

"LA CAIXA" FOUNDATION COLLECTION
SUPPORT FOR CREATION. COMISART

DIGESTING
THE WORLD
WHERE IT IS

WITH WORKS BY

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INÊS NETO DOS SANTOS

CHARO PRADAS

MARIANA SILVA

SUE WILLIAMS

AND A MANIFESTO BY **MERCEDES VILLALBA**

CURATED BY **ALBA COLOMO**

DIGESTING THE WORLD WHERE IT IS

EXHIBITION

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08 PREFACE

10 DIGESTING THE WORLD WHERE IT IS

Alba Colomo

12 FERVENT MANIFESTO

Mercedes Villalba

32 WORKS

34 **Gabriel Alonso**

36 **Inês Neto dos Santos**

38 **Eva Lootz**

40 **Sue Williams**

42 **Tacita Dean**

44 **Victoria Civera**

46 **Teresa Lanceta**

48 **Charo Pradas**

50 **Gabriel Alonso**

52 **Eva Fàbregas**

56 **Mónica Fuster / Nicholas Woods**

58 **Menchu Lamas**

60 **Mariana Silva**

62 LIST OF WORKS

66 BIOGRAPHY

Sometimes the books we read stay with us, help us, sustain us. These texts then become tools we can use to help forge a path as we move onwards. **DIGESTING THE WORLD WHERE IT IS** is an exhibition rooted in the notions of thinking-with, tangled texts and accompanied doings. Sara Ahmed borrows Donna Haraway's concept of a *companion species* to refer to texts "whose company enabled you to proceed on a path less trodden. Such texts might spark a moment of revelation . . . might share a feeling or give you resources to make sense of something that had been beyond your grasp."¹

1. Sara Ahmed, *Living a Feminist Life* (Durham and London: Duke University Press, 2017), 16.

For me, Mercedes Villalba's *Fervent Manifesto* is one such companion text that has stayed with me and, indeed, never left my side while I was working on this project. Her bubbling, transformative passages opened me up to other forms of understanding (myself) and imagining new possibilities. Over the following pages, the text I have written to accompany the show **DIGESTING THE WORLD WHERE IT IS** is intertwined with the *Fervent Manifesto*. Each offers a break from the other: pockets of air and spaces of exception in which to pause and rest. I hope you enjoy them.

ALBA COLOMO

DIGESTING
THE WORLD
WHERE IT IS

Fervent Manifesto

Mercedes Villalba

For Sandor Ellis Katz and Natsuko Uchino

12

DIGESTING THE WORLD WHERE IT IS

Unlike most organisms on the planet, fungi don't find food in the world to ingest inside their bodies, where it is digested and absorbed. They have a different strategy: "They digest the world where it is and then absorb it into their bodies."² They feed by means of mycelium, a dynamic underground network linking the roots of plants that lets them share nutrients and resources, thus supporting the wellbeing of all the organisms in an ecosystem. It is an invisible relational support system in which multiple species systematically organise themselves by creating a series of symbiotic structures offering mutual support based on trust and the power of collectivity.

2. Merlin Sheldrake, *Entangled Life* (London: Penguin, 2020), 57.

Human societies are intimately linked with fungi, since not only do we share a living world with them, but "we all live and breathe fungi"³. Mycelial networks provide an essential pillar of support for our very existence. Although many are invisible to the human eye, and they don't rank among the elements we normally think we depend on (such as oxygen, water or sunlight), without fungi most species on the planet simply would not exist. Anthropologist Anna Tsing explains it like this: "Making worlds is not limited to humans. We know that beavers reshape streams as they make dams, canals and lodges; in fact, all organisms make ecological living places, altering earth, air, and water. Without the ability to make workable living arrangements, species would die out. In the process, each organism changes everyone's world. Bacteria made our oxygen atmosphere, and plants help maintain it. Plants live on land because fungi made soil by digesting rocks. As these examples suggest, world-making projects can overlap, allowing room for more than one species."⁴

3. *Ibid.*, 6.

4. Anna L. Tsing, *The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins* (Princeton, NJ: Princeton University Press, 2015), 22.

Our survival as a species inevitably depends not only on living side by side, closely intertwined, with other species of microorganisms that create worlds through their existence, but also on being able to notice these worlds. Anna Tsing says: "Living in a time of planetary catastrophe thus begins with a practice at once humble and difficult: noticing the worlds around us."⁵

5. Anna L. Tsing, ed., *Arts of Living on a Damaged Planet* (Minneapolis, MN: University of Minnesota Press, 2017), M7.

1
enough

These are times of resistance. Maybe all times are times of resistance, but this, right now, feels pressing; the killing and the taking ticking in our ears, deafening. Feels like we should be outside hunting for snakes, biting on knives, kicking on doors. There are times when what has been taken pains us more, when the dead don't sit still. This is one of those times.

A time of shaking grounds.

We need this *situated living* to be able to create the necessary connections and tangles to “rebuild the possibility of living well together”⁶ and take responsibility for the common destiny we share with the rest of the living world.

6. Donna Haraway and Anna Tsing: *Unlocking Attachment Sites for Living in the Plantationocene* (webinar from the Center for 21st Century Studies, UW, Milwaukee, WI, 17 April 2019).

The exhibition *Digesting the World Where It Is* explores the need to rethink ourselves as an animal species and to situate ourselves within an interspecies network—to embody this diverse collectivity in order to actively get involved and, as Yayo Herrero would say, *take care of it*. “The development of a culture of ‘taking care’ of the earth and other people,” she says, “is the engine that can help us confront the foreseeable (and now pressing) ecosocial collapse.”⁷ Only by stitching back our ties with other people and other beings and organisms in the ecosystems we inhabit can we set up the processes of care required to restore the delicate balance essential for our survival. We need to create stories which go against the capitalist logic that promotes individualism and the superiority and independence of the human species over what we have chosen to call “nature”. We should strip away the dominant narrative of human exceptionalism by putting forward other narratives conceived from a non-androcentric perspective, where human animals cohabit with other animals and living organisms.

