

BEING OF NESS LIGHT -

Laila Massana Castany
Liang-Jung Chen

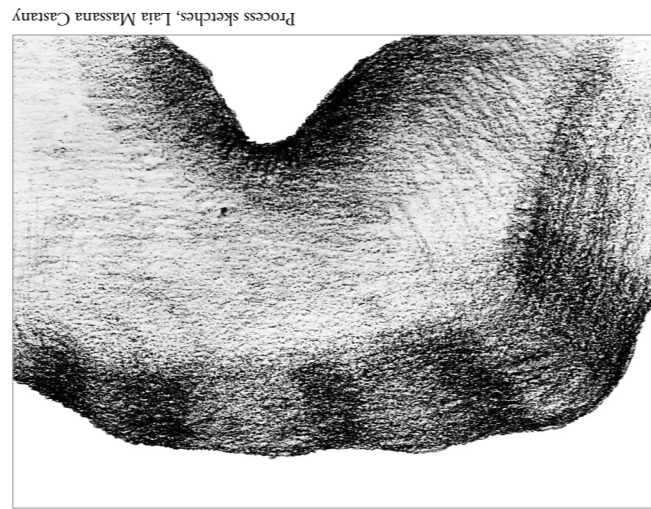
Construir, destruir, romper, encajar, jugar. De niños lo hacemos, pero una vez crecemos todo lo queremos intelectualizar. Adornamos con palabras complicadas una narrativa autobiográfica para impresionar. Nos lanzamos al mundo con cartas de presentación y curriculums que intentan hilar un recorrido académico, laboral y personal. ¿Pero qué pasa si dejamos de hilar? Y si por un momento dejamos de intelectualizar y nos centramos en el construir, el destruir, el romper, el encajar, y el jugar. Sobre todo en el jugar, sin juzgar.

To build, to destroy, to break, to fit in, to play. We do it as kids, but once we grow up, everything needs to be intellectualized. In order to impress, we embellish with complicated words an autobiographical narrative. We launch ourselves into the world with elaborated resumes and cover letters that try to weave an academic, professional and personal journey. But what if we stop trying to put all those pieces together? What if for a moment we stop intellectualizing, and we focus on building, on destroying, on breaking, on fitting in, and on playing. Especially on playing, without judging.

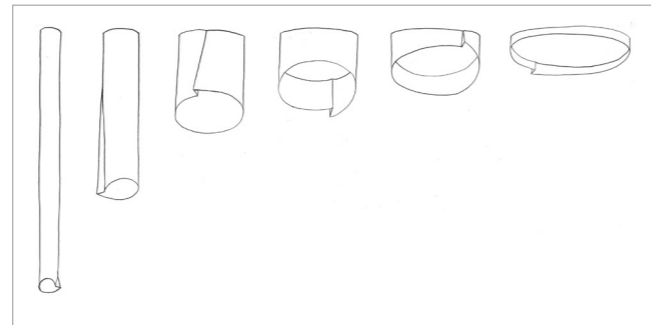
LAIA MASSANA CASTANY



Laia working at the Tangent Projects Studios (2022)



Process sketches, Laia Massana Castany



Process sketches, Liang-Jung Chen



The spout and its churn rate (2022)

Tangent Projects provides fair-priced, comfortable studio spaces for artists to work in a creative and dynamic environment whilst also connecting and engaging with others working in the arts, both locally and globally. Our residency program is open to national and international artists at all stages in their career. Adjoined to Tangent Projects gallery, the studios are an intrinsic part of a growing and active network of art workers. For Spring/summer 2022 we are happily enjoying the company of Laila Massana Castany and Liang-Jung Chen.

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Texts and photographs
Laila Massana Castany
Liang-Jung Chen

Editing and translation
Paloma Chavez Munte

Design
Felipe Roman Osorio

Coordinator
Anni Partanen

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The spout and its churn rate ('El surtidor y su velocidad de batido', 2022) es una pieza de performance basada en un conjunto de seis lecheras del mismo volumen. A través del intensivo acto de verter repetidamente 1,5 litros de leche de una lechera a otra, la artista visualiza la inevitable pérdida durante el proceso de transferencia. Inspirado en el término económico "churn rate", el ritmo al que los clientes dejan de hacer negocios con una entidad, el título ilustra las desvinculaciones involuntarias de todo tipo en escenarios cotidianos, revelando la mordacidad de sacrificar una pequeña parte de nosotros para seguir viviendo.

The spout and its churn rate (2022) is a performance piece based on a set of six milk churns of the same volume. Through the intensive act of repetitively pouring 1.5 litre of milk from one churn to another, the artist visualises the inevitable loss during the ongoing process of transferal. Informed by an economic term churn rate - the rate at which customers stop doing business with an entity, the title sheds light on involuntary disengagement of all sorts in everyday scenarios, revealing the poignancy of sacrificing a small part of us in order to carry on living.

LIANG-JUNG CHEN



The spout and its churn rate (2022), Liang-Jung Chen



Lai's Work in Progress at Tangent (2022)