



The Pure Necessity, 2016. David Claerbout

2016, single channel projection, 2D animation, stereo sound, 50 min.

From November 12 to 24, 2019 at Casa Vicens Gaudí

LOOP Barcelona, festival of video art, will be held between 12.11 and 24.11 in the city of Barcelona.

In this edition, Casa Vicens welcomes part of the collective exhibition, *The Bee Who Forgot the Honey*, curated by Aurélien Le Genissel, which is also being shown in the Reial Cercle Artístic, the Museu d'Història de Catalunya, the Museu de Ciències Naturals de Barcelona and the Museu Frederic Marès.

The exhibition presents a new perspective on the notion of landscape under the concept of "inappropriability", conceived by Italian philosopher Giorgio Agamben. In this sense, the landscape is no longer an object to be bought, used or possessed. It doesn't represent a setting or horizon to be explored, an entirety that is detached from man, or a reserve of assets to be exploited, but rather the paradigm of a more spiritual, humble or emotional way of being-in-the-world.

Specifically, Casa Vicens is exhibiting *The Pure Necessity*, a piece by Belgian artist David Claerbout. The video comes from an idea developed by David Claerbout, giving back to the animals featured in the classic 1967 Disney film, *The Jungle Book*, their original behaviour. It is a way for the artist to deconstruct the anthropocentric dimension of the tale, while offering a reflection on the traditional mechanisms of narration. In this way, the work plays with the idea of cause and effect, plot and action, creating a 50-minute film that appears to be suspended in time, a kind of contemplative limbo, in which the expectations of the viewer are always denied or postponed. The landscape is no longer a mere backdrop and the

animals are no longer characters in a film, as Claerbout returns their original behaviour to them.

As with his other works, *The Pure Necessity* subverts the classic relationship - established by painting- between substance and form, exposing the simplifying reduction of the natural environment and its inhabitants, to a setting replete with characters at the service of a human protagonist. The landscape is therefore no longer presented as a functional context, filled with signs whose meaning is given by human rationality, but as an open world in which the events overcome the simple subject-to-object approach. Claerbout rejects action and presents a more contemplative and transcendental landscape, recovering, in some way, the romantic idea of nature.

Over a period of three years, David Claerbout and a team of professional artists meticulously redrew the frames of the original film by hand, one by one, and then assembled them to create a completely new, lifeless film that contrasts with the animation and rhythm of the original work. Now devoid of narrative thread, the animals move around the jungle as if the story, trivial and meaningless, was of their own making.

The work is on show in the main bedroom in Casa Vicens, a room where the decor, inspired by nature, is visible on its walls and in between the ceiling beams. The work creates a dialogue between the interior and exterior, between the intimate nature of the house and the vastness of the exterior, but where the organic world fuses them together.

<https://loop-barcelona.com/activity/the-bee-who-forgot-the-honey-david-claerbout/>