7. Yayo Herrero, *Sujetos arraigados en la tierra y en los cuerpos* (Ediciones Inestables, 2018).

“As Isabelle Stengers reminds us: ‘The time is over when we considered ourselves the only true actors of our history, freely discussing if the world is available for our use or should be protected.’ Instead of reiterating the kind of human-exceptionalist and human-centric thinking that figures human as separate from the rest of the world—whether as its masters, managers or guardians—we are interested in new modes of cognition, of strategically practising new ways of knitting ourselves back into the world by thinking *with* it. We set out to perform what Stengers describes as ‘collective thinking in the presence of others’ as a way of producing a ‘common account’ of the world. This necessarily means putting preconceived ideas of our place in the world at risk. It means risking rethinking dominant notions about nature and our own fraught relationship to the world. ‘Collective thinking in the presence

2 rubbing dirt in our eyes

In opaque grounds is exactly where the roaming happens.

What is not sitting still is not just the dead, but the dirt around them, the rock and the minerals and the thousand nooks in which the ground has hidden their remains. The inert: that which by careful training of our attention was classified as the negation of life. What doesn't sit still is the blasted landscape that by being ignored as barren was set up only for extraction. This is what is teaching us to see.

of others' requires us to slow down, to be present enough to notice the multiple presences of others, and to risk re-attaching ourselves to the far more than human worlds in which we have always actually lived.”⁸

The latest report from the Intergovernmental Panel on Climate Change⁹ warns of “irreversible consequences” driven by the effects of climate change on the planet.

We have exceeded planetary limits and damaged the earth's capacity to regenerate beyond the point of no return. It might help to take a brief look at the genealogy of the Western idea of “progress” to understand how we have got here. How the acclaimed “universal subject” behind all of “humanity's great advances” is nothing more than the embodiment of extractivist colonial patriarchy—a dominant figure who exerts violence against nature and bodies, exploiting anything and everything not fashioned in his own image and likeness. Within this logic of dominance, progress is understood as a beneficial evolution to which all societies should aspire. Continuous linear growth powered by the “fantasy of individuality”¹⁰ and the material wealth of a planet whose limits have been wilfully ignored and trampled on. In fact, the very definition of progress as “continuous development that entails an improvement or advance” presupposes the conception of a state of infinite abundance and wellbeing. Capitalism has been built on this myth of continuous growth in

which an atomised society lives apart from the origin of the material goods it possesses and doesn't question the pace or conditions under which they are produced. What the capitalist system defines as an “advance” is simply the means by which a select few get rich by exploiting bodies and systematically destroying the biodiversity of the Earth. As Yayo Herrero explains: “Capitalist societies have been built on an utter disregard for the material basis that sustains life. An economy that prioritises economic growth and accumulation is a declaration of war on bodies and lands. Human life, like the rest of life, depends on the biosphere, its materials and its processes, and also on the vast amount of work and energy that goes into taking care of vulnerable bodies. The meeting of minds between ecologist and feminist perspectives can help create another paradigm to focus interest on the

8. Lesley Instone and Affrica Taylor, “Thinking About Inheritance Through the Figure of the Anthropocene, from the Antipodes and in the Presence of Others”, *Environmental Humanities* 7 (2015): 133–150, <https://doi.org/10.1215/22011919-3616371>.

9. <https://www.ipcc.ch/report/ar6/wg2/>.

10. Almudena Hernando, *La fantasía de la individualidad. Sobre la construcción sociohistórica del sujeto moderno* (Traficantes de Sueños, 2018), https://traficantes.net/sites/default/files/pdfs/map50_la%20fantasia_web.pdf.

3 rise in fervor

It is in times like this when joy becomes a political matter. We demand the right to survive in our happiness. To thrive in our joy without that getting us killed. So it becomes a matter of care to sustain and nourish that joy whenever it is found. It is not amoral to be happy in times of death. We have the right to be, to defend our life, to make an ethical stand of its resilience. It is key to defend our joy, and for that we might be forced to craft bubbles. Pockets of air and spaces of exception, even isolated, hidden spaces where to go for nourishment or rest. We should make many such spaces, even if they are temporary. We can craft the weirdest, most creative of exceptions inside these pockets, imagine new stories, write new rules. In times like this, we are fighting for our right to the future.

conservation of a dignified human life compatible with nature.”¹¹

Ecofeminists ask ourselves “How is life sustained?” and this deceptively simple question lets us formulate the notion of *response-ability*, understood as the ability to be responsive to the crisis of the current *war on life*. Art collections allow us to tell stories and attempt to respond to interlinked questions: a kind of mycelium of works representing possible worlds. When I first imagined this show, I was assailed by a series of questions: How can I create an ecofeminist reading of the “la Caixa” Collection of Contemporary Art? Which works can I use to tell stories that might help us plot those new possible realities we so urgently need? I wanted to find fungi, bacteria, stories of worlds of creatures living together, intertwined—works reflecting ideas of interdependence and the tentacular relationships that crisscross us and sustain (our) life.

The first thing we see as we enter the gallery is a pair of large fungi growing on the wall. **Gabriel Alonso’s** *Funghi* (2022) alludes to the idea of the body as a set of multiple layers that have both a biological component, as living matter, and a simultaneous existence as a technological production that responds to the sociocultural context to which it belongs.

