



ERIZ MORENO

2011 / 2021

STATEMENT

mapping; entropy; history; landscape; culture; society.

In my artistic practice, the projects are related to specific historical-political contexts and their effect on a population or a landscape. In addition, I consider my work as a thought based on the information and archive, intervening in that area using my own experience. This procedure can be described as Korzybski said: "A map is not the territory it represents, just as a word is not the object it represents."

My projects are site-specific, giving a high importance to the field-work and the process. I also have interest in the collaborative work, creating networks between different areas of knowledge. This allows me to approach to the projects joining different points of interest and establishing an open dialogue between the environment and the receiver. This is an aspect that is important to give the tools to generate a debate and reflection leading to different viewpoints offering another approach.

The formats I work with are installation (made of photographs, videos and objects) and publication: I am not a photographer but a sculptor that works with photographs.

INVESTIGATE > COLLECT > NARRATE

The title of the project refers to the title of a sonnet by Percy Bysshe Shelley, published in 1818. Its central theme is the inevitable decline of all leaders and of the empires they build no matter how powerful they were in their time. As happened with Ozymandias (aka Ramses II), in recent history political changes have also occurred where several world powers that were considered indestructible ended up disappearing and only their remains stay.

The public presentation of the project lacks a predefined form, it is about proposals that dialogue between the abstract of concepts such as ruin and crisis, showing their consequences in a physical way.

Until now, the project had connections to monuments and the currency of the Soviet Union, both related to situations that affected millions of people and that, since its fall just 30 years ago, seem forgotten.

Therefore, the objective of #ozymandias is to understand the form and content of the origin that the obtained objects represent, showing the internal tensions of the different territories in which they are carried out, may they be geographical, political, economic or historical. It is a practice that implies a personal positioning as an artist, and that seeks to make visible a specific and characteristic situation that goes unnoticed: the permeable character of the border, the ruins of modernity, the surprisingness of contemporary archaeology or the remains that the structures of the Power have left in the landscape. In short: entropy.





Workers get the official title of honour of Shock worker of Communist Labour



Untitled (BERLIN), consists of a road trip with the objective of visiting and cataloguing with slide photographs all the US communities called "Berlin," thirty in total.

The project looks at the meanings that establish a conceptual connection between different landscapes linked by the same name. This link, which at the start is purely toponymical, makes it possible to connect and establish a relation between very different and geographically remote realities. A link which, having been formally registered and following the same protocol (compositional neutrality of an image, vanishing points, no people, distance to the object, format, etc.), provides us with tools to establish main coordinates on which one can find and analyse other elements of continuity, such as the typical architecture or vehicles of the American Way of Life, that determinates the image of the American landscape. This allows us to think about a territory visually homogeneous despite the big distances that can separate one Berlin to another.

An experience of place: backgrounds without shape, interrupted lives, the "presence" of the absent.

The project is shown with thirty series of 140 slides, a selection of eight pictures from each Berlin are going to be published in *Berlin (America)* photographic-essay in 2021. During the journey I also recorded a *road documentary* (digital video, 50 hours) where the road trip –connecting all the Berlin experience is registered.

"In the realization of the project every day it is presented as a road trip observing the landscape that was happening, lending to this experience the attention it deserves, until arriving at the destination. A destination that has been repeated continually, going constantly from Berlin to Berlin, from Berlin to Berlin, etc. ... for 21,394 kilometres."



Berlin (Nevada)



● Berlin, OR

● Berlin, NV

● Berlin, OK

● Berlin, ND

● Berlin, DE



Alabama



Kansas



Massachusetts



Missouri





Georgia



Illinois

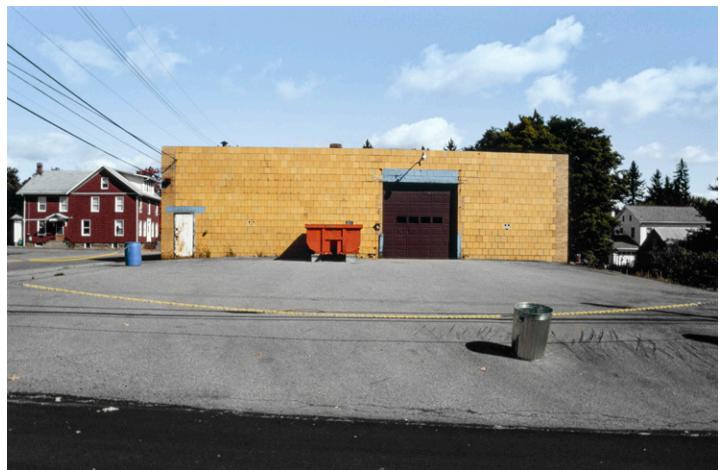


Texas



Oregon

Pennsylvania



South Carolina



Virginia



Wisconsin





Projekt Beton [Polish: Project Concrete] consists of exploring and registering the partly abandoned *Reichsautobahn* [German: Imperial Highway] Berlin-Königsberg between Germany, Poland and Kaliningrad Oblast (Russia).

The construction of the *Reichsautobahn* began in 1933, making use of the unemployed German workers as a part of the German government's strategy to overcome the consequences of the Great Depression. The highway was intended to connect Germany with its exclave of East Prussia, whose capital was Königsberg. The Polish refusal to cross the "Polish Corridor" was used in 1939 as one of the pretexts for the invasion of Poland. However, due to the turn of the Second World War against Germany, the highway was never fully completed. After the war, the movement of the borders and the lack of investment left the highway as it was in 1945, which caused the unfinished sections to be covered by nature.

Projekt Beton explores the landscape, where each day of the fieldwork is considered as a continuation of a journey along a highway that appears and disappears. It is a search for the image and the movement, in relation to the territory, as a way of traveling and looking. In the project, the camera is used as a means of approach (input) to one of the original ideas of the *Reichsautobahnen*: to show the landscape to the people who travelled through them. A transit and, therefore, a landscape that, in the case of the *Reichsautobahn* Berlin-Königsberg, has been interrupted.

The project has been taking shape over several years. Between 2011 and 2013 the 125 kilometres of the highway, from Szczecin to Barwice where the constructions were left unfinished, were registered. This first phase of the project concluded with a book that shows the complete section, currently covered by nature, through photographs taken every 500 meters and a selection of relevant architectural elements.

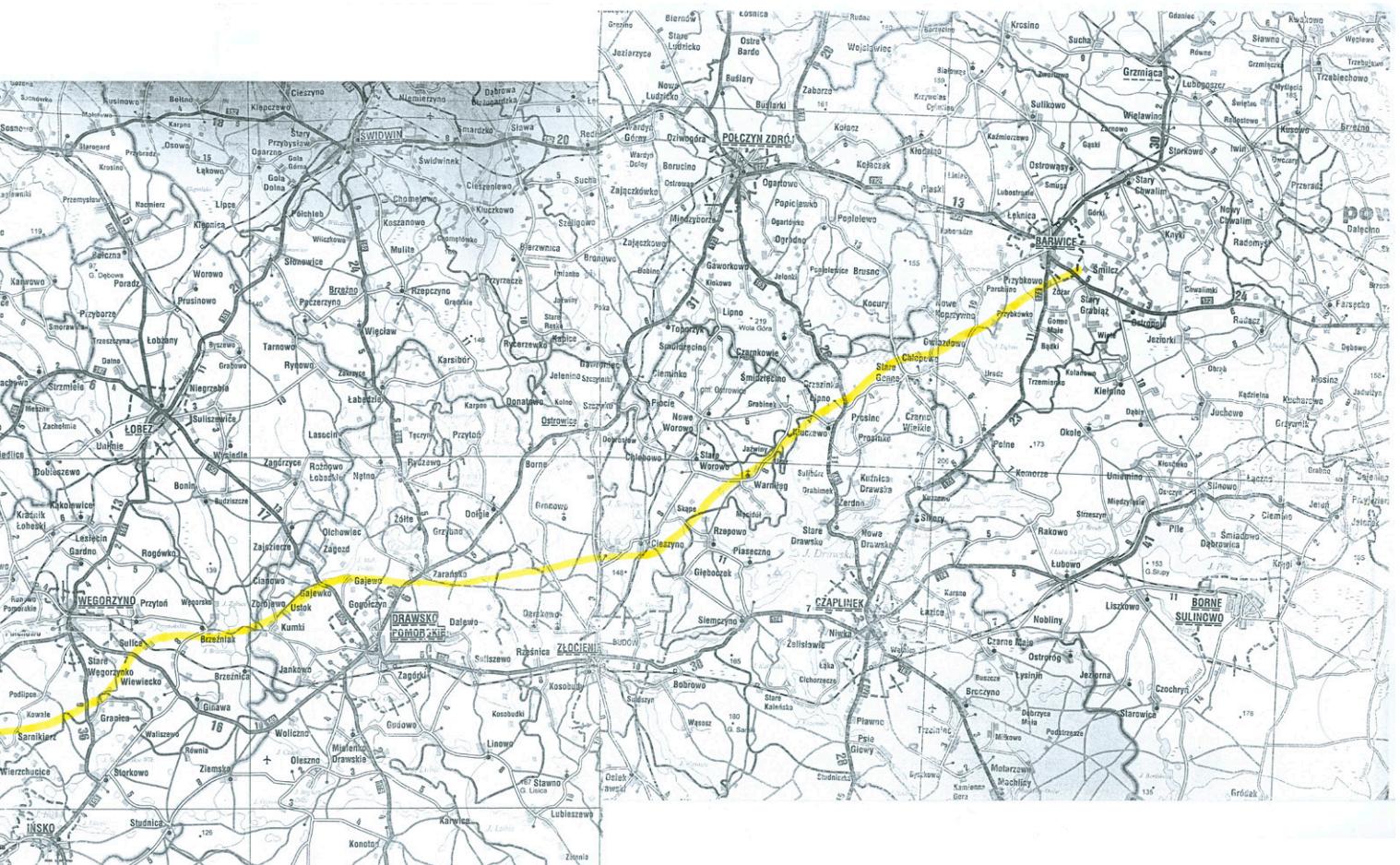
In 2017 the view of the route was completed by means of a video that shows the entire highway. Including the finished parts of the highway (Berlin-Szczecin / Elbląg-Kaliningrad), the area that was photographed in the first phase of the project, and the section that remained with isolated or only planned constructions (Barwice-Elbląg). The total duration of the video is 4 hours 51 minutes (97 videos of 3 minutes each, shot every 10 kilometres), this is the same time as the journey from Berlin to Kaliningrad in the case that the highway had been completed (currently it is more than 12 hours).



