

accessible
art

Commitment, the inconvenient issue in the century of the pleasure of changing



Crutches

Sculptural pieces

This piece of art summarizes the main exhibition's purpose since it has as its ultimate aim to generate tools to foster awareness in non-disabled persons. The art is taken as the starting point of a chain reaction that seeks to reach people through an empathic critique different from the rest, such as literary, journalistic or political critic. Our critique goes straight to the senses more than to the logical thinking. Our work approaches a kind of representation without becoming one. We do not directly represent the interests of persons with disabilities. We believe that every individual is the key and condition of the possibility of changing. Therefore, we should commit ourselves to build a more accessible and equal world for all.

The pencil-crutch makes the needs of the other our own, reducing the distance that turns the other into another one but in an improved version. The tool that supports our personal guarantees is the law. It allows us to develop ourselves as full citizens. The Law is not inherent in man; it is a social construction: a crutch used by society to move on. Everyone uses this social crutch without noticing it, and hence, this crutch should allow us to access to the world.

The concrete choice of the materials which the pencil-crutch is composed with corresponds to the artist's need to obtain two results. On the one hand, the entire object is made in wood because of the history the object has in itself. Since the ordinary fork used in ancient times till nowadays, the wood has been the identifying material of the crutch. It is true that today, with the new technologies, we can find crutches made of different materials, though the first ones are still in use. The emphatic intention is reinforced by the warmth and nobility that the wood as material provides.

The aluminum crutch, on the other hand, seeks a functional aim which is inherent to the aesthetic of contemporary art. From the artist's point of view, the object is full of signifiers which belong to our times. The result of the mass production of aluminum crutches with plastic parts in come out as an impersonal, cold and serial object. Adding the wooden pencil, these characteristics disappear due to the artist's creation. It is the artist's vision as a whole.



Cubes

Sculptural pieces

The purpose of these two pieces of art is centered in the elimination or alteration of the control that our sense of vision has on our production of meaning and in our way of decoding and reconstructing the world. The superabundance of visual stimulation influences our way of thinking and acting according to a particular logic that indirectly is previously drafted by our way of seeing. That seeing is also naturalized and homogenized. To feel is always heterogenized since there is no restriction that structures the touch experience. It depends more on the main capacities of the person who touches. That is why we drew on the contrast between the concrete image that we see and the different sensations or possible materializations of images that emerge from each encounter between the exhibition and the observer.

The pictures in the exhibition seek to generate calm to the observer who will recognise and accept the image as their own, natural, usual. This direct connection with the external part of the work is a trap. It takes the pleasure of the understanding without questioning, which is frequent in whichever sale offer. It is the fake retribution of a draw world.

We all live in a anesthetized way. We we look without seeing. To really see when we look at the accessibility conditions that there are around us, we should do so using our senses in order to be full experienced more than just seen.



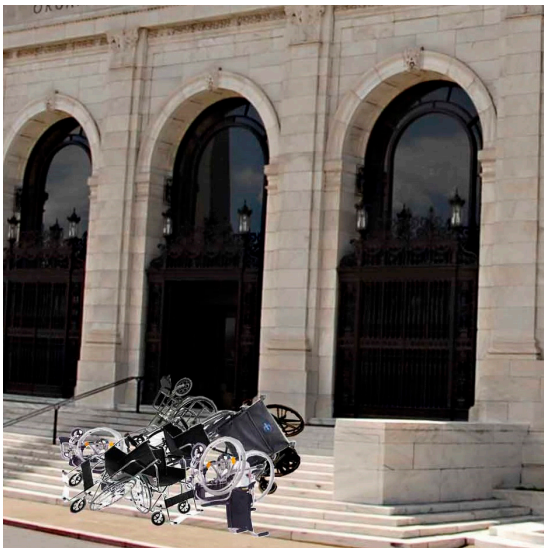


Parking

Intervention

The parking intervention is a piece of art which aim is to generate a shift on our acceptance of stated relations. These relationships not only give a frame to occupy certain space, but also they may state mechanisms that cause exclusion.

If we observe a car park full of cars from a horizontal point of view, we cannot distinguish the particular characteristics of each cars' owners because the place allows everyone to access to it. However, it is common to see non-disabled persons parking in the few places reserved for people with disabilities. The piece of art proposes to switch the game rules requiring us to change the perspective and positioning ourselves in the place we ignore or exclude us by placing us in the opposite side.



Wheelchairs

Installation

This art installation tries to occupy a space and redefined it. The concrete part of the obstacle is highlighted since it is exposed to a situation in which the object turns into the opposite meaning to the concept of tool. A stair is the tool that allows us to enter into a certain place and it also give us access to one place or another; the wheelchair does the same to the persons with disabilities. It is in the encounter of these two tools that a space to reflection is opened since both separately serve only to one part of the whole, just a part of society.



Intervention in a bus

Installation

This work is the artistic intervention of a concrete space. Although the bus is an object, we here prefer to look at it as a space in movement. To modify the conditions supposes to change on the relations established in that space. The use of prosthesis instead of banister allows us to make an experimental approximation in which the function is not altered. The objects redefined and promote new intersubjective relations. We want this space in movement to promote critical thinking, while registering on video the particular and collective reactions caused by this intervention.