



José Romero Ahumada. Abajo la ley de peligrosidad social. 1977. Cortesía de autor@, Barcelona



Javier Codesal. Días de SIDA. 1989. Cortesía de galería Casa sin fin y Javier Codesal

NUESTRO DESEO ES UNA REVOLUCIÓN

Imágenes de la diversidad sexual en el Estado español (1977-2017)

Algunas de las obras expuestas incluyen imágenes con contenido sexual explícito. Algunas de las secciones de la exposición no son aptas para menores de 18 años.

Una revisión de la cultura audiovisual LGTBIQ en España desde la primera manifestación en defensa de los derechos de gays y lesbianas en septiembre de 1977 en Barcelona, hito que marca el inicio de la militancia sexual en nuestro país, hasta el presente.

Nuestro deseo es una revolución muestra cómo diversas prácticas artísticas y discursivas gays, lésbicas y *queer* han combinado los lenguajes de las vanguardias artísticas y la iconografía y modos de hacer de las subculturas de la calle para politizar la representación del cuerpo y la sexualidad, para cuestionar el funcionamiento de las esferas pública y privada y para releer la historia hegemónica que invisibiliza a los sujetos marginales.

La vocación experimental y abiertamente política de la imagen *queer* ha quedado relativamente relegada en décadas recientes, tras los años álgidos de la crisis del SIDA, debido a la asimilación de la sexualidad gay-lésbica-*queer* a un nicho de mercado y al auge de reivindicaciones más orientadas a la gestión del ámbito privado (derecho al matrimonio entre personas del mismo sexo) que a la transformación colectiva de la sociedad, como pretendía gran parte del activismo de los años setenta y del movimiento *queer* posterior.

Frente a estas estrategias de normalización, esta exposición recuerda la tradición de experimentación formal ligada a la disidencia sexual en el arte, una experimentación motivada por la conciencia de que para dar cuenta de una revolución sexual y social sin precedentes, aún en marcha, había que reinventar los modos de crear y narrar, de articular imágenes y de utilizar los medios artísticos.

Artistas y colectivos presentes en la muestra:

Carlos Aires, Florencia Aliberti, Pedro Almodóvar y Fabio McNamara, Alexander Apóstol, Manu Arregui, Cecilia Barriga, Biel Capllonch, Tino Casal, Gabriel Casas, Eduardo Chicharro, Javier Codesal, Joan Colom, Fito Conesa, Xavier-Daniel, Diego del Pozo, Luis María Delgado, David Domingo, Lucía Egaña, Pepe Espaliú, Jacinto Esteva, Alex Francés, Carmela García, Miguel Ángel Gañeca, Jean Genet, Coco Guzmán, Juan Hidalgo, William James, Jana Leo, LSD, Jesús Martínez Oliva, **Marisa Maza**, Pepe Miralles, Joan Morey, Nazario (Nazario Luque Vera), Ocaña, Pedro Ortuño Menguai, Alvaro Perdices, Pablo Pérez Mínguez, Guillermo Pérez Villalta, Ventura Pons, Gregorio Prieto, Rodrigo (Rodrigo Muñoz Ballester), José Romero Ahumada, Francesc Ruiz, Azucena Vieites, Virginia Villaplana Ruiz e Iván Zulueta.

Cabello/Carceller (Helena Cabello y Ana Carceller), Costus (Juan Carrero y Enrique Naya), Dias & Riedweg (Mauricio de Mello Dias y Walter Stephan Riedweg), Els 5 QK's, Equipo Palomar (Mariokissme y R. Marcos Mota), Jeleton (María Angeles Alcántara y Jesús Arpal), Post-Op, O.R.G.I.A (Beatriz Higón, Carmen Muriana y Tatiana Sentamans), Subtramas (Virginia Villaplana Ruiz, Diego del Pozo, Montse Romani), Toy Tool Films, Video-Nou.

Comisariado: Juan Guardiola y Juan Antonio Suárez

Programa El Porvenir de la Revuelta

www.madridcultura.es/orgullo-mundial/el-porvenir-de-la-revuelta



Our Desire is a Revolution: **forty years of LGBTIQ audiovisual culture**

- *The Future of the Revolt* brings the exhibition *Our Desire is a Revolution: Images of Sexual Diversity in the Spanish State (1977-2017)* to CentroCentro
- An overview of LGBTIQ audiovisual culture through 100 multimedia pieces: video, photos, sculptures, paintings, drawings, graphic arts, installations and performance art from 60 artists and collectives
- An exhibition curated by Juan Guardiola and Juan Antonio Suárez

Madrid, 22-junio-'17

Our Desire is a Revolution: Images of Sexual Diversity in the Spanish State (1977-2017) opens Thursday 22 June at CentroCentro, as part of the programme *The Future of the Revolt: LGBTIQ Memory and Desire*. The exhibition looks back on LGBTIQ audiovisual culture from 1977 to the present day, through 100 multimedia pieces encompassing video, photos, sculptures, paintings, drawings, graphic arts, installations and performance art from 60 artists and collectives.

The exhibition, curated by Juan Guardiola and Juan Antonio Suárez, is open to visitors with free entry, on the first floor of CentroCentro, until October 1st.

