

<p>FREQUENCY SINGULAR PLURAL FREQUENCY SINGULAR PLURAL FREQUENCY SINGULAR PLURAL</p> <p>PERFORMANCE ART SERIES FRIDAYS APRIL TO NOVEMBER 2019</p>	<p>FREQUENCY SINGULAR PLURAL</p> <p>JULIÁN PACOMIO & ÁNGELA MILLANO</p> <p>ELENA AITZKOA</p> <p>FRIDAY 26 APRIL</p>	<p>FREQUENCY SINGULAR PLURAL</p> <p>ANA GUEDES</p> <p>LAIA ESTRUCH</p> <p>FRIDAY 24 MAY</p>	<p>FREQUENCY SINGULAR PLURAL</p> <p>NUNO DA LUZ</p> <p>MARÍA SALGADO</p> <p>FRIDAY 28 JUNE</p>	<p>FREQUENCY SINGULAR PLURAL</p> <p>CAMILLE ALEÑA</p> <p>MARCO GODOY</p> <p>FRIDAY 25 OCTOBER</p>	<p>FREQUENCY SINGULAR PLURAL</p> <p>HANNAH WEINBERGER</p> <p>NORA TURATO</p> <p>FRIDAY 29 NOVEMBER</p>

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ELENA AITZKOA

JULIÁN PACOMIO & ÁNGELA MILLANO

ANA GUEDES

LAIA ESTRUCH

PERFORMANCE ART SERIES FRIDAYS

APRIL TO NOVEMBER 2019

NUNO DA LUZ

MARÍA SALGADO

CAMILLE ALEÑA

MARCO GODOY

HANNAH WEINBERGER

NORA TURATO

Frequency Singular Plural I
Friday, 26 April – Wednesday, 22 May

Friday 26
6pm. Floor 3

ELENA AITZKOA
Paraíso Terrenal, 2019, 40 min. approx.

“It all starts with a drop”, followed by a puddle, a river, the distant sea, branches, mud, deer, the fox, and the dragonfly. Elena Aitzkoa observes and daydreams about the nature that surrounds her. *Paraíso Terrenal* is an ode to nature, a performance that creates a collision between her verses, the recordings she made of them on a mountain close to the town of her birth, Apodaka, sculptures made out of branches, leaves and fabrics, and the interruption of her whistling song.

All the artistic elements that Aitzkoa explores accompany or interrupt one other, in a kind of presentation of an everyday element that desires to integrate itself with all the other elements. Nature — an everlasting source of inspiration, always present in her work — is not revered as an ideal place; its branches and mud shape the material side of her sculptures, but her verses also speak of sweat and fear, of horses, and of the barking of dogs. Observation demonstrates this accompaniment, a wanting to belong but without bragging, as do the whistling, which turns into a music that accompanies the foliage of the trees, the wind, the stepped-on puddle, the falling drop.

Paraíso Terrenal is a 40-minute performance in which Elena Aitzkoa recites a cappella the verses that have inspired a homonymous album that overlaps with the same recording, while she catches the sculptures, she surrounds them, takes them; they are rock, shell, cave, they are nature and artifice, together.

Friday 26
7pm. Greenhouse, 3rd Floor

JULIÁN PACOMIO AND ÁNGELA MILLANO

Make It, Don't Fake It, 2018, 30 min. approx.

What does it mean to appropriate film language in terms of script, soundtrack and silences? *Make It, Don't Fake It* is part of the project *Asleep Images* which asks the question: “Can a person store/be/represent/reproduce film content by themselves?”

“Learning from books, with all the difficulties that this entails, derives into a form of re-writing. By learning short and simple texts, alterations are given in their representation, the ways of interpretation, locution or intonation each time they are reproduced. But what about memorizing things that are not just texts? How can one narrate and show a sequence of images, with all their complexity?”

The transit between these two very different media, the visual and the performative, allows *Make It, Don't Fake It* to influence not only the exercise of people's memory as storage devices but also the process of invention involved in their re-appropriation.

The «Paraíso Terrenal» installation by Elena Aitzkoa will be on display until Wednesday, 22 May.

Free admission until full capacity is reached.

Frequency Singular Plural II
Friday, 24 May – Wednesday, 26 June

Friday 24
6pm. Greenhouse, 3rd Floor

ANA GUEDES
Untitled Records, 2016, 30 min. approx.

Music carries a personal and historical imprint that marks the rhythm of one's own body, but even more than that, it explodes in its ability to transport you psychologically to a fixed time and place. *Untitled Records* explores musical plasticity thanks to a sophisticated system of turntables with more than one needle, designed by Guedes.