N53.527788 E15.622545



In yellow, the planned highway on a contemporary map



In the *Projekt Beton* publication, the part of the highway was the one that was left unfinished in the section that goes from the border of Poland and Germany in Szczecin (km 139) to the now Polish city of Barwice (until 1945 it was part of Germany: Bärwalde).

No. 010



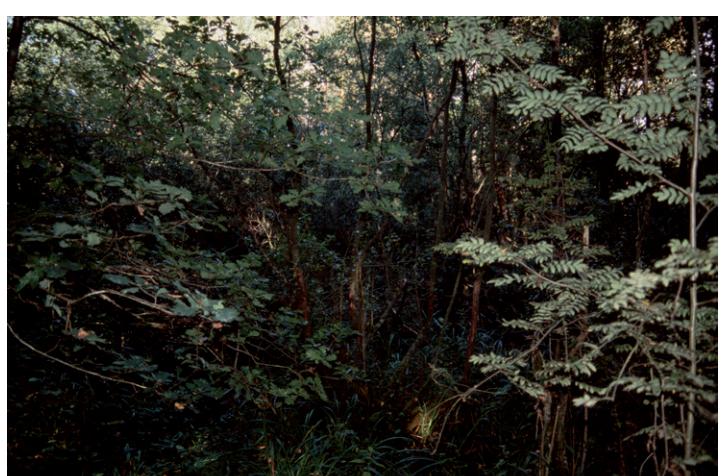
No. 101



No. 129



No. 215



projekt beton



Projekt Beton, 2013
296 pages
226mm x 157mm

English / German / Spanish / Basque / Russian
ISBN: 9788461628018



Projekt Beton
Digital video
4 hours 51 minutes
2017

N53.433208 E15.299530



N53.432284 E14.844353



"The monuments would not be made of marble, granite and gold incised lettering, but modest, and let everything be temporary."

Lenin, 1917.

Year 2019 would be the 70th anniversary of the German Democratic Republic (in German: Deutsche Demokratische Republik - DDR) and it is the celebration of the 30 years of the Peaceful Revolution (in German: Friedliche Revolution). Two anniversaries that bring us back to a very different time and context than today: a division of Germany, as a result of the Second World War, which ended symbolically with the fall of the Berlin Wall, an event that marked the beginning of the end of European socialist regimes.

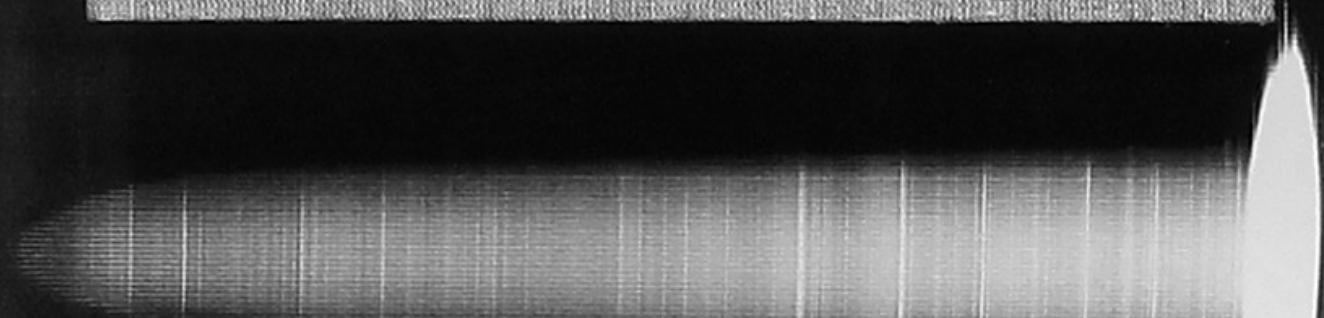
From these ephemeris began the project titled *Werk der Millionen / Fest der Millionen* (from the German: Work of the millions / Party of the millions), based on two of the propaganda publications made in the DDR to celebrate the twentieth anniversary of its foundation in 1969, year that would be the equator of the regime. The analysis and understanding of this publication provides the working material with the aim of decoding the historical discourse, investigating the internal space of the publications and their subsequent passage to the exhibition space, raising a personal view. This view is irrevocably contemporary, but it would be done using archival materials related to the twentieth anniversary of the DDR, a country that still exists in terms like *Ostalgie*.

Fest der Millionen book prologue:

"In the third decade of the German Democratic Republic we are driven by large tasks, audacious projects, with long-term goals. A great deal has been achieved. There is still a great deal to be done to develop the socialist society in all areas.

The XX anniversary of this state is always a good reminder and stimulus on this arduous path. The German Democratic Republic was formed on 7 October 1949. On 7 October 1969, it was clear to everybody that the German peasant and worker state was resolutely continuing with its successful development."

FEST DER MILLIONEN



WERK DER MILLIONEN



ICH BIN 20

Petra Barthel. Offset 81.9 X 56.8 cm
Committee for the 20th anniversary of the German Democratic Republic
Design: Kratz. Printing: Ostseedruck Rostock. 1969
Stadtgeschichtliches Museum Leipzig

XX



DDR





* in cooperation with Mandy Gehrt

On this project, we propose a revision and a comparison of the content of the so-called women's magazines and publications printed from 1960 to the mid 1980's in different cultural environments (until now, we could research Austria, the German Democratic Republic, Spain and Yugoslavia).

Historically, periodicals were (and are) used as a means to legitimise the political orientation towards the interior of the nation and its presentation to the outside world. On these periodicals, the representation of everyday life together with a certain ideology was something that the population was accustomed to and only with the distance that time gives us, we become aware of its nature.

In past and existing social systems, the ideologically coloured representation of the reality of life as well as the public given image of their society is an effective means of the political regime or the current government to legitimize the respective political orientation internally and to present it externally.

The objective of our project is to carry out an analysis of magazines from the same period in a relationship with their different socio-political contexts, a research of the past of our societies, extract the differences and similarities found in the photographs and texts to present to the public an example of the life of the previous generations and, in this way, open a dialogue about the ways, if any, the past is reflected in our time.

