

La Casa Encendida of the Obra Social Caja Madrid continues to dedicate its efforts to the promotion of contemporary artistic creation, on this occasion by hosting the exhibition interiorismoyexteriorismo (interiorismandexteriorism) by **Luis Bisbe**, one of the most prominent Spanish artists on the international scene.

The two installations that comprise the exhibition are related to the basic architectural principle of the difference between interior and exterior and attempt to break through these barriers and everything they imply: the interior is associated with protection, protection with fear and safety.

Transcending these limits, or at least questioning their suitability, is Bisbe's aim here.

Continuing in the line of previous works, he uses the existing space to generate a provisionally different use and introduce another order, thus drawing attention to the rigidity of the former order. Hence, we see a dislocated house in an exhibition hall, its interior visible on the outside, and a guardhouse keeping watch over the empty interior of the hall.

The publication that accompanies the show reproduces the work on display at La Casa Encendida as well as previous works and details of the artist's career, including excerpts from his videos. Finally, I would like to thank Luis Bisbe for his cooperation and enthusiasm, and everyone else whose efforts have brought this project to fruition.

Carmen Contreras Gomez

Director of Obra Social Caja Madrid

Conversation with Martí Peran

Martí Peran

You've sometimes said you were reluctant to have your work translated into words as you were convinced that if a work is effective it should need virtually no explanation. With this in mind, I'd like you to say something about the titles of your projects - many of which you've changed for this publication. Sometimes they act as a first, basic pointer to the key to the work, albeit through onomatopoeia. But at the same time, you use your titles to bring in a good deal of irony. All of which suggests that, despite their apparently minor role, your titles actually play a very important part indeed.

Luis Bisbe

I can never be completely convinced of the effectiveness of my work. If I were, I'd have to say it had come to an end, although I do pay a lot of attention and put a lot of distrust into that in the hope of it leading to a certain degree of communicativeness. I'd love explanations to be superfluous, I don't trust artworks that need them. I've also changed the titles so that they'll be more similar to what I call them and so avoid confusion. I've changed them just as I'd change some things about the works themselves if I were to exhibit them again and because I want to eliminate preconceptions forced on the work by the title. Once a work is on display, its interpretation is up to the observer. I don't want him or her to feel at a loss because they don't know what the "official interpretation" is. That's why the titles are descriptive more than anything else, a starting point to direct observation. It's also why I use onomatopoeia, which is less abstract and representative than other words. What's really ironic is trying to get a work to mean only what you want it to mean. Things give off meaning all the time.

MP

This stress on direct communication with as little as possible in between is really an aspiration that art tried to fulfil by appealing to "interaction". Through projects demanding direct participation on the part of the spectator, even in a physical sense, it tried to emphasise use value over and above the sustained value in correct interpretation and understanding. In your case, this possibility is translated into a need for the spectator to move around inside the space you've manipulated but he never has a chance to trigger mechanisms that could change the way your devices behave. Moving around in space, multiplying perspectives, are the only tools you offer the spectator as he views the work, but the heterodox profile of your architectural structures gives me the sensation of something similar to a tour of Piranesi's drawings, of structures apparently impossible to translate into three dimensions. Something like this can be seen in *Trampolinblanco* (1999) and especially *Pisopiloto* (2001), where the invitation to actually move around inside a supposedly impossible space (the larger inside the smaller) is a reality.

LB

I've always been reluctant to co-operate in situations where the spectator's participation was required. I feel like a lab mouse observed - and sometimes recorded - by the artist as it pulls a lever. When I go to an exhibition I prefer to be the one observing rather than being observed. I don't need the visitor to act in any particular way but of course I do prefer him to wander around the space rather than give him a single point of view - as with photographs. But the works you've mentioned aren't just for looking at. You can stretch the elastic cords, make them vibrate and momentarily distort the drawing.¹

In themselves those drawings are incomplete,² they're surfaceless structures. And as you walk around them,³ you begin to see them as volumes and therefore little by little⁴ fill in the image you're getting of them. The space people reconstruct is more mental than physical and being able to cross the representation and move through doors or walls as in *Puertarroja* (1999) reinforces the representation's character as a mental structure. What I find interesting is the wandering through a space where the physical and mental are superimposed exaggeratedly so as to displace that mechanism in the direction of the rest of the world, where the two have always overlapped.⁵

They aren't completely impossible spaces. They could actually be built and in fact they aren't on a 1:1 scale so as to avoid a degree of representation,⁶ or what comes down to the same thing, to lie a little less.⁷ The *Pisopiloto* (2001) building isn't any bigger - yet⁸ - but it is under construction, the germ of something that could become larger. The aspect of being perpetually under construction - both the representation and the structure represented - is what they have in common with the *Carceri*, which are also still under construction. However, the motif isn't so grim because *Pisopiloto* (2001) makes a reference to a place that could become anything. A recently started work is a perfect place to project or - as Balzac said - a promise of happiness.

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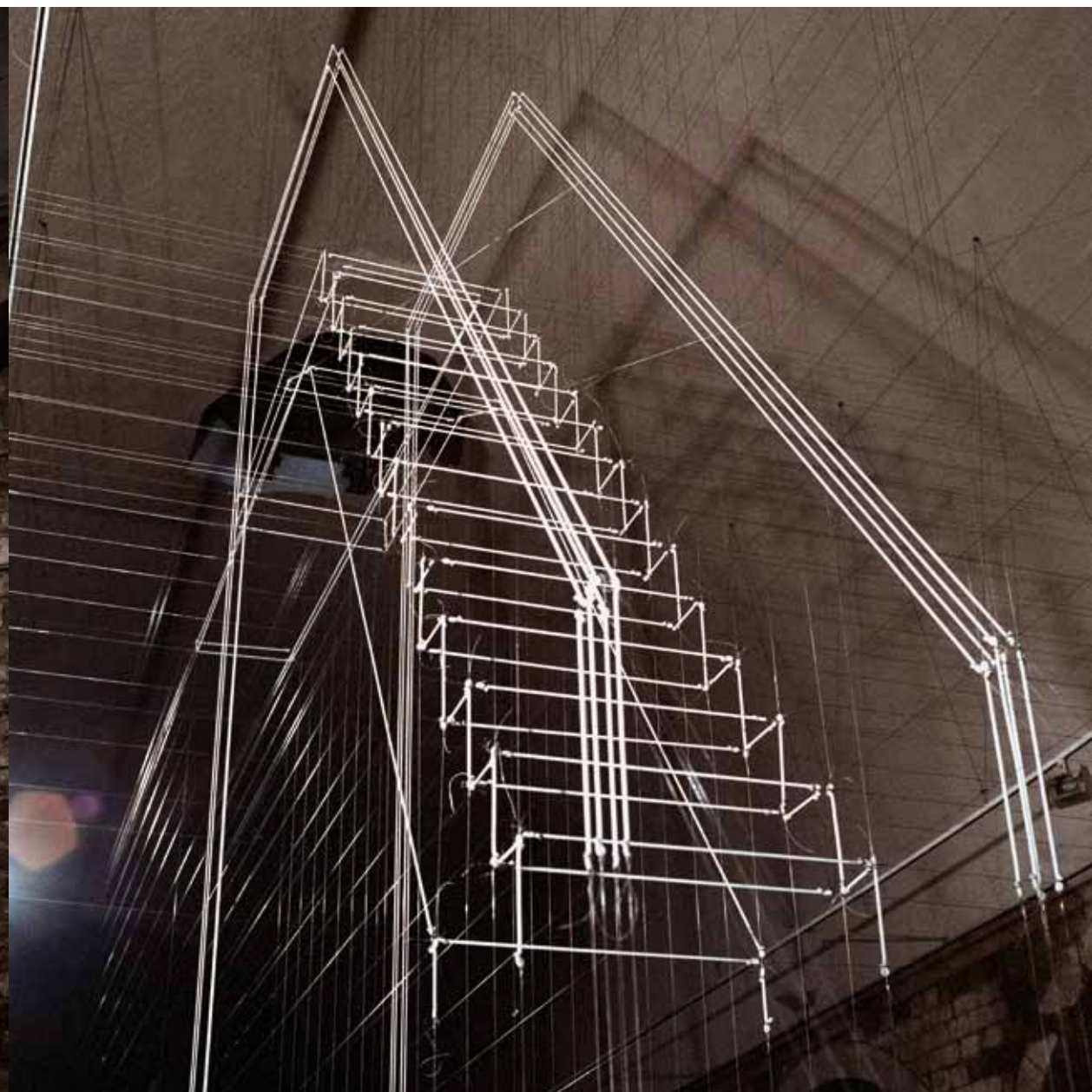


