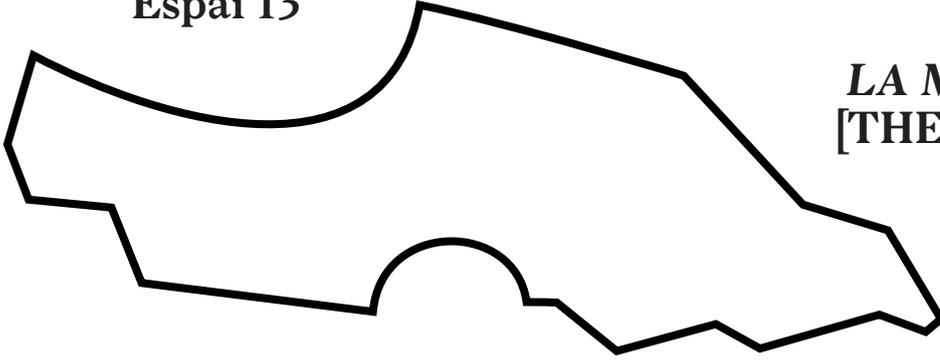


PREVENTIVE  
ARCHAEOLOGY  
Espai 13

LA MUNTANYA MÀGICA  
[THE MAGIC MOUNTAIN]  
Lúa Coderch



This exhibition provides an experience of time span that is stupid. It is the case of the present time, a particle of time that wants to be intentionally memorable, but which, inevitably, is always incomplete.

*La muntanya màgica* explores that paradox known as “historical present”. Those moments that arise as memorable moments have the drawback of emptying themselves of the character of the present. Time narrows when the present is planned as something relevant. Present, then, can only be conceived as expectation, as something to be remembered, as something planned beforehand, but permanently projected towards the future.

An anecdote illustrates this consideration. It is that iconic moment in which Antonio Rebollo shot the arrow that was to light the cauldron and launch the 1992 Olympic games. The arrow’s flight was that tenuous link that connected the project of the games with its chronicle. The moment was established as a memorable one, and all security measures were taken to insure that the flame lit up in case he missed the shot. The arrow was supposed to be the link that sent all information harnessed in the past forward into the future, even though the instance of its flight could have, very well, never taken place. In fact, *it should have never taken place*; it was an instance that, as present, was letting itself be completely assimilated by all that was preconceived.

The narrowing of present time is something very common in the city planned through projects —the “projective city” as Luc Boltanski and Eve Chapello calls it, referring to the social generalization of a formula that comes from the business world, the so called “project management”. In Barcelona’s case, the mountain of Montjuïc has become an important area

for these types of transformations: from the project for the 1929 International Exposition to the 1992 Olympic games, and the following reconfigurations of the mountain as a fair ground, as a cultural and touristic magnet, as “central park”, as the lungs of the city, or as the “museums’ mall”. Every time the city has been in need to organize its urban expansions, Montjuïc has proven to be an inexhaustible source for discourse and the imaginary. Since the beginning of the twentieth century, Montjuïc has not only offered a visual perspective of the city, it has also become a kind of vanishing point against which an important part of the projects and networks the city uses to articulate itself have been positioned.

*La muntanya màgica* is conceived as correlative to the conditions observed in relation to Montjuïc. On the one hand, the exhibition is an inexhaustible container of stories. It includes up to seventy-two attempts to explore the production circumstances of present time, based on three key axis that, according to Lua Coderch, allow the perception of this kind of time. Firstly, the artist develops the notion that these three types of present develop from enthusiasm, that moment in which something planned as memorable is ready to be unleashed and is, therefore, experienced intensively. Secondly, she considers that those types of present are perceived as disappointments because, just as the instant that memorable moment becomes part of the past, one discovers that it only happened as something planned. And thirdly, she recalls that sensation of present time as accident, as those moments when the machinery fails and one can sense its inner workings, and perceive that the present simply consists of lack.

On the other hand, however, *La muntanya màgica* goes beyond the plane of representation.