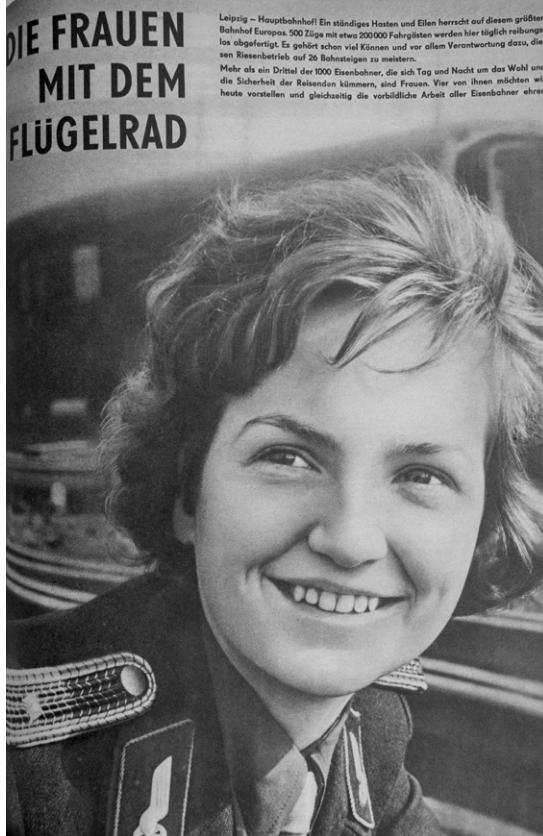
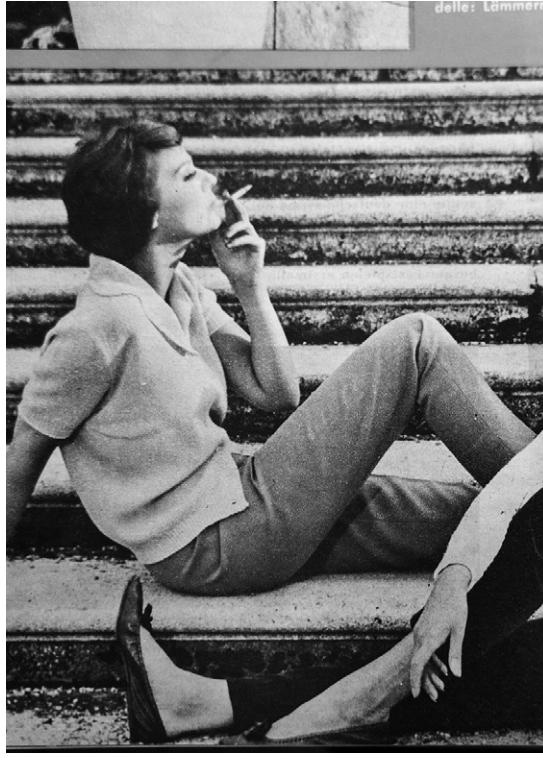
Countries reaserched untill now:
Austria, Spain, German Democratic Republic, Yugoslavia.

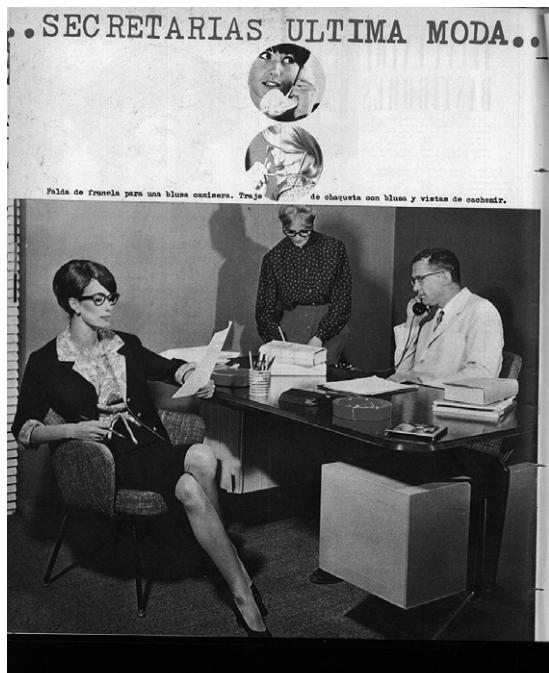
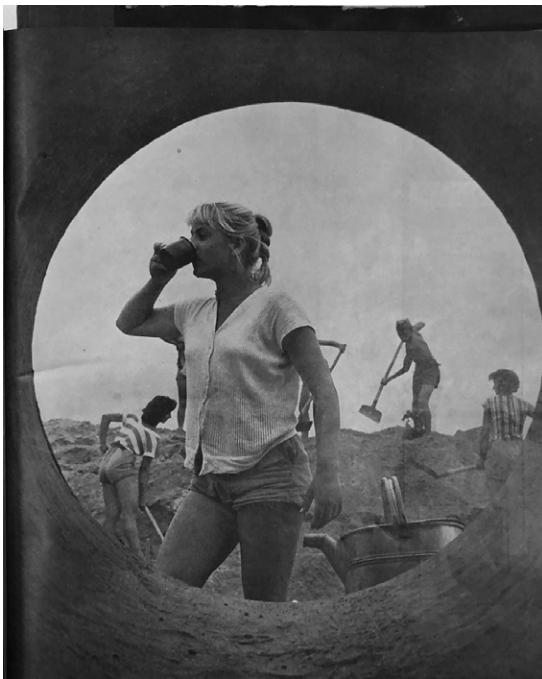




MODA MAESTRAS

El colegio de las Madres Teresianas es alegre y moderno. Sencilla, cómoda, inarrugable, la profesora toma el sol en el recreo. Lleva blusa y falda de tergal que entonan perfectamente con los zapatos de gamuza marrón. Los corchetes que cierran la costura del pliegue delantero dan originalidad a la falda. Un estilo deportivo que siempre sienta bien, que nunca cansa. (Falda, 475; blusa, 519; zapatos, 295; pañuelo, 29; pendientes, 15; pulsera, 7 pesetas. ¿Quién no se anima?)





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* in cooperation with Amaia Molinet

With its 151 kilometers of curves, the Drumul Național 7C road (aka Transfăgărășan) is perhaps the most emblematic of Romania. It was built between 1970 and 1974 during the mandate of Nicolae Ceaușescu, in response to the 1968 invasion of Czechoslovakia by the Soviet Union. Thus, it was conceived as a strategic military route, connecting the historic regions of Transylvania (in the north) and Wallachia (in the south) as it passed through the higher sections of the southern Carpathians. The road was built mainly by armed forces, with a high financial and human cost, assuming an aggressive intervention in the natural landscape. It could be said that this road is considered a symbol that refers to a recent historical period that has been key in the current identity configuration of the country.

In the exhibition, the Transfăgărășan is used as a means/way of approaching a place and a territory. The photographs shown are vectors where the different aspects involved in the act of displacement converge: our personal experience, the road as an object and its relationship with the landscape through which it passes.

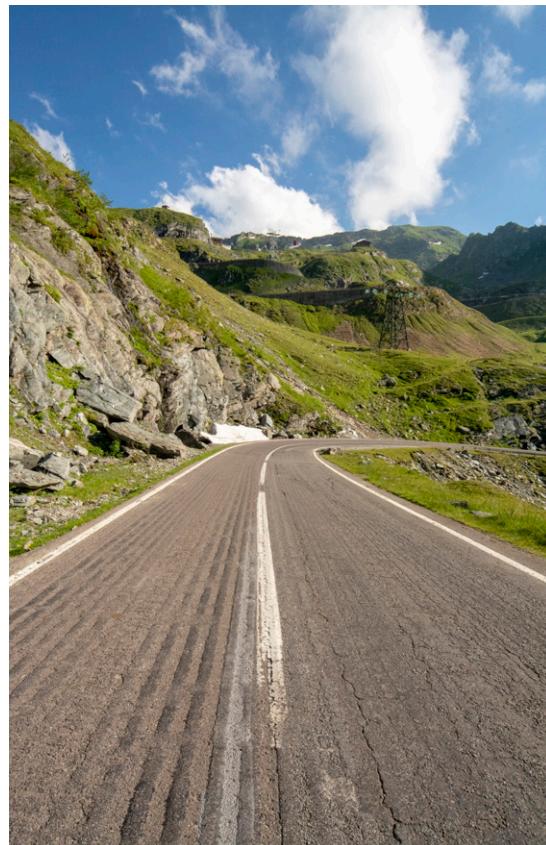
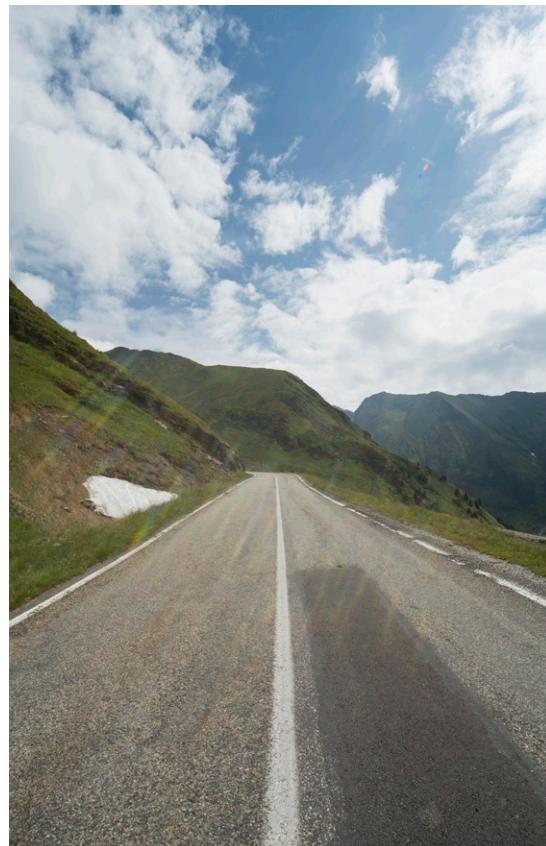
We are interested in exploring the limits within the rectangular two-dimensionality implicit in the photographic medium. And if we understand that sculpture has to do with space, the experience of going through and traversing a place by mapping it, then it would also have to do with sculpture. In this way, we have redirected our gaze to this curvy site as if we were trying to solve a complex sculptural equation by moving through it. We let ourselves be carried away by the suggestive forms that constitute this very peculiar landscape and then gather all these elements in a group of photographs with which we can combine our contained spatial perception through the formal reductionism that is typical of the photographic medium.