These fungi don’t release spores and there is no mycelium behind the wall. They are a mass of organic matter and other artificial materials. Nevertheless, this image, at the very start of the show, helps translate the notion of *digesting the world* by shifting a literal interpretation—a fungus as a fungus—to a metaphor of what this fungus represents: eco-dependency and the need to appreciate interconnections between multiorganisms.

Close by, two kombucha mothers are fermenting in almost zoomorphic glass vessels, which are themselves resting on pieces of fruit and vegetables. **Inês Neto dos Santos’s** *Mother, mother* (2018) is a living work in which microorganisms and enzymes symbiotically digest nutrients, stressing the expansive and transformative power of the invisible. Fermentation is a collaborative practice: a process of multispecies relationships of constant exchange. “To make kombucha, we start with a mother: a gelatinous colony of bacteria and

11. Yayo Herrero, “Propuestas ecofeministas para un sistema cargado de deudas”, *Revista de economía crítica* 13 (2012): 30–54, <https://www.alcobendas.org/sites/default/files/2021-07/Propuestas%20Ecofeministas.pdf>.

The key is to make these bubbles ferment, rising up in fervor.

yeasts that cling together, growing infinitely larger by living in a continuously refreshed bath of sweet tea. This mother and, subsequently, her tea invisibly exchange biological information with their surrounding environment.”¹²

12. <https://ines-ns.com/Mother-mother>

Resting on the floor are **Eva Lootz**'s leaves. Her work analyses matter in relation to the processes that are used to extract it: “a call to focus attention on the earth”.¹³ *5 unidades* (1986) comprises five copper-and-lead leaves containing water. The artist strips the leaves of their finite, organic character and her choice and use of materials gives her sculpture a monumental feel.

13. Quoted in “Ningún progreso es posible a costa del exterminio”, *El Mundo*, 9 March 2020, <https://www.elmundo.es/cultura/laesfera-depapel/2020/03/09/5e5fbd2121efa07a0a8b4580.html>.

Throughout her career, Eva Lootz has sought to examine the origin of different materials and explore their artistic possibilities, while constantly alluding to issues concerning their use, origin and exploitation. She has described this recurring search and exploration as being like having “a fabric on the table, a fabric you tease apart by pulling on one thread or another”.¹⁴ The relational character of her work can also be seen here in her choice of materials, through the contact between solid and liquid. Symbiotic relationships take place on leaves and roots that enable plants to absorb water. This symbiosis occurs between plants and fungi, the microorganisms that help them absorb nutrients and water, while protecting them from stress, pests and disease.

14. Ibid.

Sue Williams's piece shows an infinity of floating bodies tangled together in a great mesh in which the shapes and limits of each individual become lost. Taken in the context of the artist's work, the title *Isolated and Elongated on Green* (1996) points directly at the objectification and abuse suffered by women's bodies and highlights how, all too often, this violence is experienced without any mutual support. This painting from the 1990s incorporates abstract strokes, and the lines of the caricatured figures are gradually diluted on the canvas until they almost meet, to the point where it becomes hard to make out where one ends and another begins.

In the framework of this exhibition, Sue Williams's painting is a call to stitch this *community mesh*, as Yayo Herrero might say, back together again in favour

4 attention

Fermentation trains us to see the ground as inherently shaky. It makes visible the invisible potential of those things that seem still. The surface of a cabbage leaf, the smooth quarrel of clay, both brimming with life and time. It also teaches us to feel time as this powerful thing to be unlocked: a softness, an exciting tanginess. The perversity of late liberalism knows no boundaries when it comes to training the consumer's attention to these textures as signs of decay and disease. What better signal that they are something revolutionary? What fermentation shows us is the invisible connections of everything. Bubbling life unlocked in things that are hidden from us by the opacity of matter. Fermentation is an option to the microscope; it is not about relating to these phenomena by images but rather by their

of mutually supportive relationships. "Care is a complex form of reciprocity we should stimulate in the process of socialisation. . . . Only through care do we become an autonomous yet dependent person who interacts with other human beings in increasingly complex networks of interdependent relationships."¹⁵ This piece reminds us that independence is a fallacy and that each and every body is dependent on a large network of bodies and forms of care that sustain it.

15. Herrero, *Sujetos arraigados*.

Following this reflection on corporality, **Tacita Dean's** piece *Gellért* (1998), made up of four photographs and a short film, continues to explore the vulnerability of bodies by portraying support for citizens as a series of interdependent relationships accentuated by the passage of time and the arrival of old age.

This film, which takes its name from the famous public baths in Budapest where it was shot, shows a group of women at the baths. It is shown on a six-minute loop presented as a rear projection in 16 mm. On the way out of the gallery, we find four stills from the film capturing women at different moments at the spa. In the words of the artist: "I would go to the Gellért Baths almost every day of my stay in Hungary and watch the old women sit together on the steps of the pool, moving their bodies slowly and making them work again in the warm waters, momentarily rejuvenating them in those few precious hours spent in the baths each week."¹⁶ *Gellért* is a portrait of those vulnerable bodies spending time together and being cared for. A means of stressing the role of interdependence and collective experience in everyday life. In the words of María Puig de la Bellacasa: "Feminist ethics of care argue that to value care is to recognize the inevitable interdependency essential to the existence of reliant and vulnerable beings. . . . Standing by the vital necessity of care means standing for sustainable and flourishing relations, not merely survivalist or instrumental ones. Continuing to hold together a triptych vision of care doings-practice/affectivity/ethics-politics helps to resist to ground care as an ethico-affective everyday doing that is vital to engage with the inescapable troubles of interdependent existences".¹⁷

16. <https://thepolygon.ca/exhibition/tacita-dean-gellert/>.

