





Fermín Jiménez Landa was born in 1979 in Pamplona, Spain.

Fermín Jiménez Landa works on the basis of different languages –drawing, photography, installation and video – to interrogate everyday practices taken from daily routines in public and social spaces, mainly the street and the Internet. A euphoric, and wholly powerless, illusionism that, by means of the productive use of the absurd, the eager (but no ingenuous) engagement of the precarious, and the transcendent of the normative, formulates a work marked by an incredulous and jesting conceptualism focused on art's micro-political effects. In other words, his work consciously forces the ridiculous in a satirical and anti-heroic mission to generate temporal ruptures in our lives, thus tampering with what we believed certain. To that end, the artist honestly resorts to deception and trickery.

(David Armengol)

Some of his solo exhibitions are Bamboleo de Chandler, Nogueras Blanchard, Barcelona, (2017); How to disappear, HIAP, Helsinki, (2016); The green ray, La Gallera, Valencia (2016) The Swimmer, MAZ, Guadalajara, México, (2015); Night Shift, Artium, Vitoria (2015), Ultramarino, Consonni (2014), The Visit, 1646 (2013), They might be wolves eating M&M's, galería Bacelos (2013), The Doors, La Casa Encendida (2012) Amikejo, Laboratorio 987, Musac, (2011) , La guerra fría, Galería T20 (2011), Official acts, Espai Montcada, CaixaForum (2008);

And from his group shows; When Animals Talked to Humans, Travesía Cuatro, Madrid (2018), MANIFESTA 11, Zurich (2016); Out of the blue, CA2M, (2013), 08001, Nogueras Blanchard (2010), JULIO #5, Centro Cultural de España, Sao Paulo (2010), Before everything, CA2M (2010) and Entornos Próximos, ARTIUM (2006).

Graduated in the Fine Arts faculty of Valencia, he also studied at the Anotati Scholí of Athens and has attended workshops with Robert Morris, Rogelio López Cuenca, Francesc Torres, Douglas Ashford and Esther Shalev-Gerz.



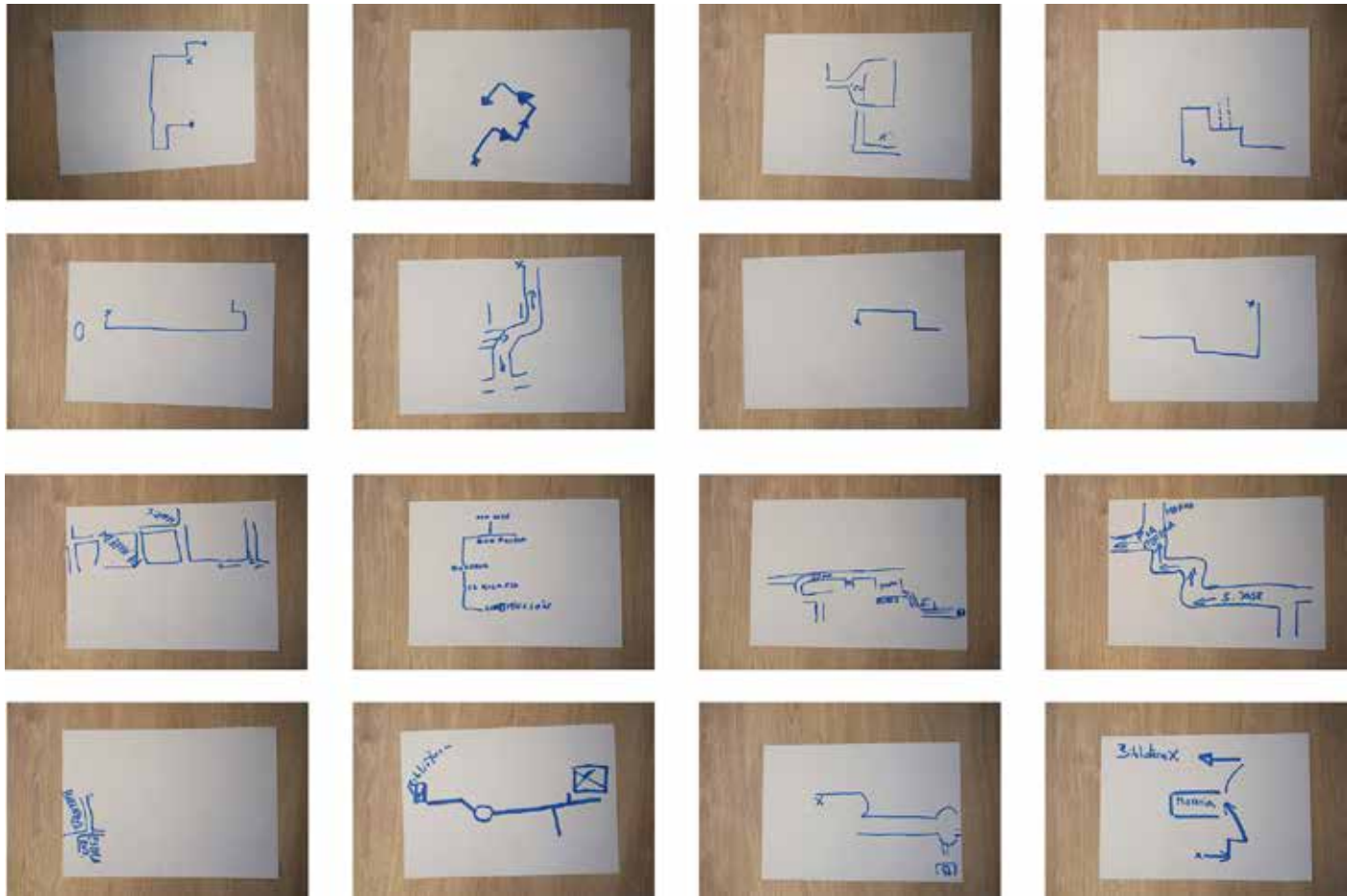
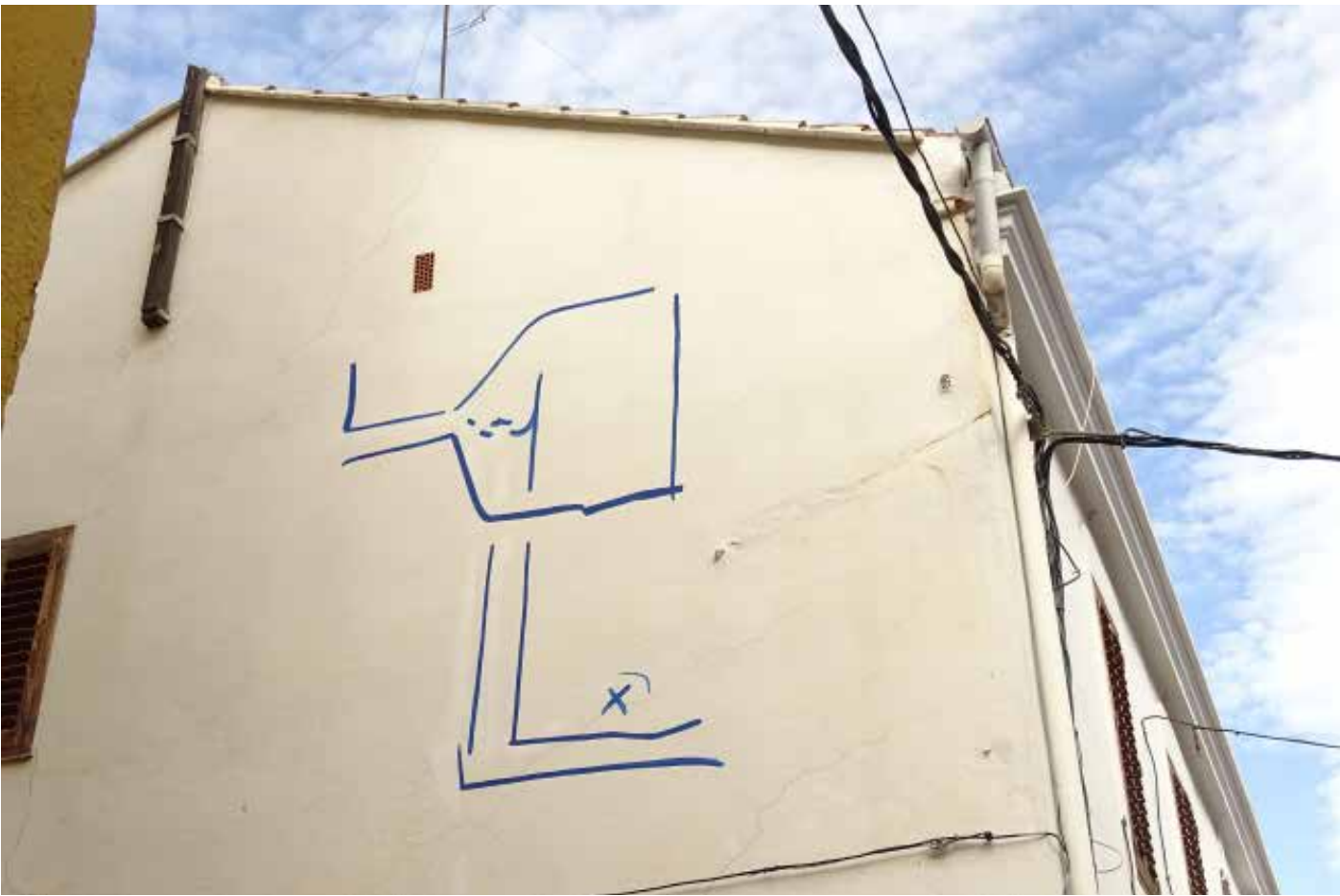
**Irreversible maps**

Public intervention, 2020

*I walk to a wall A located in the corner of a house, above a nursery. I kindly ask a passer-by to tell us on a piece of paper how to get to a wall, let's say B. I paint her indications on the wall, which decontextualized and enlarged become a strange abstract drawing, respecting the line, thickness and scale. that characteristic blue color of a common marker. The drawing coexists with Disney murals somewhat worn over the years.*

*I arrived at B, a little house near the adult school, and I asked another neighbor how to return to A, repeating the operation. Inma, who lives in the little house, offers us coffee, a ladder to paint, and makes jokes all the time.*

*A useless round-trip mapping practice. We regain the habit of asking a stranger, somewhat outdated by location technology.*



## ***The apartment***

*Public intervention, installation, performance. 2020*

*An apartment is rented a few streets away from the museum during the time an exhibition takes place. Such a space is emptied and turned into a mental space added to the room's area. Everything revolves around that weird appendage halfway between reality and the imaginary. The apartment's personal property (from the closet to the coffee spoon) is stored in the room. A marble replica of the apartment's skirting board is placed respecting the scale and orientation of the original. On the walls, we see a part of what's going on in the apartment: home visits by people of different trades doing different things (hobbies, other skills) and various interventions on the site. It was possible to visit the apartment by joining a few organized groups who arrived blindfolded.*











*The shadow cast by the building in which the apartment is located is measured on a 4th of July at 10:16. This empirical, as well as somewhat random and changing measurement, will be strictly transferred to a workshop to sew a piece of black plush having the exact shape of that shadow. Because of its length, it is shown bent in the room. That bending action turns two-dimensionality into something else, something sculptural.*









Sin título

Public intervention. 2020

*afloat assembly is a para-institution and residence programme for contemporary art on a sailing boat, which serves as a platform for artistic research and production at various sea-side locations. A group of artists, curators and theorists were invited to develop a public programme taking place during a sailing trip from Hamburg to Flensburg in August 2020.*

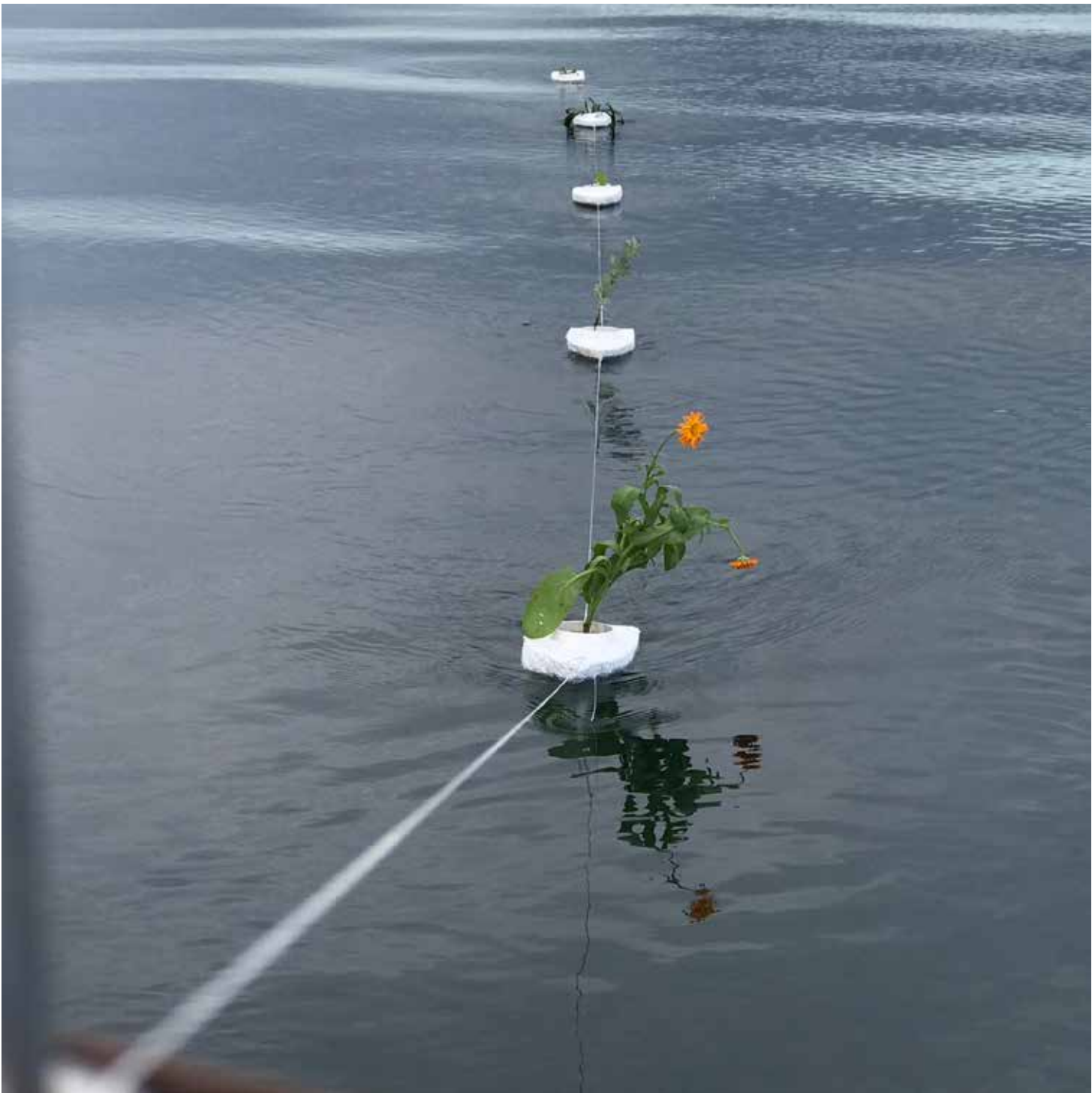
*Fermin sent instructions for this intervention and symbolic act with collected wild plants from recent stops floating behind us. It is inspired by the movie 'Mutiny on the Bounty' by Lewis Milestone from 1962. Based on an actual mutiny from 1789, the movie revolves around the transport of breadfruit plants from Tahiti to the Caribbean colonies, mainly to serve as cheap food for slaves.*

*During the mutiny the crew threw all the breadfruit plants into the ocean, making them float behind the ship.*

*Today, anthropic action has brought this plant to all of the tropical regions on the planet.*

*This intervention was a first gesture towards an ongoing investigation, looking at the impact of colonisation on indigenous plant life. It is part of an ongoing project series, which aims to establish durational, perennial and collaborative initiatives.*

*Christian Lübbert*





## Magnetic declination

Performance. 2020

For his first solo show at the Edmun Felson gallery, Fermín Jiménez Landa proposes an edition of a readymade of ridiculous, microscopic proportions. It is a magnetic compass needle, presented isolated from a device where it could function and sold by hand by the lucky collector who finds our sellers. The meaning of the work is suspended between the hand that holds the needle and the terrestrial sphere: the earth is a huge natural magnet towards which the free pieces of magnetized metal move, whose north points to the magnetic South of the earth (corresponding to the geographic North). This miniscule piece explores notions such as orientation and disorientation, location and faith in something invisible, such as the artist's intention, the market value of art, the magnetization of the magnet or the abstraction of cartography. We find links with the idea of travel, of movement, at a time when the idea of man as an explorer is more than questioned, compared to that of migration as a necessity. In other words: the needle does not represent anything else than itself.

The work will also be dispersed, it will be transported down the street in the pockets of someone who will distribute it among other pockets. It will change hands, it will be shown to others, the hand functioning as a map that holds the needle, in an act of failed palmistry.

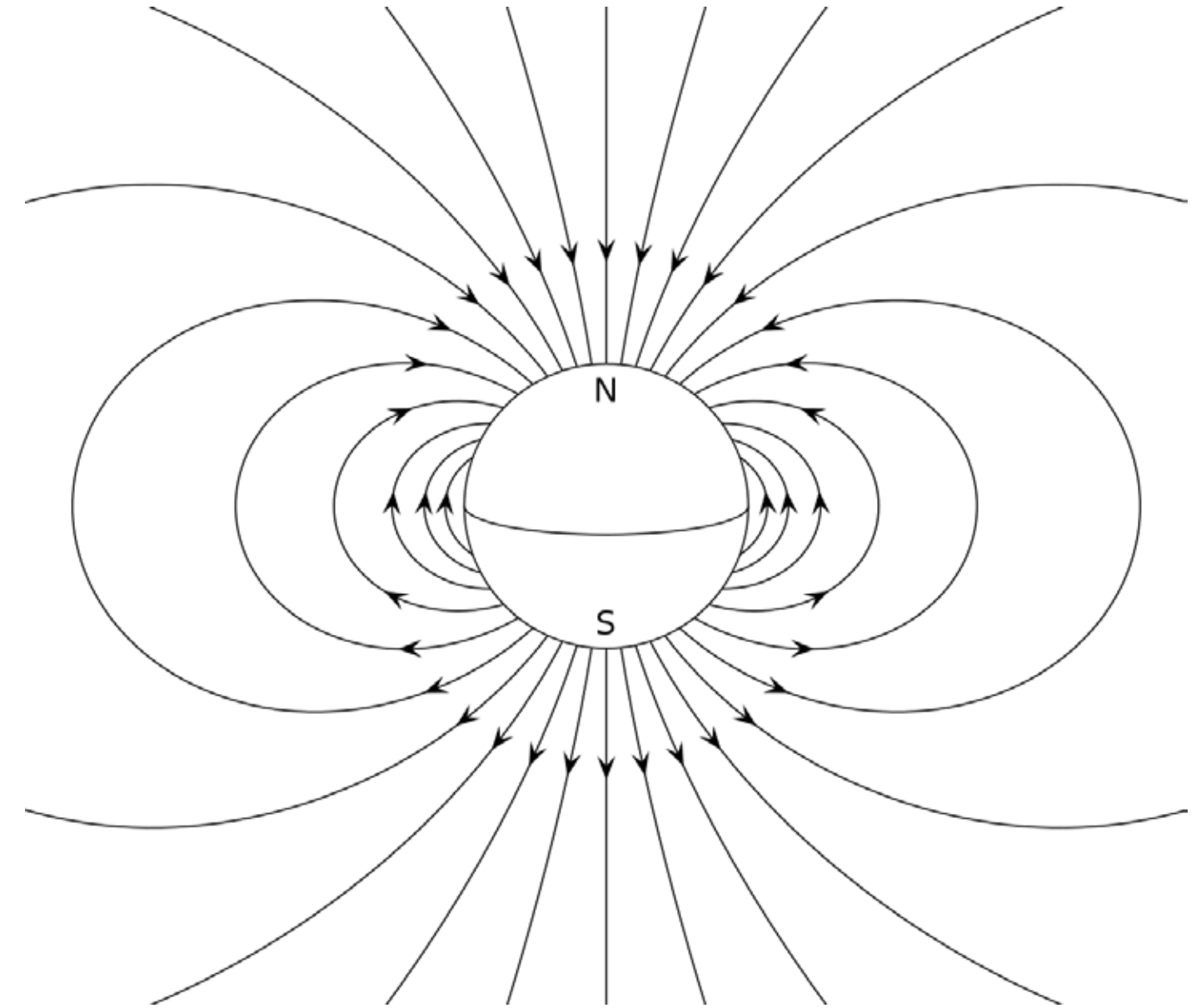


Imagen ilustrativa. La galería Edmun Felson nunca muestra imágenes de sus proyectos.

