

In *The Castle* (1926), Kafka bequeathed us an image through which we can ‘observe’ how the symbolic architecture of power is erected, its endless rooms, the difficult bureaucratic and social terrain, those absurdities that dim lucidity or, in contrast, illuminate the most violent abstractions.

In keeping with this logic of the normalisation of the absurd, Leslie Kaplan in *Excess—The Factory* (1982) and Alain Robbe-Grillet in *Jealousy* (1957) analysed the alienating component in every hierarchical system, be it the capitalist mode of production or the administering of feelings.

Mar Arza (Castelló de la Plana, 1976) continues in the wake of these writers, exploring the other side of categorisations, as well as certain mechanics polarised between clarifying and muddying, between standardising and imposing. The work of the artist can no longer be framed in an intangible terrain. Similarly, aesthetic contemplation is no longer the personal epiphany it once was. When we speak of images, we are also alluding—above all we are referring—to public uses that they permit or which they push us towards; when we entreat people to see, we are setting in motion a series of collective and ideological operations, the taking of a position.

In Vain problematises a certain dialectics that has in the past influenced the interpretation of art, knowledge and images, the extremes of which are clarity versus opaqueness, transparency versus hermeticism, and light versus the blackout. However, there are many disruptive paths, occlusions, diagonals and flickerings. The blind presents its full disruptive potential here: it is an element for looking through, yet it also poses a dilemma in which there is little we can do, in which we find ourselves obliged to translate or to decode. A vantage point and a cloister, a refuge and a prison, are not both ‘excesses’ the danger of the visible, the fears and impossibilities of reading, the temptation to keep quiet or the need to speak?

Mar Arza's work seems to move through a circuit made of analogies that invite you to consider her pieces as if they contained a certain structural coherence, a 'soul' that drives and orders them.

Subtleties, revelations and dispossessions are some of the epithets that accompanied the critical literature on this artist, directing her work towards territories where the poetic is shaken as if it were a paradigm amenable to being isolated. However, perhaps it is appropriate to examine the works of Mar Arza from other frames of mind, maybe it is possible to emancipate them from this exquisiteness with which they were executed to tackle two pressing questions from there: What epistemological sense does beauty have today? What does what we call 'see' mean?

In a conversation about the future of democracy, Isabelle Stengers wondered about what philosophers should do, take care of emergencies or the right words. This question—or this challenge—could well be transferred to the field of the production and reception of art, questioning the disjunctive that sets formalist endogamy in opposition with procedural ideology and which, in the field of the spectator, also replicates the same confrontation from a place of defence of beauty or allergy to beauty.

Looking at Mar Arza's pieces, one would say that the above oppositions were finally decommissioned: there is no outside of politics or depth of matter; all of the devices reject aesthetic and moral exemplariness at the same time and for the same reasons.

One of the great and most radical tasks of art is to promote disorder where consensus has been created, to derail agreements established at our expense—or taking advantage of our acquiescence—through the public resource called 'language'. This may seem to be a task that

requires titanic effort, but as Mar Arza's projects show it can also be undertaken by collecting paradoxes, gleaning (according to Agnès Varda's cinematographic fable) everything that the world devours greedily.

The reverse of the visible is not always the invisible; sometimes it is what was overlooked, something that was not expected that leaps out before our eyes: the unfore(seen). And that is why the beauty that besieges us has first been detached from recognition, then from the substance that supported it. Beauty today resides in the choice to listen to each of the countless spillovers that occur in each fold. Today the foundation of beauty should be sought far from convictions, perhaps in the mystery of what to do in the face of what has taken the words and images, how not to pay attention to it.

The works of Mar Arza take part in some antagonisms—silences against proclamations, objects opposite cavities, tributes and outbursts—but a moment before they close up, becoming conclusive, there is a turn from which we can reinscribe them in new discursive intersections. I would not call this process 'unveiling'; on the contrary, I would call it 'disidentification', or 'discrepancy'.

