

**(Around all together, One amongst many)**

The present initiative might be understood, before anything else, as a collaborative exercise between all the parts involved in the project (that is artists, spectators, gallerists, curators, collectors, etc). Based on this simple premise, the exhibition is delineated by a chain of circumstances related to the collective dimension shared by all group shows, in contrast to a singular voice that endorses or determines. Likewise, the experience of this exhibition has been conceived as a self-reflexive activity around the accidents that are stumbled into when acting collectively within a shared space, in a specific time. The show intends, within reason, to emphasise its hybrid condition and to stall both a comprehensive search for a balanced *mise-en-scène*, as well as the use of any discursive make-up that justifies the conjunction of the selected works.

That said, this exhibition seems to be on unstable ground, untrustworthy and not very seductive. In a way, whatever is posed here triggers a tautological proposition: a collective show about the elements that integrate a collective show. Lacking a specific subject and conceptually orphaned, this show unavoidably reflects upon itself. As a result the exhibition's works are abandoned to the fate of a cojoined headless form where uniqueness and difference nonetheless shine. The works are relinquished of a wrapping that homogenises, and their negotiation of space, dialogue and advocacy become the points of inflexion of this exhibition foray.

The nonsensical expression *Alrededor de todos juntos, una entre tantas* (Around all together, One amongst many) sketches a utopian process of group experience. Leading up to this title are mottos—many of them of Latin origin—that describe models of collectiveness or conviviality, such as *E pluribus unum* (Out of Many, One), *In varietate concordia* (Unity in Diversity), *Plus quam circulum* (More Than a Club), *Maior singulis, universis minor* (Greater than One, Less than All). The first two stand out for their sociopolitical connotations. *E pluribus unum* was, between 1782 and 1956, the official motto of the US. After a long history of motions from Congressmen of solid Christian faith, the motto was summarily replaced with the now well known *In God We Trust* during the tenure of President Dwight D. Eisenhower. *In varietate concordia* incidentally, was adopted almost simultaneously by the European Union and South Africa in the year 2000.

Even though it would be counterproductive or spurious to assign the works of this show a unique stamp or a shared political dimension, it is worth highlighting how, from very different vantages, they each temporarily trace an existential meander through a cognisance of a collective fabric, the will to contribute in a given situation and the questioning of acceptable behaviour. Association and difference are present at different registers: the limits, failures and moments of change, the negotiations or rules that come with such a cohabitation. Nevertheless, what has been said is just a trail of clues as to what these artworks might guard. The junctures of this collaboration remain at the disposal of the public. As Søren Kierkegaard surmised, the art of the observer “consists of nothing less than to discover what is hidden.”

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Translated by Latitudes (Max Andrews & Mariana Cánepa Luna)