To revisit means to distort, repeating is rebuilding, and doing so from simultaneous times, those of the present and those of the past, is the field of action of her performance art piece. It entails the activation of a historical journey with references to the Portuguese decolonization of Africa, and a personal one, with the emigration of the artist's family and their journey from Angola to Portugal and Canada.

The music that accompanies that journey forms an inherited library of vinyl records, a sound registry in which pop music and protest music are intertwined. Guedes opens a chapter of that story with each record that she intervenes and chooses in line with the symbolic dates that mark that historical and personal journey, that merge in the present with the objective of discovering those untold roots.

Friday 24
7pm. Operations Hall, 2nd floor

LAIA ESTRUCH
Moat. Structure III, 2017, 35 min approx.

The performance *Moat III* places artist Laia Estruch in a game of resistances between

two bodies: her own, guided by her voice, and a transitable blow-up. Inspired by the typology of playgrounds, Estruch establishes a dialogue with the object that allows her to experiment with voice, her own and that of the blow-up. Both speak, breathe, growl, and confront each other in a music score yet to be written.

The investigation into the relationship between body and voice with an architecture that ends up being defined and taught by a few gestures, a few movements, and just by being, focuses here on recognising those sound and vocal elements that are imprinted on our body, revisiting them, reinterpreting them from their two beings, one that gives in, sinks, and rises up again, and the other one, which tries to speak to it, to share its space, to answer with the same air from the voice. In this way Estruch configures a body sound archive through a language that she learns, experiments with, and transits from the registers of her voice.

Friday 28
7pm. Operations Hall, 2nd floor

MARÍA SALGADO
Lírica / 3, 2017, 45 min.

The installation, «Untitled Records» by Ana Guedes will be on display until Wednesday, 26 June.

Free admission until full capacity is reached.

Frequency Singular Plural III
Friday, 28 – Sunday, 30 June

Friday 28
6pm. Operations Hall, 2nd floor

NUNO DA LUZ
ONAIR, 2019

Air is matter, it is a physical space, a place of opposing energies and forces, in which waves become transmitters and it all goes live. *ONAIR* is the title of a performance and an installation in which da Luz uncovers two of his main research areas. On the one hand, the performance, live, in which the superim-

position of natural and manipulated sounds, both live and reproduced, present the many layers of noise and sound that overlap in our day-to-day lives. Following an eminently ecological vision, the sounds of nature's register are joined by the sounds of the environment captured live, turning the outside into the inside, dimensioning a holistic existence that he rounds off by playing different combinations of instruments. On the other hand, the installation revisits another of his main interests, radio understood as a space for natural frequencies waiting to be occupied by new sounds. Da Luz has prepared an itinerary through the rooms of CentroCentro using a series of available radios that allow the visitor to tune into one frequency in different places, discovering forgotten sounds.

Friday 28
7pm. Operations Hall, 2nd floor

MARÍA SALGADO
Lírica / 3, 2017, 45 min.

«Lyric: two people talking to one other beneath a blanket for three thousand years. Lyric: after a thousand years, they write a sentence on a piece of paper. Lyric: the sentence remains. Verses and sentences accumulate written in books, and they are also memorized. Lyric: they are recorded and erased. They mutate, they lose and regain their music. Etc. The piece that I call *Lírica / 3* is a really simple and analogic device for the appearance of textual materials that are thematically and semantically related to lyrical poetry (whatever that may be: memories, dreams, voices that want to speak and be heard, a sort of me and a sort of you...). In other words, it is a kind of recital, and as such it contains verses, pieces of poems and complete poems, and at the same time it contains small reflections on amplification (of the sound of the voice, of private feelings, and the orders and order messages emitted in the public space), while the voice changes from one container to another.»

The installation «ONAIR» by Nuno da Luz will be on display until Sunday, 30 June.

Free admission until full capacity is reached.

Frequency Singular Plural IV
Friday, 25 October – Wednesday, 27 November

Friday 25
6pm. Greenhouse, 3rd Floor

CAMILLE ALEÑA
Interpreter, 2019, 30 min. approx.

While interpreting from one language to another, a cultural identity is generated together with a mental space, in which the melodies that define each language resonate even more than words, if that is possible. In *Interpreter*, Aleña immerses herself in the melody of two languages thanks to the work of an interpreter from the United Nations, and her device, typically found in an interpreter's booth, to jump from one language to another. The click of the hand's pulse is part of the score of a work of anticipation and simplification, it is the mental click that brings the respective musical states closer together and manages to maintain a recognisable melody. Aleña amplifies it by distorting the transfers between languages, emphasizing the music rather than the understanding of the words. The physical exercise of the interpreter, interiorized until the transitions become blurred, generates an action that is distorted and at the same time confused with the dialogue between the performers on the place occupied by music as the peak of existence.