Artists and collectives participating in the exhibition:

Carlos Aires, Florencia Aliberti, Pedro Almodóvar and Fabio McNamara, Alexander Apóstol, Manu Arregui, Cecilia Barriga, Biel Capllonch, Tino Casal, Gabriel Casas, Eduardo Chicharro, Javier Codesal, Joan Colom, Fito Conesa, Xavier-Daniel, Diego del Pozo, Luis María Delgado, David Domingo, Lucía Egaña, Pepe Espaliú, Jacinto Esteva, Alex Francés, Carmela García, Miguel Ángel Gaüeca, Jean Genet, Coco Guzmán, Juan Hidalgo, William James, Jana Leo, LSD, Jesús Martínez Oliva, **Marisa Maza**, Pepe Miralles, Joan Morey, Nazario (Nazario Luque Vera), Ocaña, Pedro Ortuño Mengual, Alvaro Perdices, Pablo Pérez Mínguez, Guillermo Pérez Villalta, Ventura Pons, Gregorio Prieto, Rodrigo (Rodrigo Muñoz Ballester), José Romero Ahumada, Francesc Ruiz, Azucena Vieites, Virginia Villaplana Ruiz and Iván Zulueta.

Cabello/Carceller (Helena Cabello and Ana Carceller), Costus (Juan Carrero and Enrique Naya), Dias & Riedweg (Mauricio de Mello Dias and Walter Stephan Riedweg), Els 5 QK's, Equipo Palomar (Mariokissme and R. Marcos Mota), Jeleton (María Angeles Alcántara and Jesús Arpal), Majo Post-Op, O.R.G.I.A, Subtramas (Virginia Villaplana Ruiz, Diego del Pozo, Montse Romani), Toy Tool Films, Video-Nou.

A cultural and artistic revolution

"The fight for equality and the recognition of sexual minorities in the Spanish state, which officially began with the demonstration demanding rights for homosexuals in Barcelona in September 1977, had an impact that was felt beyond social and legislative spheres," explain the curators. "The increasingly open and normalised presence of lesbian, gay, bisexual and transsexual people in public life also influenced cultural production. *Our Desire Is a Revolution* offers an overview of a social revolution that was also an artistic and cultural one. Far from being restricted solely to the gallery and museum setting, it

influenced popular culture and the way that the social space is inhabited.”

Our Desire is a Revolution shows how gay, lesbian and queer artistic and discursive practices have combined formal experimentation, languages of the artistic avant-garde, and the iconography and ways of doing of street subcultures in order to politicise representations of the body and sexuality. These practices have questioned the functioning of the public and private spheres and revised the hegemonic historical narrative that renders marginal subjects invisible, while maintaining a playful spirit of transgression.

Guardiola and Suárez observe that: “This exhibition highlights the tradition of formal experimentation in art practice linked to sexual dissidence, an experience motivated by the awareness that, in order to acknowledge an unprecedented social and sexual revolution which continues to the present day, it was necessary to reinvent modes of creation and of telling, of articulating images and of using various artistic media.”

A journey through more than forty years of artistic production

The exhibition opens with *The Intermittent Archive* of the decades before the democratic transition. At this time lesbians, transsexuals and gays were visible mainly in attempts to document the underworld of the big cities, through graphic works by avant-garde artists like Gregorio Prieto and in expressions of popular culture including copla songs and musical films. This is followed by *Militancy*, which brings together openly political art from the beginnings of the sexual liberation movement, with an emphasis on documentaries containing accounts of demonstrations and gatherings, and which served to transmit information outside of the mainstream media.

The body as unrestrained, histrionic and exaggerated is the focal point of the next section, *The Body in Performance*, which takes us through to the years of the ‘Rollo barcelonés’ underground scene and the ‘Movida madrileña’ movement, and the different forms of expression that arose throughout the seventies and eighties: comic, cinema, music, photography, painting and performance art. The journey continues with *Aids Activism*, a reflection on how artists and collectives used photography, film, video and written expression, as well as more short-lived formats like posters, graffiti, stickers, t-shirts and pins, to express their rage against governments’ passiveness in the face of the epidemic, to counter official information about the crisis and to promote solidarity with those affected by the virus. This section also contains works of a more mournful and reflective tone in memory of those lost. We also see projects created after the peak of the pandemic, with the aim of broadening the imaginary associated with the disease and reminding us of its relevance.

Female Warriors and Dykes reflects on the increasing presence of lesbians on the art scene from the early 1990s, whereas *Gender in Dispute: Trans** considers this group’s relocation from a marginal to a more central position in recent years. Meanwhile, *Masculinity* examines new parameters of homosexual masculine ideals.

Now coming to the end of the retrospective, *Cyberqueer* explores the arrival of the Internet and subsequent production of new networks of fantasy, communication and personal reinvention. *Intimacy, Sexuality and Fetishism* focuses on artistic production that reflects the new structures of intimacy, sexuality and interpersonal relations unleashed by the battle for gender equality. And *Queer Memorial* reminds us of non-normative individuals whose imprint has been erased by official history. An audiovisual gallery rounds things off with a selection of productions emerging from post-porn, examining the subversive power of the image.

The Future of the Revolt

<http://bit.ly/2rE2UzJ>

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