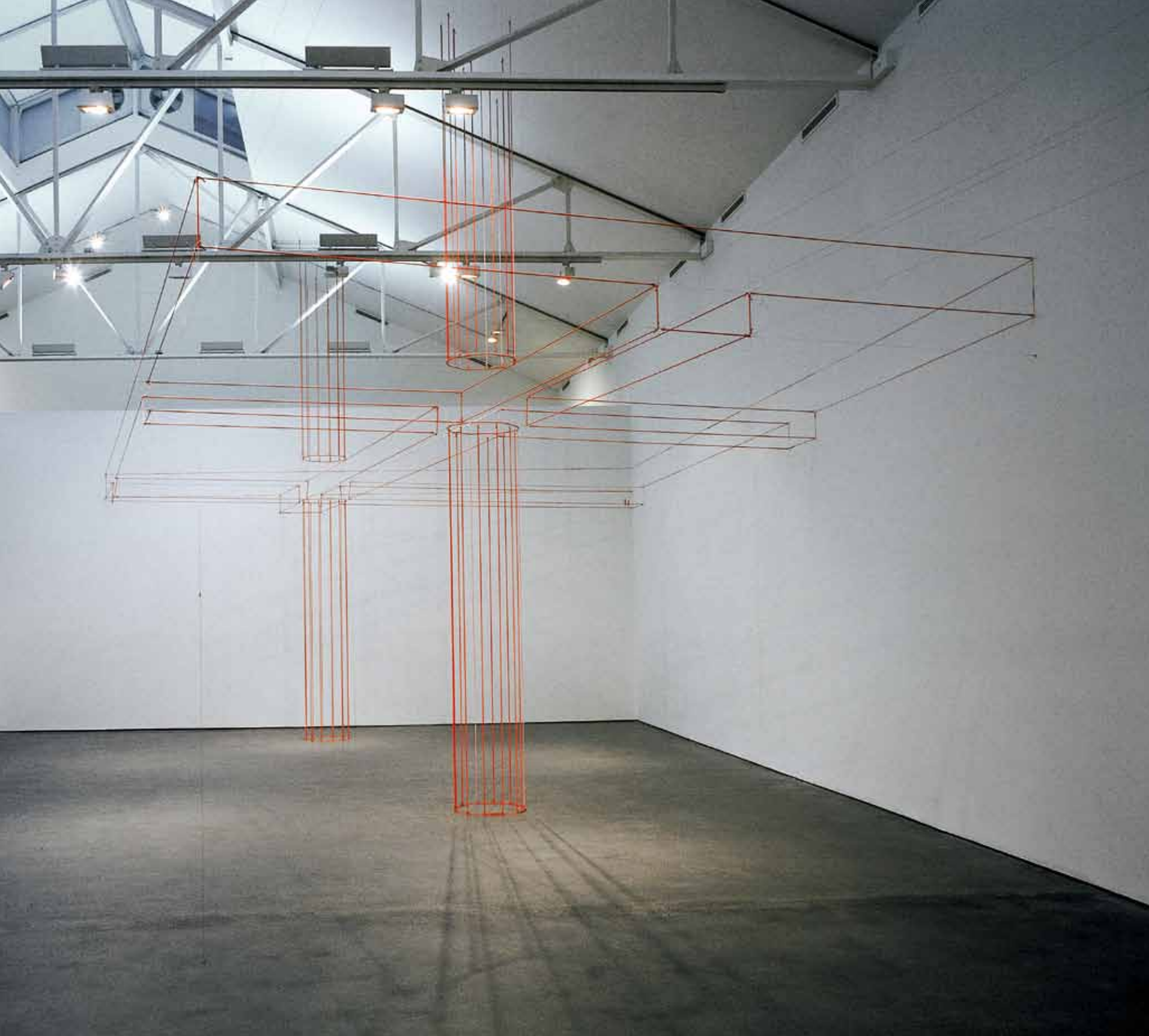
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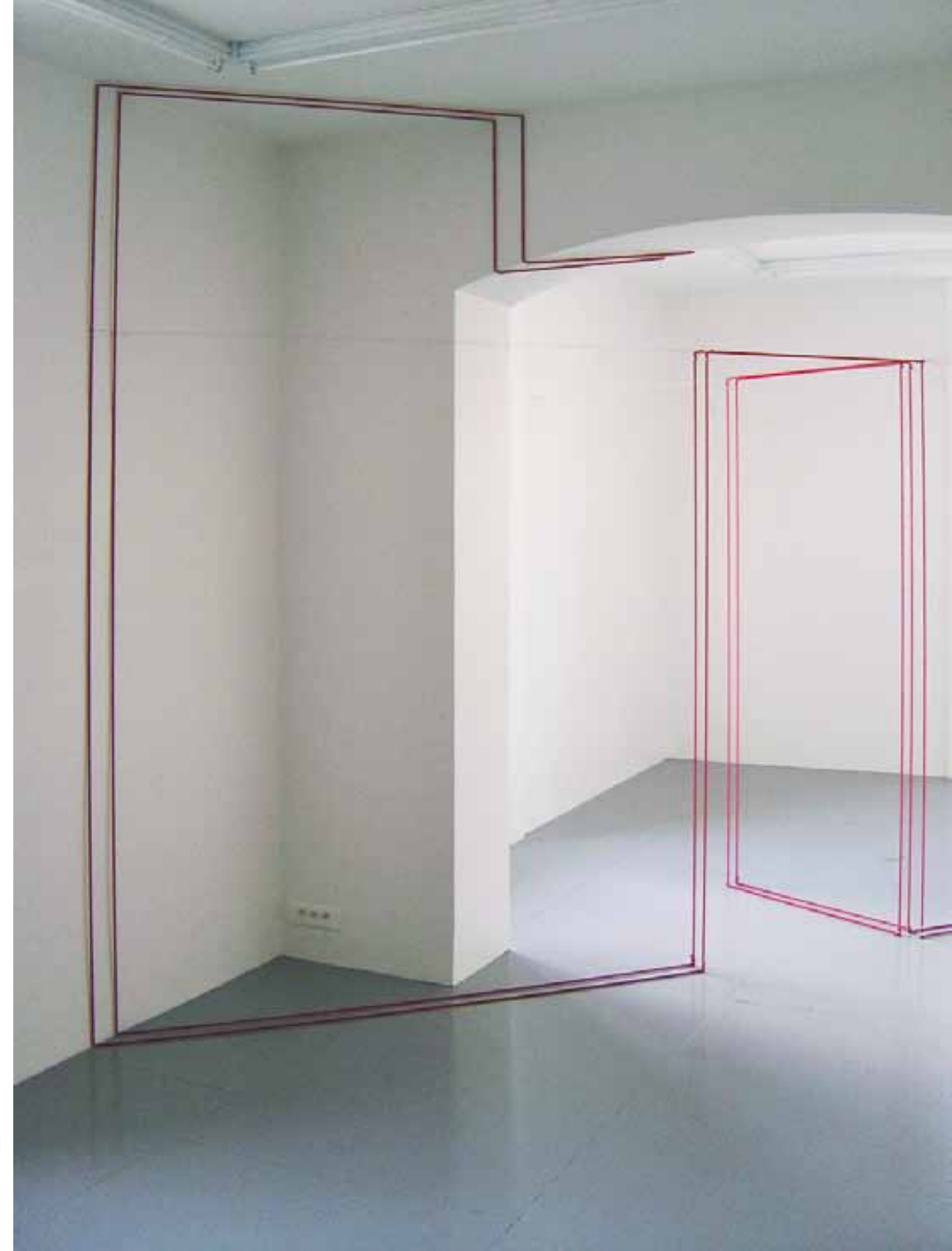


trampolinblanco is a three-dimensional drawing of a springboard inside an old chapel. It is made of white elastic cords stretched at the ends by thin steel wires.
Nou planetes; Dos piezas Juntas. La Capella, Barcelona, 1999.





pisopiloto is a three-dimensional drawing of the structure of a building under construction inside another building. Mostly made of elastic cords stretched at the ends by thin steel wires, it also includes all kinds of red elements.
Piso piloto. Galería Salvador Díaz, Madrid, 2001.



puertarreja is a three-dimensional drawing of a door in a wall that both divides and connects the two parts of the space. It is made of red elastic cords stretched at the ends by thin steel wires.
Art Forum. Galería Antonio de Barnola, Berlin, 1999.
Piso piloto. Galería Salvador Díaz, Madrid, 2001.

