

ANDALUCÍA, 28 NOVEMBER 2025

## Cecilia Bengolea transforms the C3A into a sensory landscape that intertwines matter and technology in a dialogue between cultures, memories, and territories

The exhibition *The Noise That Dwells*, produced specifically for Gallery T2, has involved artisans, companies, and artists from Córdoba

The Centro de Creación Contemporánea de Andalucía (C3A), part of the Regional Ministry of Culture and Sport of the Regional Government of Andalusia, presents *The Noise That Dwells*, an exhibition by artist Cecilia Bengolea (Buenos Aires, 1979), conceived as an ecosystem in which craftsmanship, dance, music, and technology merge into a collective and immersive experience. On view from 28 November to 24 May 2026, the exhibition explores the body as a territory of perception, memory, and knowledge, articulating a dialogue between the human, the natural, and the digital.

*The Noise That Dwells* is a project curated by Jimena Blázquez Abascal and developed specifically for the C3A. Installed in Gallery T2, it brings together textile installations, 28 drawings, 20 ceramic works, lenticular pieces, and a film shot in Argentina. The exhibition is the result of a creative process that connects Bengolea with Córdoba's artistic and artisanal community. Several works were produced in collaboration with artisans, local artists, and students from the Dionisio Ortiz School of Art, integrating traditional techniques and contemporary experimentation throughout the creative process.

The ceramic works, produced in collaboration with Córdoba-based artists María del Carmen Solís and Manuel Luna, transform the energy of movement into matter, with each piece preserving the imprint of the hand that shaped it. The textile works, created in collaboration with Paloma Povedano, a Córdoba-based designer and singer, evoke the folds and undulations of the natural landscape, "turning the exhibition space into a living surface that breathes with movement," notes the curator. The large lenticular work *El hombre le hace caricias al caballo, pa' montarlo* (2025) expands the perception of time and image through sequences that shift according to the viewer's angle, generating a sensation of movement alongside the artwork.

The exhibition is completed by *Return to BogWalk*, which explores dance as living memory and refuge within the context of exile. The film follows the journeys of two Jamaican dancers, Craig Black Eagle and Oshane Overload Skankaz, whose paths move between Jamaica and the southern United States. Through their bodies, gestures, and voices, Cecilia Bengolea continues her exploration of movement as a language of resistance, rootedness, and transmission.



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Taken as a whole, *The Noise That Dwells* proposes “an immersive experience in which the audience becomes an active part of the work, and through their movement, gaze, and listening amplifies the connections between body, matter, and environment. The exhibition reaffirms the capacity of contemporary creation to weave links between art, technology, and community, inviting visitors to inhabit the space through sensitivity, cooperation, and ecological awareness,” states the curator.

This evening, at 7:00 pm, coinciding with the public opening, the exhibition will be activated through a performance conceived and performed by the artist, in which movement will intensify the experience of the installation.

With this exhibition, the C3A reinforces its commitment to connecting contemporary art with Córdoba’s local cultural fabric, creating synergies among artists. This approach enriches creative processes, extending beyond the exhibition space and strengthening a network of exchanges. Collaboration with students, artisans, and designers from the city highlights the role of the C3A as a living space for production, research, and collective participation, where contemporary art actively contributes to the cultural development of the territory.

## About Cecilia Bengolea (Buenos Aires, Argentina, 1979)

Cecilia Bengolea is a multidisciplinary artist working with video, performance, and sculpture. Her practice focuses on anthropological research into contemporary and archaic forms of community dance. Her interests revolve around our relationship with nature, the elements, animist beliefs, and choreographic figuration. She uses collaboration to build an expanded body of work, while understanding dance and performance as animated sculpture that allows her to become both subject and object within her own practice. Trained in Philosophy and Art History, she also completed the Ex.e.r.c.e. Master’s programme in choreography with Mathilde Monnier at the National Choreographic Centre in Montpellier.

Bengolea’s video installations and performances have been presented at institutions and events including the Guggenheim Museum Bilbao (2021), the Gwangju Biennale (2014, 2021), La Casa Encendida, Madrid (2021), Tank Shanghai (2020), the Centre Pompidou (2010, 2016, 2019), Art Basel (2019), arteBA and Faena Festival, Buenos Aires (2019), Art Basel Miami Beach (2018), Dhaka Art Summit (2018), Palais de Tokyo (2015, 2018), ICA London (2015), Dia Art Foundation (2017), the São Paulo Biennial (2016), Tate Modern, London (2015), and the Lyon Biennale (2015).

She has collaborated with dancehall artists such as Craig Black Eagle, Bombom DHQ, and Damion BG, as well as with artists Dominique Gonzalez-Foerster and Jeremy Deller. She has also worked closely with French choreographer François Chaignaud on projects such as *Pâquerette* (2005–2008) and *Sylphides* (2009), receiving distinctions including the Prix de la Critique de Paris in 2010 and the Young Artist Prize at the Gwangju Biennale in 2014.

Together, they have also co-created dance pieces for their own company, as well as for the Ballet de Lyon (2013), the Ballet de Lorraine (2014), and the Pina Bausch Tanztheater Wuppertal (2015).