17. María Puig de la Bellacasa, *Matters of Care* (Minneapolis, MN: University of Minnesota Press, 2017).

character. What they like to do, how they thrive. You attune yourself not to distinguish strains of life but to recognize its presence and consequences. So when something ferments you can feel it, you resonate with it. You can anticipate its needs. That's how you feed ferments. You give them nourishment, which means you give them options to expand their life.

You learn to cultivate the future.

Victoria Civera's installation also hints at interdependent existences. As if lying on a light-bed, eight intertwined fabric bodies rest their head on the next available shoulder. *Va y ven: miradores de estrellas* was first presented at the exhibition *Madre Luna*, in Madrid, in 1997. Referring to this show, the artist talks about how it evokes the fragility of life, understood as constantly evolving and transforming, and how life should be respected through a deep commitment. This installation of bodies lying looking at the stars stresses our bodies' vulnerability as finite entities, reminding us that we cannot think about sustaining life without first considering how it is sustained within our bodies.

I recently read about mushroom burial suits: clothes with mushroom spores sewn into the fabric for dressing human corpses to help them decompose once they have been buried directly in the ground, whereupon they begin to turn into compost. This was the first thing I thought of when I saw the photo of Victoria Civera's installation: bodies waiting to become compost. Echoing Donna Haraway, "we are all lichens now, we are all compost".

Teresa Lanceta's *Verano de 2017* (2017) makes us see ties with objects as a series of relationships with both materials and other people. Teresa affirms that her work exists "because other people's work exists",¹⁸ referring to that invisible but ever present and always necessary collectivity, and maintains that her fabrics have enabled her to "take part in that collective, silent discovery that has let people live, communicate and remain".¹⁹ In the words of Donna Haraway, "Beings do not pre-exist their relatings",²⁰ and Teresa Lanceta's work is an example of how this affirmation materialises, how care requires a series of inherent, pre-existing relations for life to take place.

Taking her cue from Donna Haraway's notion of *situated knowledge*, María Puig de la Bellacasa has said: "That knowledge is situated means that knowing and thinking are unconceivable without the multitude of relations that make possible the worlds we think with."²¹ Teresa Lanceta's work is not only a *situated work* but also a *work of care*.

¹⁸. The most recent opportunity I had to hear her talk about her work was at the MACBA on 7 April 2022, at the opening of her show *Weaving as Open Source*.

¹⁹. *Procesos*, talk by the artist at Bombas Gens Centre d'Art, Valencia (17 November 2017), <https://www.bombasgens.com/es/actividades/procesos-teresa-lanceta/>.

²⁰. Quoted by María Puig de la Bellacasa in *Matters of Care*.

²¹. Puig de la Bellacasa, *Matters of Care*.

5
polikicks

What are the politics of fermentation? They enable bodily and cognitive redistributions of power. Fermentation teaches us that bubbles are not static, that fervor is exciting and possible and that change is always there. In times of darkness and despair, where the most terrifying subjectivity seems to be the one in power, we cry for our call to be expansive. Learn from those who ferment Mountain Dew, listen to the voices that challenge the limits of your body. Make them kin.

We will make ourselves into rocks, attune ourselves with the minerals that make our nails, with the bug skin that shapes our hair, the old plantness of our ears, the mollusc of our sinus.

Feminisms urge us to *put life at the centre*, to prioritise ties and forms of care; and fermentation is a vital process that leads us to precisely that. We now find another of **Inês Neto dos Santos's** kombucha mothers. This work makes us reflect on the temporality and inalterability of biorhythms. Living alongside yeasts means taking the time for life to reproduce. Just like taking care of a child during its early years of life or watching a bud burst into leaf. It is a process that forces you to adapt to its pace as you let the interaction take its course and bear its fruit. As Yayo Herrero explains: "Putting life at the centre of experience is also being aware of birth, growth and death; it is learning how to respect nonhuman animals and recognise ourselves as both similar and different to them; it is unravelling the complex relationships and dynamics of ecosystems that don't work like machines. Understanding life also means accepting its rhythm. Slow growth, small changes and the nuances in everyday life bring us closer to sustainable ways of living"²². *Mother, mother* is a living piece in constant transformation, one of those "pockets of air and spaces of exception, even isolated, hidden spaces where to go for nourishment or rest . . . imagine new stories, write new rules."²³

22. Herrero, *Sujetos arraigados*.

23. Mercedes Villalba, *Fervent Manifesto* (Cali, Colombia: Calipso Press, 2019).

Charo Pradas's *Turbo 7* (1991) is a large painting in which an almost labyrinthine series of light-pink circular tubular figures surround a kind of eyeball. The artist's work explores notions of life and normality in multispecies coexistence, inviting us to think of ourselves as part of a tentacular ecosystem of multiple forms and origins. The piece also acts as a bridge linking the two living works in the show.

In a corner, **Gabriel Alonso's** *arpA* (2020) rests on a plinth almost at ground level. *arpA* is a large-scale representation of the *Escherichia coli* bacterium made out of plaster, latex and PVC with a live culture inside. It is a living ecosystem that expands as the coexisting microorganisms grow inside it. The organic and bacterial matter spews out, spreading the ecosystem over the surface it is resting on. *arpA* aims to question the scientific aesthetics used to represent life and its apparently invisible parts by reminding us not only that we are a multispecies universe, but also that bacteria are vital for our organism to work. *E. coli*, for example, decomposes and digests food as it passes through our intestines.

We will crawl and stay still for as long as we wish, expanding our presence. The more you tighten that lock, the more you police the border, the more force we'll accumulate. We don't mind spilling, for spilling is expanding. We are many. We are powerful in our multitude. Leave us unattended and we will change the fabric of matter.