MP

To refer again to what we said about the literary in your work, I'd like to ask you another question. Nearly all your projects can be seen as explorations of the ways in which time affects space - reconstructing previous scenic moments in the same space⁹ (*Pretecnologiapunta*, 2003), contrasting projected images of objects from a time that has been frozen with the real time of the same objects (*Enchufeprojectado*, 2001, *Ventiladorprojectado*, 2003) or simply recording the spatial mobility of the actual passing of time (*Tictac*, 2006). Following the minute effects of time on space as it moves forward involves a logical narrative very close to literary narrative. In a way, the character of many of your works comes close to the traditional poetics of Oriental literature on the minute.

LB

I like your use of the word "explorations" as opposed - as I see it - to "reflection", which seems to be more closely linked to the idea of a result, a conclusion, which I'm not interested in. Very few of my works can be regarded as not connected with time and space. Let's say they're like a frame where everything happens,¹⁰ because one can't exist without the other. I find getting away from those two coordinates difficult, I'm always in a more or less specific place and time. I suppose some people are capable of finding another sphere, but it doesn't come easy to me. I'm bogged down in those coordinates.

I don't pay any attention to the literary *a priori* and that was what I meant before when I mentioned open interpretation. I try to give my work immediacy - a kind of exaltation of the here-and-now rather than a "narrative logic". But if that's what you see, I'm sure it's there. Anything that appears unwittingly in an apparently controlled work is relevant.

As for the poetics of the minute, like some Marxists I believe there's treasure everywhere. The insignificant and the everyday¹¹ are my laboratory, where I spend most of my time, getting involved, drawing back, as much as I can. Much of my work is the result of shifting between the two.

I don't think the scale of what we observe completely determines the scope.¹² The interesting thing about paying more attention to the way of looking at an object than to the object itself is that such a process can go on working in our subsequent experience.

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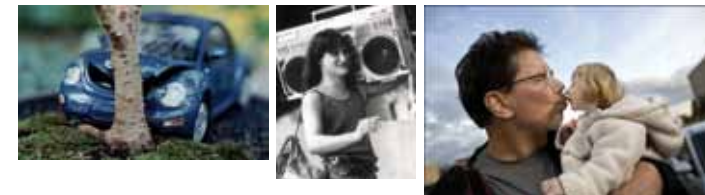
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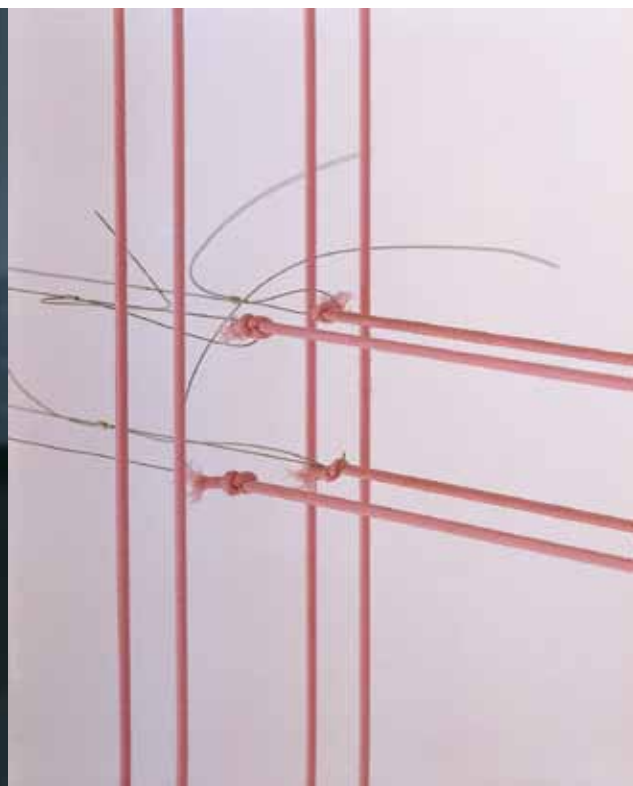
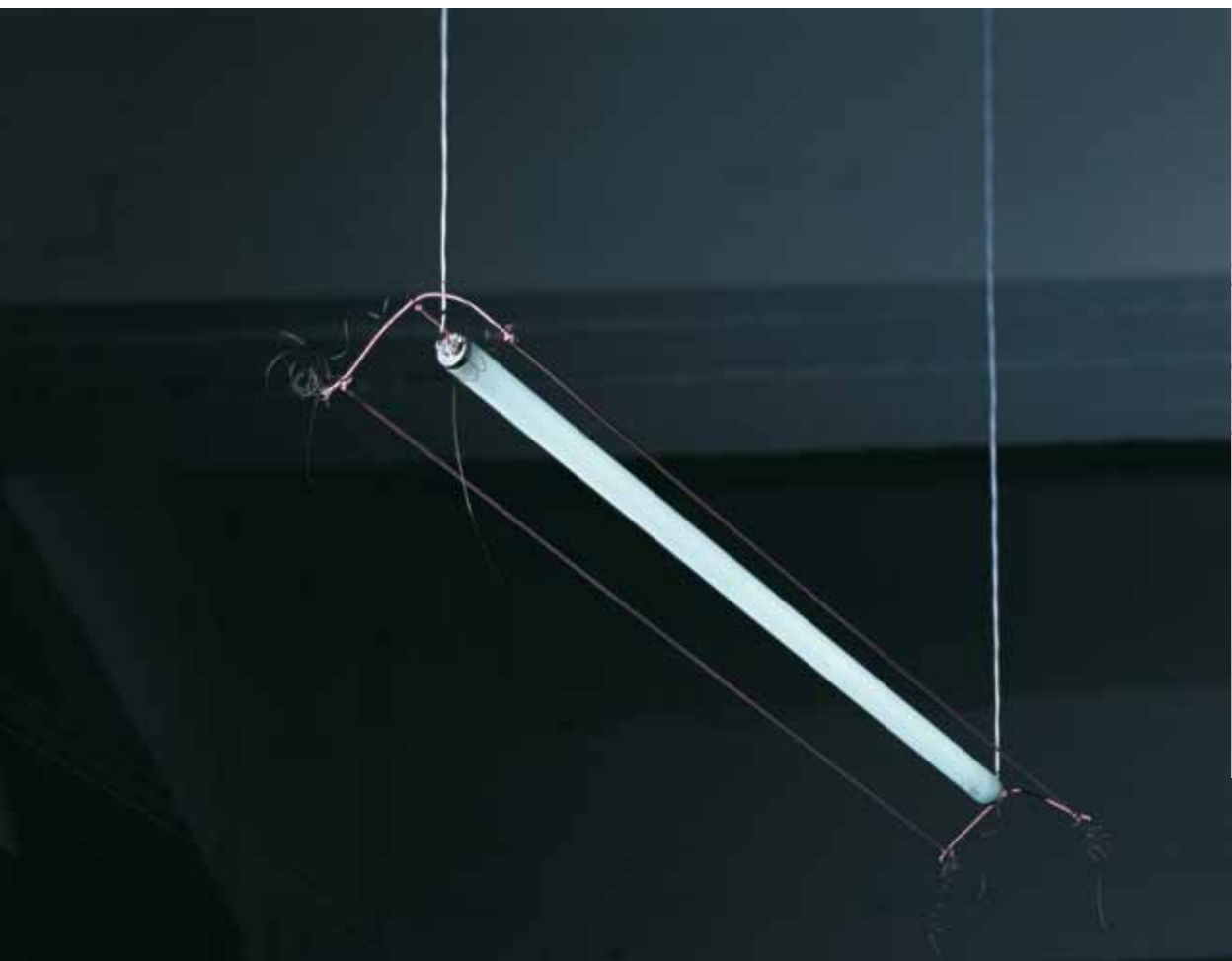


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pretecnología punta was made especially for the inauguration of the Centro de Arte Contemporáneo and recreates the same working environment inside the exhibition space during its remodelling. For it I have also used scaffolding, stepladders, tables... and pink elastic cord and steel wire.
Pretecnología punta. Centro de Arte Contemporáneo, Malaga, 2003.





enchufeprojectado is a slide of a plug projected onto itself. The projection returns the light towards the appliance's energy source but the slide is invisible as the same image taken by the camera fits exactly over the model.
Des fent se un lloc. Can Felipa, Barcelona, 2003.
Surplus. Centro Cultural de España, Lima, 2001.

ventiladorprojectado is a slide of the motionless fan projected onto the blades of the working fan.
Des fent se un lloc. Can Felipa, Barcelona, 2003.
Vent. Altafulla, 2003.
Arco06. Galería Moriarty, Madrid, 2006





previous page:
tictac is a sequence shot of my wrist watch as seen at the time it was filmed. It is an attempt to give images from the past one last breath in the present. It is a video and it is a watch.
Loop 24 hr.



yavoy is a video in which a cyclist keeps pedalling but does not manage to move forward.
Loop 3"



MP

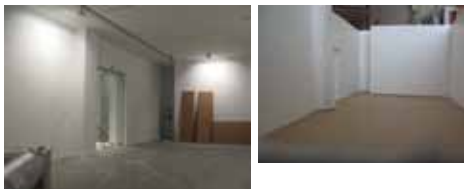
Your saying that treasure is everywhere leads me to a supposition I always made about your work. You often build artifacts through which energy that causes feedback or is productively distributed circulates. Electricity, air or the circulation of water are the embodiment of a kind of entropy power. That's often the case. Electrical energy produces an image of itself (sockets or fans), the circulation of water unleashes reactions (*Blindate*, 2005) or actual sculptures (*Fuente de mierda*, 2006). In any case, it's the distribution brought about by that power that seems to be the central issue.