## ***Sumatra (everything is impossible)***

Video. 4'21 ". Photography. 23 x 35 cm. 2019

*Sumatra consists of an infinite sequence of palm trees just as they slowly crumble. A repeated action to provoke a certain hypnotism. The tragic seduction of the sequences actually hides a productive gesture. They are used for palm oil. Once they are cut down, they are reforested with native forest.*





**No title**  
**(Giant sequoia seeds and matchbox)**

Photography. 60 x 40 cm. Ed. Of 3. 2019



**Breath**

*Mirror, hairspray Nelly. 2019.*

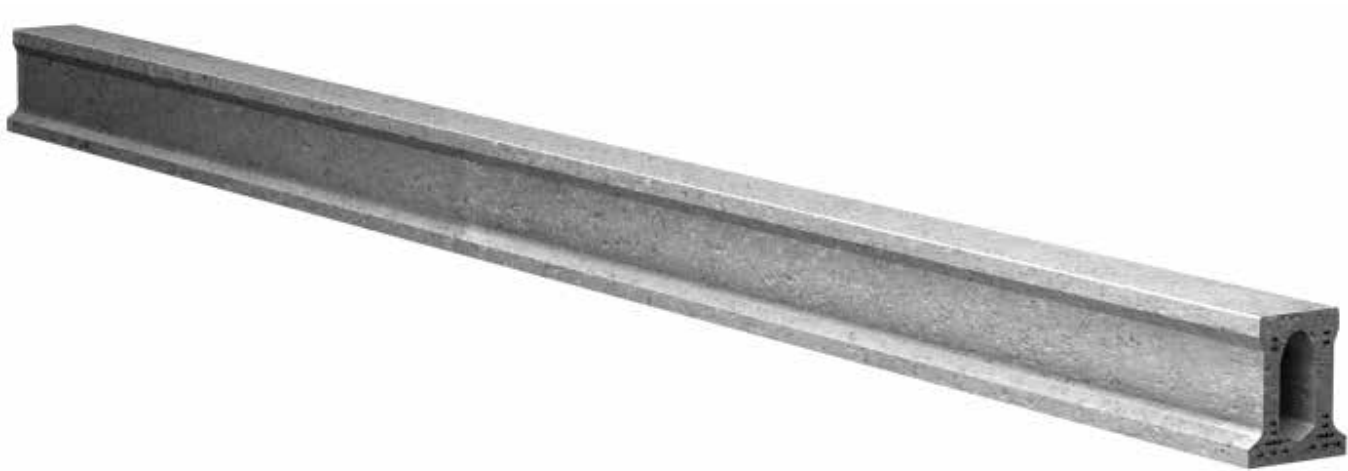




***Imbalance***

*Concrete beam, Barón Dandy, Chanell nº 5, 2019.*

Each end of the beam is scented with a perfume of the opposite social class.



## ***Compañía***

*Table, bread, 2019.*

Each pair of bread comes from walks between my house and a nearby oven made with bread dough in my pockets. The dough is molded into the pocket and when it arrives they are cooked.





**Landscaping**

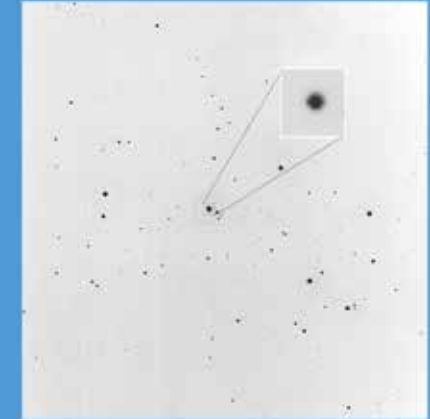
*Jacket, postcard and hanger, 2019.*

Jacket with a landscape postcard sewn by a seamstress inside the jacket. We are told that it is a beautiful landscape but it is never revealed whether it is, for example, a jungle or a glacier.



## ***The night shift***

Collage. 40 x 32 cm c.u. 2020







*The escape*

Performance.  
6 photographs. 60 x 45 cm. each Ed. 1/3. 2019

The escape consists in a process. The work has been made from within by a team of volunteers and the artist. At the end of the construction, the authors have been locked up and evicted the sculpture as best they could. The result is sober, compact, but small details prove this performative side; the earth removed from what looks like an attempted tunnel and the remains of the interior of the sculpture that we see through the bricks, such as a tent, shovels or food rests.

This kind of garden sculpture, loaded with references to archetypal scenes from literature and cinema, uses hollow brick, a construction tool that refers us on the one hand to the design of the human habitat and on the other to modern and contemporary sculpture. The emptiness of the center can also be thought of as halfway between sculpture and narrative.

In that absurd work time, coexistence occurs between a group of individuals. A teamwork that has to do with physical effort, with certain elements of travel, of adventure, of man in the open against the elements, but in a tame and bland context. There is no travel because everything happens without moving.





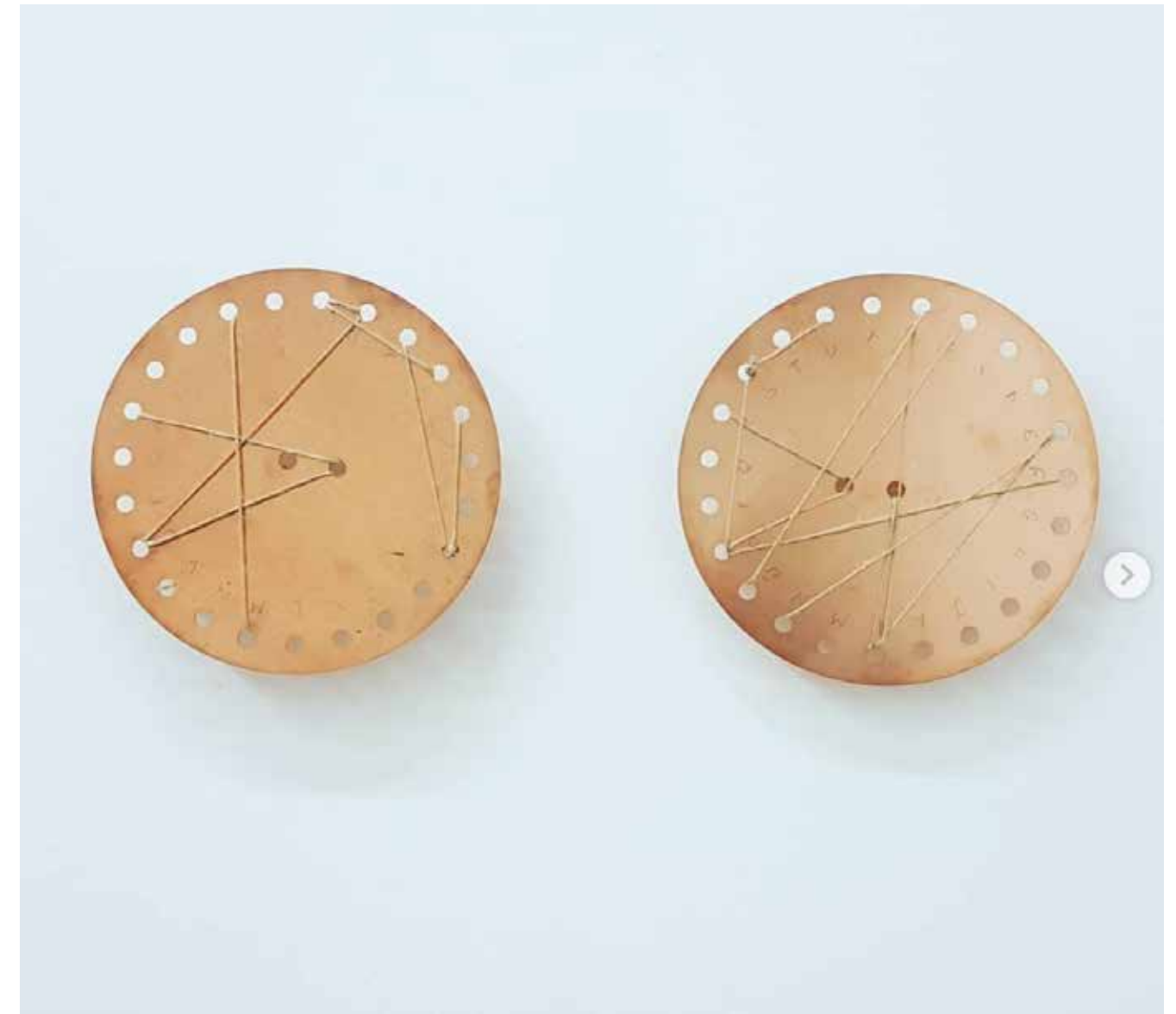
## ***Discos de Eneas***

*Cobre, lápiz y cuerda. 16 cm diámetro 2018*

The discs we find distributed in various parts of the room are inspired by the discs that Aeneas the tactician (4th century BC) designed to transmit messages, writing by passing a string through the holes, which correspond to the letters of the alphabet. The discs in the exhibition contain confidences of the artist that we could only read taking down the pieces and undoing the rope.



Edición de 2019 con 4 mm de grosor. ARCO 20



Edición de 2018 con 1,5 mm de grosor.



## Song of 22° 33' N 91° 22' O

Performance, video, photographs , 2018.

A hundred kilometers northwest of the Yukatan Península, there was supposed to be an island but it was not there. The first reference of Isla Bermeja is from 1536. Since then the island appears in the majority of cartographies of the Gulf of Mexico. In 2000 Mexico and United States agreed the drawing of the maritime boundary between them with strong disagreements. The existence of the island conferred to Mexico the 80% of the exploitation rights of a rich area. But the island didn't appear. Extravagant theories were considered: the island sank because of a seaquake, it was dynamited by the CIA... No one knows if this islet ever existed in the Gulf of Mexico.

In May 2018 we departed to coordinates 22° 33' N 91° 22' O with a music band of the nearby city of Merida to play an anthem created in honour of the island by a local composer. With nausea and vomits, the musicians played with the ship anchored in the waters where the island could have been. These waters flow and are indefinite while maritime boundaries are imaginary lines well defined and rigid.





## To save the fire

Public intervention & performance, 2018.

- Which piece or art would you save if Prado museum would burn?
- The fire

(Answer attributed to Jean Cocteau)

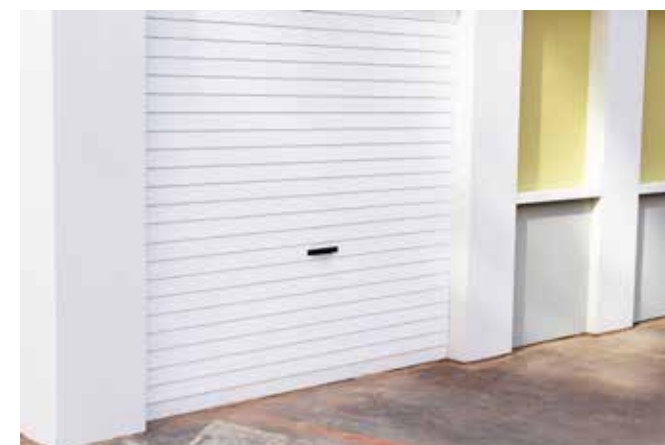
The Falles is a traditional celebration held in commemoration of Saint Joseph in the city of Valencia. The term Falles refers to both the celebration and the monuments burnt during the celebration. Each neighbourhood of the city has an organised group of people that works all year long holding fundraising parties and dinners. Each casal faller produces a construction known as a falla which is burnt at the end of the Falles, the night of March 19th.

There is a falla known for his innovative proposals. Current falla started March 19th of 2017 when a small stick was lighted from the flames of the burnt of the previous falla. The fire has been kept maintained among oil lamps, candles, cigarettes, birthday cakes and gas water heaters until falles of 2018 lighting a heater of a house that is a falla. An anodyne building, a block, that will be the last home of the fire. In Spanish hogar, means both fire and fireplace, fire and home. Falla is for the first time habitable and inside fire can be felt as a thermal sensation.

The floor is made out of pieces extracted from old furniture of the neighbourhood, recovering an old tradition of the Falles, that where originally made of the old furniture. At the end, the fire will burn the fireplace. The part will burn the total.

Falles are a tradition of strongly cyclic nature. The incineration of the monument marks the moment of the beginning of the next monument, that will burn exactly one year later. The proposition of recovering a minuscule flame of the previous falla and keep it alive until burn the next is like draw a straight line that joins two points of a journey.









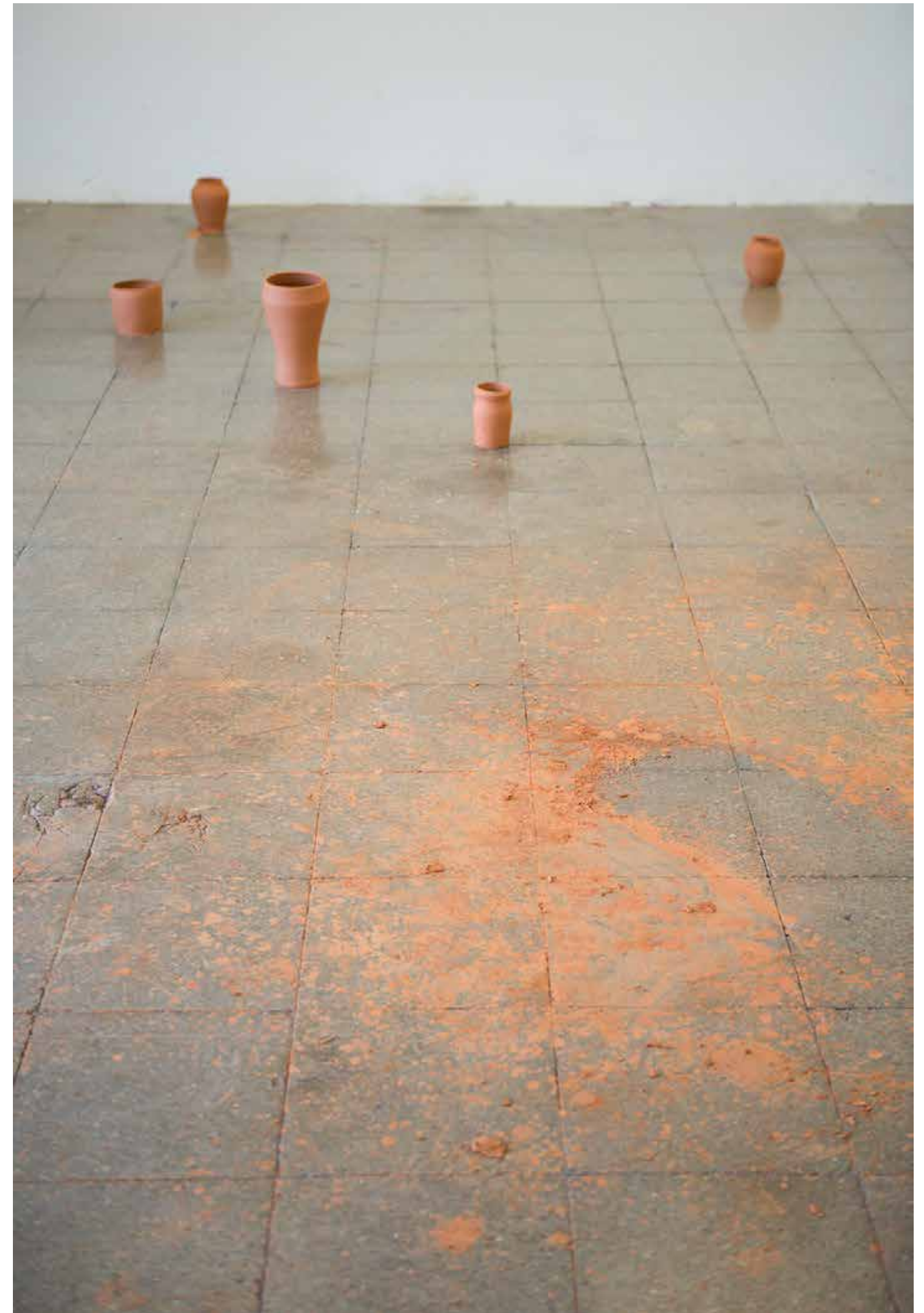
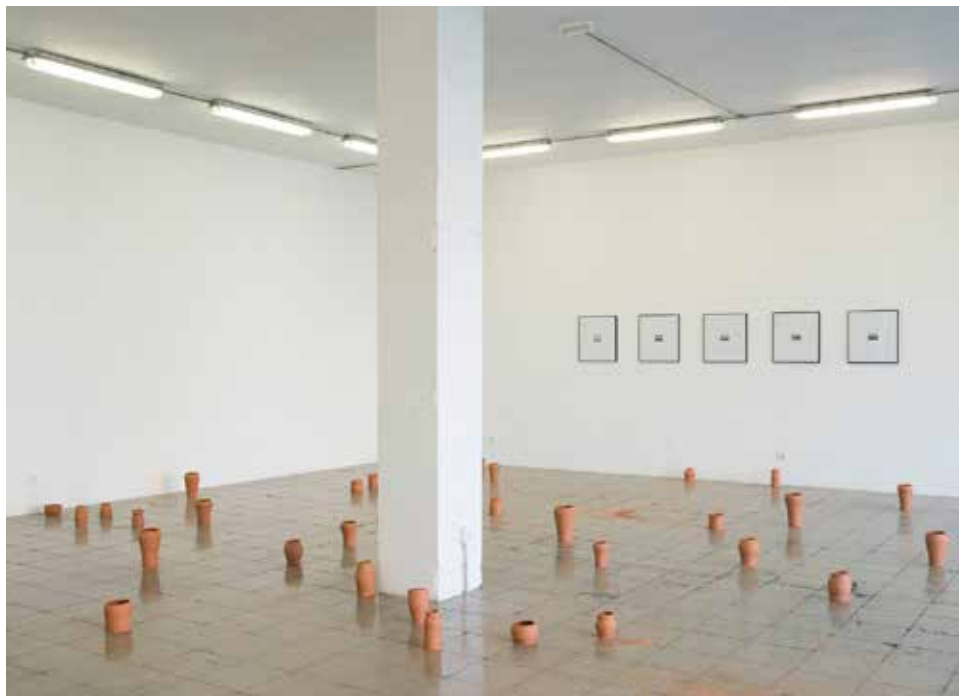


## El bamboleo de Chandler

Performance, mud, photographs and drawings , 2017

Three workers from America, Europe and Asia, living in Barcelona, were hired to create vases during eight hours. Their shifts happened according to the hour of their origin country and to the standard shifts of this country, creating a performatic layer in the making that depends on their location and has to do with synchronicity, space, sense of time, daily rythms, inmigration, international economy and rotation of the earth.

The resulting installation, with all the vases in the floor, creates a kind of constellation of revolving objects that has to do as with workers conditions.





How To Disappear

In our omnipresent society, it seems necessary to temporarily disappear. It's clear that suddenly vanishing, illogically, from the place where one is expected to be is a shared wish. This simple possibility of escape, hidden in the corner of our imagination, becomes a window wide enough to allow us to continue our more or less pre-programmed life. The idea of escape is used in marketing to sell us tourism, the only migration accepted across neoliberal borders.

Escapism is a fantasy of going back to a state of freedom that maybe never happened. Sometimes we discover that escape is not enough to run away from the real problems of life, because these problems always reproduce again and again in that distant place, hidden away. It is no to get away as much as the getaway, that is the real target.

The exhibition becomes a continuous interchange of presences and absences—physical, virtual and mental—with narratives developing far away, some happening in social networks, and others with an even clearer physical localization on the island or in the space in front of us.

PARIS (Île de la Cité)

Between 26 October and 8 November 2016 – the last day of my work in the gallery space – I tried to leave legal evidences in Paris. Years ago, I had a legal problem and had to prove that I was living in Barcelona while someone was trying to demonstrate that I was living in Valencia. None of us succeeded. A lawyer asked me for gym and library cards, rent contracts or registration certificates, but I had nothing. The information given by the lawyer was followed up years later for no legal purposes but a poetic use of bureaucracy.