18/19/2013 project analyses the 201st anniversary of the Battle of the Nations (Leipzig, Germany, from 16 to 19 of October 1813) from three different chronological and conceptual perspectives: 1813, 1913 and 2013. Each of these years forms a separate part of the exhibition; and all have been treated in a different way. More than the Battle of the Nations itself, what I am interested in are its different readings and the different ways in which the memory of the Battle was treated at each centenary.

18/19/2013

1813 / The icon

As far as the objects from 1813 are concerned, we have used only those displayed in museums. Following the museums' model, the exhibition presents historical relics which allow us to place the battle in a context without recounting it directly. To do so, I printed six models of posters to take away, showing the halls dedicated to the Battle in the national museums of the countries which participated on it (Sweden, France, Prussia, Austria, Poland and Russia). On them, one can see how the same historical fact is represented differently in each of these countries. Another important part of the iconic perspective is the relic, I found interesting how the Napoleon Bonaparte's horse, "Le Vizir" remains stuffed in the Army Museum of Paris, where one can also find Bonaparte's coat and hat. These are the icons which tell us about Napoleon Bonaparte without showing his figure directly; the presence of the absent, together with his tomb, located in the same museum.

1913 / The symbolic aspect

In 1913, the Monument to the Battle of the Nations was erected in Leipzig, and it was at that time the largest monument in Europe. It hardly makes any reference to the Battle of 1813; instead the Monument contains symbols glorifying the Battle as one which gave rise to Germany's unification and to "Germany", e.g. figures which represent Emperor Frederick Barbarossa or sculptures of Teutonic warriors around a crypt within the monument in which you can read GOTT MIT UNS (God with us), a text placed at the entrance to the monument which I highlight due to its impact as a slogan.

2013 / The Real

In order to commemorate its 200th anniversary, the Battle of the Nations was recreated in Leipzig. The scene involved more than 6000 members of history associations all around Europe and it was watched by 35000 spectators. This simulation of the Battle becomes reality, as this is the "battle" at which I could personally be present; otherwise, I could only come closer to the original through the relics collected in the museums. What turns out to be interesting is the way in which the hundredth anniversaries were celebrated in the different eras: in 1913, with a gigantic monument dedicated to the German nation and to death, and in 2013, with an immaterial representation dedicated, according to what the speaker said, to peace. From the battle I could get a replica of a light cavalry sabre, AN XI (Klingenthal 1813) model, which took part in the reconstruction of the Battle. The sabre is a contemporary relic: similar to those in the museums, yet of today.

2013

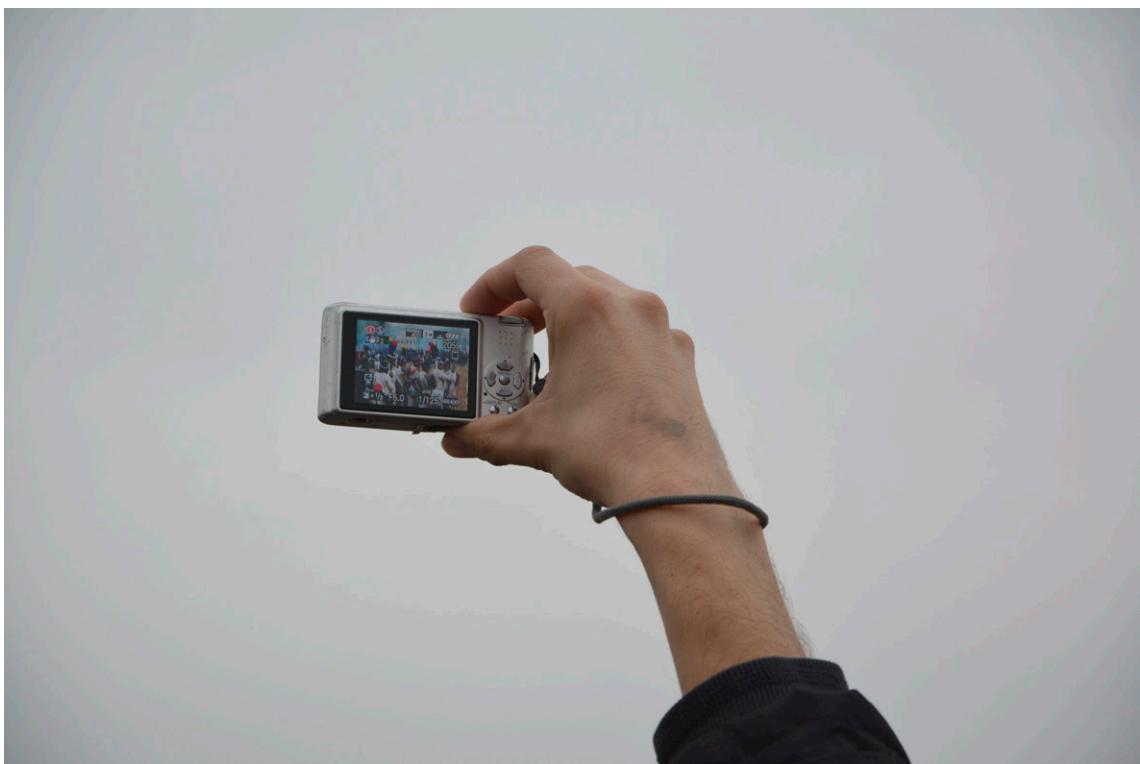


Portraitist of Napoleon Bonaparte, 2013.

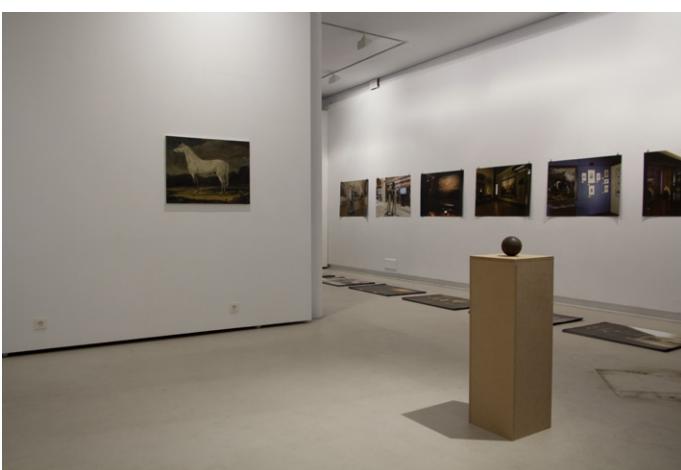
This Napoleon is a Parisian lawyer who was Europe's official Napoleon. On my own experience, he is more "real" Napoleon Bonaparte than the "original" one, of whom there are only relics/icons left: a hat, a coat, a tomb.











Bilbaoarte (Spain), 2014



The name and motif for the project (*Bratstvo / Jedinstvo*) come from the “Brotherhood and Unity Highway”, built in the Socialist Federal Republic of Yugoslavia to connect, with its 1180 kilometres, the six regions that formed the federation, its name is referring to the Yugoslav national motto. From the border with Austria, this highway passes Ljubljana, Zagreb, Belgrade and Skopje as far as the frontier with Greece in the southeast. It was the first and only modern highway in the country.

Using the highway as a way of approaching the territory through the experience as an author on a road trip, in *Bratstvo / Jedinstvo* the old Yugoslavia is narrated from the personal encounter with the latent reality of the country found in the current states that used to form Yugoslavia.

This on-site experience is complemented by a parallel work of research thanks to which a diversity of archival materials have been collected that bring-to-present the past and the current Yugoslavia: a country that, although it does not exist politically, is still present in the imaginary collective of the region.



Photograph from the book *Bratstvo Jedinstvo, Sector E-94 / E-5. Belgrade, 1976.*
VOZILA ZASTAVA: drive Zastava.





Tjentište monument (Bosnia and Herzegovina), 2015.
Color photography 35 mm.



Found photograph (Croatia), 2015.
Original on photographic paper scanned and edited.