I even think that that sort of energy saving could be interpreted as a crossroads where space and time meet. Space as a place full of devices which, when turned on, can change everything.

LB

Almost always my starting point has been an exhibition space and a date¹³ and the question I often ask myself is something like: "What can I do at this time in this place that could only be done here and then." But that is only a starting point, a line of work which as things develop sometimes fades. It's only a question that often isn't even answered. Most of the spaces dedicated to art are usually almost empty and apart from the white walls and the odd door, the only things you tend to find are the electrical system, water sometimes, partitions, lights, air conditioning and security cameras,¹⁴ (all of which I normally use in my work, except - so far - for the cameras) and these connect the space with the outside world and underline their dependence. The beginning of many projects is what's already there - and that means time and space simultaneously. But by making a provisionally different¹⁵ use of things and bringing in another order,¹⁶ I also point out both the change¹⁷ and the previous order, whose inflexibility and permanence I also want to draw people's attention to.¹⁸

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MP

Your answer brings us back to the question of the dynamics of time. But with that idea on energy distribution I wanted to point out a kind of suggestion of economic processes, the distribution of power, the optimisation of resources... a range of issues in which the actual use of the things that are already there (a door, a tap, an electrical connection...) becomes a form of recycling.

LB

When you play around with those things, you come to realise that they are there and that they can act in other ways, follow other strategies. When I mentioned dependence on energy, that was just what I was talking about: the use of the exhibition space, who pays the bills and who benefits from the money that's spent (needless to say, me for one but the Ministry of Culture or Caja Madrid too).

That awareness of the use of energy flows¹⁹ can be seen from various points of view in *Enchufeprojectado* (2001), *Fuente demieerda* (2006), and in others, but especially in *Summertime* (2006), which wastes a lot of energy in order to give information that's too powerful and makes it hard to receive the message. That's completely different from the idea of recycling. I use what's available²⁰ because it's what comes to hand. If recycling only means reusing²¹ then yes, I am a born "recycler", but if you take the energy I put into recycling into account, I'm a squanderer, a very bad example to others.

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blindate is a jet of water rising out of a hydrant and striking a streetlamp that lights up when someone approaches. It is a celebration of the encounter. (I devised it before *fuentedoméstica* and made it after).
Divergentes. Zumaia, 2005.



fuentedoméstica I turned the kitchen tap upwards and lengthened the light bulb cable so that the bulb and the jet of water would touch. (This is a home-made version from before I knew if I would ever make *blindate*).

Doméstico-04, Madrid, 2004.



fuentedemieerda The sewage from a WC at the Art Centre is redirected to an illuminated coloured fountain situated, like various others, at the centre of a cloister.
Join us. Centre d'Art Santa Mònica, Barcelona, 2006.





summertime is a clock that gives information with so much power that it is difficult to read; just one more extravagant expense.
Aquí o ahora y nunca. Galería Moriarty, Madrid, 2006.
L'esdeveniment expandit. Centre d'Art Santa Mònica, Barcelona, 2008.

MP

The concept of the installation is awkward and tricky. Although it's been explored in many different ways, I think the most interesting is the one that links it to the tradition of criticising institutions. It's very simple: insofar as the installation can easily become a work that takes the space it's assembled in as the object it reflects, by underlining the institutional as the most characteristic thing connected with that space, it becomes a narrative and critical strategic model of museum spaces and the rules of acceptance, exhibition and collection. In spite of this enormous potential, in *Dingdong* (2005) you only took up this point of view explicitly, making the project revolve around the issue.

LB

Yes, actually I do feel a deep aversion to meta-art and as far as I can I try to resist the temptation to make references to everything surrounding the artistic as I just end up by getting bored.²² I think I have to focus my attention more on the positive side. I'm not at all interested in how countries manage their museum spaces - most of them are disciplinary - but rather how I can use that structure to the advantage of my own freedom. By constantly referring to it, you give it more importance and power than it deserves. But the way Art is shown in museums and exhibition rooms has been the direct object of my attention and often the subject of my work. In a case like this it's very revealing when you look at the problems of opening a door onto the street²³ can cause a museum. Museums - and institutions in general - are places for preserving things, stopping time or trying to check it. For me that's profoundly anti-artistic and fetishist. Which is why I like working outside museums so much. I find it refreshing.

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dingdong is an open door connecting an exhibition room with the street outside. I have changed the museum's safety and access regulations in such a way that the door, which had always been closed, is now open during the museum's opening times. But a mechanism closes it to any visitor approaching from inside the museum or behind intruders entering from the street, trapping all inside the museum.

All the efforts museums make to safeguard and preserve works of art are contrary to the most immediate manifestations of life: the passing of time (temperature and humidity change, noise, sunlight) and freedom of movement (safety and access regulations). Security guards and curators do everything they can to ensure that nothing gets in. A door opening onto the street affects safety regulations, cold or heat come in, as do humidity, noise, ultraviolet radiation and non-paying visitors.

Ding dong. Patio Herreriano Museo de Arte Contemporáneo Español, Valladolid, 2005.



MP

Perhaps in *Pinpanpum* (2003) there was also a duplication of space that clearly affected the nature of institutional places. In that game of the “representation” of space, the original structure lay within the area of the artistic, whereas the new representation gave the impression of a flight towards reality.

LB

In my last few projects I abandoned representation even more. At the same time I felt the urge to work with objects that are the most perfect representations of themselves. And I suppose that, since the art rooms are empty, I've drifted towards where things really are: outside. A street is a much more complex space than an exhibition room. There are no security guards or white background, but there's noise, changes in light, temperature, humidity level, and you're judged on everything and by everybody, but that's what I find so interesting. On the other hand, I think public spaces sprinkled with works of art are horrible.



pinpanpum consists of two projections repeatedly showing the construction and destruction of the space in which the projection takes place.

Loop 14' and 12'

Pin-pan-pum. Espai 13, Fundació Miró, Barcelona, 2003.





MP

I completely agree with the view that self-absorbed art has become totally boring. On several occasions I've described it with caricature, as a kind of joke poetics whose ultimate aim is to ridicule the world of art itself. As you said, there's hardly any of that in your projects. Yet I do believe that irony plays a very important part in your work, at least as a strategy to relax things, bring down expectations and put people in the right frame of mind for building an experience without too many prejudices.

LB

I won't deny that there is irony there, but perhaps I find it hard to see because it's such a part of the way I am that I can't draw far enough away from myself to appreciate it. It's true that I do like playing down the drama, so perhaps I use irony to start off from some basic level or, as you so aptly put it, bring down expectations, because then there's no limit marked out in advance for the observer as far as interpretation is concerned and he can decide for himself how far he wants to go. Irony is the first step in helping to draw out of the spectator what he already knows. I see it as a kind of screeching that puts us on guard and sharpens the senses in the face of what we're witnessing. I think it's necessary to doubt the obvious, even through distrust.



bicycleinafence is a bicycle in a fence.
Artist at Glenfiddich, Dufftown, 2006.



lampincar is an unlit streetlamp protruding out of a car with one headlight on in a car park. It is situated among other cars and streetlamps.

Artist at Glenfiddich, Dufftown, 2006.



but scotch whisky

In a warehouse among other barrels and brooms "but scotch whisky" matures - a liquid that cannot be called "Scotch whisky" because it is a mixture (though only 1%+99%) of whiskies from two different distilleries (with the same owners, made according to the same process and with the same ingredients, but 200 metres away from each other) and because the barrel in which it is aging has a broom (made of the same wood as the barrel) sticking through it.