Above a sensitive beauty, above the beauty of understanding, there is something extraordinary and epistemologically beautiful in disuniting that which until then was sealed to its reverse. There is something politically free in disavowing that a certainty has an uncertainty as an antonym, that perplexity is not the form we have for keeping the affirmative of what resists being affirmed equidistant.

What is looking but deciding how much we should approach, move away or everything at the same time? Is not our position on things the only thing that can be 'seen' while the rest—the visible and the framing, the

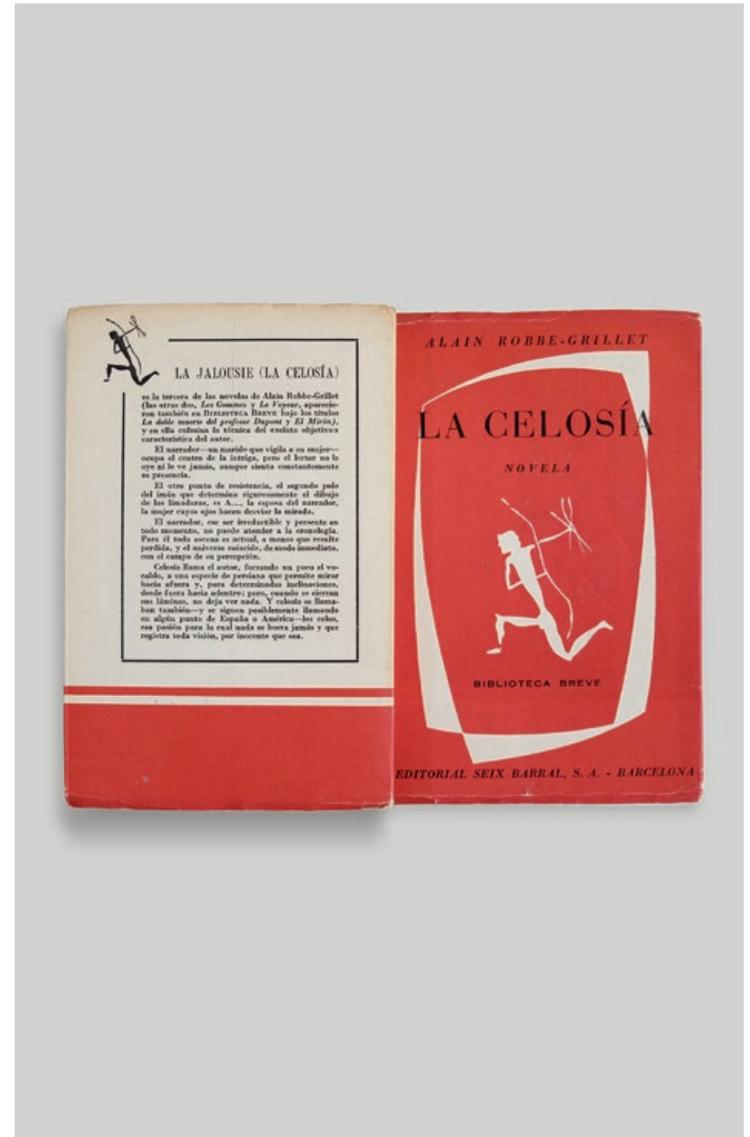
distinctness and opacity, the distancing and the transparency—would be, solely or fortunately, a biography of the eyes, their wanderings?