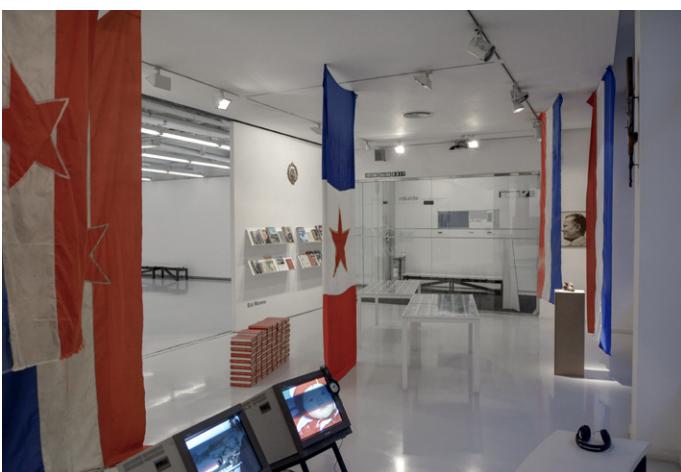
Tjentište monument (Bosnia and Herzegovina), 2015.
Color photography 35 mm.



Found photograph (Croatia), 2015.
Original on photographic paper scanned and edited.



Ilinden monument (North Macedonia), 2015.
35mm black and white photography



Exhibition in Sala Rekalde (Spain), 2016
and in Sala Torrene (Spain), 2017



An experimental platform for interdisciplinary garden projects.

1. *#landscapearchitecture @bilbao*, 2016

The project started with a walk through Bilbao's anarchic, impromptu gardens that are in the process of disappearing. Coming into existence during the city's most industrial period, these spaces were, and continue to be, places of resistance and refuge on Bilbao's mountainous and post-industrial landscape. We will visit the neighbourhood of Bolueta on the outskirts of Bilbao, an area whose transformation is in full swing.

2. *Cortaderia selloana @bilbaoarte*, 2017

The invading plant *Cortaderia selloana* arrived in Spain at the end of 1940s, right in the post-war context. The lack of food and the exclusion of Spain from the UN forced the country to import products from Argentina, one among very few countries that recognized Franco's government. The seeds seemed to be mixed with the wheat that was sent in. The species was already described in the 50's in some fields close to the port of Santander. As of the work with these invading plants, the points of view have been expanded during the development of the project, laying out a new look on the self-representation of globalization and the neocolonial cultural processes that have taken place along the contemporary history (dialectics between nature and humanity), and the back-and-forth consequences occurring from these.

3. *#fluggarten @kitzscher*, 2018

#fluggarten @kitzscher is a construction of a xeriscape garden consisting of neophyte plant species chosen from the recognition and study of naturalized plants in the Kitzscher area during Home Sick Home festival, taking into account their history and origin in relation to garden beautification. The selection is based on the species rooted in this ecosystem and they could be considered, in most cases, as typical of this landscape, but which originally come from territories strongly affected by the colonization of the European empires. In this sense, the case of invasive plants can be observed as an example of our own world, where the human tries to take control of the environment, and the invasive plants represent the entropy of the supposedly controlled systems. A there-and-back effect where aspects of economic or geopolitical expansionism have resulted in environmental paradoxes through which the colonizing countries have been invaded by fauna and flora from the colonized countries.

Fallopia japonica, Leipzig (Germany)





The exhibition of the project included a publication, displayed on the house of a garden dedicated to *Solidago canadensis*, and a guided tour through Kitzscher with a view of invasive plants with geoecologist Sonja Knapp from the Helmholtz Center for Environmental Research Leipzig.

The publication was made with the scanned images made on the night on August 6, 2018 of the plant of the species *Fallopia japonica* located at: 51°20'51.5"N 12°19'41.1"E.

The election of this plant is because it probably first grazed in Germany in 1872 from the site of an abandoned garden centre situated in that region.



The objective of the *Ararat / Ağrı Dağı* [Armenian / Turkish] project is to travel across the countries situated around Mount Ararat creating series of photographic works and a collection of memorabilia focused on showing the mountain as a real, symbolic and iconic element.

Not only is the symbolic value of the Mountain for the Christian and Islamic religions remarkable, so is its use as the icon of Armenia (although the mountain is in Turkey). As the result of this use, it is possible to find iconography of the mountain all around Armenia and in the Armenian diaspora communities. It is one of the few examples of this nature in the world and can be compared with the representation of the Mountain Fuji in Japan.

Because of the political complexity of this project, the aim is to create neutral portrayals of the mountain using points of view that allows the public to question the political issues. In this sense, besides of showing the icon and symbol, the project shows the Ararat as it is physically: a volcano formed from lava flows and ejections of pyroclastic materials.



Scanned stones from Ararat / Ağrı Dağı from 39°55'26.5"N 44°12'33.3"E, 2018



Armenia



Turkey



Tigranashen / Kerk'i (a village that is de jure an exclave of the Republic of Azerbaijan, but de facto it is under the occupation of Armenia)



Iran



2.000 ₮
R

Views of Mount Ararat from morning to dusk through the seasons, 2014



Hic et Nunc was realized thanks to the cooperation of the following artists: Gili Avissar, Marc Bauer, Daniel Gustav Cramer, Nick Crowe, Markus Daum, Hannes Egger, Amit Goffer, Leah Gordon, Alexej Meschtschanow, Marlies Pekarek, Alexandra Vogt.

The creation of the project was specific to the Dreifaltigkeitskirche of Konstanz (Germany). A church belonging to a monastery built in 1268 where a congregation of Augustinian hermits was established within the walls of the city near the shore of Lake Constance. King Sigismund was a guest of the monastery between 1417 and 1418 during the Council of Constance, as a way of thanking the monastery the king donated frescoes for the interior of the church. In the frescoes the council is represented with the king and other participants of the Council. The catholic church of Dreifaltigkeitskirche is one of the most important religious monuments of the city and one of the icons of Constance.

Hic et Nunc [Latin: Here and Now] is a collection put together by the author. It consists of the photo-documentation of the trips of the artists participating in the *Meeting Point* exhibition in Constanza (Germany) and Kreuzlingen (Switzerland).

600 years ago, delegates from all over Christendom travelled to the Council of Constance on foot, on horseback, by carriage or by boat. The trip was slow, uncomfortable and sometimes dangerous. Today we can travel across the Alps in a few hours without much effort and we can easily reach our destination by plane. In *Hic et Nunc*, all artists participating in the *Meeting Point* exhibition were asked to document their trip to Konstanz through disposable cameras. The artists made their trips to the city and also illustrated it. These cameras were processed in Konstanz and installed on Bible-bearing tables inside the Dreifaltigkeitskirche church as a photographic archive of distant places, but all taken with the same destination.

In addition, throughout the city, a selection of those photographs was displayed, arranged in windows and glass doors to create a second tour, apart from the main one, with the *inputs* of the invited artists.



Installation of the photo made by Gili Avissar



Daniel Gustav Cramer



Alexandra Vogt



Installation of the photo made by Alexandra Vogt

Installation of the photo made by Amit Goffer



Mee
ting
Po
int



Eriz Moreno Aranguren



Leah Gordon

* in cooperation with Constanze Müller

Boundaries of Europe is a series of publications that explores - through research - the geographic, political and cultural boundaries of the different territories of the European border; with a specific focus on the territories with a culture not well known to the majority of the inhabitants in Western Europe.

The publication is a “snapshot” of the culture and society of the territories chosen at a given time, each journal consists of a collection of material both taken by the authors and obtained after researching files and/or interviews with key people in the contemporary cultural scene of each territory (with a special interest in the visual arts, politics and society), due to their role as “seismographs” and representatives of the reflective observation of society and creative thinking.

