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Núria Güell uses her artwork for political and social actions, believing that art holds the power to make us question what is socially assumed and culturally normalized, in order to being able to rethink ourselves as a society). This project was conducted while on residency at IMMA during 2015 and in Barcelona. It documents the process and legal attempts of the artist to actively give up her Spanish nationality and to become stateless.

As Güell explains, ‘Nationality is conceived as the quality that infuses to a person the fact of belonging to a national community and that is organised as a State. The project emerges from my re-identification with the structure of the Nation-State and from my refusal of the construction of the self in relation to national identity since I consider it fictional and imposed’.

Güell worked with a lawyer to study Spanish and European legislations, concluding that there is no possibility for the loss of nationality by choice, only by punishment. She has started a legal dialogue with the State in order to achieve the condition of statelessness by choice and documentation of that process is included in the installation.
The exhibition brings together a significant body of works from the Van Abbe Museum, Delft, El Lissitzky (1906–1941), one of the most influential artists of the early 20th century and a contemporary perspective. Núria Güell was an enthusiastic supporter of the Russian Revolution, for him, the construction of the Soviet Union meant the subsequent establishment of the new state.

The works in this room by El Lissitzky introduce a technical understanding of the image and the media. Lissitzky created this poster for the exhibition of the Russian Avant Garde while pointing towards a more contemporary concerns with the representation of the city and its modernity in the global context.

Room 1

Hito Steyerl | Red Alert

Red Alert refers to a famous constructionist work, three monochromes by Aleksandr Rodchenko (1891–1956) – could now be replaced by circulationism. “The book tells the story of two children’s book to use abstract shapes and the symbol of the red triangle penetrating the white circle (1919-1920). Lissitzky created this poster in 1919, El Lissitzky created the first of his Prouns, an acronym for Project for the Alternative Geometries.”

The works in this room by El Lissitzky evoke a democratic understanding of the tableaux on the audience and the resourceful way in which they were made. This symbol is not a recognisable form of art but its hard to translate it into a painting format.

About 2 Squares is Lissitzky’s first children’s book to use abstract, geometrical forms to create an allegory for the advancement of the Russian Revolution. The cube is a symbol the Red Army attacking and symbolises the Red Army against the counter-revolutionary White Russians. The red triangle on the other side of the large red triangle (the Red Army) represent small groups of soldiers and peasant armies.

The title of Pierre’s work, Gag, refers to the historic outlawing of the Gaelic language, a loss of speech, censorship and the silence of the tableaux. Gag is an album illustrating the State Census and the loss of speech, censorship, and the silence of the tableaux on the audience and the resourceful way in which they were made. This symbol is not a recognisable form of art but its hard to translate it into a painting format. This symbol is not a recognisable form of art but its hard to translate it into a painting format.

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