

GALERIA MOISES PEREZ DE ALBENIZ

BASURAMA

PHOTO**ESPAÑA**2016

Abundance

May 28 – July 23, 2016

The Moisés Pérez de Albéniz Gallery opens the first exhibition of the collective Basurama, titled *Abundance*.

As José Luis Pardo said in the talk named *Never was trash so beautiful*:

“Book One of Marx's 'The Capital' opens thus: «The wealth of those societies in which the capitalist mode of production prevails, presents itself as "an immense accumulation of commodities"». Today, we would have to say that the *wealth of those societies, in which the capitalist mode of production prevails, presents itself as an immense accumulation of trash*. Indeed, no other form of society either previous or external to ours has produced trash in such quantity, quality and speed as we have”.

Never before has there been such an abundance. Abundance is regarded as prosperity in our time, such that it has actually become invisible within the landscape. Abundance could be infinite, due to its condition of being desirable and reproducible (production systems). Indeed, there is always more. In capitalist societies, *trash is a symptom of abundance*. The most inherent feature of our society is consumption, whose most apparent imagery, albeit invisible and overshadowed, is cardboard: the box that once contained all or nearly all the goods.

When walking around the city, boxes accumulate at our feet imperceptibly; those boxes that had carried everything we had admired, bought and consumed in the daytime. *Inhabit the abundance* is an installation art *site specific* which covers the gallery's façade to then colonize it. The artwork welcomes and invites us to enter the gallery following a signposted way, while it spreads out itself, invading the space. In parallel, it makes it inhabitable, turning it into a cosy space, yet cavernous and odd. By using collected cardboards and unofficial waste collectors from shopping areas in downtown Madrid, the work plunges us into and absorbs us in the accumulation, so that we feel the abundance, experimenting its excess, its overflow, its vastness.

Within the installation, some photographs of the projects conceived by Basurama with unofficial waste collectors occupy the walls. These waste collectors and recyclers are essential in the trash recovery process and they are usually undervalued by society. They have been a key part of many Basurama's public and collaborative art interventions and they are experts at managing the waste we produce in cities. The photographs show both the surroundings and tools used by these waste collectors and recyclers operating in an informal economy. For this exhibition, the artworks selected are: “Los buzos del vertedero de La Duquesa” in Santo Domingo, Dominican

Republic; “Carro de un tamborero” in Mexico City; “Mina de cartón” in El Cairo, Egypt, where the Zabbaleen survive by processing thousands of tons of cardboard; and a picture from the tryptych “A lomo de caballo criollo se hizo la patria” in Montevideo, Uruguay.

Likewise, the exhibition includes two video pieces: “Chainwork Reverted” and “Still lifes of Abundance”. In the first video, a shopping trolley, a symbol of consumption that links consumers with recyclers; the transportation of newly bought goods and rescued waste. In the second one, we see everyday still lifes that could be found in any city in the world late on any afternoon, just before sunset, when abundance emerges, when it becomes visible yet at the same time remains unseen. The show ends with, a photography series called *Poemas Invisibles*, a landscape of 30 pictures based on the hidden meanings that revolve around the cardboard and the hundreds of hands that work with it, transport it, write on it, read it. These are photographs of cardboard boxes collected from different cities all over the world. The artists propose possible new interpretations by tracing the memories that the cardboard has left throughout their short lives (yet long journeys). By coming closer to these boxes, the pictures bring to mind visual abstractions that might evoke the works of other contemporary artists.

Trash is abundance. Abundance is consumption. We die in abundance.

Started in 2001, Basurama is a collective dedicated to research, cultural and environmental creation and production whose practice revolves around the reflection of trash, waste and reuse in all its formats and possible meanings. Basurama studies those phenomena inherent in the massive production of trash; thus being able to transform waste, making it significant, entertaining, asking more of it, as well as collaborating with others, crossing, bring together and mixing works of art, by sharing and participating in the vital processes surrounding it. Based in Madrid, it also has an office in Bilbao (Spain) and Sao Paulo (Brazil).

Among their most recent projects: *TrashLation* (Centro Centro Cibeles, Madrid, 2016; Melbourne University, Australia, 2015), *Árbol Basura en Navidad a Pedales* (Centro Centro Cibeles, 2015), *The Waste Room of Modernity* (Bauhaus Dessau, Germany, 2015); *It's all yours* (Gulbenkian Museum, Lisbon, Portugal, 2015), *Luxo é Lixo* (Rio de Janeiro, 2014; Estampa Contemporary Art Fair Madrid, 2014), *Inhabiting a plastic oceans, In Love we trash* (World Design Capital, Cape Town, Southafrica, 2014), *Ocio menos consumista* (Arts Santa Mónica, Barcelona, 2014; Centre d'Art Lo Pati, Amposta, 2013), *Any plastic lasts longer than an eternal love*

(Laznia Centre for contemporary art, Gdansk, Poland, 2013), o *Plastic BANG! KOK* (Bangkok Art and culture Centre, 2012). They are currently developing the project (RE) CREATE TAIPEI (World Design Capital, Taipei, Taiwan, 2016). The project will focus on working in public space, urban waste and local communities.