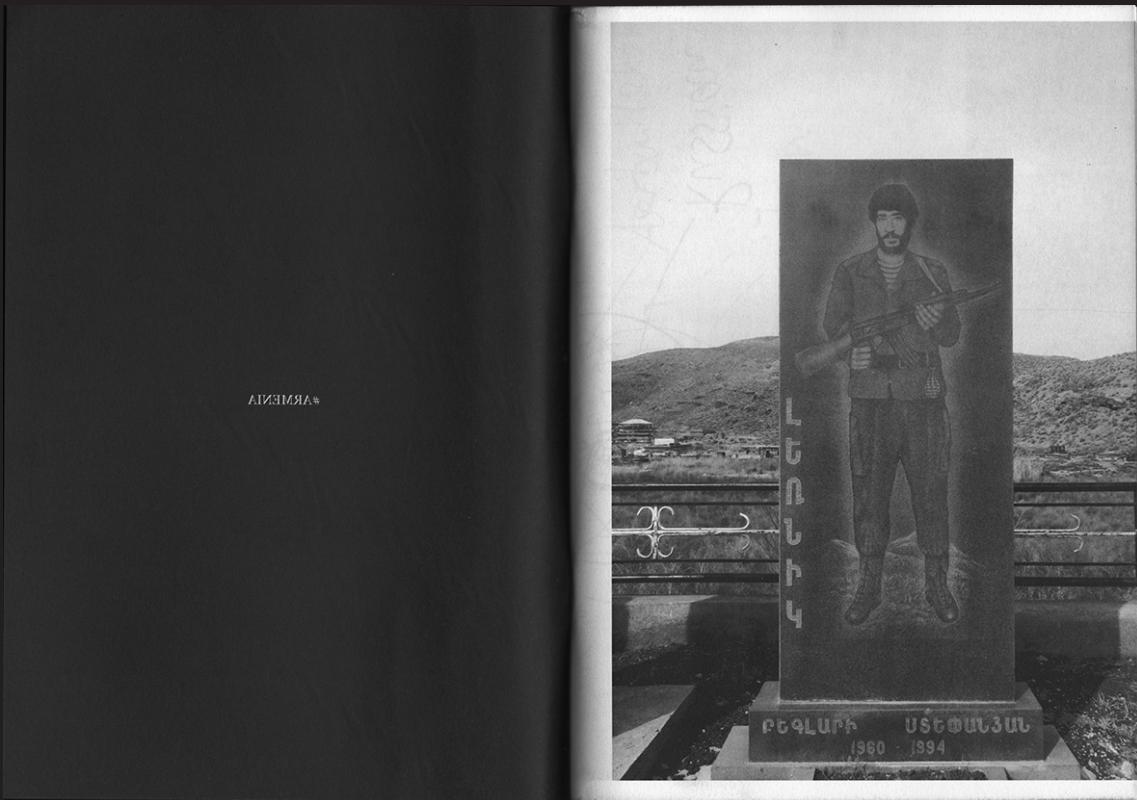
The approach to each place is done without wanting to establish an external vision to it, but with the intention of collecting local perspectives through meetings and interviews. From these connections, the objective of each publication is to describe a deeper perspective by documenting each of the participants' experiences through the inputs they contribute (images, texts and objects). In this sense, the interviews are the best way to get an idea of the background, the perspective, and hopes and dreams the people of these countries have and share, as well as the understanding of how they see Europe and the relations with their identity.

The series of publications began with #Armenia, created by the artist Eriz Moreno Aranguren and the art communicator Constanze Müller. It offers an artistic approach leading to a deeper understanding of the internal perspective of territories on the borders of Europe.

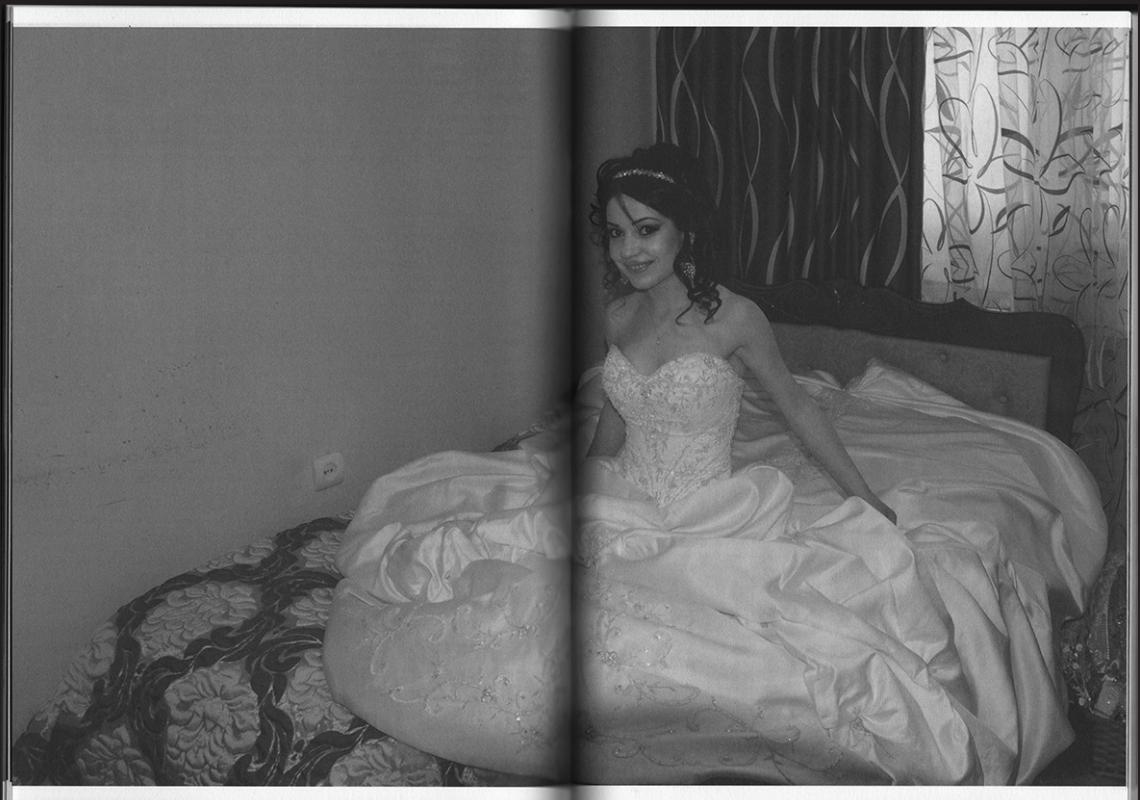


#Armenia, 2015
100 pages
A5

English
ISBN: 978-84-606-9025-2



Pages 2 / 3



Pages 14 / 15



Pages 28 / 29

Constance Müller: You are a member of Art Lab [1] and also a painter. Is this work connected?

Ara Petrosyan: Yes, of course. It works like in two ways: From one hand, when I am alone I am working as Ara the painter or the abstractionist or something like this... I mean... in my activities in Art Lab these works also have connections to my paintings. When I am working in Art Lab, it's connected, because from one hand, when you are watching abstractions, maybe you can find some political sense. It has its connections, because my head is full with things, which are surrounding me. So it's connected.

I mean, there are some differences, of course. When you are in your studio and you are alone doing something with oil and canvas in general, there are not so many differences, because I am the same person with the same ideas, emotions...

CM: Your style of painting is more abstract. Where are the connections to your political work in Art Lab?

AP: The connections are in my mind, in my head. I mean, it's not like when you are doing something alone with oil and canvas. You are becoming another person. Maybe you are just more friendly, more honest, when you are alone. You are alone with your emotions, with your feelings, but actually you are the same person with the same ideas, which are pushing you to do something on the streets... I don't know, against corruption, against government, against unfairness. I am trying to put this energy also on my canvases. So, the connection is not so direct, but there is this connection. It just has another level or another face (laughing).

CM: Are your emotions against the government, against corruption more expressed in your paintings?

AP: Of course, on the paintings, on the canvas, you are working actually with your energy and with your emotions. And of course, in abstraction you can't find some pictures or some really direct references. And when I am speaking about the same feeling or the same energy, I mean the power and the energy itself. Something that you should feel. And of course, [there can be] thousand people and every one of them can have its own imagination when they are watching abstraction.

I mean, now I am speaking like the person who is doing these pictures, so I am trying to get this energy on these pictures. But of course, you are right, there are many feelings, which are connected actually personally with me. But I am trying not to avoid, not being like... a painter! Ha? Like in a traditional view of a painter, who is sitting in his studio, listening Mozart, covering windows, like La Bohème, drinking wine... Actually I am drinking wine (both are laughing) with guys. I mean, I don't like this cliché about paintings and painters. So I am trying to join these two ways of life, ha? Being an activist, participating on demonstrations, struggling against police and on the same time, when I am at home, I can paint on canvases. And I should say that it is not so difficult, when you are one of these people involved in this and this and this – it's not so difficult. I mean, it looks like, maybe, if you are an artist, if you are a painter, you should sit at home and paint and paint, but the time has changed, I think. Now it's more interesting.

CM: Are you an artist in Art Lab?

AP: In Art Lab, all of us are artists. There are seven people. For example, Vardan Jaloyan, he is more like a writer. He writes critics about art, but at the same time he is also creating. He is not like a person who is just criticizing. Which is also very important. Actually in Armenia we have a big problem of real good criticism of art. There are not so many people who are doing it properly, let's say. Not in a good quality...

CM: Some of your actions are very close to political activism. From what perspective do you do it?

AP: I don't think that there are so many differences between art and politics. I mean, it is more a matter of clichés and a matter of imagination – which we had or even which we have now – that politics and art are really two different worlds. But it is not. I mean, of course there is a difference, which everybody can see. But what is the difference? If you are an artist, for example let's imagine any artist you want, for example Modigliani, van Gogh, anyone... Whether you get your ideas from landscape or from nature or from the people... what is the difference? For example from our point, we start our work from politics. If you are interested in politics and art, if you are an activist, you can support your country, you can work with politics in a very interesting way. And even in a creative way.

For Art Lab is not a problem. After some time – and we are working already since the end of 2007 – it has become something really natural. You haven't any problem with your soul or your imagination. Even at first we hadn't any problem. Our second exhibition was called "Resistance" and it was about these tragic events, which we had here. It was something like which is going on in Ukraine, Maidan [2], but in our case the government won and they have beaten people. Also we had a kind of Maidan in Opera Square. The 1st of March [2012] [3] they came there with army units and bodyguards and beat people and also killed people. Ten people were killed. Hundreds were arrested. And our exhibition was the first which was dedicated to these events. So it was our first trial to have a direct political exhibition. I mean, you couldn't mix it with any other point, because it was called "Resistance". And the whole exhibited stuff, like the videos, actions, canvases, installations... was direct political art.

