



## **Information about the exhibition**

The Blueproject Foundation presents the exhibition "----- (--- ----- ----- --- ----.)", by Pablo Rasgado (Jalisco, México, 1984), the third artist in residency in 2019, which will be on view from April 5 to June 2, 2019, at the *Sala Project*.

The show brings together a set of unseen sculptures based on the secrecy and concealment of information, accompanied in each case of the information source material and a model. Each sculpture is based on pages of certain confidential documents, which were previously "sanitized" and subsequently leaked into the public domain.

Sanitization is a process of removing confidential information from a document or other messages that allows the document to be distributed to a wider audience. This procedure attempts to reduce the classification level of a document, generating unclassified documents. This process, in printed documents, is often carried out by blocking or eliminating part of the original text, through different methods. The result, in many cases, is an illegible and ruinous text.

With the dissemination –or leaking– of sanitized documents, the conception of how public and private spheres interact has been altered by the form and content of the information disclosed. A selection of these documents, from sources such as WikiLeaks or FOIA, is the basis of the sculptures presented in the exhibition, built from the structure and omission of these documents, converted into architectural plans for the construction of each piece. The weight of censorship becomes tangible in the three-dimensional volume.

The relationship of these pieces with concrete poetry is not accidental. In both cases, the architecture of the text, the white spaces, the omissions and other graphic resources allow to penetrate into the visuality and the message contained within the structure of the text. Many times the blocks and studs that plague a text give valuable clues, not on the information contained in the document, but on the state and control of the information.

## Text by Andrea Torreblanca (independent curator)

If we could define the work of Pablo Rasgado (Jalisco, Mexico, 1984) as a bricolage process in the manner of Claude Levi-Strauss, we might be right, for the anthropologist claims that “those [messages] which the ‘bricoleur’ collects are, however, ones which have to some extent been transmitted in advance [...] it builds up structured sets, not directly with other structured sets but by using the remains and debris of events: in French ‘des bribes et des morceaux’, or odds and ends in English, fossilized evidence of the history of an individual or a society.”<sup>1</sup> That would make Pablo Rasgado into a meticulous *bricoleur*, one who doesn’t settle for collecting and piecing together pieces from events past, but endeavours to scrupulously reconfigure a new grammar through cracks in stories that aren’t easy to see. Therefore, his fascination with architecture has nothing to do with ornament or functionality, but rather with negative space, with the hidden sediment behind the walls, with the residue that piles up on the fringes and in nooks and crannies. Between his investigative methods we can find glimpses of modern liquid art as described by Zygmunt Bauman, according to which history is made out of scraps, and the creation and decay of things happen simultaneously, for instance, when the surface of walls is stolen from the streets and carried to art spaces, where they crumble into pieces. Still, unlike “Metzgerian” destruction or Jacques Villeglé’s *décollages*, which the Polish sociologist described, to Rasgado the city isn’t but a very first instance of search and selection. That is why his walks are closer to those of a picker or *glaneur* in the vein of Agnès Vardá than to the situationist drifts resulting in improvised collages.

Consequently, to this first stage as a cultural collection we must add an interest to scrutinise structures, be they “social, linguistic or spatial resulting in an organism”, in the artist’s own words. And that is why, even though he initially focused on configuring new volumes and sculptural

bodies emerging from previous fragments, the artist actually uses sculpture as a social mirror, regarding it as the scaffolding that conditions our tactics, routines and behaviour policies, which also possesses a unique quality to render invisible and cover up: architecture as a hierarchical system, capable of empowering, raising awareness, concealing and policing.

Which is why in his latest project, "----- (--- ----- ----- --- ----.)", Rasgado resorts to architecture as a pretext to duplicate other systems of power which are, in turn, concealing archetypes of control. Through a selection of classified documents, the artist formally transcribes the fragments that have been blacked out, covered and deleted from secret files, into three-dimensional objects. The censored blocks of text thus transform into volumes revealing seemingly recognizable spaces: fences, doors and windows; alleged passageways that were nullified at the moment of their construction and remain disused vestiges. Architecture, in this case, subtly posits itself as an act of resistance, a social structure in which the public and private spheres enter an unreadable, mystifying tension. Rasgado thus completes, with these architectural jumbles, his role as a *bricoleur*: he who transforms the residue of contemporary society into new signs.

1. Claude Lévi-Strauss, *The Savage Mind*, University of Chicago Press, 1962.

## **Biography**

**Pablo Rasgado** (Jalisco, México, 1984) has been exhibited at the 11<sup>a</sup> Bienal do Mercosul (2018); Museo Amparo (2017); XIII Bienal de Cuenca (2016); MOCAD (2015); CAM Raleigh, (2014); Art Basel, Positions (2014) LACMA (2013); Collateral Events at the 55th International Art Exhibition, La Biennale di Venezia, IT (2013); Herzliya Museum of Contemporary Art, Herzliya, Israel (2013); Museo Carrillo Gil, Mexico DF (2012); Museo Experimental el Eco, Mexico DF (2011); La Chambre Blanche, Quebec, Canada (2011); Museo de Arte Moderno, Mexico, DF (2010); Stone House Lagos Nigeria (2010); to name a few. Rasgado has been awarded an Honorific Mention at the Faena Art Prize, AR (2015), and The Bienal Monterrey Femsa (2013). He has been the recipient of a Pollock- Krasner Foundation Grant (2016); Programa Bancomer-MACG Grant (2012); FONCA-CONACULTA grant (2006, 2010, 2011 and 2017); the Mex Am Fellowship (2007), and has been a resident at The Macdowell Colony (2018, 2015); Yaddo (2017); Cite internationale des arts, FR (2014); the Ecole Supérieure d'art et design Saint Etienne, France (2013); Triangle, NY (2012); at La Chambre Blanche, CAN (2011); The Bemis Center for contemporary Art (2009); His work is included in various public collections, such as, CCA Wattis, PAMM and Jumex Collection. He lives and works in Mexico.

## **PRESS Contact**

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## **Information and images available at:**

<http://www.blueprojectfoundation.org/en/press-releases>

## **Practical information:**

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Opening hours:  
from Tuesday to Friday, from 10 am to 8 pm  
Saturdays and Sundays, from noon to 7 pm