

Izaro Ieregi: The Good Falling

Opening: Friday Feb 10 – 19:00h

Open: Saturday Feb 11 & Sunday Feb 12, 15:00h – 18:00h

Het Wilde Weten presents the first solo exhibition in Netherlands by the basque artist Izaro Ieregi. She works from performance with a sculptural notion; sensitive to the vulnerability, precariousness and potentiality of bodies. This manifests itself in a liminal space - sculpture and dance, film and installation, somatic and poetry - that allows her to work freely.

She finds her own language by working in specific and differentiated ways, whereby her subjectivity is filtered through processes that involve other people. A methodology traversed by time and space, by places, social structures and objects, movement and feelings, exploring the way we feel and articulate the world we inhabit in order to imagine other ways of being.

The exhibition takes the same name as the performative film *The good falling*, developed during her residency at Het Wilde Weten. This film deploys structures and politics of affect. A strong sense of interdependence and vulnerability is evoked both through how the work has been developed and is performed. It poetically invokes love, failure and shame. It includes an exploration of female and queer anger, dissatisfaction and desperation as drivers towards a utopia in opposition to the violences of an alienating life.

Four performers move around the perimeter of the artist's studio-room. They move through the floor, the walls, they appear as inert bodies on the ground, they move each other, they interact with the furniture of the space, under the gaze of the camera. The whole scene is the derivation of a previous work together where different gestures, movements and texts that displace the western male gaze were explored.

From the phrase that Bongi, a character in the play *Up Your Ass* by Valerie Solanas says "What's life supposed to be anyway? And endurance contest?" placed in front of the mirror where a character puts on makeup, to the title of the sound piece by Pauline Oliveiros "To Valerie Solanas and Marilyn Monroe in Recognition of Their Desperation" silkscreened on the shirt of one of the performers. Ducklings, black holes and the Euromast Tower of Rotterdam appear on the clothes of the performers, harbour sounds and elements of the performers' intimacy, a multitude of signs enrich a scene that interconnects an intimate space with the city. In this way, it is possible to generate a displacement of signifiers, which generates a web of readings. The webs juxtapose and concatenate each other, within what initially appears to be a neutral enclosure.

Alongside the film a wooden installation will be presented. This work shifts the place of recording to the exhibition hall. Like the film, it is a vanishing point of meanings that seep into the exhibition space. Several parts of the film script are engraved on the wood "The case (casus) to falling, a fall (jauzi). The nominative case or the casus rectus. The good fall or the straight case. The straight case is the one that expresses the subject through the verb. How many times can you decline? I look at you instead of with this eyes I look at you". These texts narrate the different walks that the artist took through the city in search of the horizon. Making analogies between the landscape and architecture with the violence of the nominative gaze and language.

Several sculptures created from tubular chair structures close the exhibition. They are objects that coincide with a body or a body that coincides with an object. The artist explores the feeling of discomfort, fatigue and dissatisfaction through a liminal state. Losing the human consciousness that distinguishes us from objects and other living beings and finding a consciousness that leads us to experience this "being other". Sometimes we also reach this dissociation because we cannot respond to the social demands of our time. I cannot, I am not me.

https://www.instagram.com/izaro_ieregi/

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