CM: Would you say, that every artist is somehow political, even thou he is just painting landscape?

AP: In general, of course yes. At least now in this century let's say. But I am sure even before. For example as you said, artists, who were just staying on landscape paintings... let's say van Gogh. All his life was struggle. And struggle also against unfairness. He was spending years and years with workers, who were working in the underground. And people were considering him like Jesus. Because, as you know, he tried to work in the church at first.

CM: As a priest.

AP: But the heads of church were shocked, because they had their own interest. They were not so friendly as he was; they were not as kind as he was. And he was leaving away from church. They were not ready for him – to give his last shirt for workers. When you are watching him and his life, on the first site you can see only flowers or landscape, but if you are watching seriously, you can see his whole energy against unfairness. You can't say that there is no political meaning. Politicians try to explain to workers or common people all they want to listen to make themselves more rich. It's like exploitation. It was also in that time and now it's even stronger. So, I would say, even if you're not dealing with politics, politics are dealing with you. Of course, you can say. I am not a political man or woman, I have no connection with it, but I think, somehow, it's just to avoid the truth.

CM: Would you say that artists, here in Armenia, should be more directly political, because of the situation?

AP: Should be? I would be glad about it.

CM: Why?

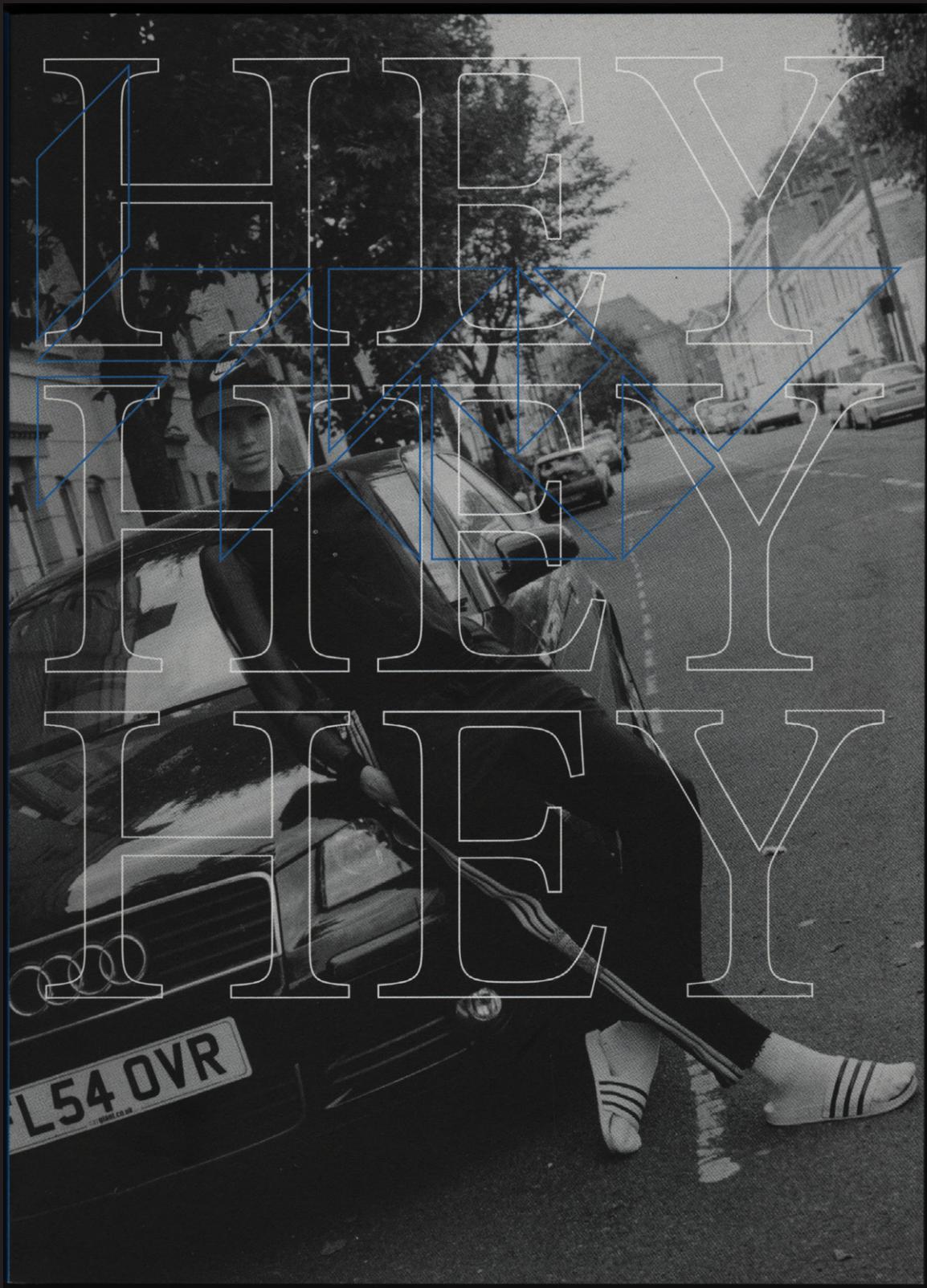
AP: Because of the situation, that exists here now. I mean, there are too many problems. And there are not so many artists which are ready to fight against them. I don't know if you know them or not, but we have here also a big level of artists or people who are considered to be artists. But these are exactly the artists – I was thinking about a minute ago – who are thinking that they have no connections with politics. They are just painting some beautiful paintings and taking them to the exhibition hall... as you know, we still have

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The HEY_HEY_HEY! editorial project was an activator of ideas through experiences about what is possible, the politics and the illusion. A project designed to learn together to establish new questions that can move sensibilities from contemporary creation.

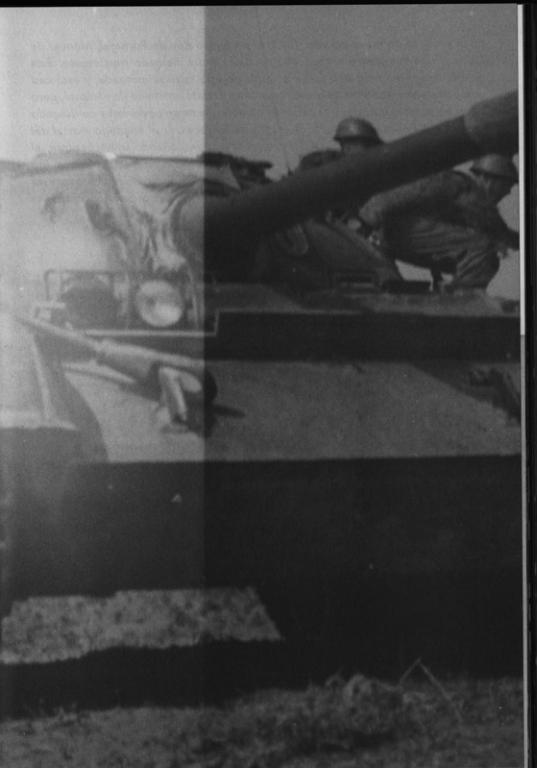
#8 is the last number printed by the association *Hey, Hey, Hey! Approaches to the city* before its closure, in it we dealt with the closure of the association by printing all our failed projects: all those projects that we worked on but were never completed.