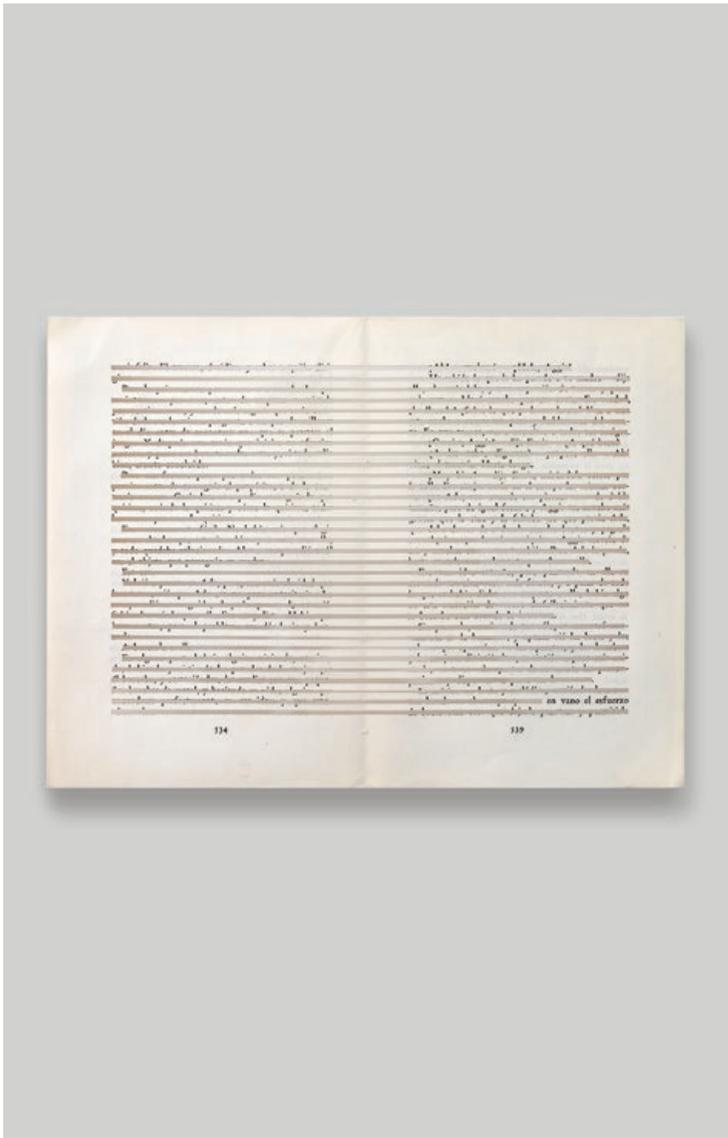
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The text, the written word, plays a substantial role in Mar Arza's career. From Carmen Laforet to Vicent Andrés Estellés, from Chantal Maillard to Julio Cortázar and Octavio Paz, more than a legitimating cosmology this multiple dialogue can be understood in the way that Peter Sloterdijk defined the universal history of philosophy, that is, as a fabulous correspondence with innumerable senders.

Somehow, all of the textual works of Mar Arza are placed *in medias res* or, in other words, they are located where the words have taken up the space of attention when the bodies that produced them have been definitively supplanted. This journey through the letter, the object and the sentence is wonderful, a true odyssey through speech that the artist nonetheless resolves as if it were barely a transit. And it must be said that if the figure of the urban *flâneur* or the myth of the cosmic walker are metaphors associated with a certain space-time wandering, in the works of Mar Arza there is also a road movie that runs through the landscape of terminology and poesis, a journey between discordant ideas supported by sentences that seem elegiac or in propositions that exhort their development.

The dream of an orality without concretion motivated taking the word and by rebelling against the weight of what has already been defined finds in pieces like *Nothing Was the Wound...* (2006), *Statement Series* (2009-2011) and *Femme gaine...* (2013) a possible framework. On the issue of who speaks and who listens, why speak and why





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Referencia: 2016CMP303M561600016X
Concepto tributario: Impuesto sobre el Valor Añadido
Ejercicio: 2016, periodos: 1T,2T,3T,4T

ACUERDO

En relación con la tributación del **Impuesto sobre el Valor Añadido** correspondiente al ejercicio 2016, periodos 1T,2T,3T,4T, se han detectado ciertas incidencias (entre ellas la falta de presentación de los periodos 1T,2T,3T), para cuya subsanación y para realizar adiciones de comprobación limitada, al amparo y con los efectos previstos en la Ley General Tributaria, deberá, ante esta oficina, aportar la documentación que a continuación se cita:

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Además, deberá informar de los siguientes datos: 1) Explicación concreta y detallada de la actividad que realiza, explicando en qué consiste su operativa, de manera que justifique de manera lógica la afectación a la misma de los gastos que deduce. 2) Especificar lugar o lugares desde los que realiza la actividad (oficinas, almacenes, locales afectos, su propio domicilio, etc) indicando la dirección donde se encuentran localizados y si son en propiedad, arrendados (facilitando nombre del arrendador), o en cualquier otro régimen (explicando el mismo). 3) Justificación de la exención de las operaciones registradas en las facturas en las que no repercute IVA así como de la aplicación del tipo de gravamen del 10%, en las restantes facturas.

