

IF YOU STILL WANT TO SEE SOMETHING...

Not everything is what appears to be. Although the invention of the microscope and the electric light radically broadened the range of perception of our species, in the course of the last century, the relationship between the visible and the real has substantially changed. With the proliferation of television, we have become used to seeing unknown objects, people and places close up, without any kind of corporeal endorsement. And now more than ever, the significant currents of our time are flowing in the shadows of the visible. Money and knowledge move inside the black boxes of our computers. Even gold – that most precious of metals – ceased to provide a physical backing for currency in the early nineteen seventies. In a nutshell,

the material equivalents that were the essential sustenance of what we could see with our own eyes, were abolished. Added to this, nobody can be unaware of the relentless barrage of extinctions we are always hearing about in the news: news which, despite its categorical nature, seems to fade to a whisper as it merges with the background noise. So here we are, on the one hand tilting at a huge number of invisible forces we are not quite able to accept, and on the other striving to cope with this dizzying chain of disappearances. Invisibilities and disappearances resonate with one another in a muffled vibration which becomes an unsettling disquiet and is the premise of this exhibition. And so, to help us see and hear beyond what is

usually visible and audible, Eva Lootz presents us with a project that is an exercise on both the phenomenon of resonance and the disappearance of the world as we have known it thus far. Drawing on the threads of her previous research into physics, extractivism and decolonial thought, she opts to work with light and sound frequencies that transcend the range of our human perception and uses these to create an exhibition landscape in which we can position ourselves on the other side of “the Cartesian divide that separates culture and nature, mind and matter”. On this floor, we find ourselves submerged in a half-light that will take us beyond our customary sensory registers, so please take your time to explore its effects.

1 *If you still want to see something, you'd better hurry, it's all disappearing*
2020-2024
Methacrylate mirror and interactive vibration system
600 × 400 cm

2 *Chains of generations*
2023-2024
Synthetic padding and plastic mesh
Dimensions variable

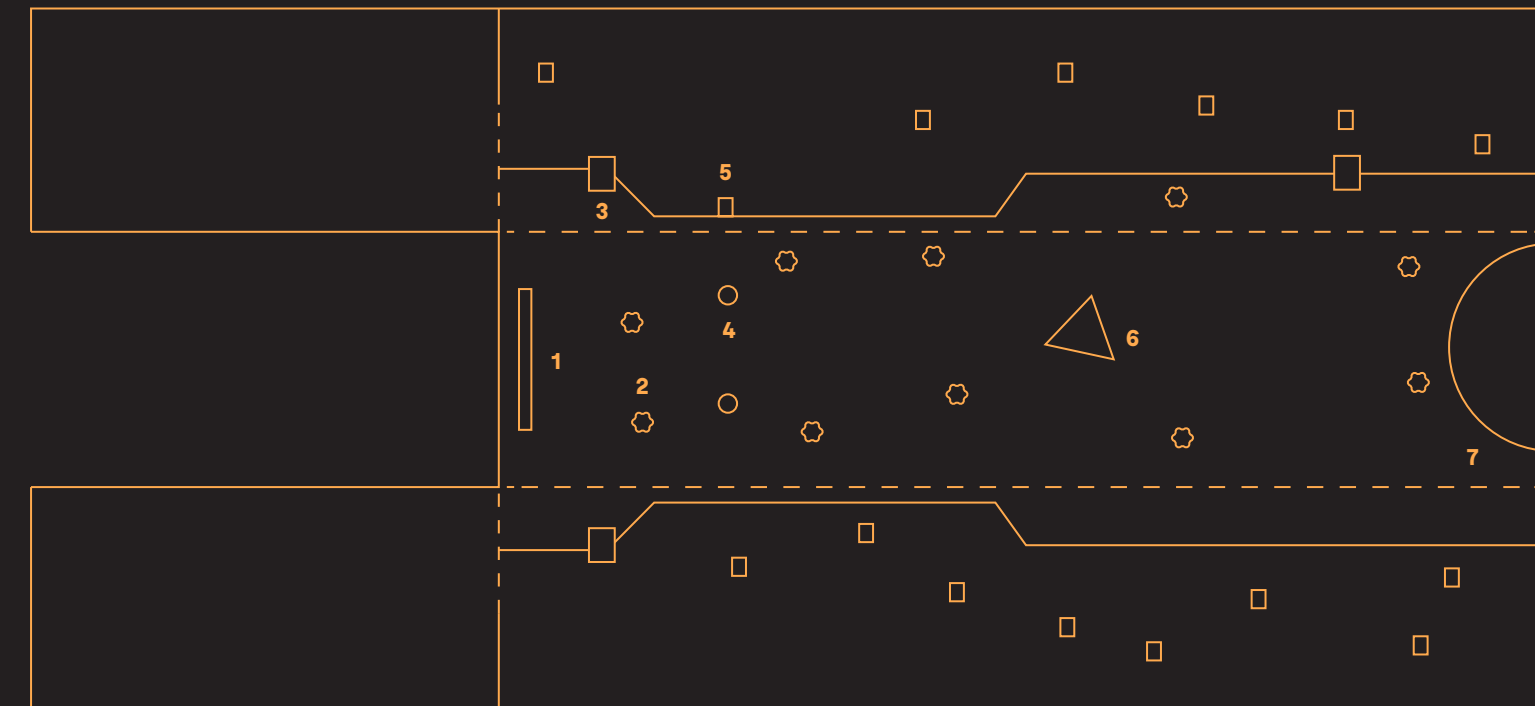
3 *Talking columns*
2024
Three columns and vibration amplification system
Dimensions variable

4 *Columns of spirulina*
2024
Two columns, powdered spirulina and blacklight
Dimensions variable