In the middle of the space is **Eva Fàbregas's** sculpture *Nancey* (2019), which we are free to walk around. Although its form hints at an ear, its large size and soft texture—which makes you want to reach out and touch it—invite various abstract interpretations. Its form is indeed a mould for an ear, but it could just as well be the form of a bacterium or animal vertebra. This piece forms part of a series of works in which Eva explores the interdependence between the body and certain prosthetic objects based on exchange within these mutual relationships. Accompanying *Nancey* is a series of drawings on the wall from her series *Polifilia* (2021), which she has been working on since 2020. Their organic shapes and colours, almost in motion, evoke forms found in nature. Bodily parts and cohabiting and intermingling beings form a whole that looks like a single drawing. A multiplicity of delicate organisms that appear to have textures we might reach out and touch: spongy, flexible, warm, sticky, slippery and soft all at once.

Mónica Fuster and **Nicholas Woods's** *Lair* (2001) leads us into a dreamlike world of creatures that live together in the dark. It is made up of two 2-metre-long sheets of black acrylic glass with drawings lit from behind. The drawings show mycelial forms linking and supporting anthropomorphic beings, animals, plants and roots.

Similarly, **Menchu Lamas's** painting *Pez-Luna* (1982) shows a fish intertwined with the moon, exposing the transcendence and vital value of ostensibly invisible relationships of codependency and coexistence. This is one of her earliest paintings and dates from the same year as her first solo show in Madrid. Colour and broad brushstrokes run through all of her work, together with her use of large canvases where she puts her body and submerges herself into the painting. *Pez-Luna* evokes the ancestral knowledge of country life in rural Galicia, a deep awareness of the interlinked relationships between the different parts of the universe and their key role in preserving biodiversity and sustainability in ecosystems. This piece is a powerful defence of this valuable knowledge: an urgent call to recover all this lost wisdom and put it back into practice, ever since it began to be forgotten and stripped of value in the 1980s.

Finally, outside the gallery, in the Auditorium, **Mariana Silva** presents a screening of *Cyborg Wildlife* (2021–2022), a film that analyses the relationships between

6 gardens

Attunement to the microscopical networks of bacteria, fungi, lichens and roots that make matter opaque gives you control over technologies of recuperation. It teaches the power to recover blasted landscapes. The best kind of co-option. If you want to train us into subjectivities that thrive in coloniality, we will turn that into bacterial invasion. Into spore expansion. We will colonize. But not to sustain your hierarchies of inequality. Not to feed your machinery of fear. We will not build machines; we will grow them like characters in an Octavia Butler novel. The future is ours and it is everywhere, on every level of matter.

Go ahead and throw inertia at us—we will grow rock gardens.

biology and technology by tackling questions such as how digital and computing tools have influenced methodologies for studying and representing wild flora and fauna. As we search for new ways to understand and interact with the world, we also need to critically analyse our tools for observation and study. *Cyborg Wildlife* dialogues with the history of the wildlife documentary genre and our so-called nature reserves to spark a contrast with a cybernetics-based approach, exploring human/nonhuman dichotomies and the biological versus the technological.

Digesting the World Where It Is aims to stitch (back together) narratives to help us be present and aware of ourselves in the world—accounts that start fermenting and digesting our environment and creating more sustainable continuities. Cultivating shared notions and mutual support to accompany us as we continue on our way through the great tangled world in which we live side by side. In the same way that fungi build symbiotic relationships with other organisms, we humans should seek out ways of creating intimate collaborative structures based on trust and mutual support.

Observing and copying fungi patterns of behaviour may be a way of creating systems that enable us to cast

off our anthropocentric supremacy and reinvent new, worthwhile ways of living and dying together. In the words of Anna Tsing: “We are stuck with the problem of living despite economic and ecological ruination. Neither tales of progress nor of ruin tell us how to think about collaborative survival. It is time to pay attention to mushroom picking. Not that this will save us—but it might open our imaginations.”²⁴

²⁴ Tsing, *Mushroom at the End of the World*, 19.