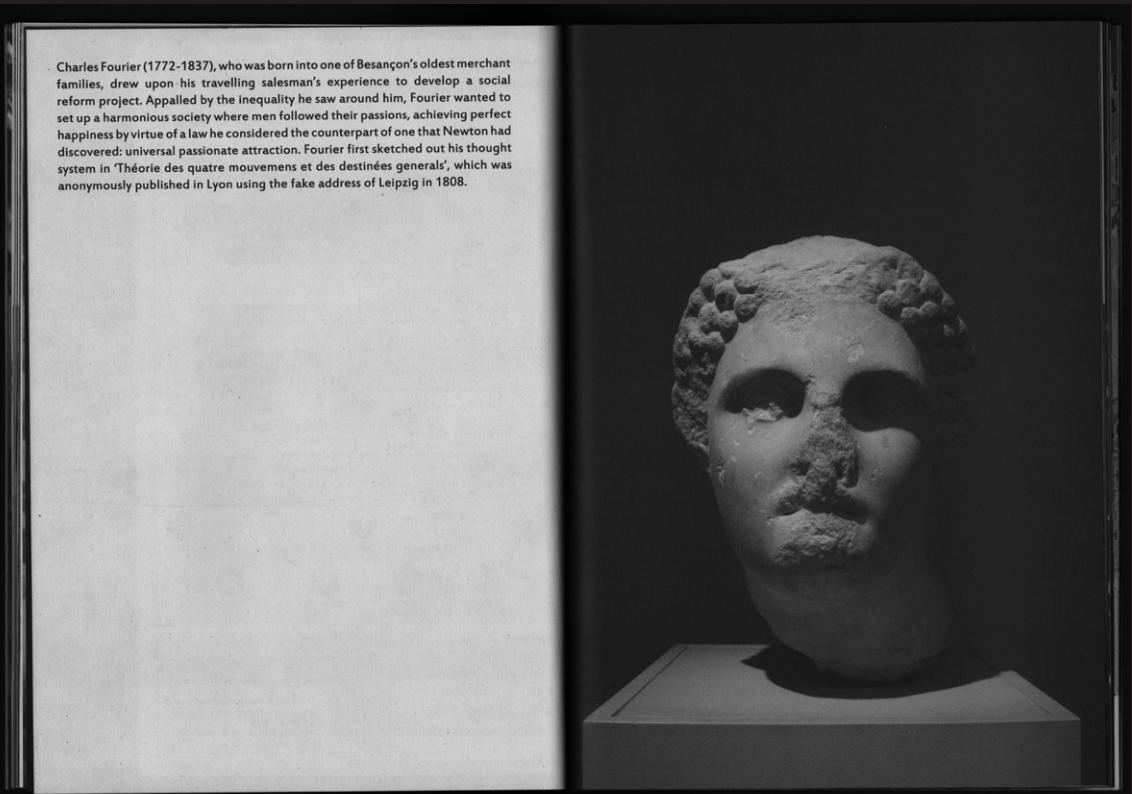
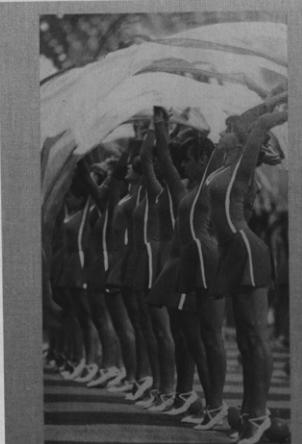
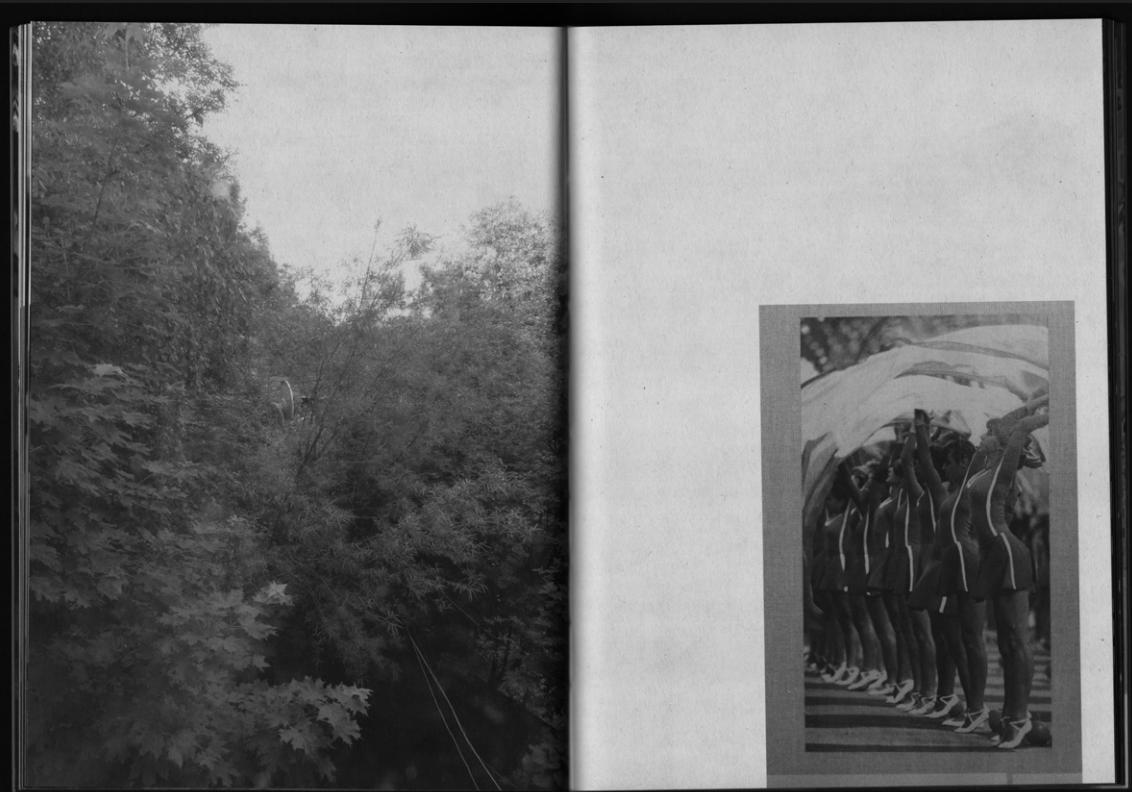


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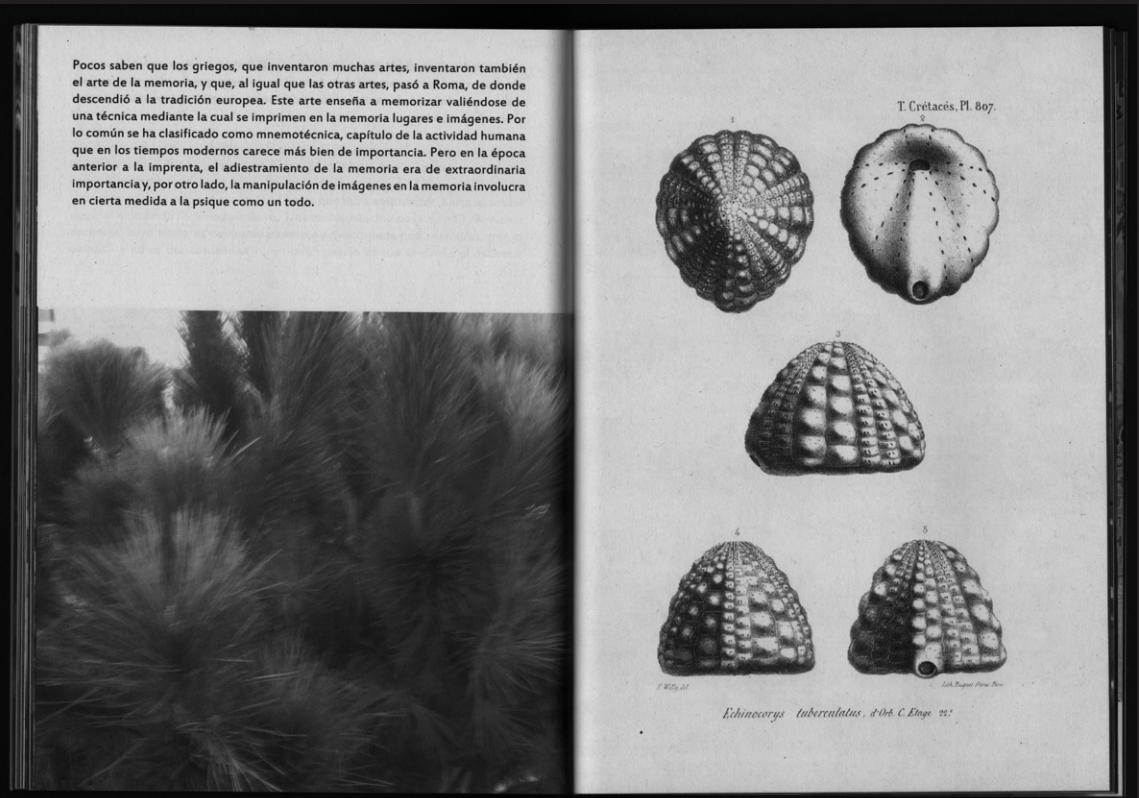
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It is possible to conclude that if from one perspective the assertion that poetic language is a particular case of natural language is well-founded, then from another perspective the view that natural language is to be considered a particular case of poetic language is just as convincing. 'Poetic language' and 'natural language' are particular manifestations of more general systems that are in a state of continual tension and mutual translation, and at the same time are not wholly mutually translatable; therefore the question of the primacy of one or the other communication-modelling system is determined by the functional direction of a specific act of translation, that is, by what is translated into what.





Charles Fourier (1772-1837), who was born into one of Besançon's oldest merchant families, drew upon his travelling salesman's experience to develop a social reform project. Appalled by the inequality he saw around him, Fourier wanted to set up a harmonious society where men followed their passions, achieving perfect happiness by virtue of a law he considered the counterpart of one that Newton had discovered: universal passionate attraction. Fourier first sketched out his thought system in 'Théorie des quatre mouvements et des destinées générales', which was anonymously published in Lyon using the fake address of Leipzig in 1808.



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*use it as a placard

