

CAAC COLECCIÓN / N EXPOSICIONES

A curatorial experience by Pierre Giner

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***CAAC colección / n exposiciones*, created on behalf of, and from, the CAAC's digital holdings makes use of a video game that invites spectators to navigate in a cyberspace in which random exhibitions are unceasingly recombined from the photographic documentation of the collection. These also come with their own formal discourses, which are themselves randomly generated.**

How do we account for several decades of creativity, for a collection of almost 2,000 artworks of varying shapes and sizes? Despite the workings of time, can we regard the collection in terms of likes and dislikes? Must we always select from an overall group that has yet to be seen? To display or dissimulate what, exactly? Mere daubs and masterworks? A potential fiasco? Or on the contrary is it better to take the risk of showing everything? Of not being afraid in retrospect of the very act of collecting and of what it involves. And to lay claim to it in its entirety by giving in to its potential.

The *CAAC colección / n exposiciones* installation is, then, to do with extracting artworks from the collection and projecting them in the imaginary space of an infinite virtual exhibition of all the artworks it contains. To do this, a video game, *n exposiciones*, offers the spectator supplied with a joystick the chance to call up, room by room, stage by stage, images of the artworks in the collection. As he advances the player involuntarily, and completely at random, composes new exhibitions. He navigates by sight in this ceaselessly renewed, endless exhibition in which the unexpected comparison of artworks from the CAAC collection can reveal coincidences, hidden meanings, everyday or intimate thoughts, regenerate the collection from the collection itself.

CAAC colección / n exposiciones is a sort of 'fictionalized document,' or documentary fiction, maybe, since it is not the artworks themselves but their documentation which forms the material on show. If, on the evening of the private view, there are artists who come, perhaps, to see their works as a new consecration of their oeuvre they will be disappointed. This is not

what's at stake in this celebration. Instead, it's a sort of ode to the act of collecting and displaying artworks, an homage in the spirit of the collector (of stamps) who presents his own collection (of stamps) and gets a certain pleasure from telling his own story through it.

Moreover, as *CAAC colección / n exposiciones* produces one (of the) exhibition(s), it has need of speech for what it is revealing to the public. A generator of discourse, speech introduces and accompanies it. It enables the visitor to listen to the range of possible discourses constituted automatically by a software program, thanking the donors, institutions and artists who have made this collection possible. In so doing it gives the floor to the politician, the art administrator and the society that has rendered it possible. The discourse always ends up politely thanking an artist in the CAAC Collection by name, a name consisting of the first names and surnames of two different artists pertaining to the collection.

'Thanks to Antoni Burguillos, Jaime Tapiès.' *

Future artists of the ongoing collection.

CAAC colección / n exposiciones takes pleasure in celebrating the fact that Art, its makers and its spaces exist. Let us thank them here.

* And not Antoni Tàpies and Jaime Burguillos [Trans.]