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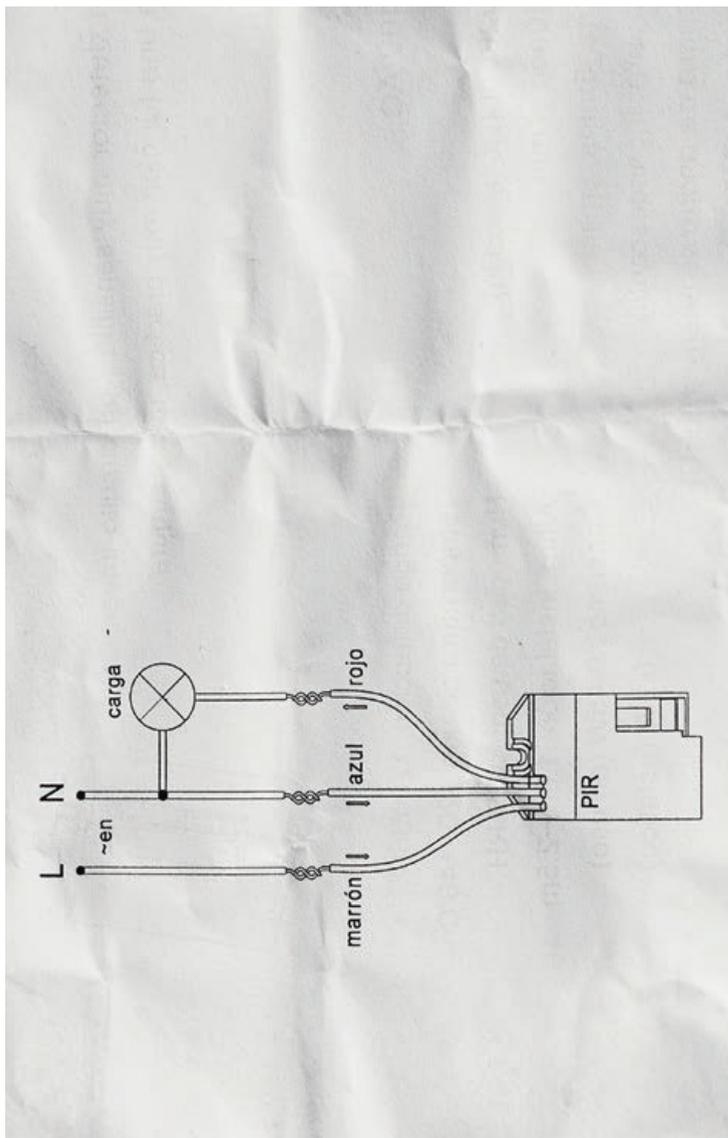
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El alcance de este procedimiento se circunscribe a la revisión y comprobación de las incidencias observadas, según se le comunicó en el acuerdo de iniciación del procedimiento y, en su caso, en requerimientos o diligencias efectuados en el transcurso del mismo, procediéndose ahora a ampliar dicho alcance en los siguientes extremos:

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pay attention, the urgency of not forgetting what we are being asked about comes up, how to continue a conversation that has begun so that we can prolong it.

In contrast to the maximalisms that close down thought and sterilize other forms of reasoning, Mar Arza's statements engage in this disturbing character that can only be found in the excursus, in the shortcuts that make thought complex, in the meanders that make certainty problematic.

Silence is not the nemesis of speech, nor is muteness the place where cacophony is purified. Seen in this way, as limits, one and the other, speaking and keeping silent have the same sense as epilogues. However, the sentences that Mar Arza arranges or isolates before the spectator give an account of something radically opposed. They are a desire to be heard, a call to overlap with the others, a revolt in the name of the complex.