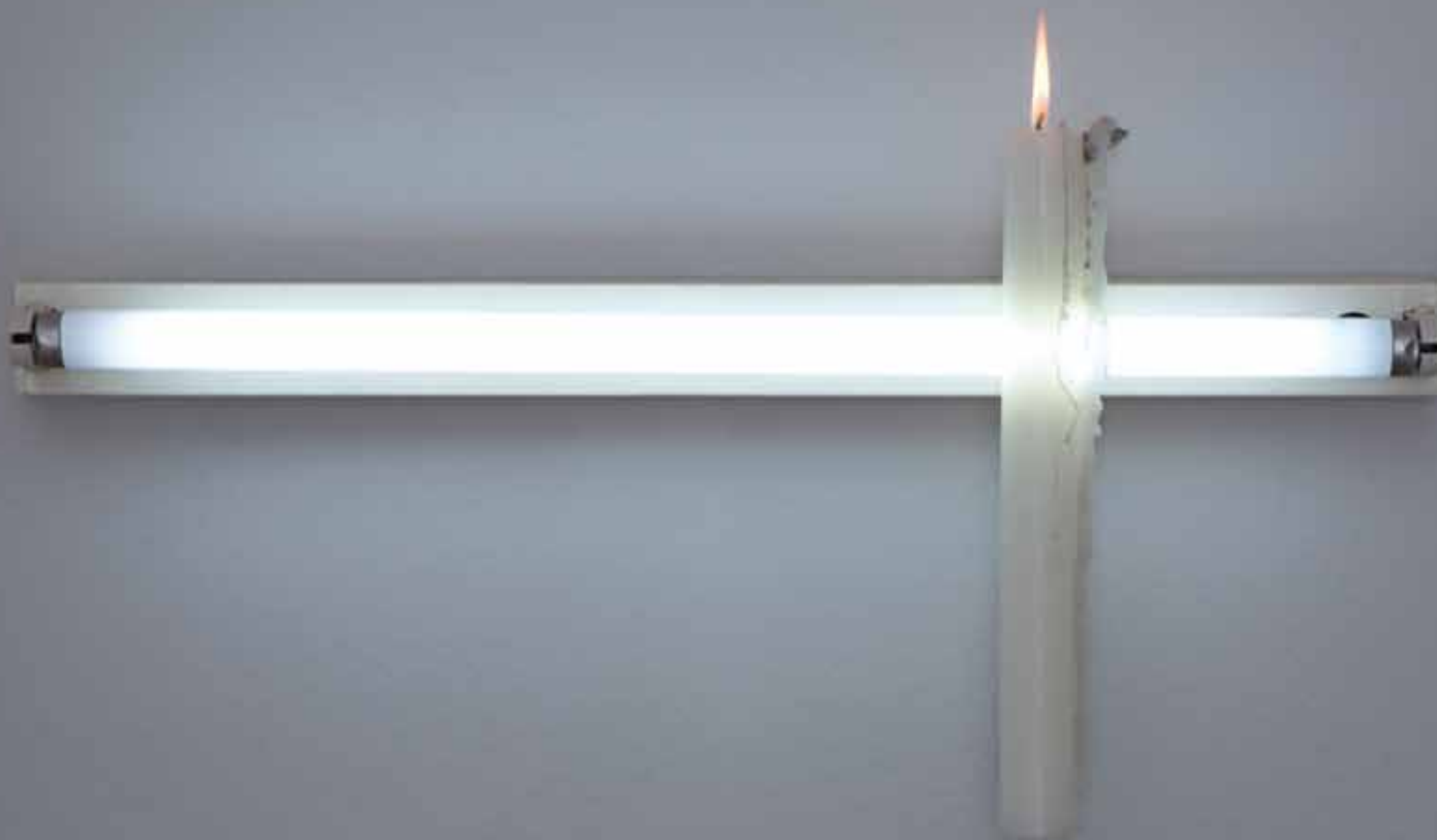
The rules for making what is regarded as "Scotch whisky" do not allow different distilled liquids to be mixed or the barrel to be interfered with. This piece is therefore a joint effort by a company and an artist to ensure that a Scotch whisky cannot be called by that name. While the other barrels increase in value with the passing of time, the future of "but scotch whisky" is uncertain.

Artist at Glenfiddich, Dufftown, 2006.



NiifiskVsSiemens consists of two vacuum cleaners sucking each other's deposits in a closed circuit of vampirism. A fight between two brands, a struggle between two different ways of doing the same thing.
Arco08. Galeria Moriarty, Madrid, 2008.





mismamente is two ways together of doing the same thing in a different way.
Arco08. Galeria Moriarty, Madrid, 2008.

MP

I'm going to ask you another question rather directly. About the idea of tension. On the one hand, you have taut wires almost like the strings of a musical instrument, capable of giving sound to space... But what I'd like to talk about is that idea of tension seen as a specific moment between two extremes. I mean, many of your pieces lie on the thin line between reality and representation (*Doubleroom*, 2001; *Retournage*, 2002), representation and repetition (*Pinpanpum*, 2003), attraction and repulsion (*Fuente demieerde*, 2006) with no need for synthesis between them. I think it's a very important issue. Whereas modern thought tried to resolve contradictions dialectically, the contemporary paradigm demands that the two extremes of paradox be kept open, with no solution. You've often said that when you play with two mutually antonymous notions, you're actually trying to get them to neutralise each other. I understand the idea but I think that you're actually more interested in seeing if contradictory extremes can be active in the same place and time than in deactivating the notions you bring into play. Sorry, perhaps I'm overstating things, but I think this mise-en-scène of the need to keep contradictions open like a paraphrase of the experience of contemporaneity is crucial.

LB

To a certain extent, holding those representations up by stretching them from all the opposite ends of the room at the same time can be compared to a representation we could make of the world that's built and kept in tension thanks to all we think we know about it (and whose caricature is what people call "reality", which itself is held up actively and militantly by those who coincide in it). When I said that the two extremes of contradiction are neutralised, I didn't mean that they cancel each other out but that the coinciding in time and space of two opposite concepts becomes something new and heterogeneous that brings and cements together the two opposites.²⁴

I live, eat and sleep contradiction.²⁵ For me it's not so much a question of a need to put up with it but to state it, make it more evident.