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MENCHU LAMAS

MARIANA SILVA



Gabriel Alonso, *Funghi*, 2022



Inês Neto dos Santos, *Mother, mother*, 2018



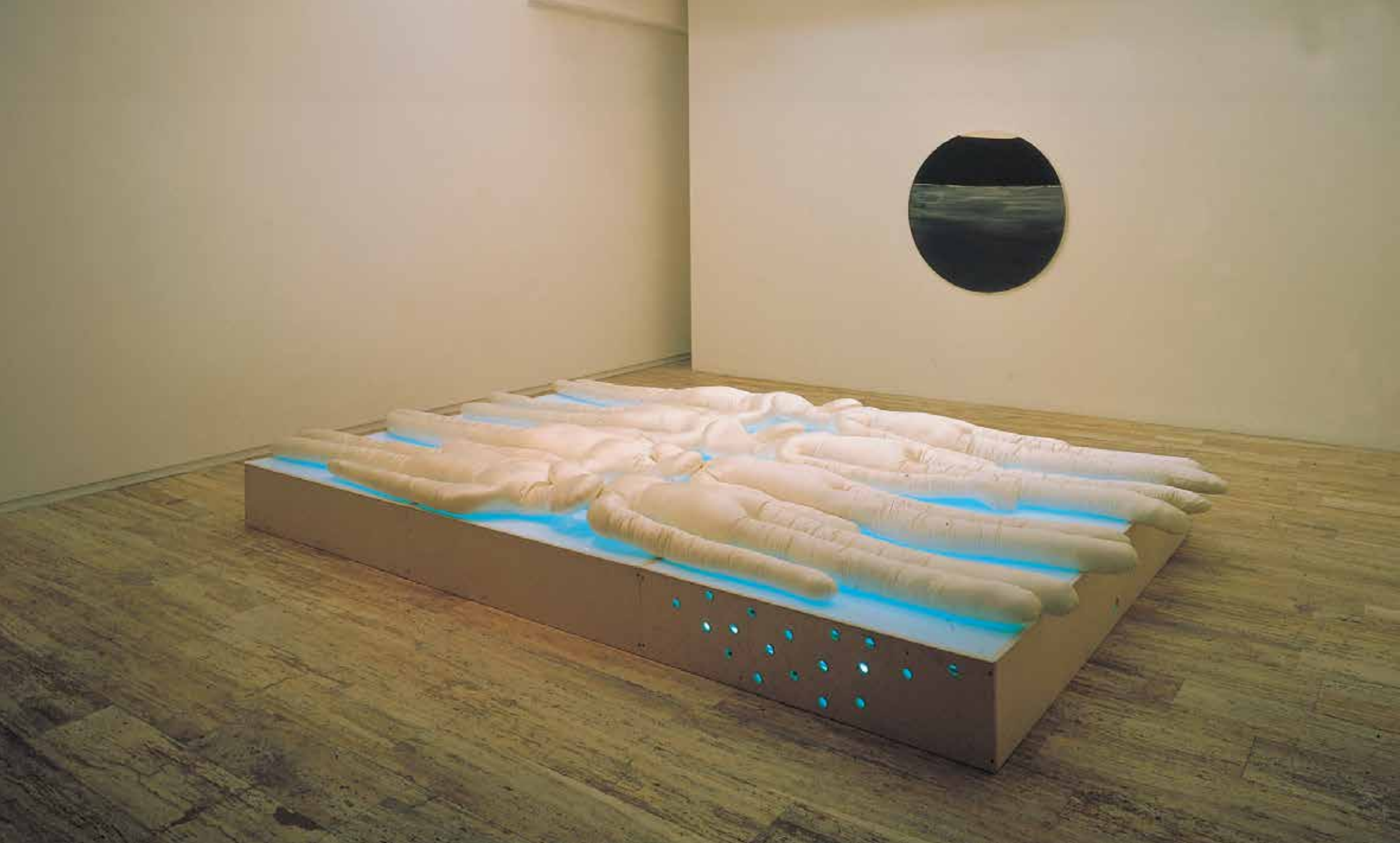
Eva Lootz, *5 unidades*, 1986



Sue Williams, *Isolated and Elongated on Green*, 1996



Tacita Dean, *Gellért*, 1998