It wants to provide an unmediated experience of the seventy-two stories that make the show, which are quite elusive since they are spread along the seventy-two days that the show lasts. This works as counterpart to their abundance. The complete show is locked inside a warehouse that the artist has installed taking most of the space available (1), which is made to look like the municipal storage at Via Favencia where the city of Barcelona keeps sculptures and other materials that it has removed from its urban space. Also, all the stories will be archived in a publication distributed free of charge (2), and according to a narrative that is half way between a calendar and a record of activities. Rebollo's anecdote, for instance, corresponds to the 160214 entry of the publication, which can be read just as a number in an inventory or as a date, February 16<sup>th</sup>, 2014, the day an intervention about the Olympic games will take place in the show.

In a sense, the show exist as potential, as a project, as a calendar, as an inventory, as something unknown and suggesting itself as something infinitely prolific. As part of the present, however, it will be experienced in a narrow sense. Its seventy-two approaches will be delivered one per day, occupying later one of the few still empty spaces behind the metal wall.

The exhibition solves, in two ways, that question of the present as insubstantial time: as experience and as representation. We could say that *La*

*mntanya màgica* is an exhibition for "viewing and living" present time as stupid time. The very same projects that constitute the essence of the exhibition teach us that to try to reduce its contents to a slogan about the insufficiencies of the present can almost be a contradiction. It is best to state it as a warning.

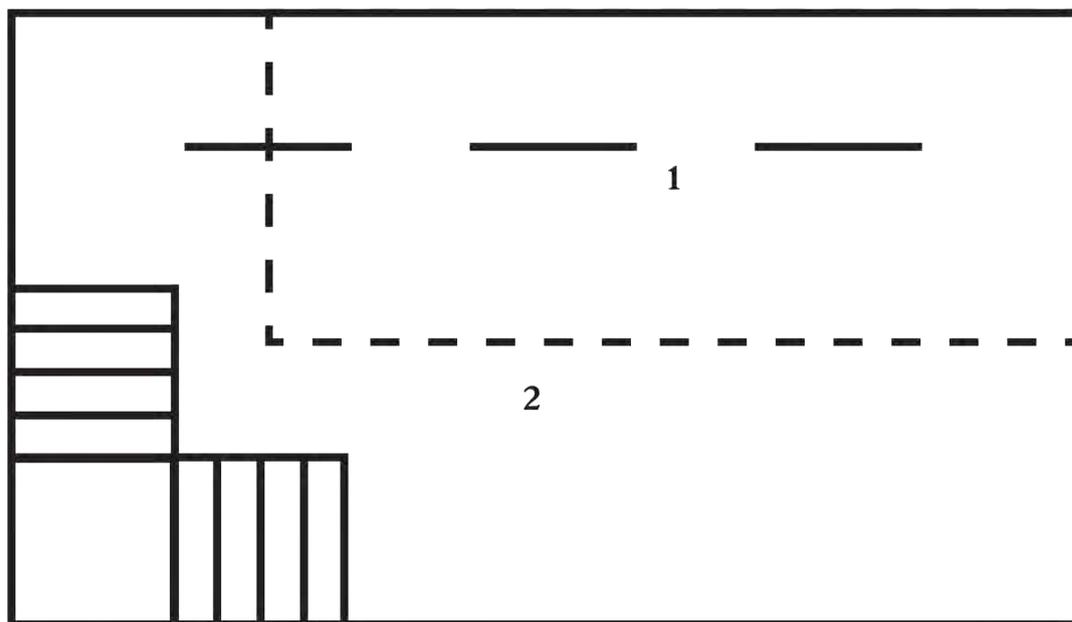
Oriol Fontdevila

**Lua Coderch** (Iquitos, 1982) lives and works in Barcelona. Recent Exhibitions: Bacos, Madrid and Vigo; Capella Sant Roc, Valls; Pavilion, Bucharest; Espai 2, Terrassa; SMART Project Space, Amsterdam; Arts Santa Mònica, Barcelona; La Capella, Barcelona; among others. Recent grants: Fundació Suñol's PAIR; Fundació Guasch-Coranty's grant for artistic production; CoNCA's grant for research and creativity in the field of art and thought; among others. Her work is represented by Bacos gallery.

The curator will like to thank Octavi Rofes and Tirdad Zolghadr.

The artist will like to thank Lluís Nacenta, Adrià Sunyol, Arkadi Lavoie Lachapelle and Bacos.

With the purchasing of one ticket you can access *La muntanya màgica* at Espai 13 for the entire duration of the show.



1 Warehouse  
2 Publications

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