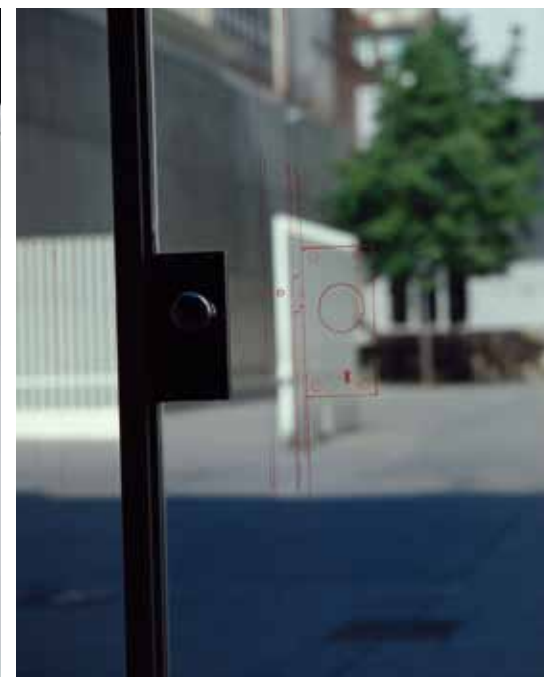
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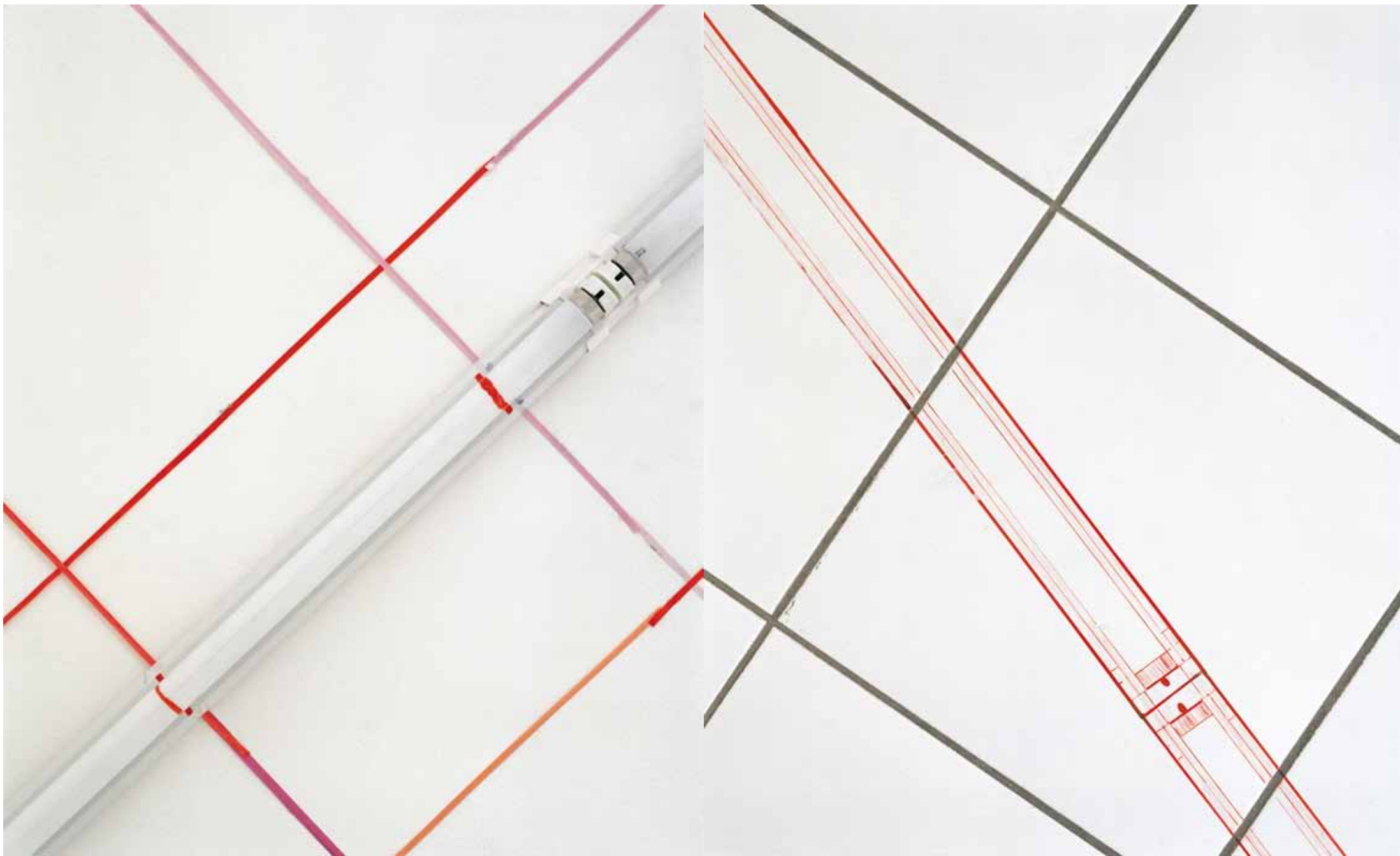
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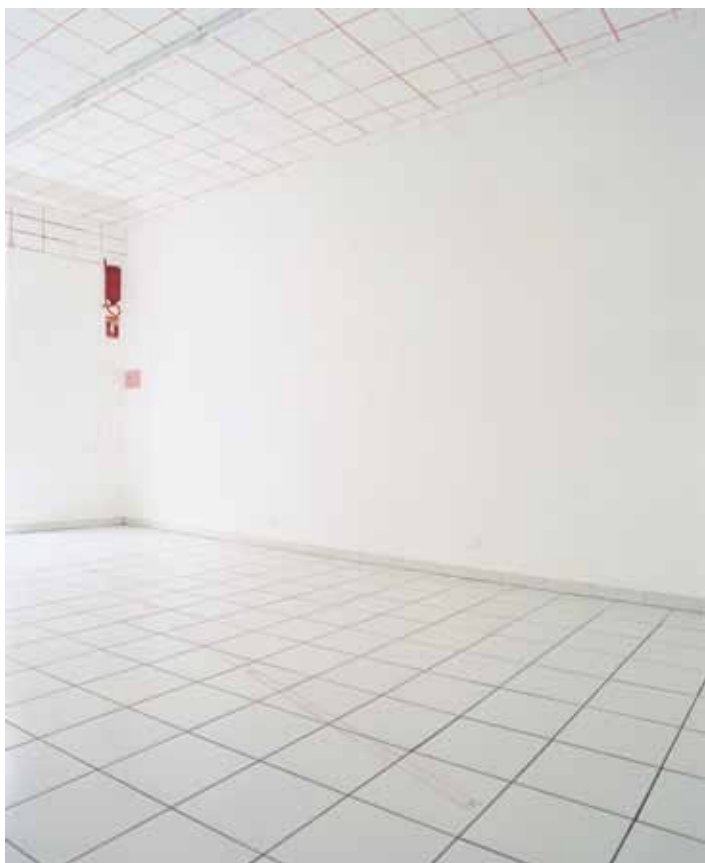






doubleroom is a drawing of all the objects on the walls of the room with short distances between each model and its representation.
Formas del exilio. Galería Carmen Claramunt, Barcelona, 2001.





retournage is a drawing and collage of the same room back to front, the representation and the model being the same size and occupying the same space.
Autorreverse. Art3, Valence, 2002.

crash is a light box that is lit and displays an image of its broken interior.
Aquí o ahora y nunca. Galería Moriarty, Madrid, 2006.





MP

It's significant how you prefer the tradition of suspicion as opposed to reality, and not only from the political point of view, which forces people to see through fabrication but from an ontological point of view. On several occasions your installations have been interpreted as spectral figures, ghosts issuing from the visible body of space. According to this line of thought, any attempt to reveal opens up new concealments. This is particularly obvious in *Ssaammeetthhiinnngss* (2007). The enigma is guarded inside an infinite process of revealing/concealment.

LB

The way the media builds reality is gradually turning it into a representation of itself, a substitute for itself, and also spectral. All I do is give examples of this process. I'd love to think that I was trying to sabotage it, but I know my limits. At the most I try to give the spectator another chance to look at the glimmers of the world that manage to squeeze through into persistent old reality.²⁶ This is also very evident in *Pantallablanca* (2001). The original colours of the room are covered and are shown in the projection although at the same time the screen used for showing the colours in the video hides the original ones. In order to show any representation of reality, it needs to occupy a physical space which at the same time hides another.²⁷ You can't see the museum for the pictures.

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Ssaammeetthhiinnngss is two synchronized video projections, one from an angle where workmen can be seen covering everything visible with similar objects, the other from an angle showing the same objects repeated.

4' 30"

Ssaammee tthiinnngss. Museu Empordà, Figueres, 2007.

Arco07. Galeria Moriarty, Madrid, 2007.

Permanent Collection. Museo Nacional Centro de Arte Reina Sofía, Madrid, 2008.









Pantallablanca inside the "magnetic house" at an abandoned funfair, is a projection showing all the space within the image being painted then "unpainted" with white.
 loop 14" silent
Experiencies, Ex-parc d'atraccions. Casa magnética. Barcelona, 2001.



MP

Drawing. It's true to say that in spite of the volumetric dimensions of your projects, these are actually drawings in space, whether with ropes (which were white at the beginning and ended up in colour), beams of light or lines of running water. If accentuated, this kind of drawing could lead to different effects. The most important, if we keep to the truest tradition of what drawing means, would force us to interpret your projects as "mental spaces", as *disegno* projecting an inner experience of a place onto real space.

LB

One of the main differences between drawings and paintings is that drawings are often easier to finish and remember. A drawing doesn't need to fill the whole space, it doesn't need to cover a surface or refer to more than one idea. Therefore something drawn is more easily extracted from a background, which hardly counts, and is therefore easier to think about. Drawings belong to the kind of images than are less of a drag on the computer and are therefore easier for the processor to cope with.²⁸ It's a bit like when only a few instruments are playing: you understand the music better, but you enjoy it less. *La pittura è una cosa mentale*, sure, but drawing even more so.²⁹

I think that most of the drawing side of my work is due to trying, as I said before, to make a piece capable of being communicated. As my teachers used to say, "I'm not going to make an effort to understand you; you're the ones who must make the effort to express yourselves." With painting I began to learn things and though that may not be obvious in my work, I owe it a lot.