Victoria Civera, *Va y ven: miradores de estrellas*, 1996–1997



Teresa Lanceta, *Verano de 2017*, 2017



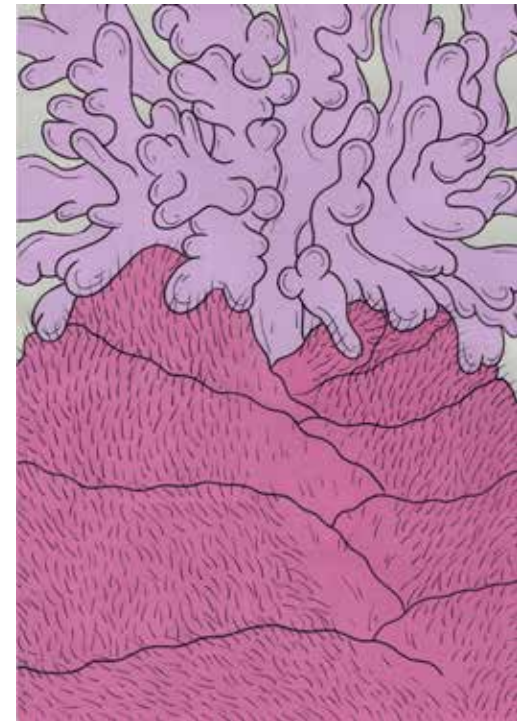
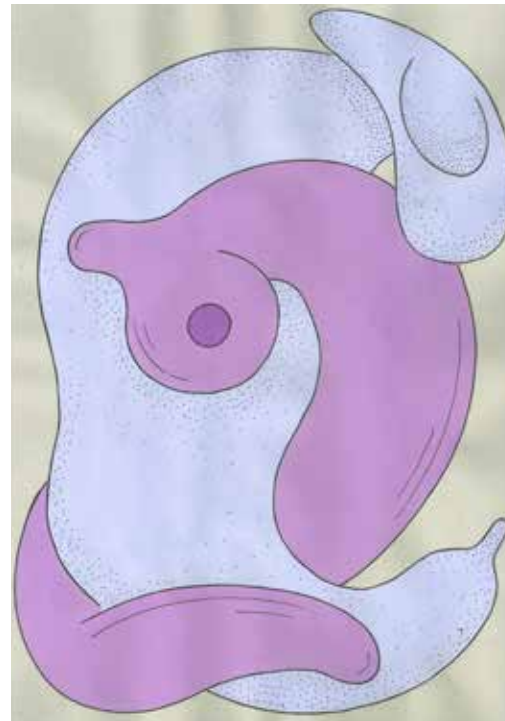
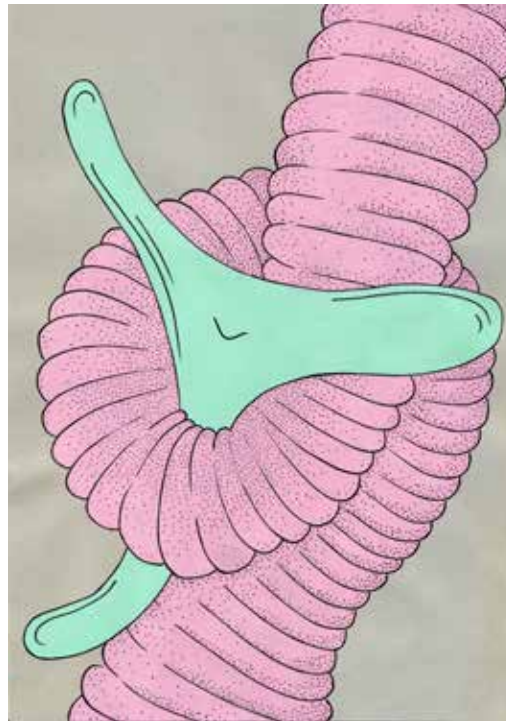
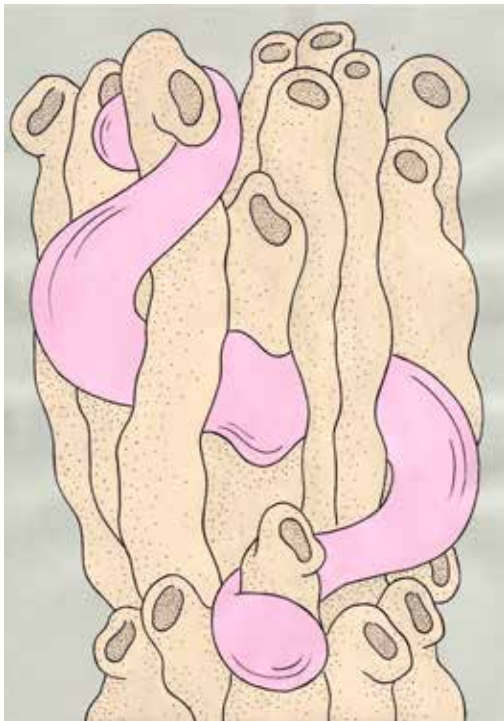
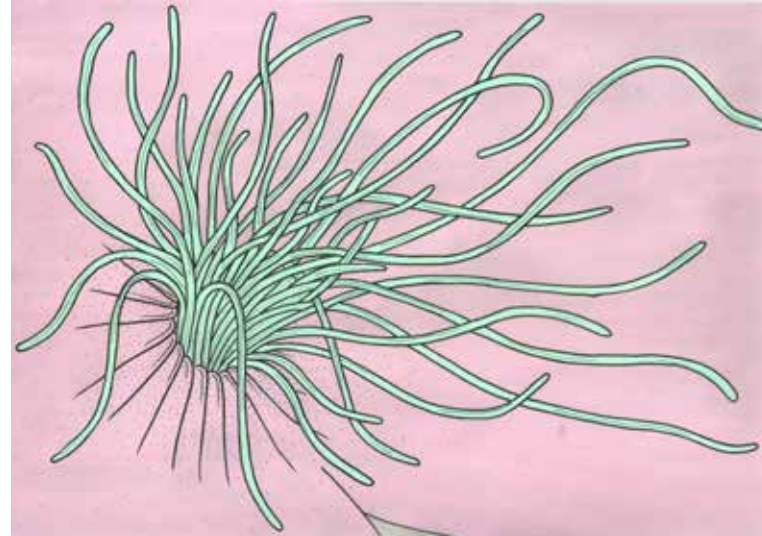
Charo Pradas, *Turbo 7*, 1991