On 26 October, 2016 I flew to Helsinki with a connection in Paris. I bought two separate tickets Paris-Helsinki for the same plane, one under my name and the other under a friend's name. Despite the airport security, I was able to board using my friend's boarding pass. Since then, I started to virtually attend Facebook events in Paris, tag myself on photos taken in Paris and upload photos that could be in anywhere but mark them as Paris' photos. Supermarket receipts and transportation tickets from Paris under my name were kindly obtained by a friend in Paris.



## *How to disappear: Objects*

In the beginning of L'Avventura (Michelangelo Antonioni, 1960), a woman disappears mysteriously in a small uninhabited island without any apparent reason. Even though the Finnish island Suomenlinna receives a high number of tourists and visitors daily, HIAP Gallery Augusta remains hidden for the general public as most contemporary art spaces. The gallery can then be considered a place to see, look at, and hide things. I decided to move into the gallery two big elements of the island to underline the paradox of presence as absence, magnified by the fact that architecture scale makes things inside look bigger.







### ***How to dissapear: Mirror***

Disappearance is shown in a more visual aspect on a mirror that doesn't work properly because of the use of another narcissistic item – hairspray. Despite of the cold and industrial aspect of the piece, once we get to know the materials used for making it – mirror and hairspray – a human absence in the story is latent. The texture might remind us as well of breath.



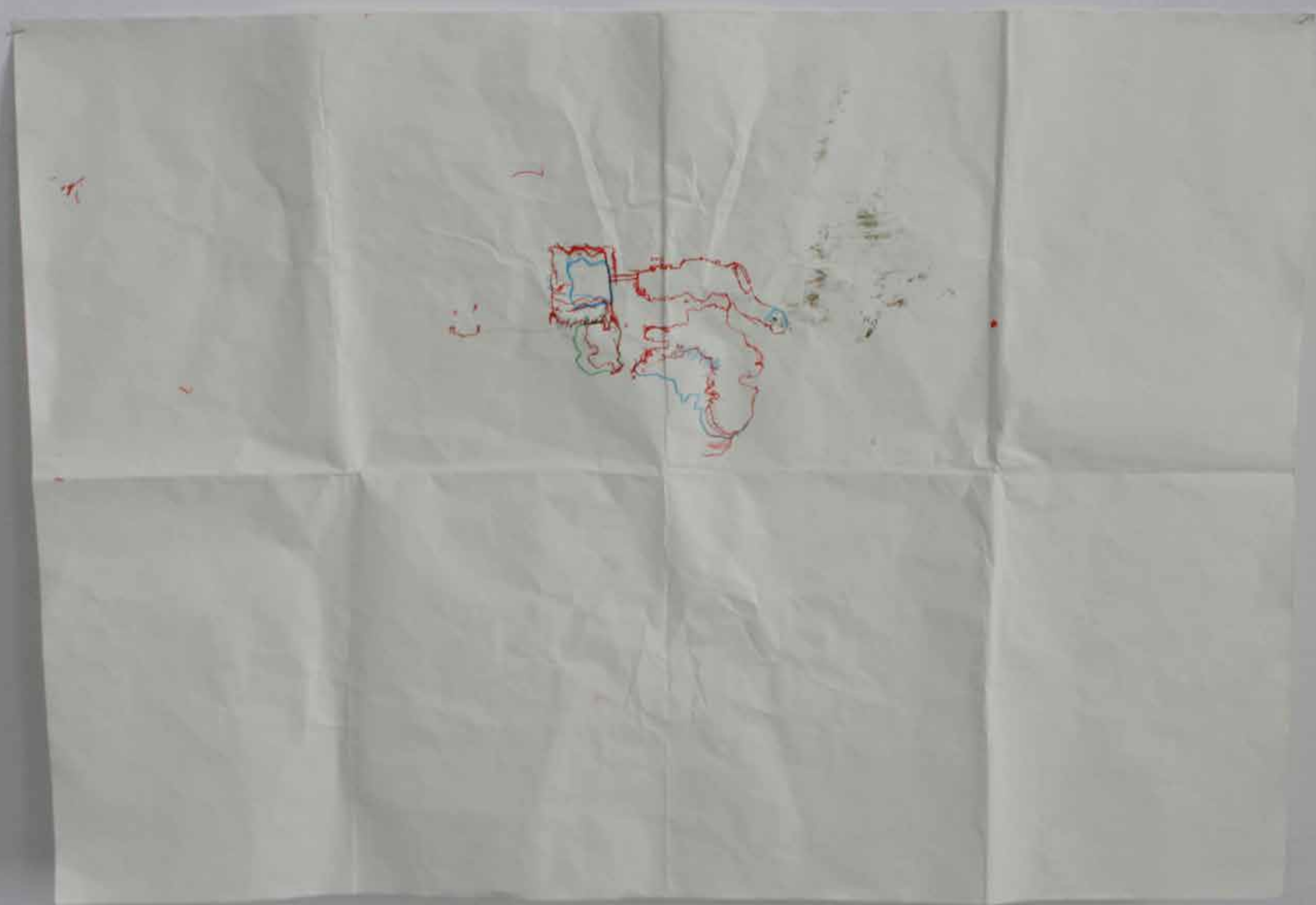


## *How to dissapear: Map*

Islands are archetypical spaces of escape. They are a cultural stereotype where desires are projected, and civilization, society and consensus don't exist yet. Therefore, utopia can start from zero, no matter how small the piece of land is. On islands, political and geographical border coincide.

Almost as an exercise, I drew a map of Suomenlinna island by walking around its shores and based on visual observation only. I pretended to remark this ultra-localization that means arrive to an island, and pay attention to cartography and physical position. And, of course, I wanted to take a walk. I wonder how political it is to draw a new border and how political it might be to go for a walk in these days.







## *The green ray*

The Green ray is an atmospheric phenomenon that can happen during the sunset or sunrise. Is a flash or light ray of minimum length that occurs with very rare atmospheric conditions and in vast spaces like the sea. Is due to refraction and dispersion of the light when grazes the horizon. Its nature elusive and fleeting has triggered numerous literary, musical and cinematographic creations linked with desire, the feasible and the impossible, as in the homonymous 1882 Julio Verne's novel, that forms part of his series of Extraordinary voyages.

In Gallera's space a spiral staircase has been built so high that doesn't fit erect. It is stuck obliquely, unusable due to the excess of enthusiasm in the construction. The piece is not the staircase. The piece is the inopportune relation between the staircase and the space; Is more situation that form. The frustrated desire materialises under this useless circumstance, in a space intermediate between architectural intervention and the green ray's representation. With this minimum gesture of big dimensions we search to establish new connections among euphoria, failure, melancholy, encyclopedias and libraries as source of obsolete and limited knowledge, craft carpentry and a continuous desire of being elsewhere.

The project has a itinerary longer than the exhibition; some images of green rays, plans of simulations of fake green rays in the sea and optical phenomena documentation are shown orbiting around the staircase.





One day ahead

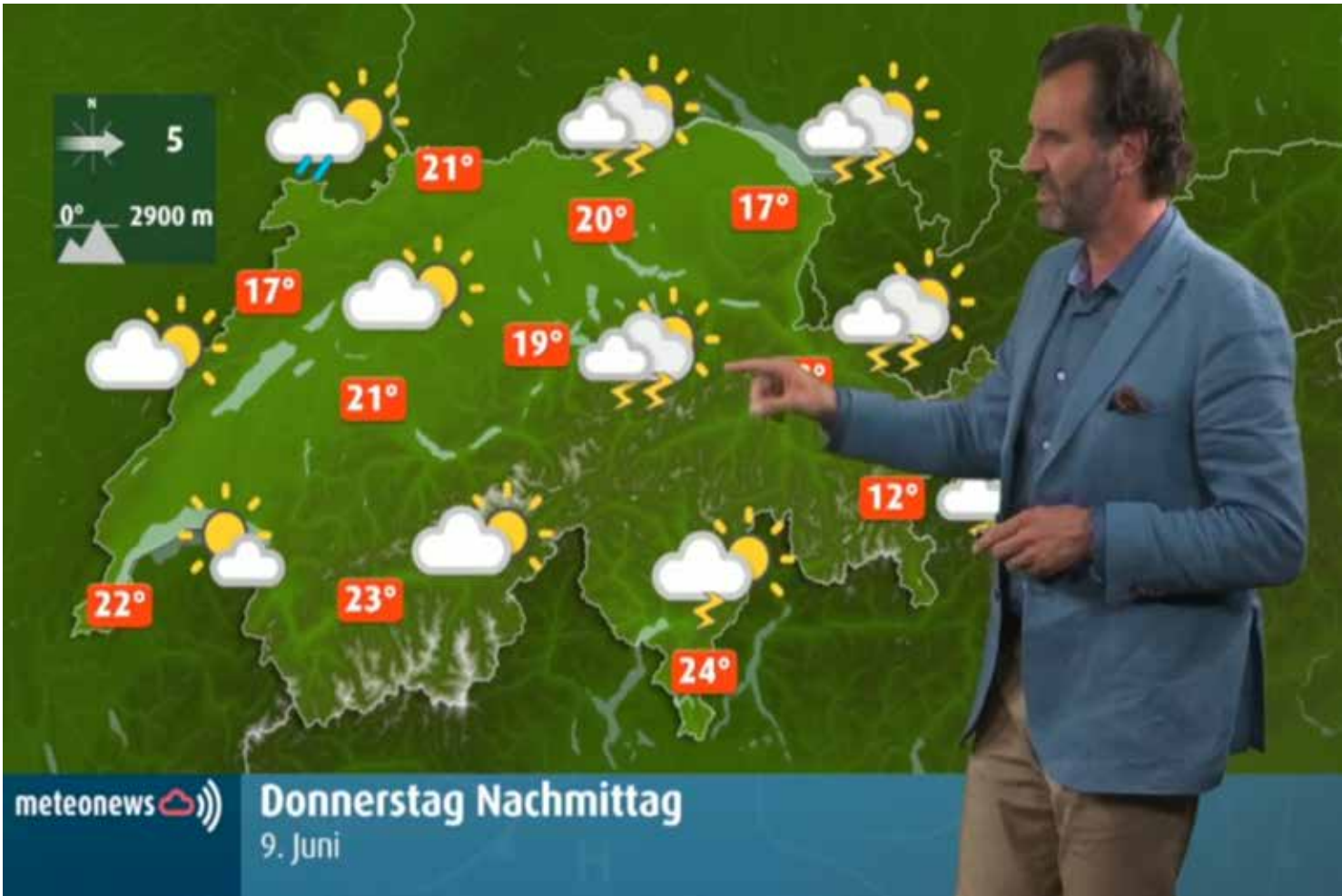
Air conditioner modification, 2016

Under the title ‘What People Do for Money: Some Joint Ventures’ Manifesta artists are working together with locals from different professional backgrounds. Each of these artistic projects are exhibited in three different ways: at a satellite venue, in a classical art institution and in the form of a film screened at the Pavillon of Reflections.

Fermín Jiménez Landa takes a close look at the best-known application of meteorology: the weather forecast.

Less interested in its empirical basis and more in its prophetic quality, he injects the mainstream reach of a TV weatherman with the traditional knowledge of one of the Wetterschmöcker (weather sniffers) from the Muota valley.

In *One day ahead* the temperature in the studios of MeteoNews is warmed up or cooled down according to the temperature forecast for the next day – you can watch Peter Wick’s reaction on TV and Wick’s explanation in TV the day of the opening and in the museum.







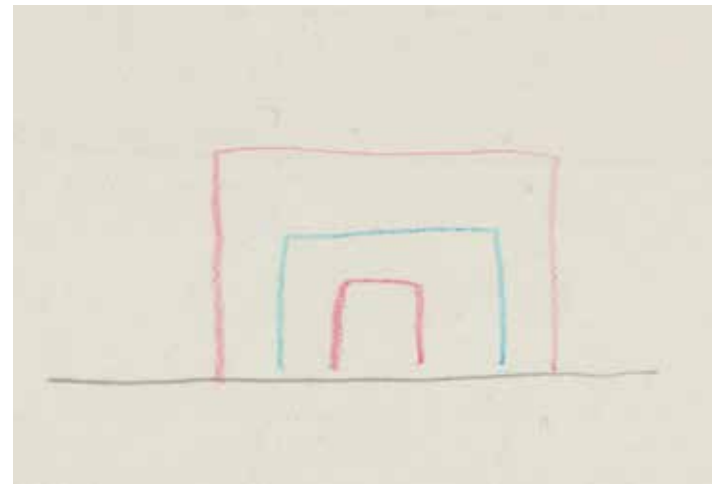
***In the centre of the weather there is another weather***

*Sauna, fridge, 2016*

Is an installation as big as simple. Consists in a matrioska, a russian dolls system of devices that modify the temperature, alternated in cooling or warming ones, with the attempt of making a big effort to arrive to a neutral result, having the same temperature in the centre than in out of the piece, in the museum. The exhibition space becomes the outer layer of the piece. The temperature in museums has to be controlled and keep steady for conservation reasons.

The piece is a physical, tactile, sonorous and spatial experience that contrasts the industrial cold with the rustic warm. Creates a situation in witch energy is being wasted in a strange context.

Maybe is a replica of the complexity of weather system, is a replica too of the human interferences in this complex system. Human modifies weather and then conceives devices to change the weather when gets extreme because of his fault. But those new devices provoke new consequences that alter again the weather.









*The Muotathal prophet*

Photographies, video, 2016

A part of the weather project joins Peter Wick with Martin Horat, the best known of the Muotathal prophets, an organization of Swiss weather forecasters based in popular traditions. Martin Horat sits in ant's nests, allow ants to climb his body and predict the weather by means of elements like the aggressiveness or the length of the ant's legs. He can be seen like the reverse of Peter Wick profession as he is based in irrational and not scientific backgrounds but with a Swiss popular root. On the other hand there is a degree of chaos in the job of a standard meteorologist that connects with the less controlled of Martin. The poetic side of Horat work is underlined here.









## Untitled

*Pressure cooker, barometer,*

A pressure cooker is closed inside a fridge. When it reaches the normal temperature of the museum the air expands obtaining a high pressure. There is barometer inside measuring this pressure that can't be read without altering the situation.





*El mal de la Taiga*

Three channel video. 4' 15", vespino, banana, photo, 2016.

Temporary disappearance becomes necessary in an omnipresent society. Disappearing from where we are expected to be, by surprise and against all logic, is a usual desire. The mere possibility of escaping into a hidden nook of our imagination is enough to carry on living our more or less pre-programmed lives, in hopes of returning to a state of freedom that might have never existed. Running away is actually escaping, not a new place where other new daily problems will end up appearing. El Mal de la Taiga (Taiga sickness), by Cristina Rivera Garza, deals with the tendency to suffer anxiety attacks in open spaces, causing the victim to escape from them. A person affected by such sickness gets into the car and escapes in a straight line until running out of petrol and dying of cold.

Last February, I got away in a truck containing a car, containing a Vespino. When the truck ran out of petrol I continued on the car, and when the car ran out of it, I continued on the motorbike. Two days later, the Vespino stopped a little after Montpellier.



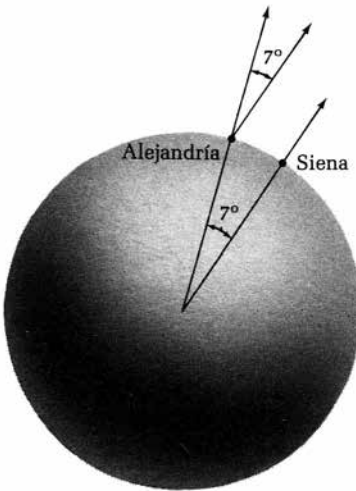


*It is wonderful being here, but it is also wonderful being wherever.*

Wooden sticks, 2016

In 235 B.C. Eratosthenes calculated the exact size of the earth by watching the shadows of two sticks separated by 835 km. In an exercise of futility I brought two sticks to the same distance. We measured both shadows at the same time in order to calculate the shape of the earth using rudimentary means.

We wanted to make everyone consider the tendency of men to systematize and measure the world, the spatial relationships, the minimum and maximum, the visible and the infinite, the cartography, the apparent horizon and the daily perception.





## ***Free camping***

*Metal bars, tents, snails. 2015.*

This piece consists of a doubly mobile sculpture that is vaguely reminiscent of those made by Calder. It consists of tents used as a floating hatchery for snails, displayed with a continuous layer of snail slime, just like that used to keep skin looking young.

You might ponder at will on the nexuses between youth, mobility, rebellion, the ob- session with staying young, the passing of time, the artificial and the natural, the relationship with the countryside, etc. We think of youth, holidays, nature but we perhaps also think of squares occupied by demonstrators, protests and music festivals. That small gap between the swift and the precarious.



## ***The shape of the earth***

*Metal beam. 2015*

There is a metal beam entitled *La forma de la tierra* (The Shape of the Earth) that runs through three rooms. Though seemingly straight, this beam curves at the same angle as the surface of the Earth. People used to believe that the Earth was flat when really they were standing on something more closely resembling a sphere, though they could not perceive this because of its size. Attempts have always been made to determine the shape and size of the planet, but the data regarding its extremely uneven surface make it impossible to arrive at anything other than a simplified Pythagorean idea that approximates the sphere that Eratosthenes calculated by observing the shadows of gnomons in 235 BC. With this small spatial insertion, the aim is to make visitors think of humankind's tendency to systematise and measure the world, and pay special sculptural and spatial attention to the Earth and the building in which this beam is strangely set.







## ***Night shift***

*Stars. 2015*

The white ceiling in the room is covered with stars that are also white and shine in the darkness, charged up by the light of the lighting that makes it possible to view the rest of the works in the daytime. The night shift is also the result of the mechanised capitalist economy, of the metaphysical opposite of that world in which machines were expected to work for humankind; that aberration whereby machines do not let humans sleep rather than vice versa. The night—a relative state in a globalised and spinning world—is associated with fear, the unknown, febrile states, in a literal and figurative sense, with inebriation and wiliness.







## ***Fever***

*Copper pipes, heater. engine, water. 2015*

Fever is a defence mechanism against alien organisms that is regulated by the hypothalamus, the human body's thermostat. Fiebre (Fever) is also the title of an installation that runs, with varying degrees of density, throughout the entire space, a circuit of copper pipes through which water flows at 40 °C, a very precise temperature chosen somewhat at random since fever is not a precise degree of heat, as it depends on gender, age and weight and on the time of day and the way it is measured. The work seeks to compel people to think of fever and the body, the measure of our world and our architecture, using a structure that is not in the least bit anthropomorphic. When all is said and done, the body is the way we measure the space and understand our surroundings. This would be a body that is slightly sick or somewhat passionate. Think of the public touching the pipes—a kind of architectural arterial system—like someone feeling a complaining child's fever by placing the palm of their hand on his forehead.















## ***Cul de sac***

*Rugs, mud, spades, photo. 2015*

Lined up on the floor are eight rolled-up dirty rugs entitled Cul de Sac. They spent some time buried at various indeterminate places around Spain. Fermín read the Spanish edition of *The Suspension of Mercy* by Patricia Highsmith as his light summer reading. The protagonist of this detective novel is himself a crime novelist. For various reasons, among them simple empirical testing, he rolls up a rug and buries it in the countryside. This leads to a series of real complications that stem from an imaginary action involving an all too anthropomorphic object. This kind of unhealthy curiosity leads Fermín to create another type of real fiction that might have caused problems for him as well. By experiencing this first hand, solving minor inconveniences like the interaction with people selling spades and rugs, and choosing discreet burial sites, he often thinks of the practices of Land Art and sculptural matters. There is a ninth rug that will remain buried indefinitely.















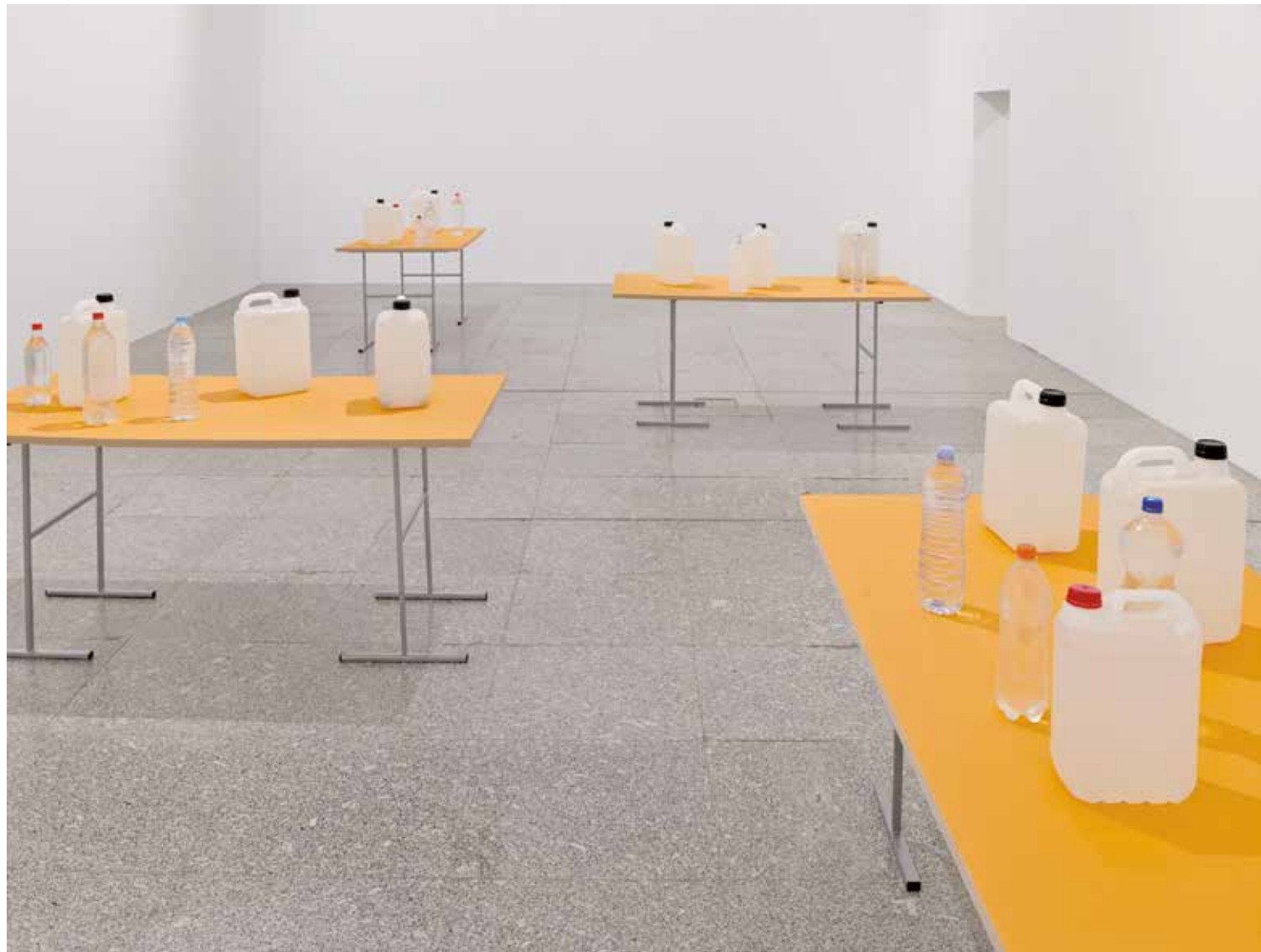
## ***The swan lake***

*Water of Novodevichy lake, tables.*

El lago de los cisnes (Swan Lake) consists of a large volume of dirty water. The only difference between it and any other water is that this water has been on an arduous and costly journey to get here from the lake at Novodevichy in Russia. This was a difficult undertaking at a logistical, financial and bureaucratic level and was hard to explain at customs. The public has to believe that this water comes from the lake that inspired Tchaikovsky to write Swan Lake, an act of faith just as if it were holy water, and fetishism over a liquid object that is without meaning on its own, separated from the rest. El lago de los cisnes is a landscape, a series of elements that depends on the observer's viewpoint. A lake is an accumulation of water but not of any particular water, since the water is engaged in a cycle. Yet after all this indefensible fetishism, we are left with the satisfaction of the truth. This room is full of swan lake.







## ***Equestrian***

*Tables, marbles. 2015*

There are various pairs of tables stacked one on top of another with marbles in between them, leaving them in a precarious state of balance. The title Ecuestre (Equestrian) could be because of the four legs of the table, that item of furniture made to suit mankind on which we place objects and elbows. Ecuestre is a knowing wink, a remembrance of defence tactics during demonstrations against charges by mounted police. The entire power of the state was countered by small toys that children play with; the political balance was destabilised thanks to an object that is in principle innocent. These tables are solid, somewhat old and somewhat dark.

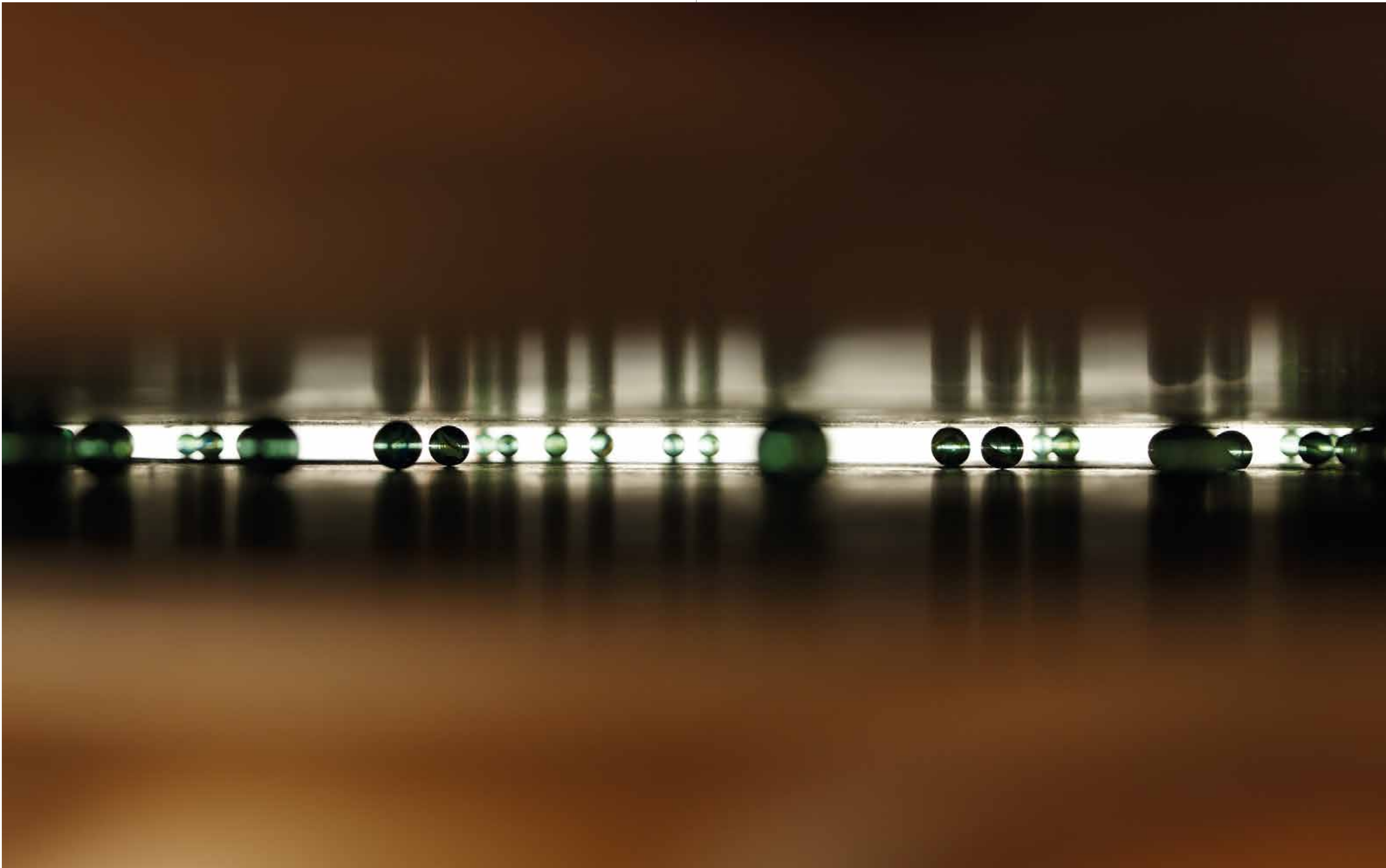












## ***Dehumidifier with Hidden Giant Sequoia Seeds***

Dehumidifier, Giant Sequoia Seeds. 2015

In the corner, there is a Deshumidificador con semillas de Secuoya gigante escondidas (Dehumidifier with Hidden Giant Sequoia Seeds). An object that is neutral in appearance and which is used to alter indoor humidity is presented with a title that reveals that it contains giant sequoia seeds purchased on the internet. Even though we cannot see anything, we form two mental pictures: one of the nooks and crannies inside containing tiny seeds; and the other of lofty trees contained as an unlikely possibility. The final intangible image is that of the humidity of the room itself, which we ourselves are altering in tiny proportions.







*Blinking*

Current altered. 2015

Parpadeo (Blinking) is a light on the façade of the museum that blinks on and off ten times a minute. The regularity of human blinking depends on factors such as humidity, level of interest or drugs consumed, but it occurs on average ten times a minute. Once again, the artist takes an empirical measurement, a variable, a remote mathematical datum, to attempt to distance us from the human without quite breaking the bond, continually demanding an effort on the part of the observer's imagination.

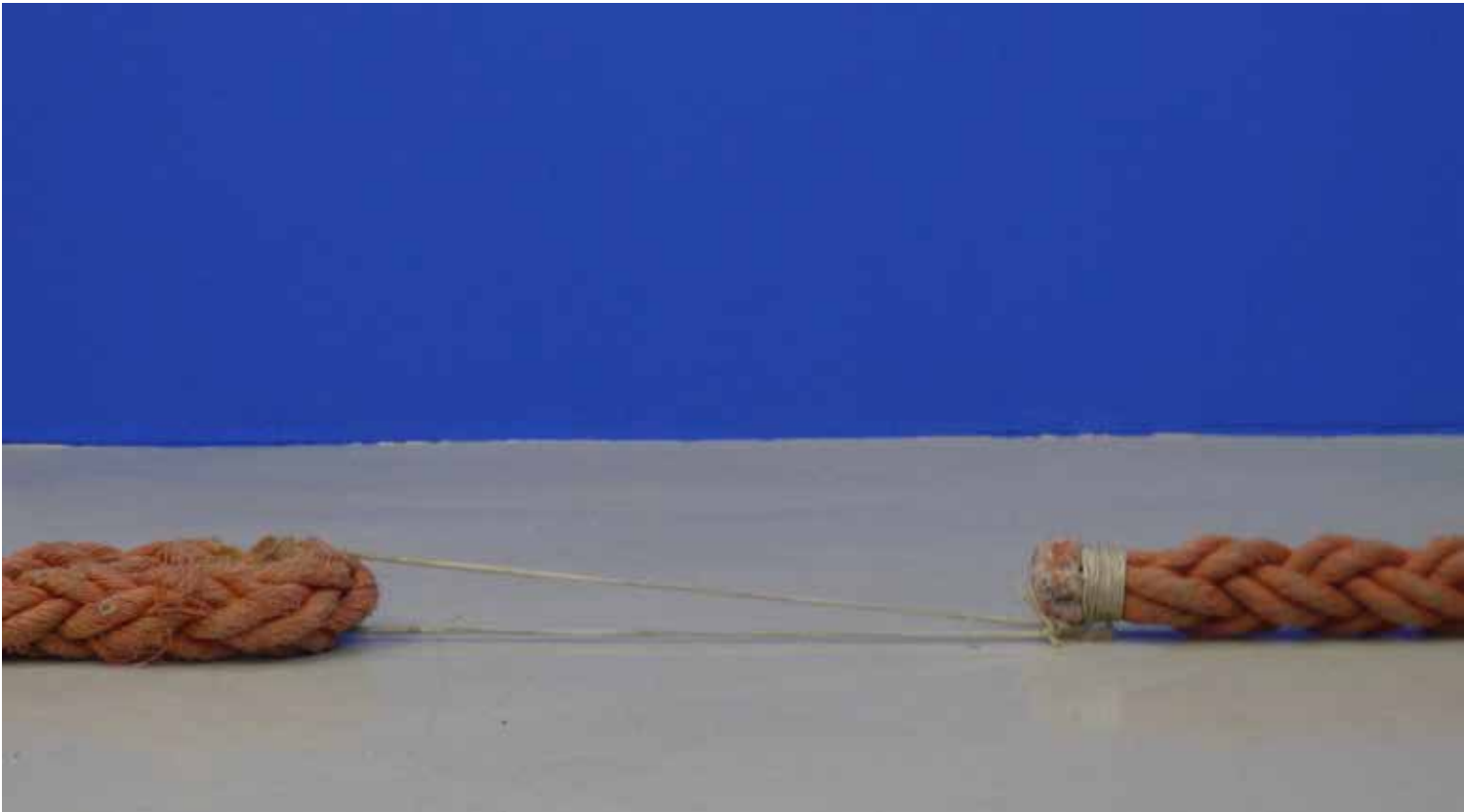




**Circumference**

*Nautical rope, shoelace of fugitive, 2015*

Circumference draws a simple shape traced with a line highly charged of narratives. A nautical rope is closed with a shoelace that belonged to a famous fugitive from Spain who asked to remain anonymous.



**Numismatics**

*Escudos, pesetas. 2014.*

Escudos and pesetas were placed on the tracks on the bridge between Galicia and Portugal so that they would be flattened by a train. A link is drawn between the fascination with minted forms, metal, sculpture and that almost splendid past of the empirical research adventures of childhood: what happens if a train runs over a coin?

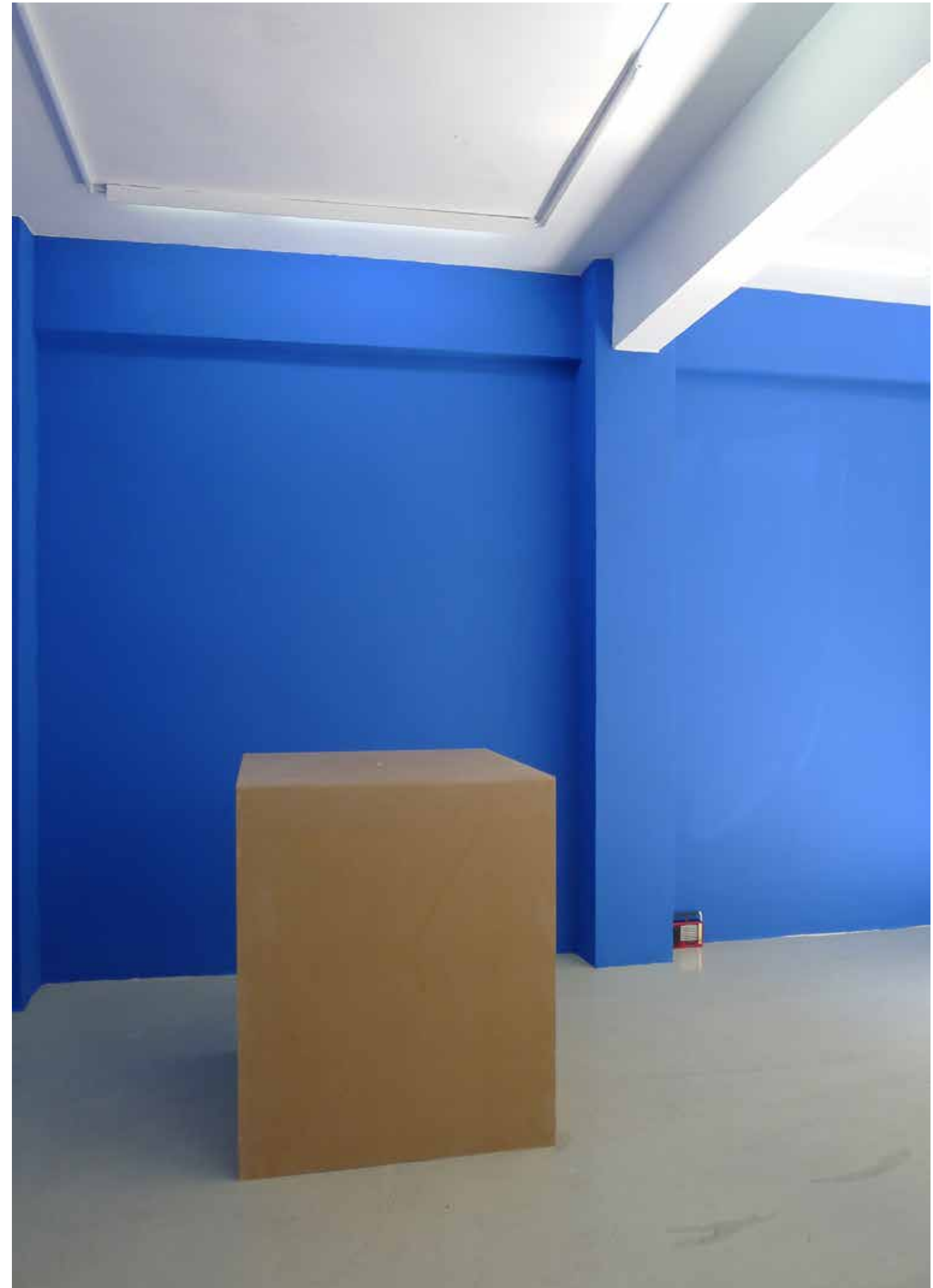




***Luis de Góngora birthplace***

*Speed (amphetamine). 2014.*

A big plinth contains a small line of amphetamine that waits pointing by the most possible precise means to Luis de Góngora birthplace, joining old Spanish literature, different times, neuronal alterations and cartography.



## ***The palmist***

*Colection of soap about to finish. 2013-on going.*

Una extensa colección de jabones de mano conservados justo en ese último instante antes de la decisión de ser despreciados para su uso, cuando esas masas compactas y opacas se han convertido en objetos de gran fragilidad y son elementos pulidos y bellos, puras láminas a veces casi transparentes.

En cada jabón esta latente uno de los actos de más normalidad y repetición automática: lavarnos las manos. Pensamos en la percepción de la vida y del transcurrir del tiempo en relación con el roce continuo con un objeto.

El trabajo implica una cadena de favores. Lo regalado no tiene un valor económico pero tiene algo de íntimo. Exige un esfuerzo encontrarlos porque no vale fabricarlos, hay que rescatarlos de otro hogar. Y exige un esfuerzo transportar algo quebradizo.





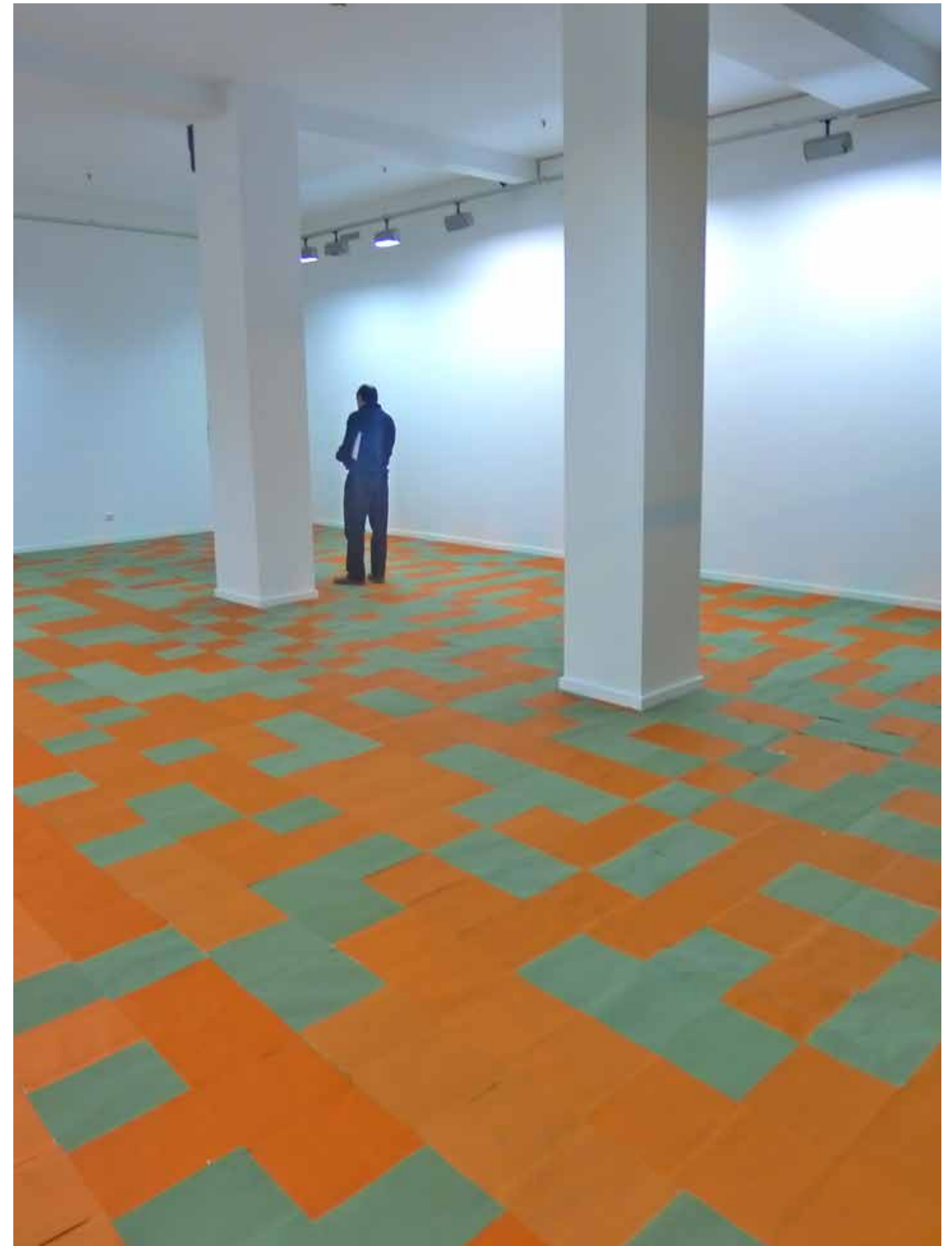
## ***Swan Lake***

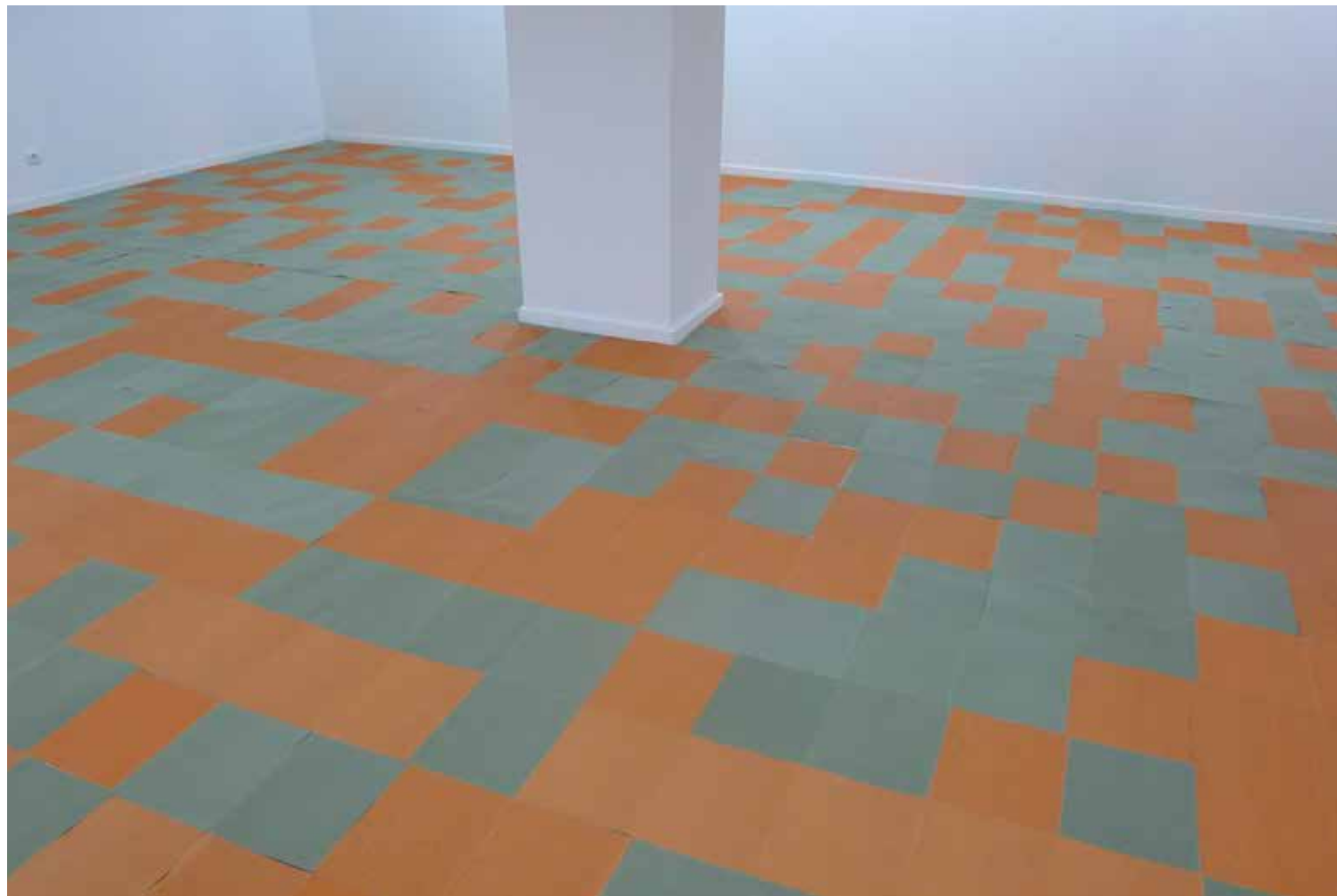
*Sandpaper and Swan Lake (2h 7')*, 2014.

En la sala suena El lago de los cisnes y no hay nada en la sala excepto que el suelo está cubierto de papel de lija. Un material abrasivo que no impide el movimiento pero lo convierte en algo raro. Lo que cambia es la textura del paso, del caminar, sin forma ni apenas color; un mosaico de distintos tonos de lija, del negro al ocre pasando por el verde oscuro. Un artilugio, la lija, que viene de las artes útiles, de la ferretería de la esquina, de lo manual, lo que da forma o da textura al menos, pule, abrillanta. Hay una posibilidad implícita de cambio formal pero no hay objetos que transformar.

El lago de los cisnes podría haber sido El Cascanueces o El Danubio azul pero había algo en el título mismo, en las palabras escogidas por Chaikovski que ha llevado a Fermín a elegir este, a pesar de que lo que interesa aquí es el sonido. Hay un aspecto acentuadamente seco, áspero, que es muy poco lago y muy poco cisne. Es el sonido que nos hace intuir un cuerpo en movimiento.

En El Lago de los cisnes no se enseña nada, ocurren cosas. Hay una dimensión temporal. Es necesaria la presencia física de personas que se desplacen por el espacio, que anden. Muchos de los trabajos de Fermín tienen que ver con el caminar y con la gravedad, con la simple física, que nos atrae al suelo y provoca el roce diario.







## ***The visit***

*Tennis ball shooter, 2013.*

The Visit is a machine that shoots violently tennis balls. Despite the courtesy and affability that suggests the title, the situation forces the audience to choose between an unsafe situation or the dissatisfaction of curiosity. The neutral white space remains almost empty, only with the presence of a tasteless and sportive readymade that makes another relation between artwork and viewer.







**Marbles**

Wood and marbles , 2013.

Tower of woods done wrong. In the gaps, the imperfections, some marbles stand.

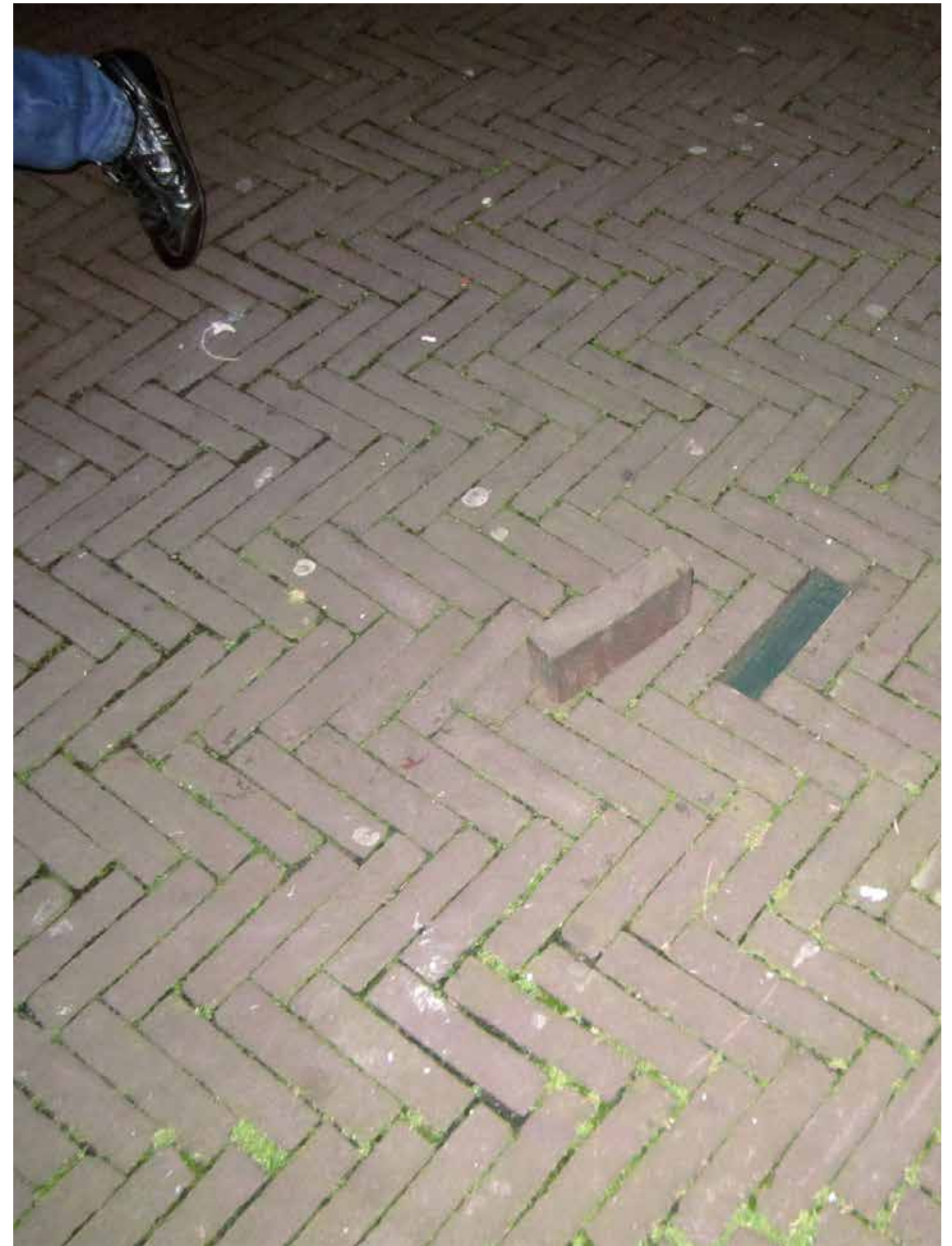


## ***Narrow Sidewalk***

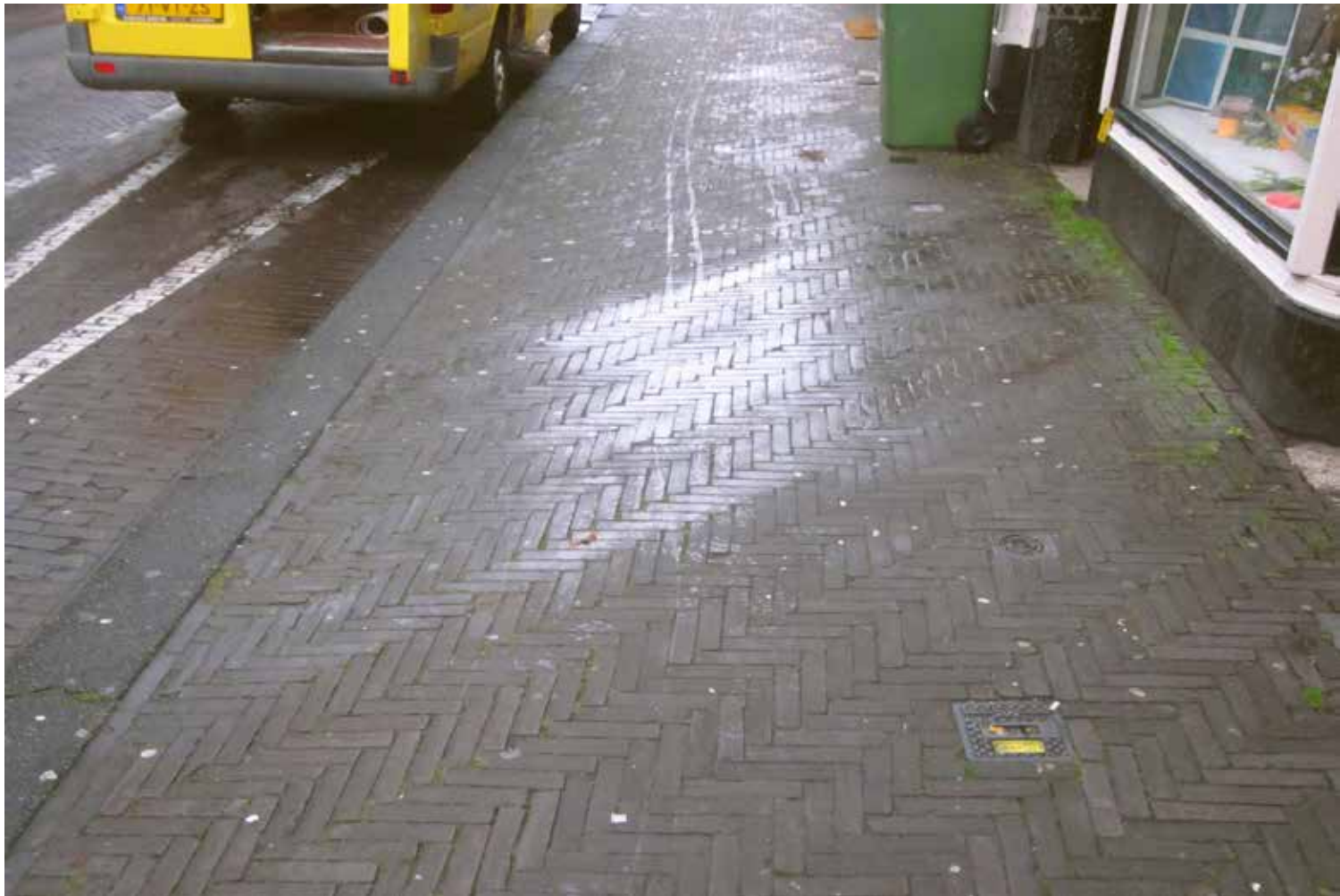
*Photographs, cobblestones, marbles, wood, 2013.*

In *Narrow Sidewalk* presents a series of small performances re-activating the sidewalk as a place of encounters, stressing width more than length. That is to say, a particular element of the city designed to transportation is now observed with the focus of all the other uses that it always had.

A sidewalk is a place where chaos, weeds, public creativity, private gardens, playgrounds grow. We can learn very much of the organisation of a city by watching the narrow streets and the negotiation that happens there between pedestrians, cyclists, cars, government, neighbours and nature in terms of collective, respect, vandalism and popular inventiveness. But it is as well a negotiation with the past, with the previous urban designs of the cities. Through small interventions like replacing a paving stone of The Hague with one from Amsterdam, hiding marbles in another paving stone, fertilising a parallelogram of pavement, throwing LSD in a puddle or copying the pavement in the gallery we question ourselves on the assumed normalities of daily urban life and search the cracks, the splits of an apparently blocked organisation of the social space.

















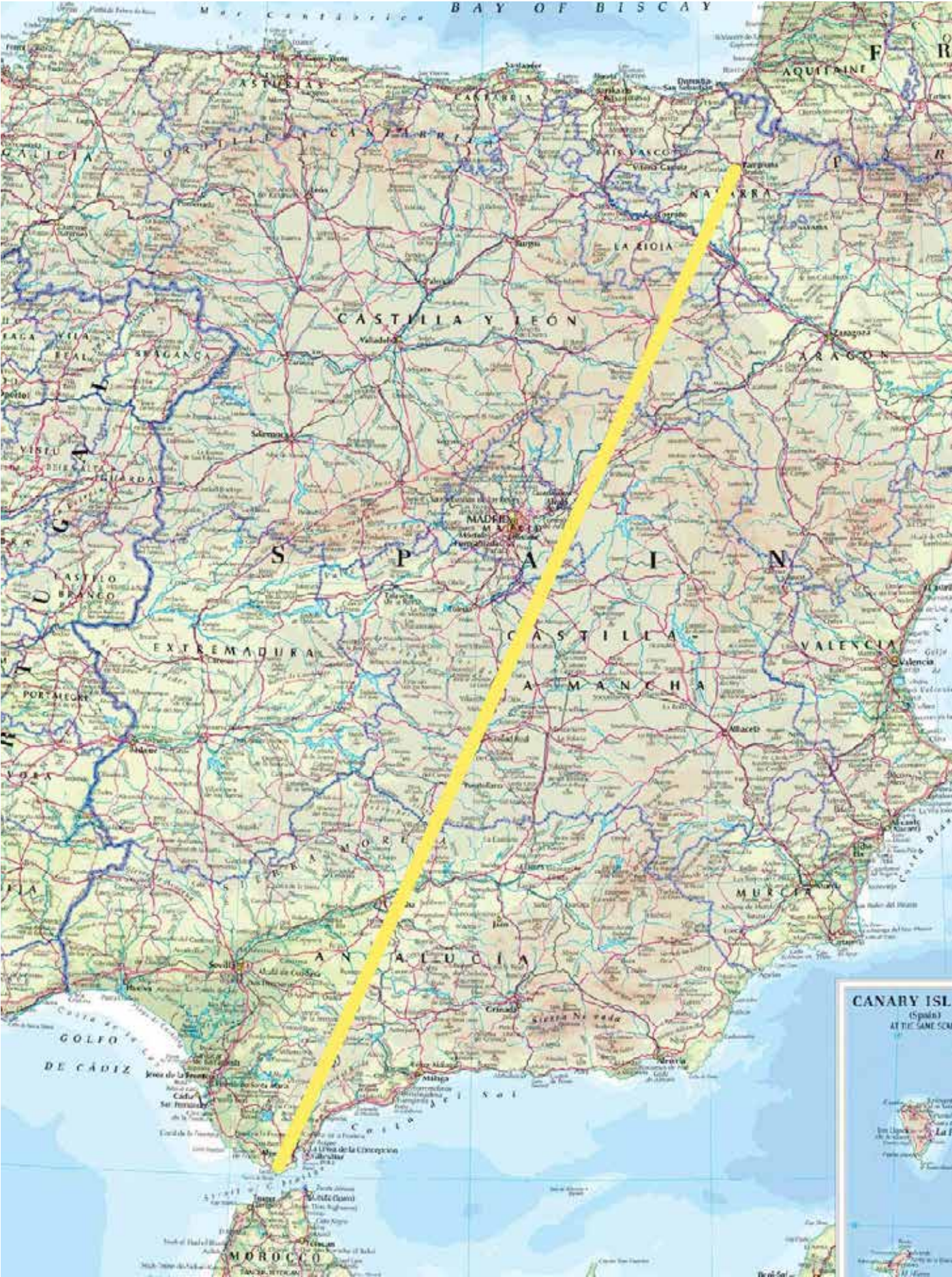




*The Swimmer*

Performance. 2013.

Inspired in Burt Lancaster's film, I drew a perfect straight line of swimming pools with the help of Google Maps and a telephone with GPS and crossed Spain swimming a river of pools from Tarifa to my parent's pool in Pamplona.







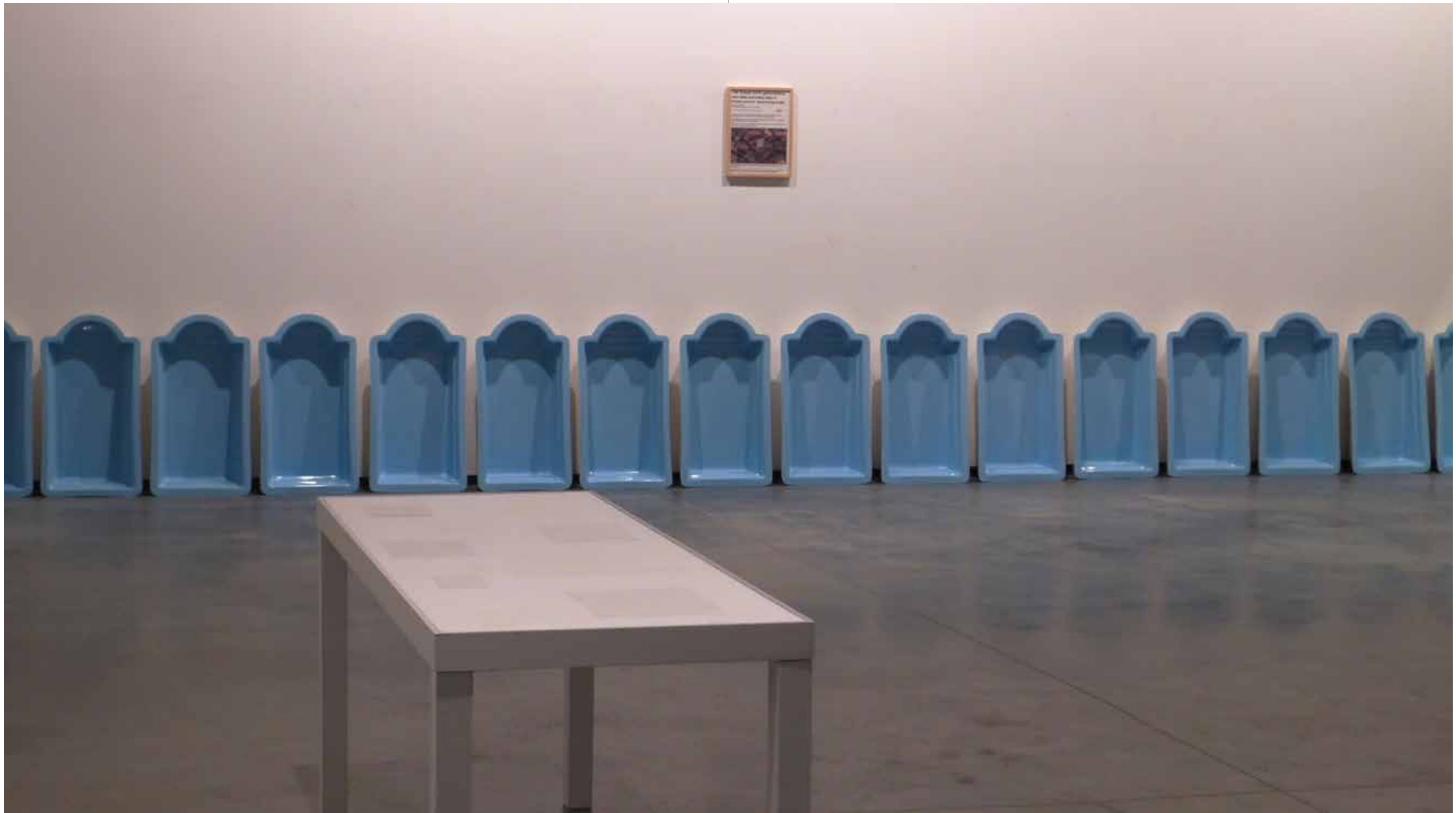
















## ***Untitled (Scrabble word finder)***

*Newspapers. 2013.*

Two newspapers of the year 2003 compose *Untitled (Scrabble word finder)* whose headlines are cut out and reorganised, to make the sentence, Shake out the crumbs from the tablecloth, love. Is made with the help of a word finder. It reminds us the insurmountable distance among news and the tranquillity of the domestic space. Scrabble, game, poetry and luck relate to the world, seen as a shifting and transformable place.





sa**c**UdE el ma**n**tel de m**l**ga**s** a**m**or



## Condensation

*Car, condensation, 2012.*

Consists on an apparently ordinary car. The perception of the steam on the windows makes us have a feeling that a human body is inside the machine. It may remind us to furtive sex scenes, in a cold and distant way, presented with the minimum narrative means and at the same time with an excessive production. It can be observed as a dirty version of the Hans Haacke's Condensed cube.

*"Fermin does not deny the influence of conceptual art in his work, but he flees from its severe self-referentiality, placing himself, instead, in the voluble and capricious endeavour of seeking new meanings of art and new spaces, turning away from those within the norm. Presenting a car full of condensation in the middle of the gallery, Fermin is indicating Haacke and his Condensarion Cube, but gladly accepts that we take pleasure in imagining more mundane stories." (Javier Hontoria).*



***Untitled (personal belongings)***

*Sponge, personal belongings. 2013.*

Edible sculptures that include almost imperceptible personal belongings. There is a dialogue of different ways of understanding what is personal.









## ***Minus times minus is plus***

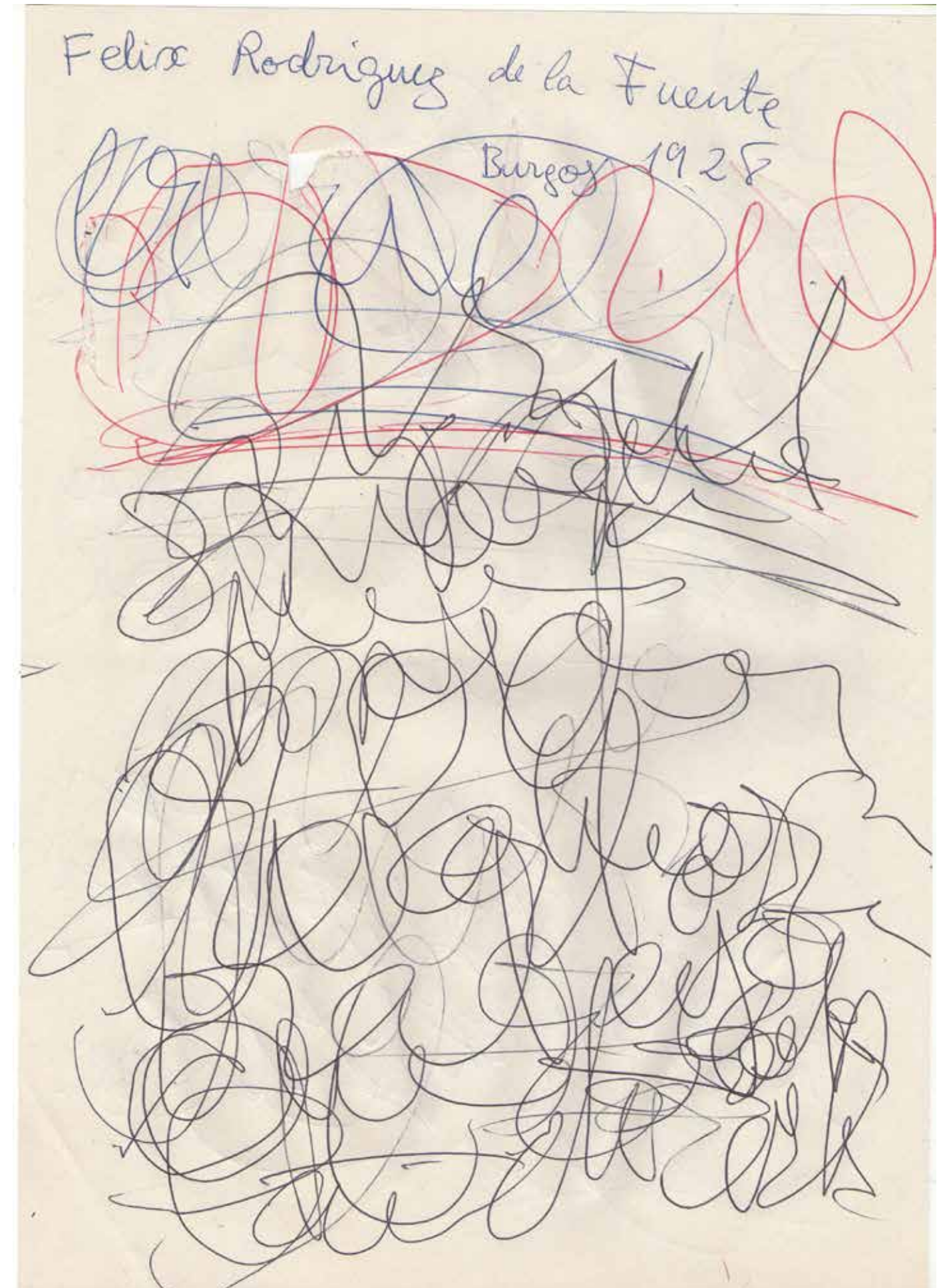
*Performance, video & drawings, 2012.*

A medium that works with automatic writing is invited to speak with the nature documentaries director Félix Rodríguez de la Fuente about the supposed fake scenes in his Films. With a starting point of scepticism in all the paranormal phenomena, I create a fictional situation that talks about other fiction in order to, like in the math formula  $(- \times - = +)$ , from to fictions generate a truth: an observation about nature and cultural, documentary and fiction, staging, false as generator of truth, presentation and representation...

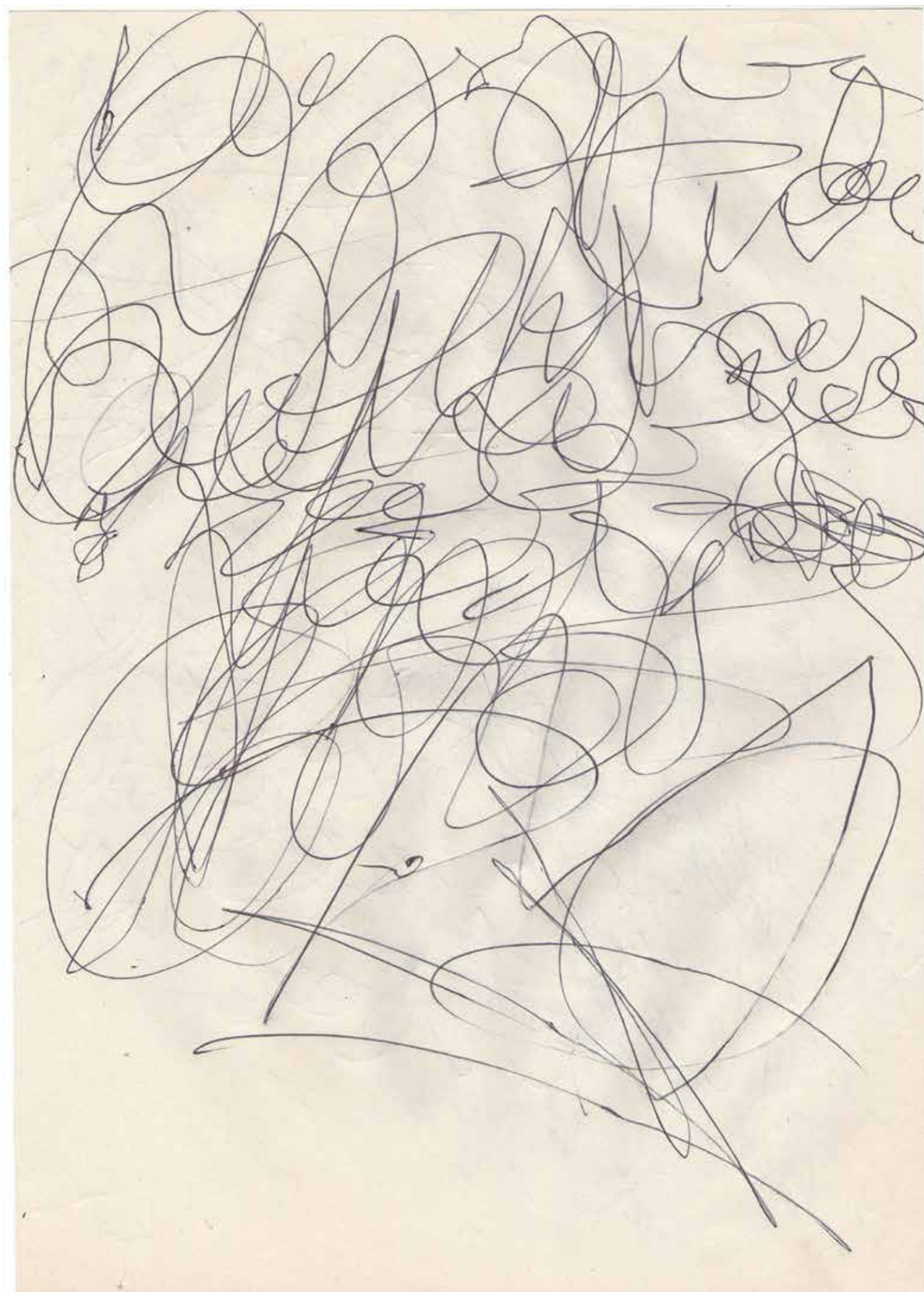
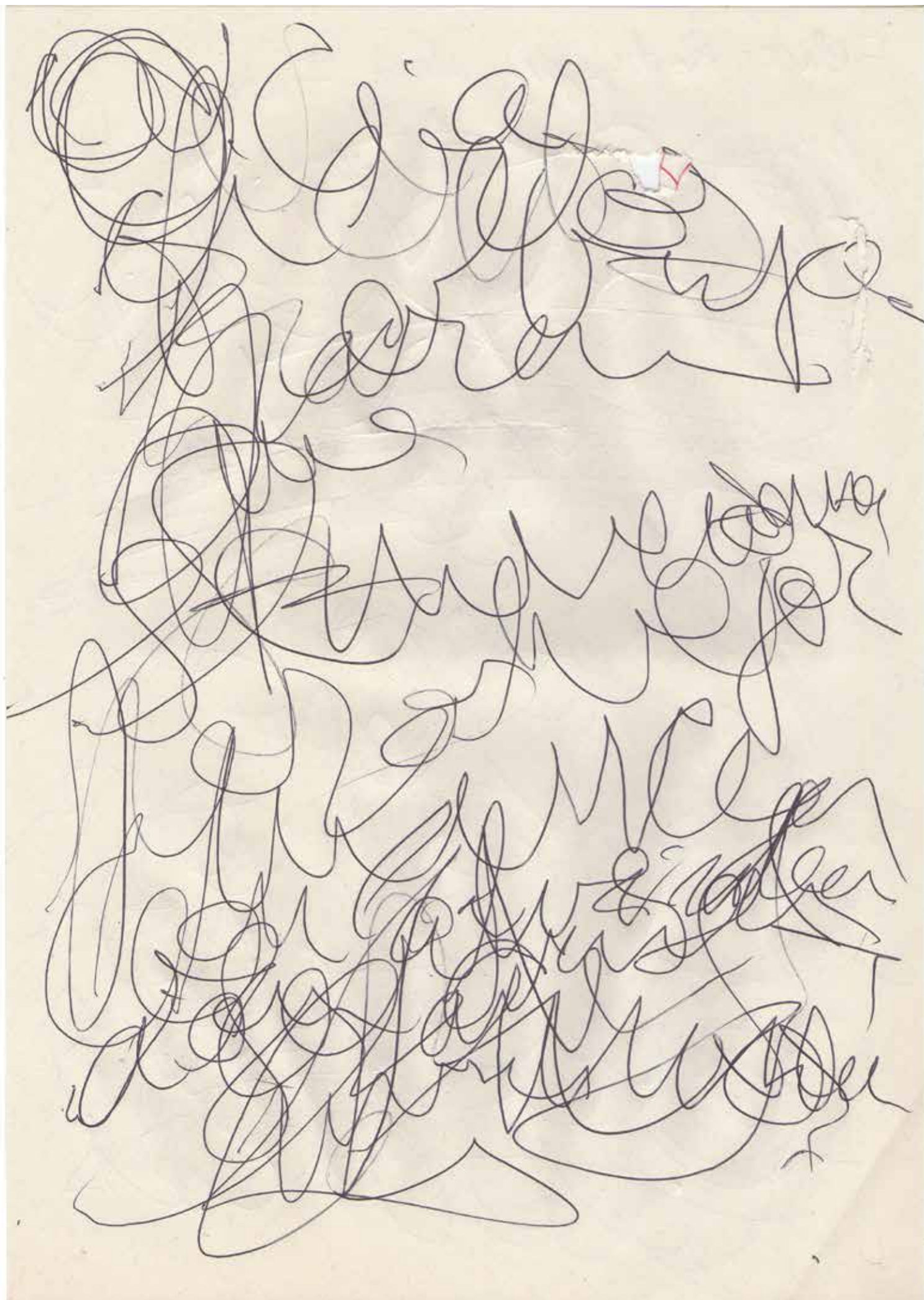
Félix Rodríguez de la Fuente was an extremely famous naturalist and director of a TV series called "El hombre y la tierra". During the 70's, according to some surveys, was the most famous figure after Franco.

Félix was a charismatic person and advanced defender of animals in Spain. In a nation that had moved from the country to the industrial peripheries of the cities and that considered country as a place to escape from, searching for a more comfortable life, he revaluated the beauty and the spirit of nature and rural life. He was our first ecologist.

He was accused of shooting numerous scenes of his documentaries with domesticated animals and, even, like in the famous scene of the eagle and the Mouflon, with stuffed animals. Félix, the wolf defender, icon of the wildness, may had to appeal to semi-domesticated animals to spread his ideas.











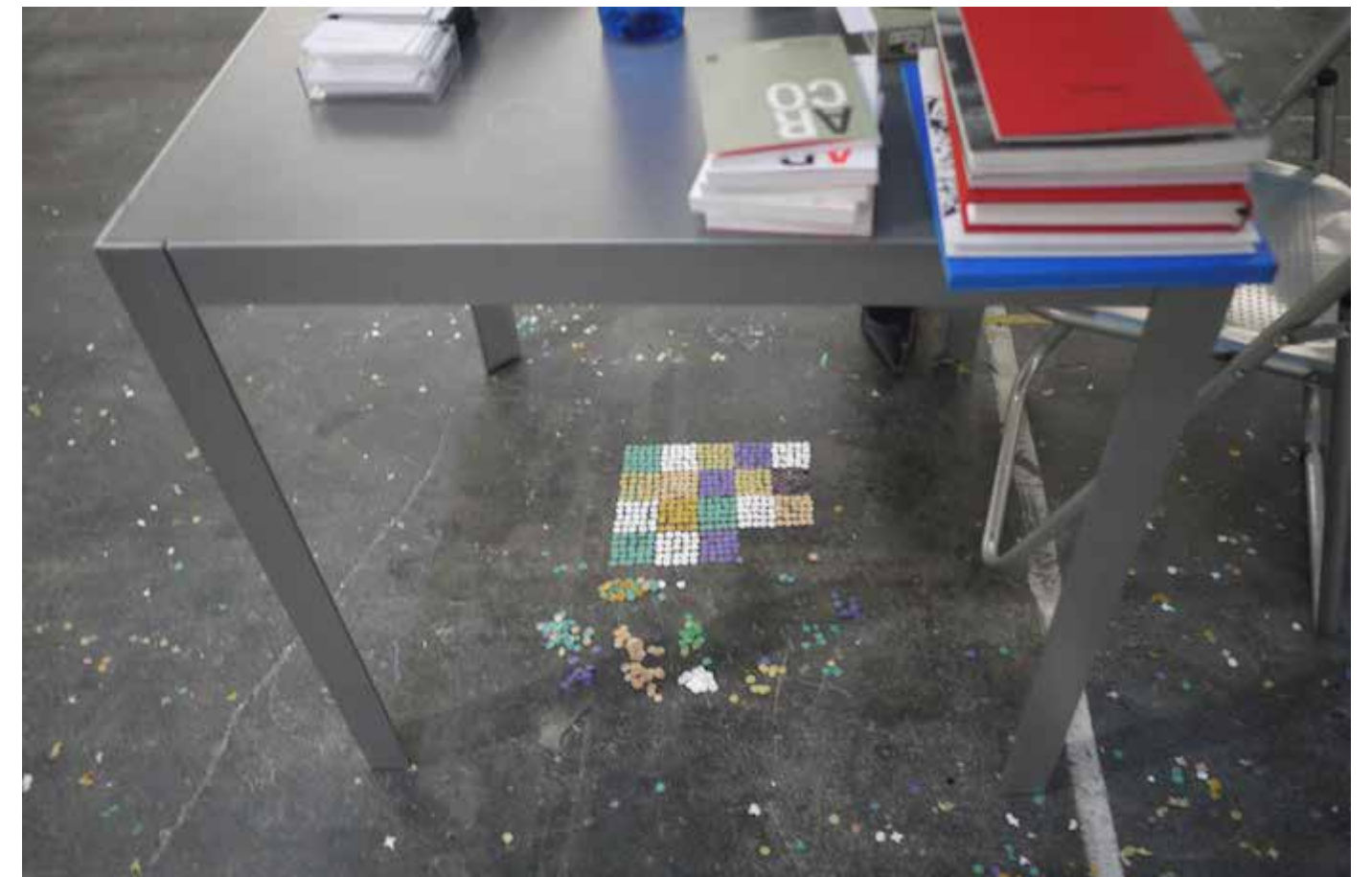




## ***Attack of tedium***

*Confetti ordered, 2013.*

An outburst of tedium is confetti ordered by colours, minusculously arranged on the floor. Around it, the discreet remains of confetti in its natural state can be seen. This succinct presentation displays in one take two different speeds that are opposed to each other. On the one hand, the hasty, fleeting and vertiginous normal use of confetti; on the other, that speed that has made it come to its present order; a slumbering, monotonous act. The current order is of great fragility, and it can be spoiled at any moment. Such fragility stresses the time factor. The duality contained in it can be thought in terms of chaos and order, work time and free time, party and hungover... In this piece we find that the hand of the artist has carried out a great effort, yet a talentless effort.