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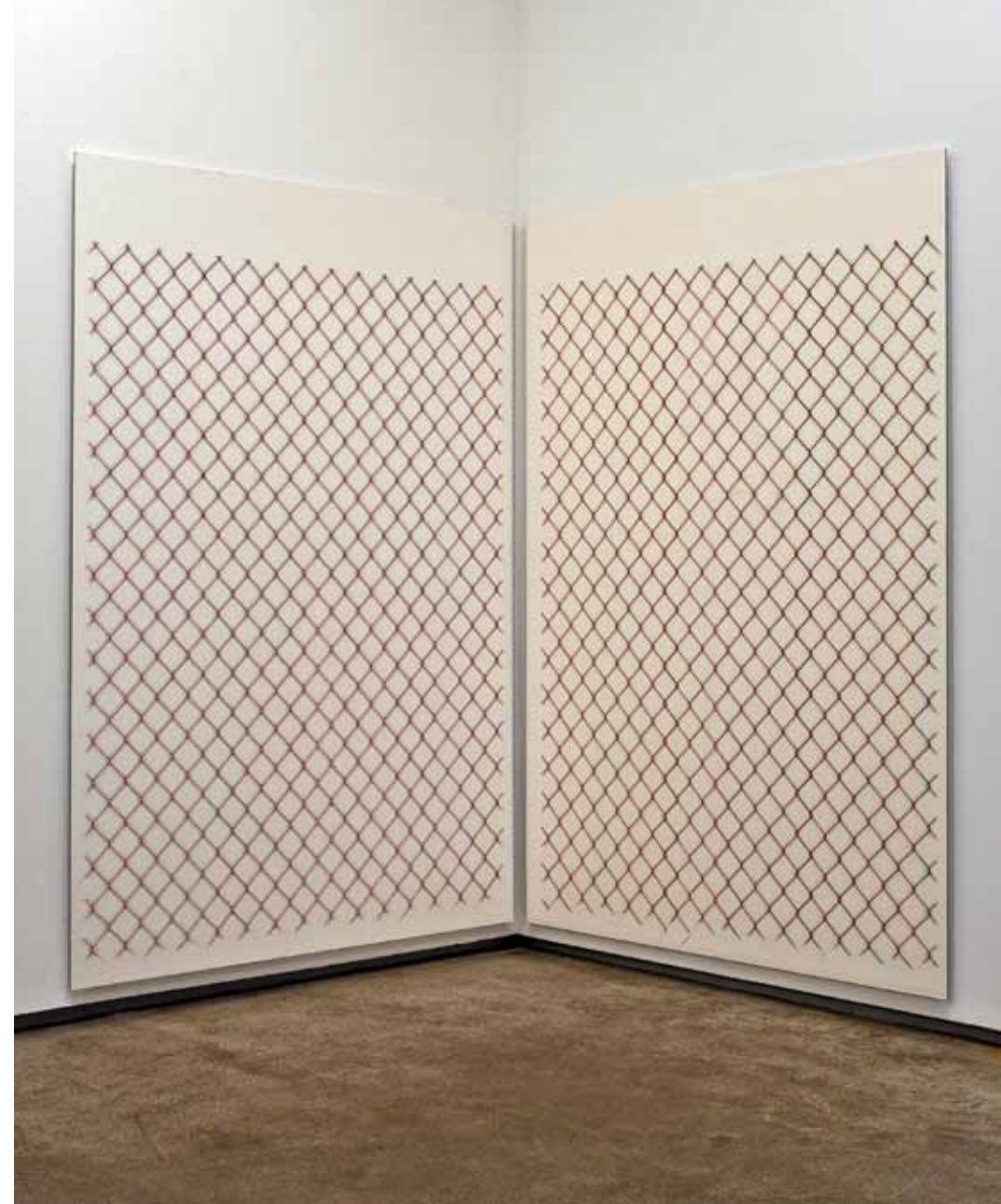
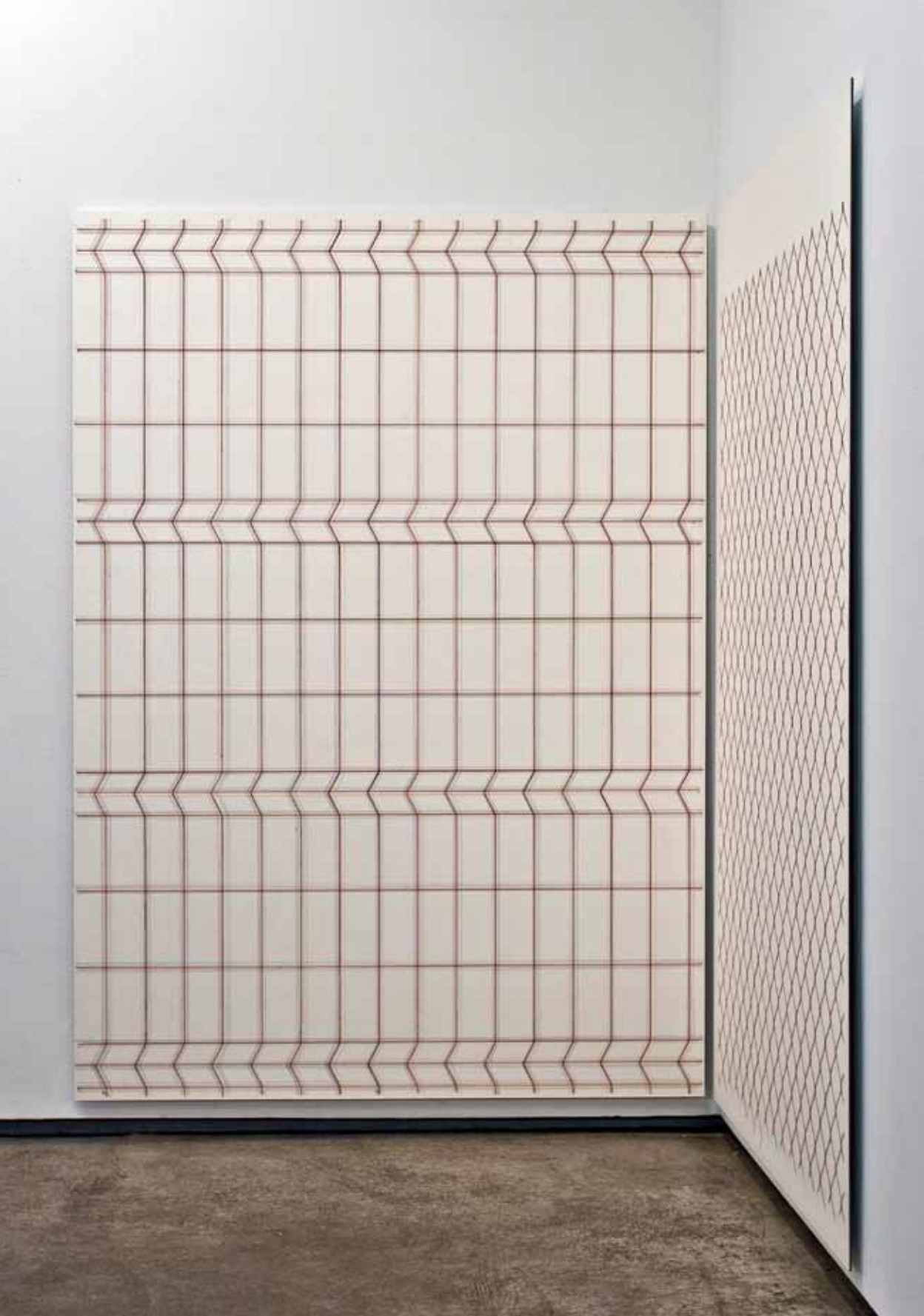


MP

As we're on the subject of your training period, let me ask you to go back over that a little more. It might seem banal to you, but I think your case is very interesting. People seem to have a kind of obsession to get into circles where their work can be promoted right away, but you were particularly slow about that.

