after the execution of the famed educator in Montjuïc who had been accused of instigating Barcelona's Setmana Tràgica in 1909. At present, the monument is situated in front of the ULB,

l'Université Libre de Bruxelles, where it is an active part of the imaginary of the student's movement.

The other side of the screen shows, however, the copy that was made here in Barcelona in 1990, long time after claims to build a monument to Ferrer i Guàrdia were voiced by groups and intellectuals belonging to different political ideologies. In this case, the monument is located in one of the entrances to the Olympic Park, enjoyed primarily by tourists who most certainly confused the allegorical figure of the sculpture for that of an athlete of the 1992 Olympic games. If, to begin with, we attribute to monuments the capacity to conquer a concrete context and give it a memorial function, we rediscover, in the case of Ferrer i Guàrdia, the role of monuments as a symptom of forgetting: the monument has become a puppet subject to the characteristics that its surroundings can infuse.

In parallel to the audiovisual production, Lola Lasurt has also compiled the publication *Monument a Ferrer i Guàrdia – 23 fotos*, a visual exploration of the different relocations and the duplication process that the monument has gone through, and a collection of historical texts that show the controversies that accompanied each of these relocations. She also presents *Double Authorization (variation on the monument of Ferrer i Guàrdia)* at Espai 14–15, where Andrea Fuentes, a friend of the artist and Olympic swimmer, will conduct a new appropriation action of the monument.

Scattered throughout the exhibition there are a series of diptych paintings (2). These are based on documentation of the acts that were held to rename Mont-roig del Camp's town square from Generalísimo Franco to Joan Miró. That event took place in 1979 spurred by a group of residents who predated the formation of the first democratic city council. Lola Lasurt uses the town's photographic archive together with the audiovisual documentation of Martí Rom, one of the instigators of the name change and filmmaker, to establish a correspondence between the political transition that the event produced and the artistic transition that Joan Miró made at Mont-roig at the beginning of the 1920's, one that went from figuration to abstraction.

Lola Lasurt reinterprets, that way, half of that documentation in terms of historical painting, and the other half through a process of abstraction. For the completion of the abstract process, she has invited the collaboration of users of Espai 14–15 and the inhabitants of the painting workshop that is regularly held there, as well as high school art students from the Bellvitge Institut and the Centre Esclat. This way, she sets out a renewal of the way we recall the memory of the painter through placing in relation his experimental aesthetics and the political relevance that his figure represents for the town that had once welcomed him.

The group of residents that spurred the change of the square name at Mont-roig del Camp has continued to develop various initiatives in relation to the painter that led to the opening of the Centre Miró in 2004. They have also promoted popular celebrations like the catifes de *safatans* [floor tapestries made out of colored wood shavings] that, derived from a local religious tradition, are transformed in an event that is held in memory of the painter. All throughout *Double Authorization*, members of Centre Miró and residents of Mont-roig are going to do an intervention with safatans at the carob tree courtyard of the Fundació Joan Miró.

