

**CONCHA JEREZ / JOSÉ IGES: 1+1=3**

**Concha Jerez & José Igés**  
**16/01 – 08/03/2026**

The title of the exhibition refers to the collaborative work of these two artists whose collaboration, despite their distinct preferences and trajectories, gives way to a third domain of exploration. It is this third perspective that facilitates their interrogation of the utopia of today, the role of the artist and the meaning of their work, the mark left by humanity's great creators and the inner strength that transcends the mere passing of the centuries. Moreover, they question the immorality and cynicism of world leaders who are transforming the world map by expanding no-man's lands.

Some of the works included here arise from the authors' interest in addressing the state of today's world, appropriating materials and strategies from the media. Other works evidence materials that have been part of the creative process or its culmination.

The interactive *Terre di nessuno* (2000) is a Parcheesi board which offers participants paradoxical rules for playing the game, allowing them to enter into the discomfort of a manufactured no-man's land, wherein movements are restricted, but rules fluctuate. This is accompanied by the paradoxical placement of the flag, claiming territory of what should be a place of transit and indeterminacy. The four light boxes which comprise *El artista funámbulo* emphasise the precariousness of the path of every human being through the arbitrary no man's land of daily life.

Printed in 2004, the photomontages exhibited under the generic name *Net-Ópera* are frozen scenes from the web-based work of the same name created by Jerez and Igés between 2000 and 2001. Calderón's *Gran Teatro del Mundo* (Great Theatre of the World) is evoked through references to important opera houses, such as *La Fenice* in Venice, the *Paris Opera*, the *Berlin Opera* and *La Scala* in Milan. The characters we encounter in these scenes, grouped together as "Teatros de la Memoria" (Theatres of Memory) are both as ancient as those of the *Commedia dell'Arte* or *Chinese Opera*, and as contemporary as comic book superheroes and human beings who coexists with the real conflicts that serve as their backdrop. In some of the scenes, we encounter

anonymous beings who populate areas of conflict or famous figures from the present day and from football, barely recognisable behind the image of a euro coin.

This photographic reference to current events is the material for the video Black Holes (2025), whose structure simulates the passage of a looped slide carousel. The dialogue here is not only with characters from the comic but also with logos of famous brands from the global market.

The authors also appropriate Barbies and other artefacts from the toy market in the great, derisory ziggurat that is Utopias Rotas (Broken Utopias). These objects from the imagination of children are roughly attached to the structure with carpenter's clamps, while the counterpoint is provided by opinions on utopia that can be heard alongside sounds taken from Onda Corta.

Force In is linked in its origin to the previous work. Here we are confronted with a complex sound montage supported by readings from the years between 1492 and 1992, the date of the installation. Against this backdrop, we hear a dense collage of different sounds, but also the names of creators who lived during those years. The production and staging of the work subsequently took various forms and generated diverse materials that are now exhibited as documentary elements of the process, such as scores, photos, and lists of names, belonging to the work's archive.

Similarly, Argot (1991-2025) is a labyrinthine, multilingual installation, comprising also the archive of its previous realisations. Combining two potent media, the radio and the museum, its terminals are displayed in the form of musical scores, diagrams and photomontages. The work articulates its discourse with 79 phrases in four languages that address the artist's relationship with his work and its evolution in the world, producing a narrative that is not without tension, yet which nonetheless accumulates clarity.