5 *Coolers*
2009-2024
Traditional coolers, iron, fluorescent paint and blacklight
Dimensions variable

6 *Mineral pyramid*
2024
Bioluminescent minerals, wood and blacklight
250 × 163 × 141 cm

7 *Bone powder*
2024
Bone powder, wood, fabric and blacklight
200 × 250 cm



DRAWING AS THOUGHT

In the artist's own words, these drawings “are not about thoughts expressed in the traditional manner”. They neither represent nor narrate; nor are they “metaphors or illustration”. Instead, they are “the very matter of thought” itself. In *Drawing as Thought*, Eva Lootz is creating “diaries, stammerings, jottings, reminders of readings and questions, but they also trace the hand as it dances and the mind as we let it wander”. These drawings give visibility to the fabric between the visible and the invisible which we call thought. But they also inform and underpin the installation on the ground floor, like a kind of net. A net that moves, diving and bobbing up again, preventing us from apprehending only a single, false, artificially limited *meaning*. At

the same time, *Drawing as Thought* demonstrates the *cognitive leap* that the artist took a few years ago when she exhibited at the Colegio de San Gregorio in Valladolid and began to unpick “the traditional narrative of the *discovery* of America”. This leap was no mere change of theme, but a cognitive shift: a transformation in the artist's *feeling-thinking*. These drawings, she says, “reach out and flow into the current opened up by Latin American liberation philosophy, sociology and anthropology”, not because they cite seminal authors of decolonial thought (which they do), but because they entail an intellectual and sensory transformation which transcends the dichotomous Western fiction of body and mind.

1 *The red diary*
2023
Mixed media on paper
Polyptych with 30 DIN A4
leaves (6 × 5)
181 × 107 cm

2 *What a country reaps*
2021
Mixed media on paper
Polyptych with 30 DIN A4
leaves (7 × 6)
211 × 129 cm

3 *Haiti (Toussaint
Louverture small)*
2020
Mixed media on paper
Polyptych with 25 DIN A4
leaves (5 × 5)
156 × 107 cm

4 *Nahuatl / Red*
2020
Mixed media on paper
Polyptych with 36 DIN A4
leaves (6 × 6)
181 × 129 cm

5 *Potnia Theron*
2020
Mixed media on paper
Polyptych with 30 DIN A4
leaves (7 × 6)
211 × 129 cm

6 *Haiti / Pink*
2020
Mixed media on paper
Polyptych with 30 DIN A4
leaves (7 × 6)
211 × 129 cm

7 *Elicura Chihuailaf*
2020
Mixed media on paper
Polyptych with 30 DIN A4
leaves (7 × 6)
211 × 129 cm

8 *Nothing will be the same*
2020
Mixed media on paper
Polyptych with 30 DIN A4
leaves (6 × 5)
150.5 × 129 cm

9 *Tamara Díaz Bringas,
in memoriam*
2022
Mixed media on paper
Polyptych with 30 DIN A4
leaves (7 × 6)
211 × 129 cm

10 *Nahuatl*
2020
Mixed media on paper
Polyptych with 30 DIN A4
leaves (7 × 6)
211 × 129 cm

11 *Nahuatl / Blue*
2020
Mixed media on paper
Polyptych with 30 DIN A4
leaves (7 × 6)
211 × 129 cm

12 *Speaking in tongues*
2020
Mixed media on paper
Polyptych with 30 DIN A4
leaves (7 × 6)
211 × 129 cm

13 *Fool's Mate Diagonal*
2021
Mixed media on paper
Polyptych with 30 DIN A4
leaves (7 × 6)
211 × 129 cm

14 *Drawing as thought*
2023
Mixed media on paper
Polyptych with 30 DIN A4
leaves (7 × 6)
211 × 129 cm

15 *Decolonial laboratory*
2020
Mixed media on paper
Polyptych with 30 DIN A4
leaves (7 × 6)
211 × 129 cm

16 *They in the feminine*
2020
Mixed media on paper
Polyptych with 20 DIN A4
leaves (4 × 5)
120.5 × 107 cm

17 *Aníbal Quijano*
2020
Mixed media on paper
Polyptych with 30 DIN A4
leaves (7 × 6)
211 × 129 cm

18 *Ay, Warburg!*
2022
Técnica mixta sobre papel
Políptico de 25 hojas DIN A4
(5 × 5)
156 × 107 cm

19 *Against the grain*
2021
Mixed media on paper
Polyptych with 30 DIN A4
leaves (7 × 6)
211 × 129 cm

20 *Nothing out of text*
2021
Mixed media on paper
Polyptych with 25 DIN A4
leaves (5 × 5)
156 × 107 cm

21 *Toni Ortiz Ramos,
in memoriam*
2019
Mixed media on paper
Polyptych with 30 DIN A4
leaves (7 × 6)
211 × 129 cm

22 *400 voices*
2022
Mixed media on paper
Polyptych with 30 DIN A4
leaves (7 × 6)
211 × 129 cm

23 *No-2*
2019
Mixed media on paper
Polyptych with 30 DIN A4
leaves (7 × 6)
211 × 129 cm

24 *Gauss and Boltzmann*
2021
Mixed media on paper
Polyptych with 30 DIN A4
leaves (7 × 6)
211 × 129 cm

25 *Clean tongue*
2020
Mixed media on paper
Polyptych with 30 DIN A4
leaves (7 × 6)
211 × 129 cm

26 *Berta Cáceres (42 years old)*
2021
Mixed media on paper
Polyptych with 30 DIN A4
leaves (7 × 6)
211 × 129 cm

27 *Water is the future name
of thirst*
2024
Methacrylate
250 × 300 cm