Oriol Fontdevila

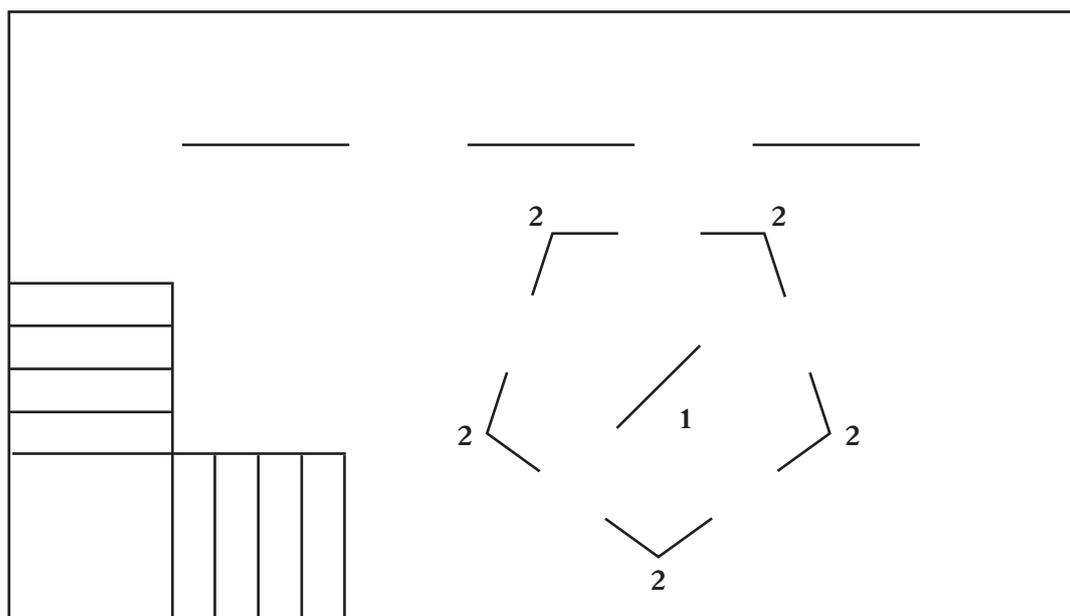
The following have collaborated in the completion of the painting: Javier Adolfo, Alex Alcántara, Andrea Alloza, Iqra Arshad, Yasmina Badillo, Maria Barrio, Anna Benítez, Andrea Buedo, Joaquín Capdevila, Yajaira Maritza Cherrez, Saray Cortés, Encarnación Diaz, Andrea Escolar, Júlia Esparza, Sandra Espeleta, Judith Espot, Cristian Fernández, Emanuel Foronda, Laura Foronda, Francisco Gabarri, Jonathan Gabarri, Zafira Gabarri, Carmen Garcia, Axel Gómez, Ariadna Hernández, Erika Iniesta, Jaume Izquierdo, Frank Jiménez, Petronela Juliana Nechifor, Agnès Ndjock, Nona Khalatyan, Anna Martínez, Rosyeli Nazareth Linares, Sandra Martín, Marc Medina, Rania Mekkaoui, Sergio Mengual, Míriam Moreno, Francisco Ochoa, Estela Peña, Alejandro Revilla, Victor Hugo

Ribeiro, Alicia Ruiz, Raquel Ruiz, Ana Sala, Jihad Salama, Isabel Tamayo, Emiliano Vázquez, Saray Vicente, Aya Zejaf, and Maryam Zuñiga.

The artist wants to thank: Amsab Instituut voor Sociale Geschiedenis (Ghent, Belgium), Archives de l'Université Libre de Bruxelles, Ateneu Enciclopèdic Popular, Centre Miró, Beatriz Fuentes, Andrea Fuentes, LaFundició, Col·lectiu Leland Palmer, Fundació Ferrer i Guàrdia, Marina Moreno, and Martí Rom.

The curator wants to thank: Ramon Fontdevila, Albert Liza, Ramon Parramon, Roger Sansi, Nora Sternfeld, and Pepita Subirana.

Lola Lasurt Bachs (Barcelona, 1983) lives and works between Ghent, Belgium, and Barcelona. Recent exhibitions: *Learn and Teach*, Greatmore Art Studios (South Africa); *Los Inmutables*, DAFO (Lleida); *Amnesies*, Espai2 (Terrassa); *El Gegant Menhir*, L'Aparador at the Museum Joan Abelló (Mollet del Vallès); *La Gran Aventura Can Felipa Ars Visuals* (Barcelona); *Selected at the International Painting Prize of the Fundació Guasch Coranty*, Tecla Sala (L'Hospitalet); among others. Recent grants: Exchange Scholarship Hangar/Greatmore Art Studios, South Africa; CoNCA grants for production and research in the fields of art and thought; among others. She is currently a resident artist at HISK, Ghent, and is a member of the Leland Palmer collective.



1. Monument to Francesc Ferrer i Guàrdia, Brussels and Barcelona

2. Plaça Joan Miró, Mont-roig del Camp

In collaboration with:



With the kind support of:

