

EN

WIELS

OIER IRURETAGOIENA  
DIAGRAMMES

WIELS Project Room  
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My reading normally tends towards essays, and in recent years I have come across books that included double axis diagrams, graphically representing certain contents. They were essays by Carlo M. Cipolla, Michel Serres and Viktor E. Frankl

Carlo M. Cipolla, Italian historian, presented his diagrams in a humorous essay called *The Basic laws of Human Stupidity*, which was initially circulated solely among friends, but ended up being published widely and translated into several languages. The diagram represents how the interaction between two people is based on the naivety, intelligence, stupidity or evil of both parties. It is obviously an ironic proposal, because the complexity of human relations cannot be reduced to such a simple scheme.

Michel Serres also uses irony in *Le Parasite*. Among other things, parasite designates the interferences or noises that occur in telecommunications, and he uses this meaning to exemplify the difficulty of communication between two people. Something is always lost between speaker 1 and speaker 2, because «in order to hear the message alone, one would have to be identical to the sender».

Viktor E. Frankl doesn't speak directly about human relations, but does so about the meaning of life, what would be found, he asks, in something or someone beyond oneself. Among the several graphical schemes he used in his texts, the image employed here shows a sinusoidal curve hidden between two planes, that wouldn't be visible from all points of view.

The diagrams could have been more, or from other authors. As well as sharing both axes, what unifies the three of them is having come across my path, in a non premeditated derivative that ends up reflecting the conductive line of my interests. These readings have been one work material more in the studio, marking the reference point for the group of objects and drawings that are here presented.

**Oier Iruretagoiena** (Basque Country – Spain, 1988) lives and works in Bilbao. He started off his creative practice in experimental music before expanding to sculpture, interventions in the public space and text. He uses readily available materials and mediums, leaving evidence of the process and of the inner material composition of the works in the final result. His work accrues various layers of meaning and references touching on recurring interests which range from rural and religious imaginaries to dystopias. It is also characterized by a search for the discordances produced in the ambivalence of ironic distance.