The installation «Interpreter» by Camille Aleña will be on display until 27 November.

Free admission until full capacity is reached.

Friday 25
7pm.
Operations Hall

MARCO GODOY
Double Reverb, 2019

The congregational power of music is immeasurable, almost unbreakable. Masses of groups, undistinguishable from one another, merge into common lyrics and rhythm. The political use of songs and hymns — the research field for *Double Reverb* — has been exploited by all the powers, from the religious to the military or the state, and it is still a good friend of revolutions, devaluated trade union groups or enthusiastic sports supporters. Godoy presents a performance to be filmed, in which we can all occupy an action space attracted, as the case may be, by the beguiling rhythm of drums. A band composed by members of different groups deliberately meet here to get closer to the place occupied by percussion in the unification of the mass.

The installation «Interpreter» by Camille Aleña will be on display until 27 November.

Free admission until full capacity is reached.

Frequency Singular Plural V
Friday, 29 November

Friday 29
6pm. Operations Hall, 2nd floor

HANNAH WEINBERGER
Concierto local, 2019

An improvised concert by an amateur group that comes together to play without a score. That is the premise established by Weinberger and which she accompanies with minimal instructions to the participants. Whether with instruments or with

software for creating computer-generated music, invited musicians — mostly amateurs — launch themselves into a performance in which their notes are superposed until they reach a point in which they unintentionally synchronize. The result is surprising because of the harmony and the musical sense that lives on until it becomes almost recognisable. How is it possible that they reach the same musical place, a synchronized musical score, when they do not have a score nor even a melody to refer to? As in her previous works, a selection of local individuals, without any apparent connection, temporarily make up this group in which the simultaneity of their decisions reflects the choral authorship.

Friday 29
7pm. Greenhouse, 3rd Floor

NORA TURATO
The Good, the Bad and the Visconse, 2019

The idea that the female voice is strident, symptomatic of an outburst of hysteria, which interrupts or annoys, is the leitmotiv that Turato reverts in each of her performances. Shouting at the top of her lungs, radiant and powerful, wearing a sophisticated suit with stiletto heels — her undeniable hallmarks —, she throws herself onto the stage in a verbosity that is impossible to silence. The speed and superposition of ideas, the simultaneity of the “I's” that make, doubt and execute, follow each other one second after another just like our relationship with the Internet. The now is a place governed by social media, videos, voice messages, self-satisfaction, hedonism and doubts. Constantly exposed, in need of adrenaline boosts, the media dominate our day-to-day lives. Turato narrates this, lives it, and analyses it from this arena in which the female voice seems to be measured at a different height, this time, finally, loud and clear.

Free admission until full capacity is reached.

FREQUENCY SINGULAR PLURAL

PERFORMANCE ART SERIES

Elena Aitzkoa; Ángela Millano and Julián Pacomio; Ana Guedes; Laia Estruch; Nuno da Luz; María Salgado; Camille Aleña; Marco Godoy; Hannah Weinberger; Nora Turato.

Sound, musicality, voice, melody, spoken text, and noise, which rival and accompany the corporeal presence, are central to the performances that make up *Frequency Singular Plural*. A series dedicated to visual art performances which focuses its programme on the presentation of two new pieces of work every month and, in between the sessions, the exhibition of one of the two interventions. The double performative and visual dimension of the pieces defines the format and rhythm of the programme.

The oscillation experienced by a subject endeavouring to define themselves as an individual and as a collective, materializes in an almost robotic way in the production and listening of sound. These performances invite us to delve into a multiplicity of thoughts, an existing and being with the other elements through the investigation of the cacophony of multiple voices in a public space, oral transmission, constant creation on erased words, sonorous interferences in the form of historical and personal inheritances, and at the heart of it all, the echoes of nature. These sounds record our doubts, our cries, our protests, our silences.

From the image, only made available as a confusing and changing reminder of live action, to the fugacity amplified by sound, through the noise that is, above all, an instant, which forces oneself to accept a message that flies and only finds shelter in the body of the other, in the feeling of the other. That present, those relics, remembering, revisiting and inventing are the tools with which the artists rub shoulders with one another in *Frequency Singular Plural*. Sensoriality is a profound weapon of personal recognition, which is shaped as a non-evidence of personal history, that of the noise that falls like a dead weight, that of the frequency that does not find diffusion.

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