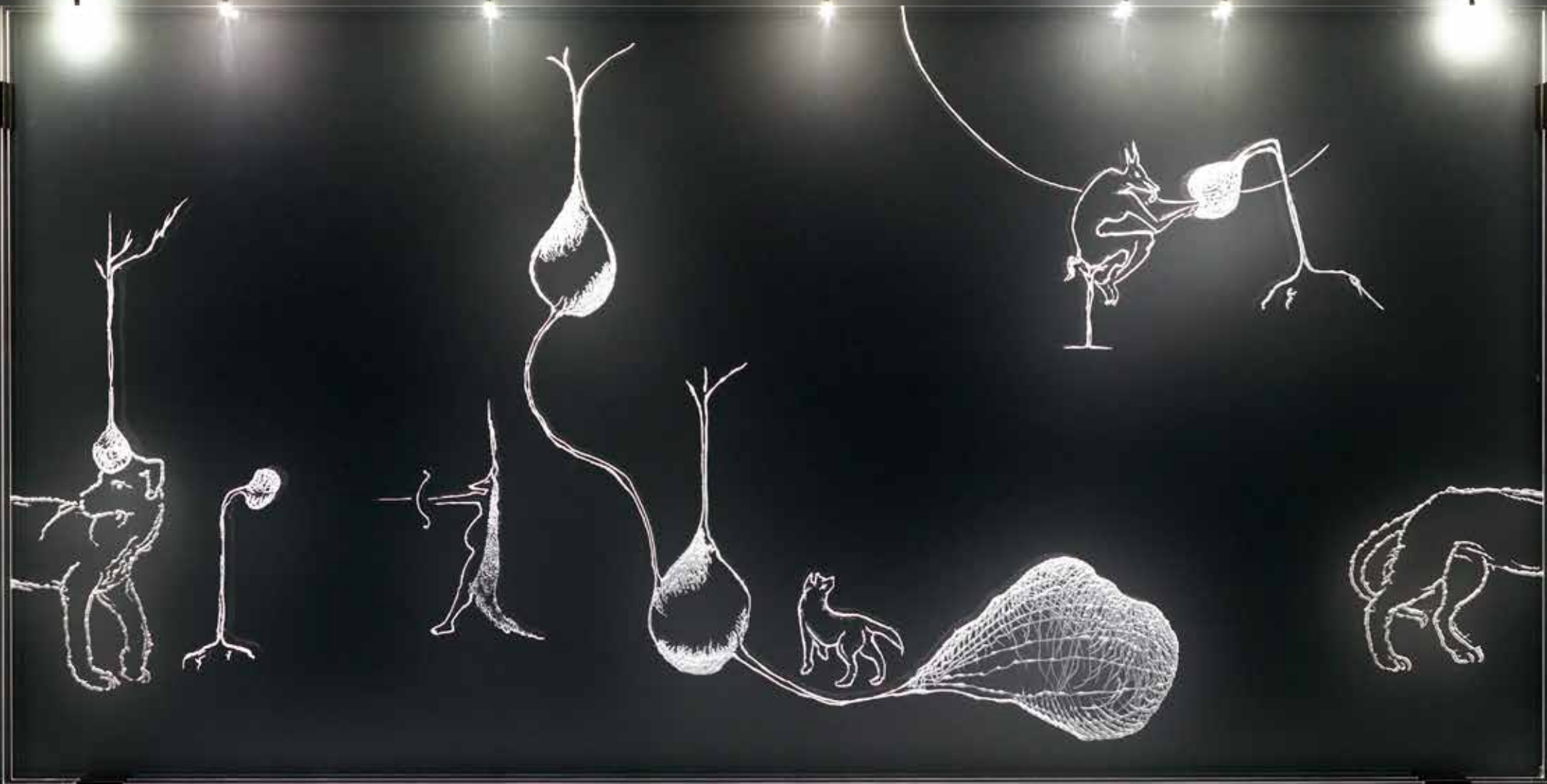
Gabriel Alonso, *arpA*, 2020



Eva Fàbregas, *Nancey*, 2019



Eva Fàbregas, Polifilia 10 / Polifilia 27 / Polifilia 24 / Polifilia 14 / Polifilia 04, 2021



Mónica Fuster / Nicholas Woods, *Lair*, 2001



Menchu Lamas, *Pez-Luna*, 1982



Mariana Silva, *Cyborg Wildlife*, 2021–2022

DIGESTING THE WORLD WHERE IT IS

LIST OF WORKS

Gabriel Alonso**arpA**

2020

Plaster, latex, thermoformed PVC, PVC tube, salt and organic matter (agar, kefir and bacterial culture) 80 × 40 × 20 cm and expanding live ecosystem
 Courtesy of the artist

Gabriel Alonso**Funghi**

[Fungi]

2022

Acrylic resin, high-resistance plaster, pigments, sand and cement 18 × 22 cm
 45 × 35 cm
 Courtesy of the artist

Victoria Civera**Va y ven: miradores de estrellas**

[Come and Go: Stargazers]

1996–1997

Wood, acrylic glass, sateen, fluorescent tubes and synthetic fibre 48.5 × 379.5 × 245 cm
 "la Caixa" Collection
 of Contemporary Art

Tacita Dean**Gellért**

1998

Looped six-minute 16 mm film
 Four photographs, 62.3 × 81.8 cm each
 "la Caixa" Collection
 of Contemporary Art

Eva Fàbregas**Nancey**

2019

Epoxy resin, extruded polystyrene and flocking
 70 × 90 × 120 cm
 MACBA Collection.
 MACBA Foundation

Eva Fàbregas**Polifilia 04****Polifilia 10****Polifilia 14****Polifilia 24****Polifilia 27**

[Polyphyly 04 / Polyphyly 10 / Polyphyly 14 / Polyphyly 24 / Polyphyly 27]

2021

Acrylic on paper
 21 × 29.7 cm and 29.7 × 21 cm
 Courtesy of the artist

Mónica Fuster / Nicholas Woods**Lair**

2001

Sheet of acrylic glass, LED light, iron and cables
 Two units, 100 × 200 cm each
 "la Caixa" Collection
 of Contemporary Art

Menchu Lamas**Pez-Luna**

[Fish-Moon]

1982

Acrylic on canvas
 220 × 200 cm
 "la Caixa" Collection
 of Contemporary Art

Teresa Lanceta**Verano de 2017**

[Summer 2017]

2017

Wool and cotton taffeta fabric
 230 × 140 cm
 Courtesy of the artist

Eva Lootz**5 unidades**

[5 Units]

1986

Lead, copper and water
 16 × 370 × 170 cm
 "la Caixa" Collection
 of Contemporary Art

Inês Neto dos Santosin collaboration with **Gerald Mak****Mother, mother**

2018

Glass and kombucha
 40 × 15 × 20 cm
 25 × 12 × 12 cm
 30 × 20 × 12 cm
 Courtesy of the artist

Charo Pradas**Turbo 7**

1991

Mixed media on paper
 225 × 276 cm
 MACBA Collection. MACBA Consortium. Long-term loan from Luisa Ortínez Díez

Mariana Silva**Cyborg Wildlife**

2020–2021

Single-channel video projection
 Varying dimensions
 Courtesy of the artist
 Produced as part of the "la Caixa" Foundation's program
 Support for Creation '20. Production

Film screening and presentation by the artist
 on Wednesday 14 September at 7 pm

Sue Williams**Isolated and Elongated on Green**

1996

Oil and acrylic on canvas
 183 × 274 cm
 "la Caixa" Collection
 of Contemporary Art

ALBA COLOMO**BIOGRAPHY**

Alba Colomo is a cultural worker and current director of La Escocesa, Barcelona. Cofounder of the collective and in(ter)dependent space la Sala, she explored the possibilities of permaculture as a methodology in contemporary art as part of the Jerwood Arts 2020 creative support programme in the UK. During 2021–2022 she is working on the *Fantasmas que circulan* (Wandering Ghosts) project as part of the NOEXPO programme at the Museo Nacional Centro de Arte Reina Sofía, Madrid. In 2019 she was part of the curatorial team of Fotonoviembre at TEA, Tenerife. Between 2015 and 2018 she was curator of the Public Programmes and Research Department at Nottingham Contemporary, UK. She has undertaken training in permaculture at the Permaculture Association, UK.