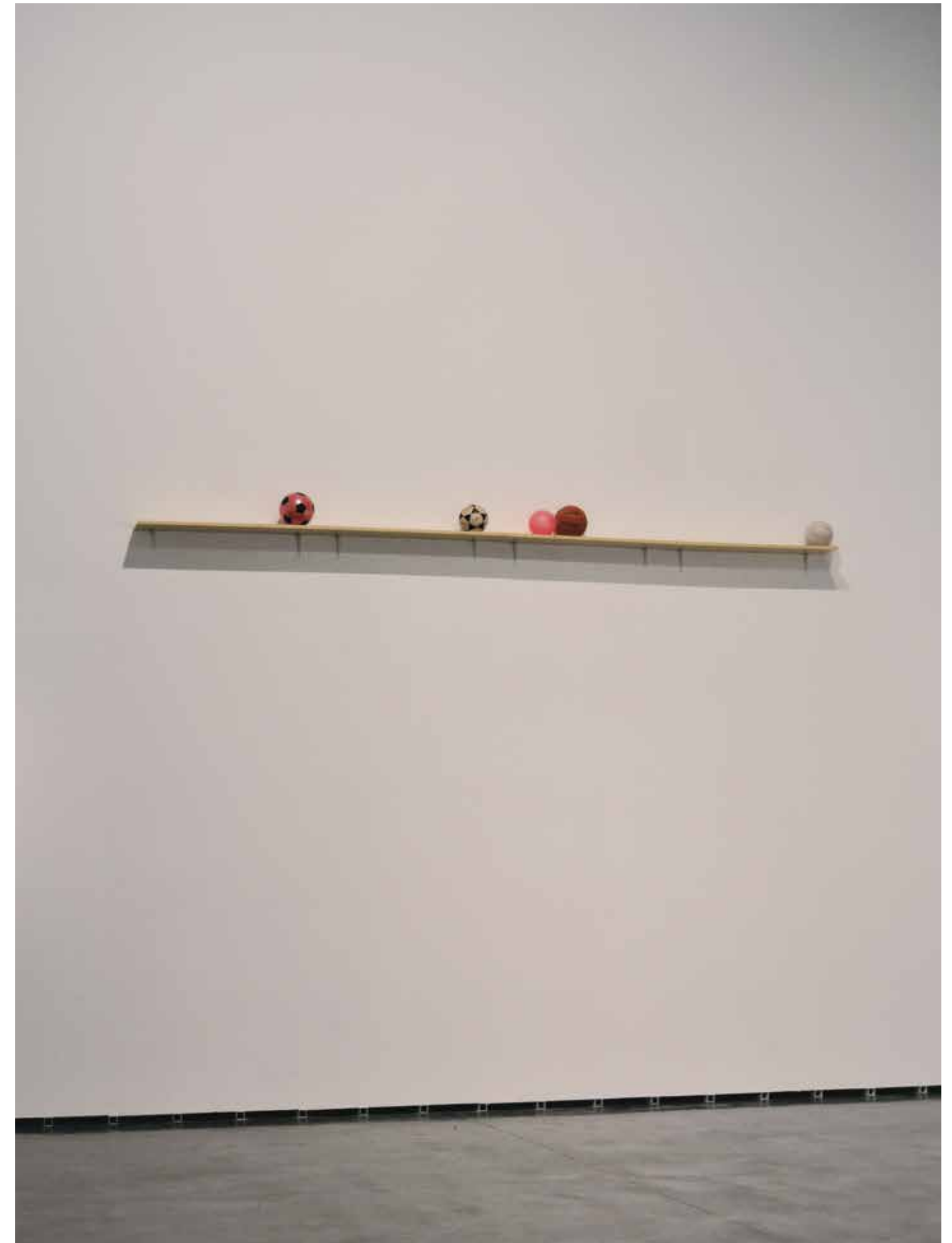
## ***Altitude sickness***

*Balls stucked and shelf (2012)*

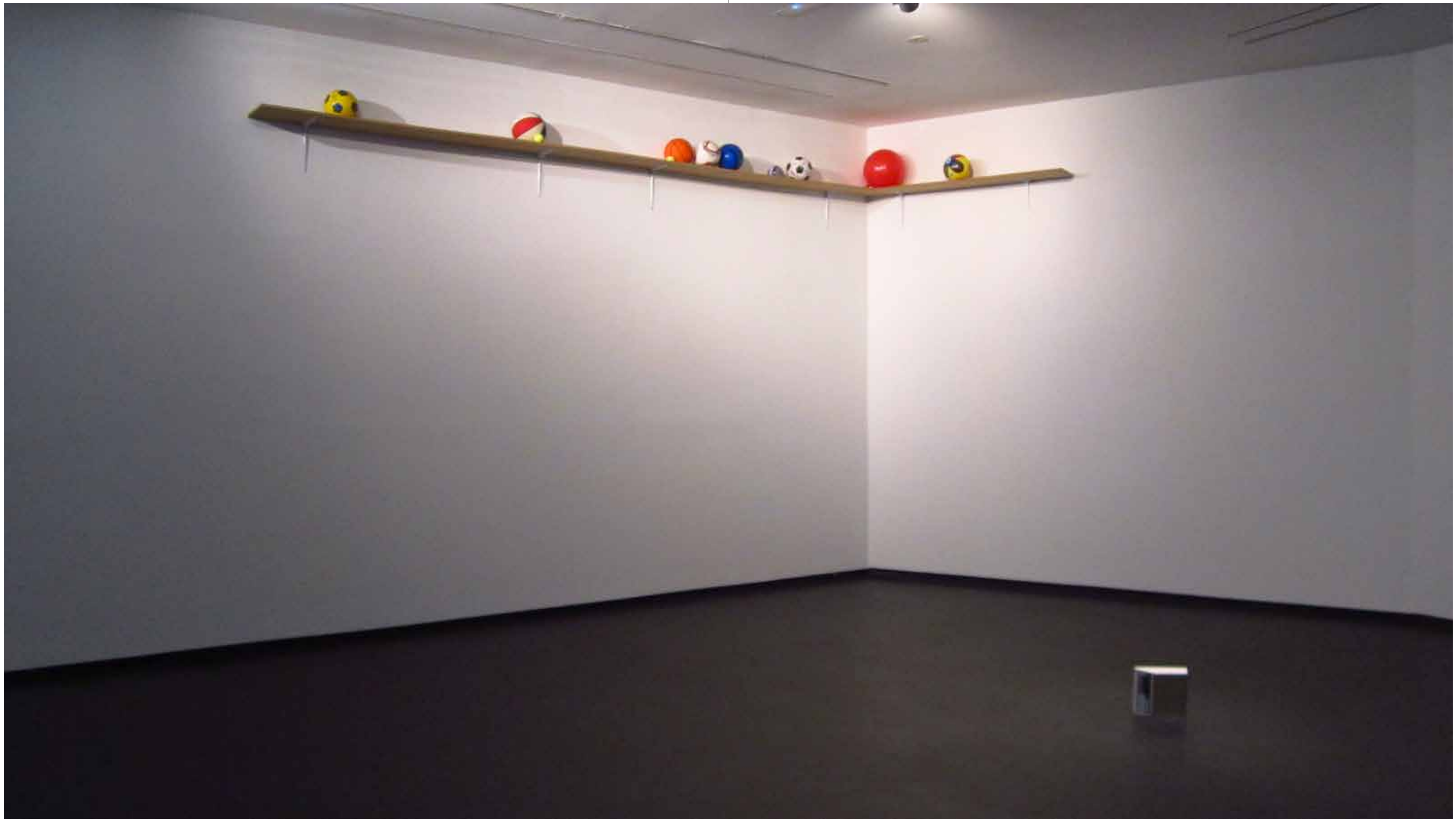
"Jiménez Landa always appeals to the daily experience, without avoiding an indirect contact with some of the premises of conceptual art. He presents small transformations of everyday life which have great semantic effects." (Javier Hontoria).

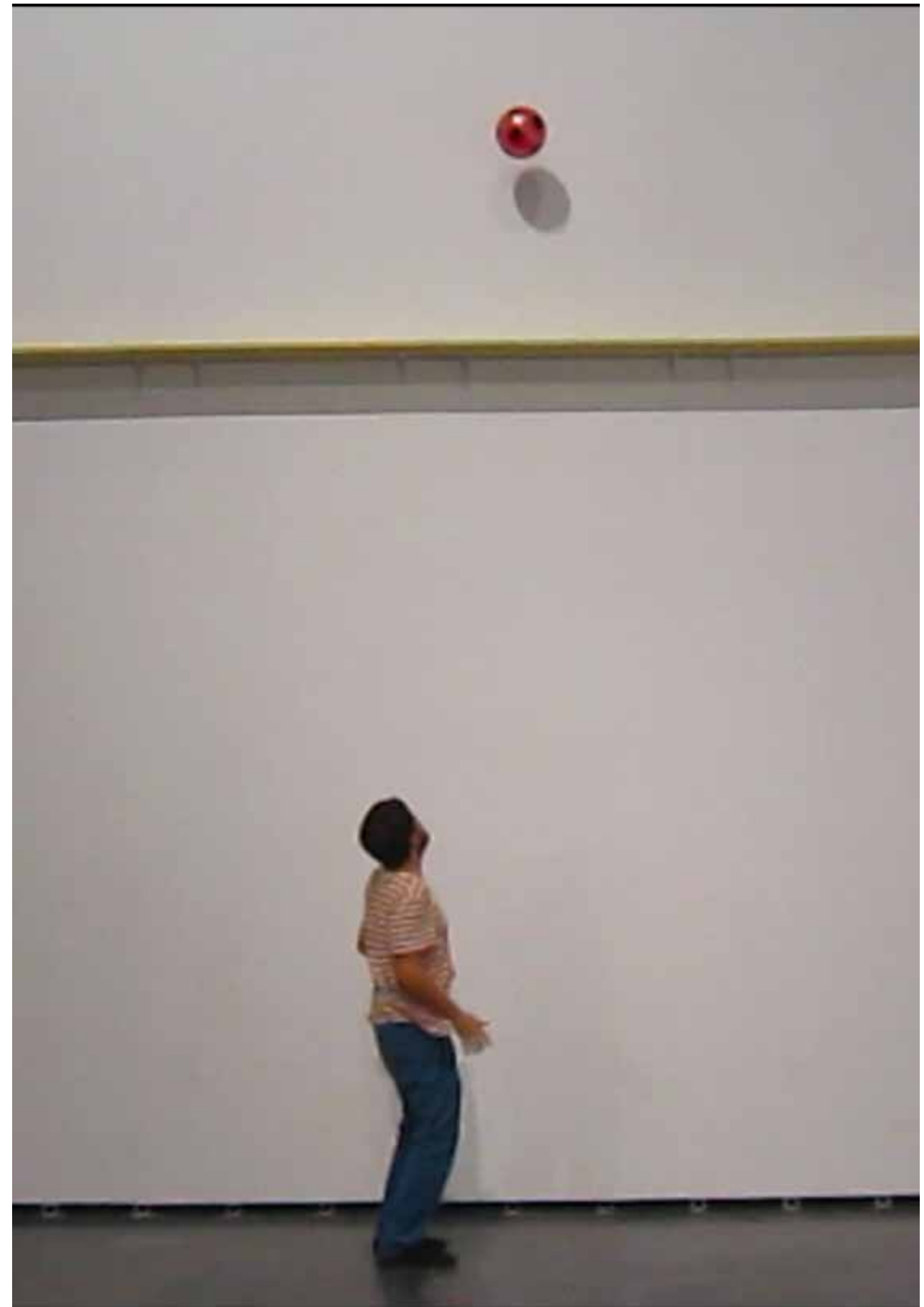
Altitude sickness is a shelf placed high up on a wall, with a group of balls of various nature on it. In principle we don't know if there is some degree of random or they are meticulously placed, as it would be supposed in the context of an exhibition hall. Later on, we discover a video in which we see the artist throwing the balls from the ground, failing, succeeding, failing again, until he manages to get them all up on the shelf.

Altitude sickness is a reminder of a situation that would be found typically outdoors, related to random, childhood, playful times, the law of gravity and architecture. It is presented as a finished piece, spatial, a sculpture, although we do feel in it some temporal, fleeting, accidental elements of a certain pop beauty, nearly, a sporty beauty.











## ***The Palmist***

*Hand-dryer and electricity material, 2012.*

Palmist starting point is a simply hand-dryer. It's out of context twice; by one hand, the machine is placed in an atypical exhibition context, an occupied house with construction is paralyzed indefinitely and that obviously doesn't have electricity (neither water to wash the hands). There is an interest not only in creating a simply ready-made referring to the concept of hygienic, but in provoking a singular moment between the object, the context and the audience.

A piece-machine, placed as an artwork and, at the same time, as a hand-dryer uses to be. Artwork of a ridiculous interactivity, faraway from the virtuosity or high technology, air displacements. The need to provide electricity obliges to steal electricity, amplifying the irregularity of the exhibition itself.

The title forces the audience to think in something less mundane, more esoteric and mystic. A strong Boise that uneases, as it was an alien trick, the hands sensor.

Part of the project "Jaula de oro" by Pablo Lag.



## ***The doors***

*Performance, video & photographs, 2012.*

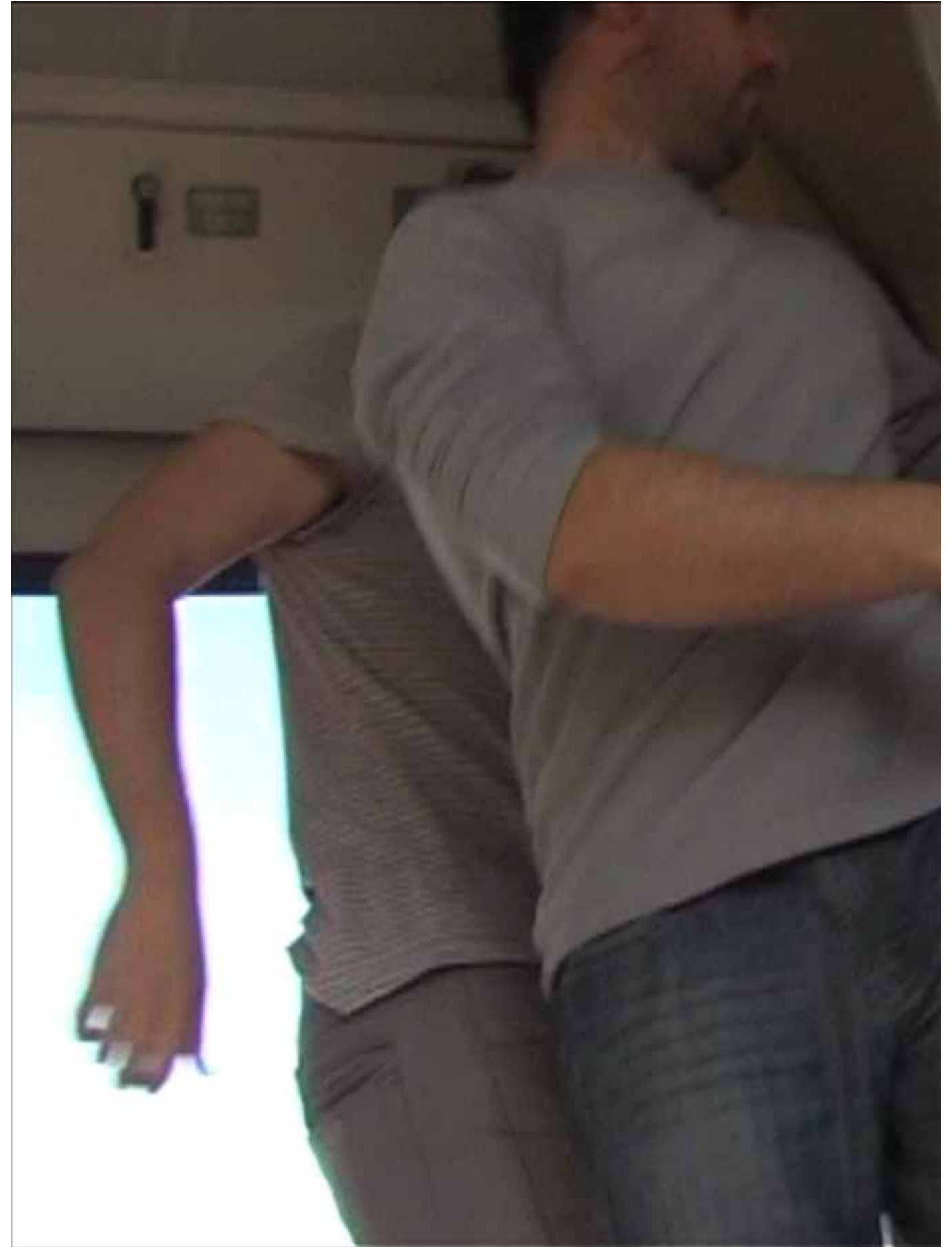
My intervention in La Casa Encendida consisted in arriving there from my home travelling with a single premise, do not touch doors.

The habitable converted into a system that opens and closes under rules that depend on the interaction with elements like doors with sensors or human interactions (people who open doors, sliding doors, an opportune call to the waiter to open the door when bringing the breakfast ...).