Simplification processes are usually associated, at least in the artistic field, with formal resolutions and with a kind of ontological purity. But in analyzing works like *Desert Scar...* (2008), *Encyclosofhy...* (2010), *Nora* (2012) and *Observatory of Prose* (2015), among others, you can see that if there is something urgently in need of saving it is not language's ability to be precise, its hypothetical vulgarization or its distancing from truths, but that what perhaps is in permanent danger is the public use of speech, an integrative, honest and democratic praxis, sooner an essence that demands to be preserved.

It is difficult to observe the textual constellations of Mar Arza as if they were an alphabet sprinkled with silences, a spiritual barricade against the siege of interrupted or banal speeches: neither a Tower of Babel nor the Borges' Aleph.

Marina Tsvetaeva understood writing as a space of combat. Clarice Lispector held it for that place where the body is destroyed, born and bursts into perpetual dispossession. Finally, William S. Burroughs thought that writing could be a war machine. Although it seems absurd, the writing in Mar Arza's works extends this same consideration that the written word is in debt to the spoken word, that both were born to harass and unsettle thought about the world, to mobilize from it.

We are talking about writing as a way of relating collectively, but in many of Mar Arza's projects—for example *Astonishment* (2007-2009), *Inter-sayings...* (2008), *Femme couteau...* (2011) and *Flammable Material...* (2014)—there is also a return to speech as a 'minimal unit' of ideology or expression.

They are pieces in a literal sense, objects that are metamorphosed, manipulated, blurred. The work here not only takes on enormous prominence but *is* author and message at the same time. We can call up the miniaturist, the goldsmith or the watchmaker as much as the astronomer, the cartographer or the botanist, trades that throughout history have been concerned with the micro and the macro, methods of systematization vis-à-vis the elusive diversity that surrounds us.

Jean-Luc Nancy set undoing against producing, and he imagined a community of individuals linked precisely by their disaffection for manufacturing "that which remains". Some see here an apology for inhibition; others observe a call to anonymity. But the philosopher was speaking of a different matter: he referred to how we can weave connections that do not abide by the imperative of the result, that do not pay tribute to objectifiable and

normativized things, among them the sacramental figure of the author.

This communism without productions, in a certain way freed from a heritage to protect and authorities to glorify, can be transferred to certain pieces by Mar Arza where the craft—ability and intelligence—subordinates its achievements or expertise to a sort of impossible striking the possible. We referred to this above with the idea that work is the argument of projects like *Ladder of Values...* (2015), *The Nothing of Not Thinking about Art...* (2015) and *Life Threatening* (2017), among many others. Work is not the production, the endeavour, the medium but an enclave where we are summoned to take apart, undo and make ourselves undetectable.

Finally, mention should be made of the projects [*Avenç*] (2010-2011), *Important Note...* (2013), *La Vie mode d'emploi* (2011-2012) and *Sowing a Promise...* (2013) with which Mar Arza explores the grammars of typification and bureaucratization of power as well as the collisions that come about between people's lives and the expectations of an economic and social nature that capitalism projects on them.

Rather than critically investigating the role of the artist, these pieces, which use tenth shares of lottery tickets, receipts for basic services and savings passbooks, are an archive of the vicissitudes of the intellectual worker in the public sphere, a seismograph that measures using interchangeable figures, values and concepts, what is the time given to productive inflation, what space is left for imbuing life with poetry.

The precarization of existence, labour vulnerability and the indebtedness of the middle classes establish

a background landscape for reading these projects. Yet it is also true that Mar Arza collects the jolts where 'the system' is deformed or put to the blush like an entomologist of the human condition, causing it to give up its imperative language, revealing what its *lingua franca* is.

Stendhal said that politics in a literary work is like a gun shot in the middle of a concert, something vulgar, and however, something which is impossible to ignore. On the basis of the aforementioned series of works by Mar Arza we could then maintain that this shot 'is heard' on two simultaneous but divergent planes: that of the noise that invites understanding of what happened; that of the music that jogs imagining how much knowledge can be used to understand.

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