LB

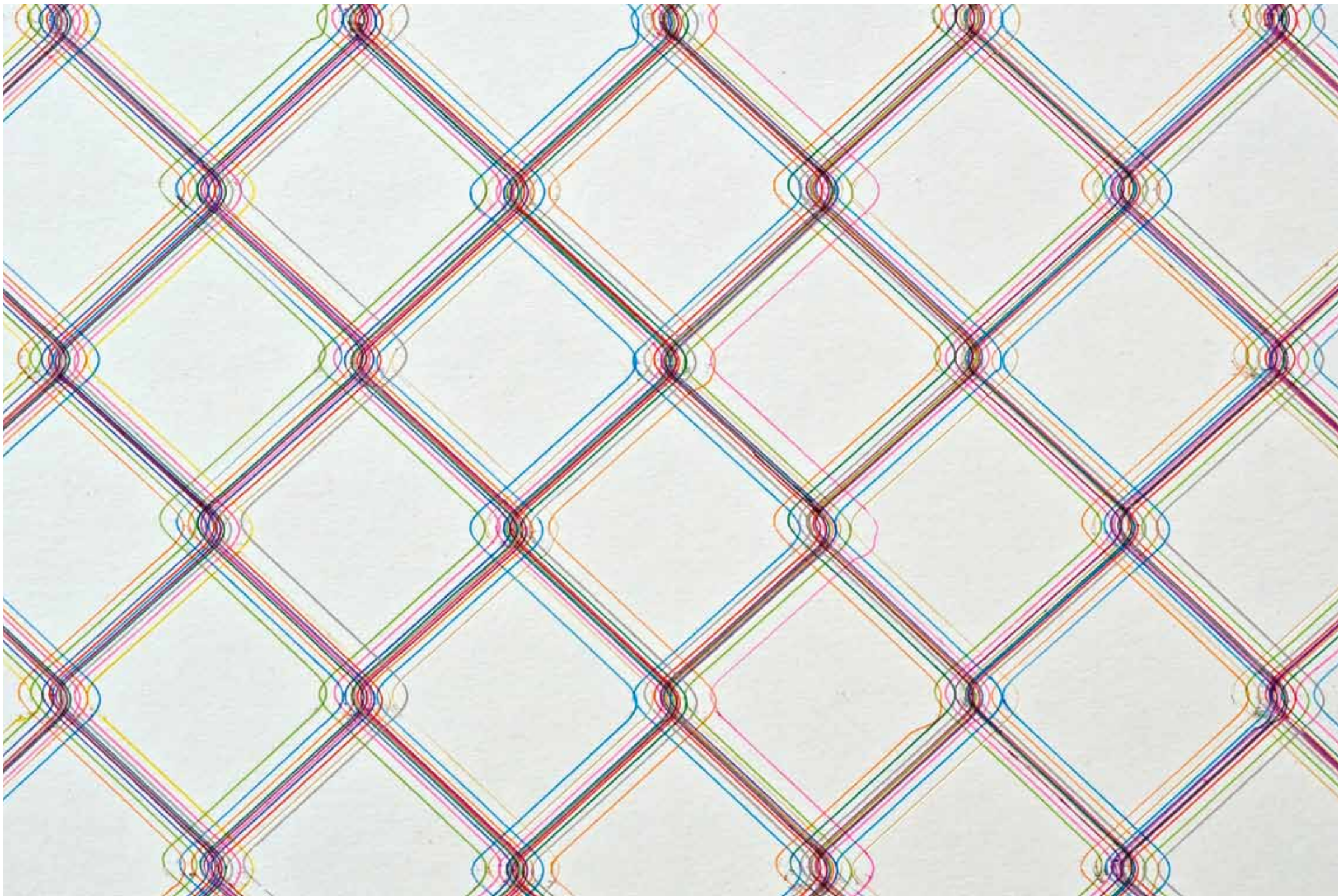
There's probably too much material there, enough for another conversation, but in a nutshell, I think when I finished my fine arts studies I was scared and sort of paralysed through a fatal combination of shyness and arrogance, as well as feeling that I couldn't find any meaning in Art and that it was a particularly inhospitable field. After several years of doing nothing and turning into a vegetable, I started working again because I realised that doing things was my way of thinking about the world around me. I had this reverential respect for the spectator that made me so hard on myself with my work - and other people's too - that there was nothing, I didn't have any work to show anybody. I took part in an exhibition by chance and since then I've worked as fast as the offers have come in. I don't know if I'd have been able to go any faster and now I'm glad I didn't do everything that crossed my mind. My path's been slow because I've never been able to work for myself - I depend solely on the direct results of my work - and to offset that I've taken advantage of almost all the opportunities I've had to do something new, although there are a lot of pros and not a few cons to that.



vallas are ballpoint pen drawings of a motif that is three-dimensional but almost flat and when placed together (at 90°) delimit a corner, so recovering part of the three-dimensionality they lost when they were drawn.

Arco02. Galería Salvador Díaz, Madrid, 2002.

Javier Pérez B. *Luis Bisbe*. Villa du Parc - Centre d'Art Contemporain, Annemasse, 2004.



MP

Pisopiloto (2001) and now *Interrorismo* (2008), one of the new projects you've devised especially for this occasion, go back to the conventional models offered by architecture to act as a setting to our lives. With *Pisopiloto* it's the title that does that, but with *Interrorismo* the direction taken by that interpretation is much more explicit, as you deconstruct a prefabricated house. In *Mooooooooore* (2007) you also mentioned the growing standardisation that submits and disciplines life's worlds. On the reverse side of the same issue, *Mismamente* (2008) dealt with how a same expectation or need can be resolved with different solutions.

LB

The principle³⁰ of architecture is intimately linked to the invention of the difference between inside and outside.³¹ When the first shack was built, the limits defining that separation were set. Refuge has always been connected with protection, protection with fear,³² fear with safety and safety with discipline and control. Breaking down those limits or at least questioning their excessive perseverance and suitability is somewhere I often return to with different tools. I suppose I do that because I haven't been able to make a single crack in them. Nevertheless, I keep on trying.

Another milestone in architecture was when a fire was lit in the middle of a hut, suddenly turning it into a home. In modern-day houses, domestic energy has replaced fire and its task of giving light and heat, and the idea behind *Mismamente* (2008) was to bring these two estranged extremes back together again in the same piece.

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MP

The two new projects (*Exterrorismo* and *Interrorismo*) are naturally complementary. Whereas the guardhouse is a reference to the protocols of control, the prefabricated house concentrates on the obedience growing out of that control. With their titles, those processes of governed life identify with the worst and most subtle form of terrorism. You don't need to be a documentary maker to channel such obviously political ideas.

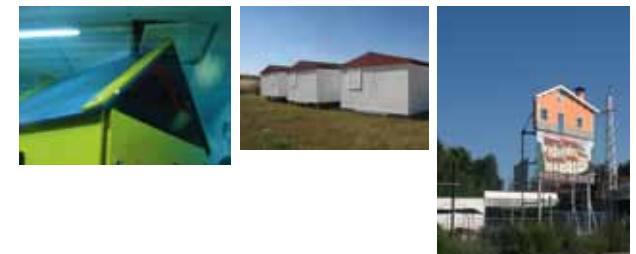
LB

³³What I said before about treasure can sometimes be applied to low-intensity terror, which sometimes comes watered-down in the form of charity and protection.³⁴ There's a similar theme in *The Seven Samurai*, where the villagers end up exchanging "terror of the criminals" for "terror of the protectors" in a kind of vicious circle of submission. I've always found total collusion between fear and protection inadmissible. For the artist almost any tool is good/beautiful if it achieves its purpose. Art in itself has no theme. We look around in all directions and occasionally coincide. That's healthy, there's a choral touch to it. But each of us chooses his weapon for the fight and I haven't chosen the word. I feel that language overrules my message and places excessive limitations on me. I find it uncontrollable. I have every confidence in the potential of the visual, it's an infinite field. I never read very much at exhibitions, and when I do, I prefer to do it sitting down, and I hardly write. I know nobody will believe me.

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MP

Yes, but let me just say... Despite the fact that your work has given rise to you being considered a "workman" who handles things and spaces, despite the fact that you arrange your "ideas" apparently as you go along, and despite your aversion to language, the whole of your work is impregnated with premeditated purposes. You're a worker-with-spaces, but full of "bad" intentions, prepared to turn everything upside down and ultimately that can only cause a sensation of uneasiness. The visual experience is not a point of arrival but a trampoline with springs of language.

LB

I understand and share what you probably mean by "bad" intentions, but I think those intentions are actually "good" ones. In these circumstances, I prefer to feel uneasy rather than numb. Although the welfare society was achieved with a good deal of violence, I'm still more in favour of a watered-down form of infiltration "like they do" than a head-on collision (although I must admit I can think of several examples contradicting that). Coarseness and vehemence can easily cause a gut rejection in the unaccustomed spectator capable of preventing him from approaching the work without preconceptions. Moving an object from its normal place,³⁵ "upsetting the order of things", tends to bring with it a new way of looking at that object,³⁶ almost equivalent to changing one's point of view, to shedding new light on a subject. And that's what it's all about. Of course I see the visual experience as a starting point for moving towards language, but towards other experiences too. As I said before, my act ends when the doors open and the lights go on in the exhibition room. My shift is over, now it's up to whoever wants to look.

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moooooooooore is a full circle of shopping trolleys.
Ssaammee tthiinnngss. Museu Empordà, Figueres, 2007.
Pensa, Piensa, Think. Centre d'Art Santa Mònica, Barcelona, 2007.



exterrorismo was made by embedding the door and windows of a guardhouse in the walls of the exhibition room and filling the holes in the guardhouse with the pieces taken from the walls. It is an exchange of functions between the room and the hut. *interiorismo y exteriorismo*. La Casa Encendida, Madrid, 2008.



interiorismo was made by dismantling a prefabricated house into different parts and cutting off pieces to assemble into a model.
interiorismoyexteriorismo. La Casa Encendida, Madrid, 2008.





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Carmen Contreras Gómez

Director of La Casa Encendida
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Cultural Area Coordinator
Lucía Casaní Fraile

Exhibition Coordination
Yara Sonseca Mas
María Nieto García
Vanessa Casas Calvo

Luis Bisbe
interiorismoyexteriorismo

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Natur Home
Stuyco
Javier Velasco

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Martí Perán

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