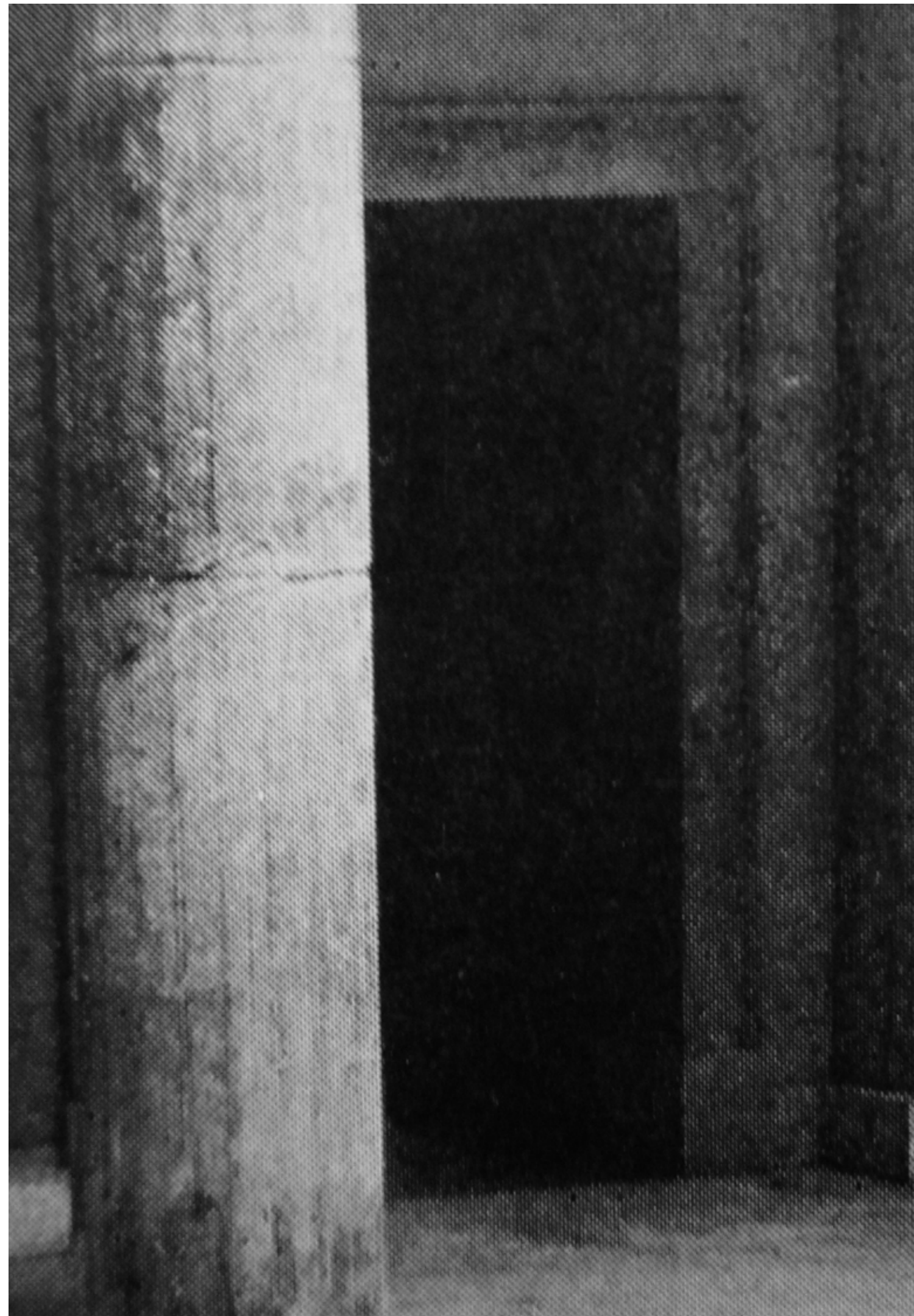
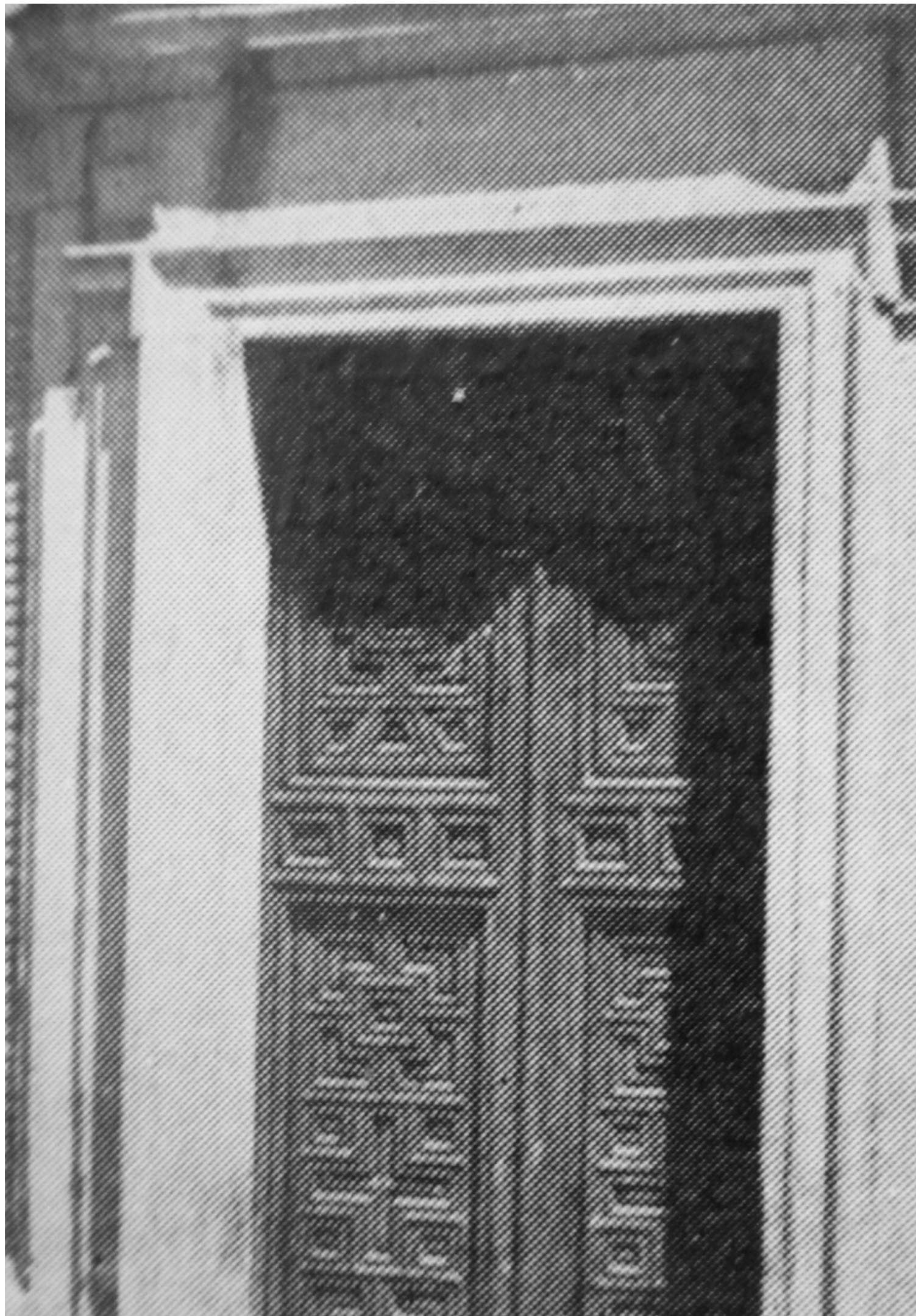
Just as in the practice of the Situationist *dérive* disorientation is proposed as a method of apprehension of urban environments, this work proposes another tactic for apprehending different, something unknown a priori.

A ridiculous heroic deed, romantic but parodic, with the aim of establishing relationships between geographic, mapping, spatial, body, architecture, urban ... in the form of a story, of a narrated adventure.

This idea was born many years ago from the head of Po Poy, artist and friend. One day I remembered his plan never carried out and asked permission to take it as my own, almost like a score. Or as a challenge, an alien bet .









## National Anthem

*Performance, video and photographs, 2011.*

National Anthem (2011) is split into several elements, stories and anecdotes. In the context of 'Amikejo' – an exhibition project on micro-nations, historical anomalies, common endeavours and optimism – the musical agrupation 'La cena', a León marching band, was invited to compose a new national anthem. In the most archaic tradition, markedly romantic, military and patriotic, the anthem enacts a parodic attempt to reach a futile objective: the conquering of a small island in the Aegean Sea through invasion-by-sound.

With numerous problems due to the incessant wind and the very basis of working on a small island, we generated a public debate with the fishermen and friends about the best way to carry out, the best island to conquer, etc ... Finally a fisherman decided to break the law that prohibits to dedicate a fishing boat to non-professional duties. We left the harbour hidden. A sound system was placed on top of an uninhabited islet powered by a gasoline generator and the national anthem rang fading away at sea. The sound system was abandoned, lasting the conquest of those lands –only sonorous- only what the available energy lasted, contracting the epic idea of eternity to the duration of the resources.

Some issues are tackled like the specific characteristics, geographical, political and symbolic of the islands -start from scratch, utopia ... – certain historical anomalies where the military and political are full of absurdity and comedy, as the Perejil island conflict between the Government of Aznar and Morocco, at the expense of a military occupation of a tiny island or a similar case from another Greek island and Turkey in 1996. The most beautiful is the Republic of Rose Island, in 1968, when a micro-nation is proclaimed in the sea on a concrete platform, which mingled an leisure and tourism with the highest aspirations of political issues. I am interested in the nature of the national anthem and popular music as a social generator and the relationship between nation and energy or between the minimum and the grandiose.

Forming a journey loop from León to the island and back again, during the exhibition opening, 65 musicians had parade through the streets of León in what could be seen as a playful, ceremonial or military action, and performed an anthem wich is familiar in its musical idiom and yet is completely unidentifiable.





# Musac

Handwritten musical score for Cornetas (Two trumpets) and Tres trompetas (Three trumpets). The score includes measures 1 through 26, with various musical notations and handwritten annotations.

**Cornetas (Dos trompetas):**

- Measures 1-4: 2-4, 3, 5, Todos
- Measures 7-10: 01101, 10121, 1 1 1 1 1 2 1 0 1 0 0 2
- Measures 11-14: 1 1 0 1 1 2 0 1 2 1 2 1 0 1 0
- Measures 15-18: 1 1 1 2 1 0 1 1
- Measures 19-22: 19 Duo, 20, 21, 22, Todos
- Measures 23-26: 23, 24, 25, 26, Fine, 0 2 0 0 1 f2

**Tres trompetas:**

- Measures 19-22: 19 Duo, 20, 21, 22, Todos
- Measures 23-26: 23, 24, 25, 26, Fine, 0 2 0 0 1 f2

















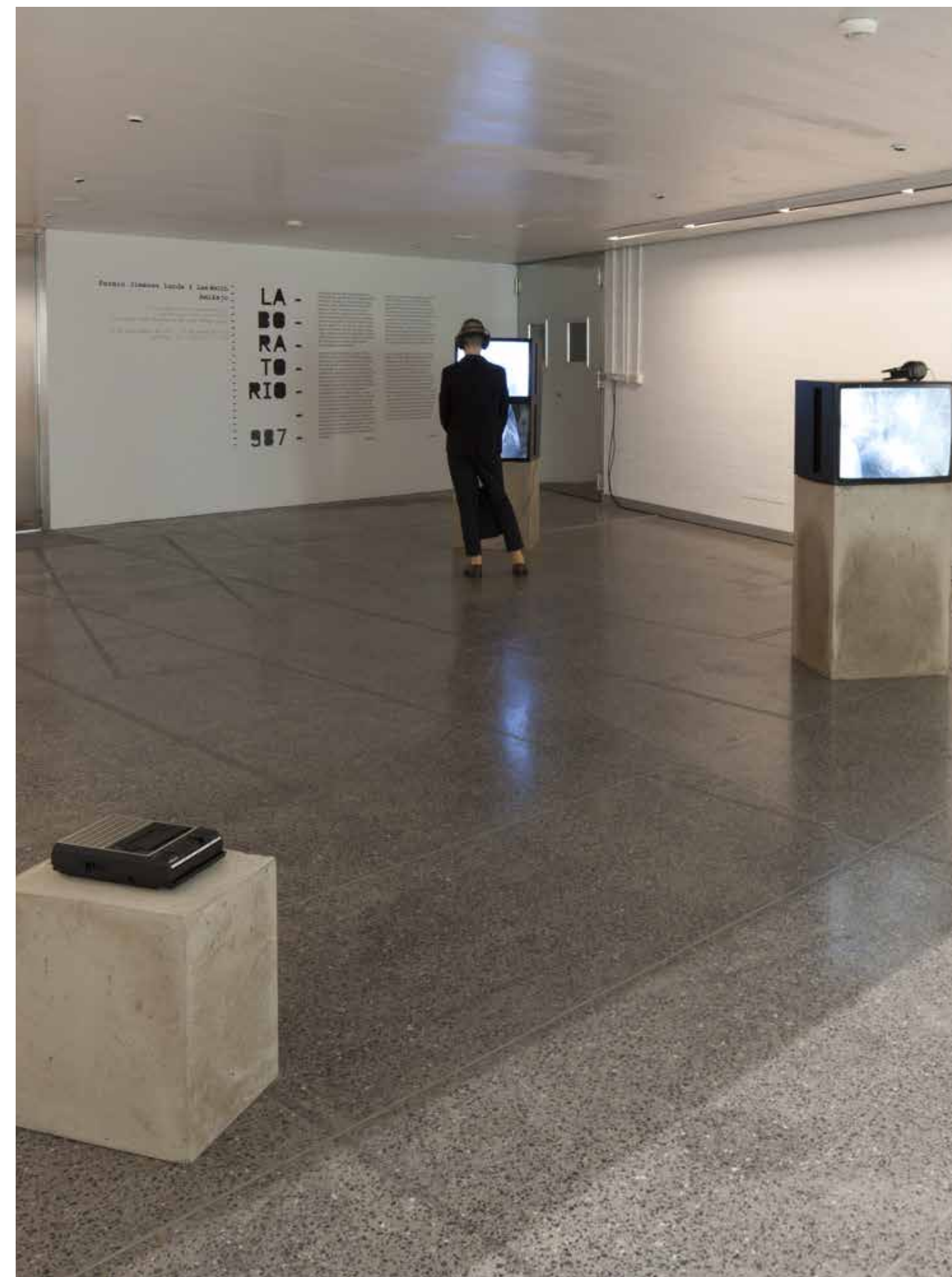
## Amikejo

*Installation with Lee Welch. 2011*

Amikejo is a series of four exhibitions by artist duos at MUSAC's Laboratorio 987. Amikejo was a tiny state that existed from 1908–1920 between the Netherlands, Belgium and present day Germany and was founded on a desire to foster more effective international communication through the synthetic language Esperanto – Amikejo means 'place of friendship' in Esperanto. This episode-place was a unique synthesis of cartography, language, nationhood, politics, economics and subjectivity, and is entreated as a twin site to Laboratorio 987 by lending its name and conceptual borders to the exhibition series.

Fermín Jiménez Landa (Pamplona, Spain, 1979) & Lee Welch (Louisville, USA, 1975) did not know each other before the invitation to participate in Amikejo. As if engaged in international diplomacy, the artists have had to understand each other personally and artistically before issuing what might be regarded as a joint statement based on what they have agreed and negotiated, in the form of an exhibition. Jiménez Landa and Welch have chosen to establish their collaboration in relation to the notion of the micronation and devices which delineate sovereignty – borders, stamps, anthems, and so on. Their project refers to other historical episodes in addition to Amikejo itself as well as taking inspiration from methodologies which combine fixed parameters with improvisation, such as the directing technique of filmmaker John Cassavetes.

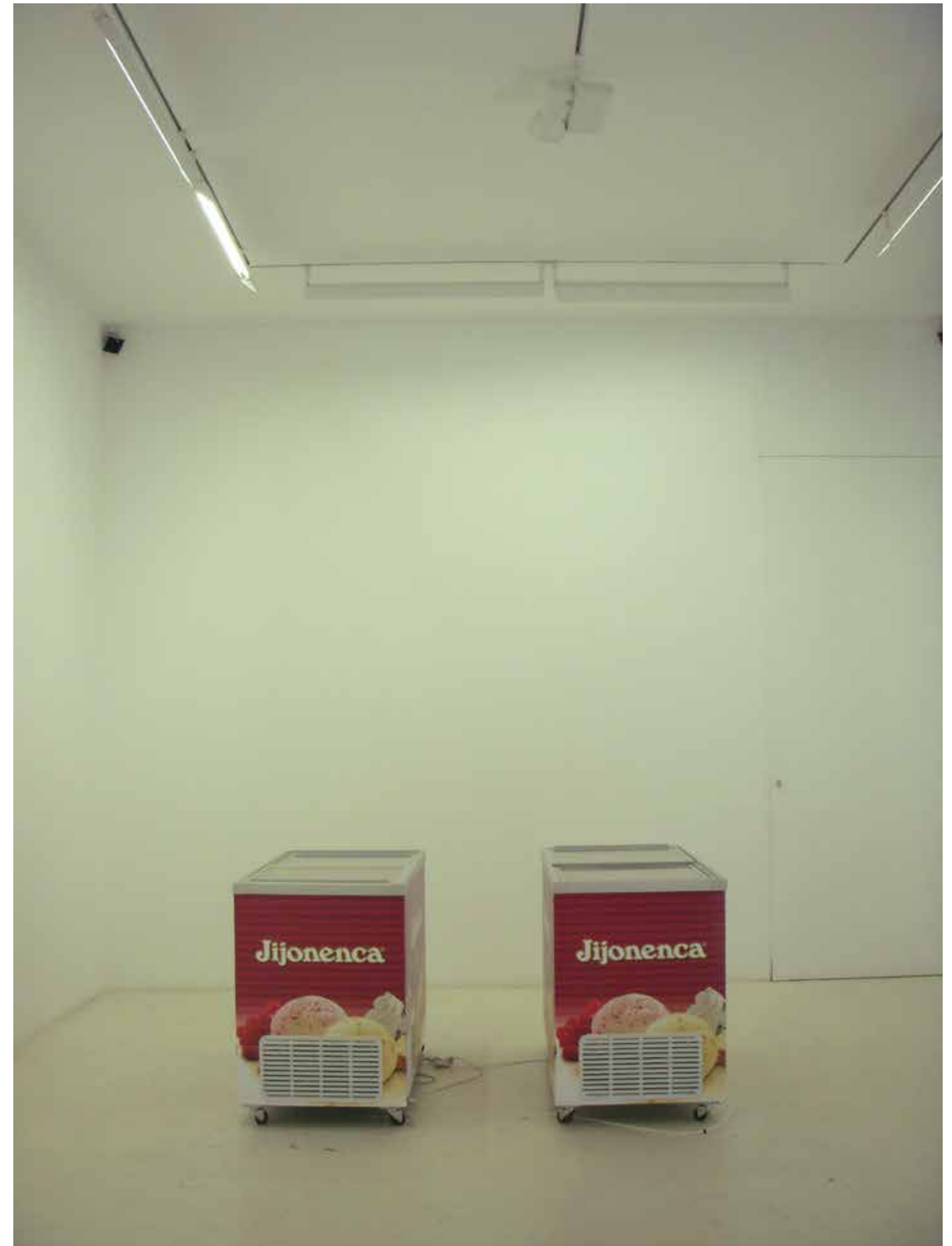
Their works in MUSAC comprise a constellation of diverse performative, discursive, interactive and displayed elements, some of which are directly apparent in the Laboratorio 987, while others document occurrences at remote locations, or exist only in the imagination. A platform-like structure and sculptures that take the form of portals or border markers constitute spaces and tools for assembly and discussion as well as hosting further two-dimensional and video works.



## ***The cold war***

*Ice-cream, freezers, 2011.*

Frigopies, classic childhood ice cream, melted and re-cooled in molds shaped like Lenin. Using humor, we look for possible points of friction between the vibration of particles, international politics, states of matter -solid, liquid and gas-, history, holidays, continuing after the death of the physical and colloidal systems of ordinary ice cream.







## ***The North Pole***

*Digital print. 32,5 x 42,5 cms. 2010.*

In The north pole we can see a frigde magnet with a menu of a Chinese restaurant that I placed in the Reina Sofia museum. We focus in certain qualities of art and no others, in this case are the attraction forces that feel the metals of Richard Serra towards the magnet, an element with its electrons oriented in the same direction. The action is a small cross-road between physics, the infrastructure of contemporary art, museum security, surveillance and domestic habits. The pompous, the ceremonious, the important thing.





**Local**

Bread, pin. 2010.

Local version of Kolouris with other bread and other Olympic games.



***Now all the lads are crying***

*Installation, 2009.*

Ahora todos los chicos estan llorando (Now all the lads are crying), a project centred on Rebetiko music—a genre the artist has come to know during his regular sojourns in Athens and other parts of Greece, and Turkey—is a clear example of this method. An investigatory process has led him to studying its musical, popular and social identity in order to carry it over into his own line of action, apart from making a documentary or anthropological reading, and thus confront it with the aspects that define his work: sense of humour, ridiculed solemnity, fascination with the absurd, a parodying approach to everyday reality and irreverent respect for those spheres of knowledge he uses as initial seed; in this case the sordid and subversive Rebetiko underground and, in turn, the particularised reading of present-day Greek society.

The hopeless and extreme condition of Rebetiko—of lost utopia as opposed to the idealism of the past— leads him to generate a dystopic and extreme vision of contemporary Greece. While not wanting in irony, parody or sense of humour, it tests formulas of empathy for and with us and the social, cultural and urban environments that define us. This is a reflexion so complex that it may only arise from a flexible realm such as art, supposedly of little use and hardly serious.













***Fill all gaps with whipped cream***

*Cibachrome. 125 x 90 cms. 2008*









## ***Official events***

*Installation, 2008.*

The exhibition presents a common thread – in this case the essay on different unusual and atypical displays of energy – only to fragment or expand into subprojects which are both independent and complementary. This is a multiple device in which the germ lies in pseudoscientific research into the possibilities of extracting energy from banal things (which in theory do not possess it) so as to force absurd experiments that are apparently devoid of all logic or practicality.









## ***Breaking the Deadlock in Altitude***

*Performance. 2008.*

The recording of an absurd yet attention-getting action performed on the roof terrace of Torre Mapfre, Barcelona's highest building together with the Hotel Arts (154 m). Inspired by events that occurred in Lucca, in the Italian region of Tuscany in the early 14th century – when the Guinigi family placed elm trees on the highest part of their tower so as to make it taller than all of the town's other buildings – Fermin Jimenez Landa updates the story and transfers it to the present (more specifically to Barcelona) by temporarily and ironically crowning the heliport of the Torre Mapfre with a plastic tree. Above and beyond the interests of the towers' owners, and treating this property both ingeniously and maliciously, this fleeting action supposedly breaks the height deadlock between the towers thanks to the Christmas tree's scant two metres. A simple gesture conceals an act of transgression and alteration of the rigid systems of authority, control and power that govern our society.







