



““Four hundred and seventy three million three hundred and fifty three thousand eight hundred and ninety seconds” will be on from 6 February to 18 May

The Madrid Region organizes the first ever solo exhibition of Los Torreznos in the CA2M

- This duo, made up of Rafael Lamata and Jaime Vallaure, constitutes a Benchmark in Spain in the field of “performance”
- The show consists of permanent works in the centre, as well as a series of programmed actions

05.feb.14.- The CA2M Centro de Arte Dos de Mayo in the Madrid Region today celebrated the opening of the solo exhibition of the Madrid duo, Los Torreznos, made up of Rafael Lamata (Valencia, 1959) and Jaime Vallaure (Asturias, 1965). Under the curatorship of the centre’s director, Ferran Barenblit, the show is titled *Four hundred and seventy three million three hundred and fifty thousand eight hundred and ninety seconds*, which is the amount of time these two artists have been working for.

Rather than occupying space, the exhibition expands over time: almost fifteen weeks, from 5 February to 18 May, which is the duration of the exhibition. During this time, various actions will take place in the centre, while a series of newly produced sound pieces will remain installed in the building the entire time.

Two of these are: *El teléfono* (The telephone), a device located in the building’s reception area through which Los Torreznos interact daily, randomly, with the public present in the room, and *Llamada en espera* (Call on Hold), a voice that “brightens up” the daily calls received by the museum. Other audio pieces will be heard non-stop during the entire duration of the show: *Los recuerdos* (The Memories), in the building’s rest





rooms; *Megafonía* (Public Address System), in the lobby, and *El reloj* (The Clock), which provides the exact time in the lifts, accompanying the visitor throughout their journey. Furthermore, as part of the exhibition, the Torreznos also intervene in the quarterly magazine published by the CA2M, including the photo-novels *El futuro* (The Future), (2004) and *Estaremos muy bien* (We will be just fine), (2014).

As well as this permanent content, Los Torreznos will prepare various actions on set days and at established times. The first of these, *Las posiciones* (The Positions), will constitute their way of greeting each of the people present. The next, *El desplazamiento* (The Displacement), will take place on 21 February, within the context of Madrid's Contemporary Art Fair, ARCOmadrid. On the 9th of April, they will set the intervention, *Cultura* (Culture), in motion during the Unviuersidad Popular course organized by the museum. And finally, on 18 May (International Museum Day), Lamata and Vallaure will offer *La Economía* (The Economy), to close the exhibition.

From March 6 to 9, they will carry out actions in spaces normally inaccessible to the public. This will be during the period of assembling and disassembling other exhibitions in the centre. Los Torreznos will invade this space under construction, generally closed to the public, with their work called, *La visita guiada* (The Guided Visit). Under this title, they will uninterruptedly present a compilation of their video works: *ABC de la performance* (The ABC of Performance), *Siete cuentos para la cárcel de Carabanchel* (Seven Tales for Carabanchel Prison), *35 minutos* (35 Minutes), *De Perejil a Diwaniya* (From Perejil to Diwaniya), *Election Night*, *Ejercicios para cruzar fronteras* (Border Crossing Exercises), *Las Fronteras* (The Borders), and *Los Suicidas* (The Victims).

Los torreznos: simplicity and complicity

Complicity with their viewers is essential for Los Torreznos. This complicity is found in a crossroads between the intellectual and the emotional, and it is furthered by the conspiracy to share an extensive code of references for their audience. This duo aspires to create an impact on a minimum circle, to act on what is close, controllable. Their voluntary decision to sacrifice a larger audience, in order to be –as they themselves admit-





“known/recognized” beyond their strict field of operation, forms part of the *Torrezno* strategy of dominating the world.

Simplicity is another of their weapons. The invariable starting-point is their two bodies on stage. Stripped bare of any superfluous mechanism they draw the audience’s attention to themselves and what they have to say.

Their works always follow a script. In this, perhaps, they are the most theatrical of the Spanish *performers*. They leave little room for improvisation and, when this does appear, its insertion into the representation is meticulously planned.

One of their biggest successes is having taken the art of action to the terrain of the Spanish image. A way of alluding to the traditional, not exempt of a certain degree of criticism of the social inertia and general thinking that everything is fine because “that’s the way it has always been done”. This is the source of much of their works’ force, that tension generated by questioning the notion of “common sense” as an element that guides individual and group decisions.

The Catalogue

The catalogue of *Four hundred and seventy three million three hundred and fifty three thousand eight hundred and ninety seconds*, has been conceived as an artistic space with an intervention in the form of the written word and the absence of images. Designed by Susi Bilbao and with texts by around thirty authors, both artists and theoreticians, including Isidoro Valcárcel Medina, Alberto Ruiz de Samaniego, Kurt Johannessen or Los Torreznos, it is the axes on which the entire proposal revolves.

The project enjoys the support of the European Economic Area Financial Mechanism Funds (EEA) for cultural exchange and cooperation projects, managed in Spain by the Royal Embassy of Norway in Madrid. Through this mechanism, Norway, Iceland and Lichtenstein contribute to social and economic cohesion in Europe.

