

AZUCENA VIEITES

I mark the minute

In a recent interview the members of a group were asked what it was that inspired them to play other people's songs. They answered, "We normally take songs we like, ones we can give our own angle to". In the same magazine, a London-based designer remarked that music was very important to her work: "Each style of music is an aesthetic, a mood".

If I could, in order to talk about my work, I'd write a text that would be a string of quotes and fragments, because that's actually what my drawings are, one after another, side by side.

I once wrote a short written piece in which I created a series of sections which I could use to put drawings in. They included reflections by other artists: the idea was to bring together aspects I wanted to highlight related to my own work and the connections that develop with other people's work; to take up some kind of legacy — a form of complicity and also a form of knowledge.

I remember once I went to visit the Guggenheim Museum in Bilbao; there were some pieces by Gerhard Richter and a video in which the artist and the curator went round a retrospective exhibition of his, I can't remember where. They went from room to room, talking about the pieces. In one of the rooms, Richter mentions that at that time he and the group of artists he belonged to were absolutely certain that the art that they were doing was very good—the best. They knew their art was going to be significant of a certain historical period. He said it with a sort of half smile, a look of knowing he was being "daring and sincere" at the same time. In the magazine I mentioned before, a fashion designer from Bilbao who lives in Madrid, in response to another interviewer says, "There's one thing, even if it sounds sentimental or hippie-ish or whatever you might like to call it: if a crowd of us have come together it's because we consider ourselves to be divine; there are certain names that don't interest us because we want to give an image, and perhaps we're the only ones who think we're divine..." I enjoy the radicalism of these statements and the capacity for empowerment they offer. For the more sceptical among you, I would add that you should never take things absolutely literally; you can't lose your sense of humour. In her song *No hay heroes*, Ari says, "Narcissism's not the same as having confidence in yourself". Talking about *El Dúo Estático*, Astrud would say, "We think it's all shit except what you do". When Astrud sings on stage, their fans chant out from below: "We think it's all shit except what you do"; Astrud says it to the crowd about *El Dúo Estático* and the crowd chant back.

Circumstantial forms of empowerment. Quotes found. Extend the information. Feeding off different sources enriches.

I have been asked to write a text about my work and I find myself making reflecting about these things, but they do, in fact, form part of the process of what I do. I enjoy it, I enjoy not living up to expectations, (if anyone had any), championing the most hedonistic side, pleasure for pleasure's sake. After all, I don't know what to do.

A certain element of automatic writing, of *objet trouvé*; "our public should not be afraid of mixtures".

Cathy Lomax is an artist. She runs the Transition Gallery in London and publishes the fanzine, *Arty*. For her it's important to extend her work to other fields. She reintroduces ideas from punk, such as DIY and questions technical virtuosity as an essential requirement for doing something.

She takes us into the work of other artists who, in a “girly”/”bad girl” context, collect images of wicked girls, bad girls, reality or fiction, it doesn’t matter, we take the most iconic part for its capacity to repel. Beyond just denying femininity, the idea is to disturb it. Strategies of resistance to the standardisation of the becoming-woman. When she takes an interest in artists she looks for a type of spirit, an energy which is infectious, which invites action. Response of the audience in terms of desire.

For a representation of a queer desire the codes change in terms of the representation for a public. The relationship between artist and audience generates a whole imaginarium, forms of representation and recognition based on the costume, the gestures, the look, the body.

Carmen Nogueira talks about the context and role of the spectator as a generator of meaning, the place of the spectator as an agent in the work, or at least in its interpretation. She speaks of a widening of the reference in the space of the artwork, of a sequence, a multiplicity of images at one time, which broaden the scene; demonstrating the narrative logic to incorporate a point of view (or even more than one point of view) which is not as central, with which the audience can also be an active part of the work itself.

It might seem as if I were not able to talk with my own voice, but that is not the case; I am doing just that: as I have said, at the beginning it is a matter of collecting aspects that I want to highlight in relation to my own work and in relation to the connections that are established with other people, although there would be many other connections, with many more people.

I think processes of creation must be left open to knowledge, the artist must leave margins for the unknown in his or her work process. For Valcárcel Medina the fact that the lecturer publicly says what is already known (not what he or she knows, which he considers to be an irreproachable decision), is of no use, “it is the quintessence of uselessness”, and it is useless because it contributes nothing, it has already been achieved; knowing the lecture is not the best circumstances to give it in.

I had written a text in which I mentioned that I have always used drawing, as a field of experimentation in itself. I spoke about the working process, drawing from the circumstances that surround me (various publications, fanzines, catalogues, magazines, CD covers, etc.), of incorporating tactics such as appropriation, quotation, experimentation or re-signification. I also spoke of the female perspective which is always present in my work, one of the important points that has marked its direction, which was related to the choice of drawing as a medium of expression; it allowed me to work with formats that I could control and handle easily in an economy of materials... I mentioned that I have never wanted to use drawing literally, to illustrate situations or arguments: it has always been a medium before which I have placed myself and through which to develop a discourse with a transgressive desire, depending on what happens in a given reality. I mentioned that the work exudes a mistrust of the sole image as an absolute image, and of the linear form of narration, saying that in the work itself there are many references and sometimes it is these which really provide the keys to the work, in a fragmented, sometimes peripheral way, making way for gaps which can open cracks and questions.

In short, lots of things I already knew and for the lecture to be known did not strike me as being a good starting point. I didn’t want to represent the lecturer who, as Valcárcel Medina puts it, regularly talks about what is already known. Those, then, are my tributes.

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