

An exhibition on competitive sport
with Cabosanroque, Curro Claret,
Ca l'Enredus-Actuavallès, Flexo
Arquitectura, François Delaunay
and Julià Carboneras, FRAU recerques
visuals, Irena Visa and Pau Masaló,
Joachim Schmid, Joan
Fontcuberta and Arnau
Rovira, La Juan Gallery,
Mateo Maté, Miet Warlop,
Passión/Aquassió, n,
Paula Artés,
Realmente Bravo

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From 28 April 2025
To 14 September 2025

Free entry



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Generalitat
de Catalunya



CITISSIMUM ZLTISSIMUM FORTISSIMUM

One of the most fundamental characteristics of the world we live in is that nations, companies, people, the objects we consume, our actions and relationships, our bodies and our images all form part of a striking competition. This competition not only pits us against one another but, above all, confronts us with a goal, with a benchmark that can never truly be achieved and constantly demands more in the relentless pursuit of self-improvement.

Although the desire for improvement and progress has consistently been a driving force in Western modernity, it has become an unstoppable trend during the twenty-first century that has accustomed us to measure and compare ourselves numerically against an omnipresent and unattainable ideal of improvement – an ideal so imposed from the outside that we have begun internalising it ourselves. In the eyes of others and ourselves, we want to appear stronger, younger, healthier, more productive and efficient, and each of these attributes comes with an associated number, a figure that defines us, determines us and drives us to surpass it. Measurement has become a dogma.



In this context, it is no coincidence that competitive and mass sport has become one of the most popular and celebrated social phenomena. Sport permeates all aspects of our reality. It is the perfect metaphor for how we have come to understand the world. It is both the cause and the consequence. Sport waves a flag that is gradually losing its national colours and embracing corporate ones; sport invigorates and generates profit; sport rewards and punishes. But above all, sport expresses all these ideals through a set of effective measures. Effective because they can be objectively quantified and compared as part of a structured rationale of classification: scoreboards, cameras, heart rate monitors, thermal and biometric sensors, monitoring devices, pharmacology and anti-doping controls are orchestrated in a perfect composition of competitiveness culture turned into spectacle.

CITISSIMUM ALTISSIMUM FORTISSIMUM

is an exhibition about a contemporary phenomenon that, despite radically affecting our lives, remains underrepresented in the art world: sport as a symptom of contemporary society. Through the exploration of concepts such as the body, measurement and performance, competitiveness, binarism and representation, the exhibition brings together various artistic pieces that use absurdity, irony and deconstruction to push the manifestations of competitive and mass sports to their ultimate consequences, inviting reflection on how we are all, in some way, immersed in the same rationale: competing through ostensibly objective measurements and, from this, contributing to the creation of a spectacle.

Artists

Cabosanroque
Curro Claret
Ca l'Enredus – Actuavallès
François Delaunay and Julià Carboneras
FRAU recerques visuals
Irena Visa and Pau Masaló
Joachim Schmid
Joan Fontcuberta and Arnau Rovira
La Juan Gallery
Mateo Matê
Miet Warlop
Passión/Aquassión
Paula Artés
Realmente Bravo

Curatorial committee

Cabosanroque
Enric Puig Punyet

Exhibition design

Flexo Arquitectura

With the support of

Alumilux

Passi3n/Aquassi3n
Diagrames de jugades

Passi3n was an artistic collective from Madrid that, having initially formed as a basketball team, turned the sport into an artistic action through which they denounced the excessive rigidity of the rules, tactics and movements. During the 1978-1979 season, the collective decided to abandon basketball and, changing their name to Aquassi3n, apply their approach to water polo, officially registering and competing in the first division and baffling opponents, referees and spectators alike.

Cabosanroque and Flexo Arquitectura Estadi

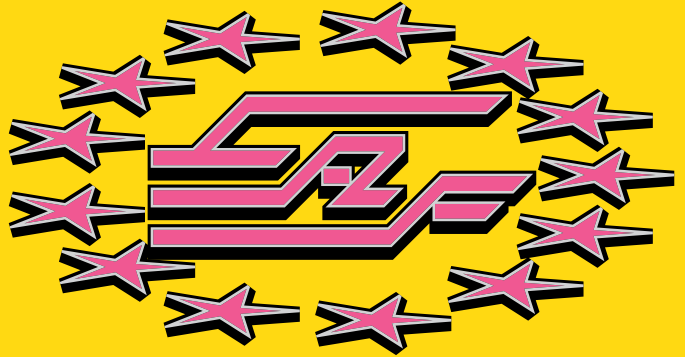
The stadium created by Cabosanroque activates when no points or goals are scored – when there is no victory. In this space of play and non-competition, rules and boundaries are broken or altered through modifications to its elements, which serve as the epicentre for exploring the various conceptual issues addressed in the exhibition. Deformed goalposts, non-standard hoops and a grandstand that doubles as a podium transform spectators into competitors, all while they are exposed to a children's anthem interspersed with fragments of ultras chants fiercely calling for the defence of their colours to the death.

Ca l'Enredus – Actuavall3s Genitals, cromosomes, hormones i g3nere: Qui traça les fronteres de les categories sexuals i d'identitat de g3nere en la competici3 olímpica?

With two intersex uniforms designed for the opening of a fictional Olympic Games, Roberte Piqueras questions the rigidity of the classification policies that determine who can compete as a woman in elite sports. Transgender and intersex individuals challenge hormonal regulations and sex verification tests that have, in many cases, involved public scrutiny, invasive medical practices and other violations of athletes' rights.

Miet Warlop
One song

Miet Warlop exorcises her personal grief and pain by means of a song performed on repeat by a group of twelve musicians who join in a ritual where memory integrates into routine through repetition: gestures are reproduced again and again, much like our most painful memories, leading nowhere. These gymnastic exercises, shot from above, emulate the contemporary representation of sporting events in broadcasts and video games, in which the human body is objectified as a component that competes in and monetises the sporting field it inhabits.



Pharmacological regimen for pre-Olympic training

This photograph was taken by the exhibition team during a research residency at a Catalan high-performance sports centre. The suitcase contains the various drugs prescribed to a competitive athlete, accompanied by a legend detailing which medications should be taken regularly and which serve as supplementary boosts to address symptoms of fatigue, low performance or lack of motivation.

Curro Claret
Sobre competicions, concursos i trofeus

The trophy is a symbolic object that recognises accomplishment and originates from objects offered on Roman battlefields as a record of victory. The trophy room designed by Curro Claret brings together trophies from various awards and contests selected from different fields and contexts that, when juxtaposed, raise questions about the nature of trophies and competition itself. A contest held as part of the exhibition will generate further trophies that will gradually be added to this showcase of achievements.

Irena Visa and Pau Masal3
That's not Frank!

"That's not Frank!" was an exclamation made by a commentator during the marathon at the 1972 Munich Olympic Games when an impostor joined the race just ahead of Frank Shorter, the official winner. Since its introduction to the Olympic Games in 1896, the marathon, a grueling and demanding discipline, has seen a number of athletes resort to less-than-honourable ways of winning it in pursuit of fame, glory and money. Completing part of the route by car, swapping places with a twin, hopping on the underground or joining the race just before the finish line are some such examples of ingenuity that Irena Visa and Pau Masal3 acknowledge through a series of medals that were later revoked.

Joachim Schmid
O Campo

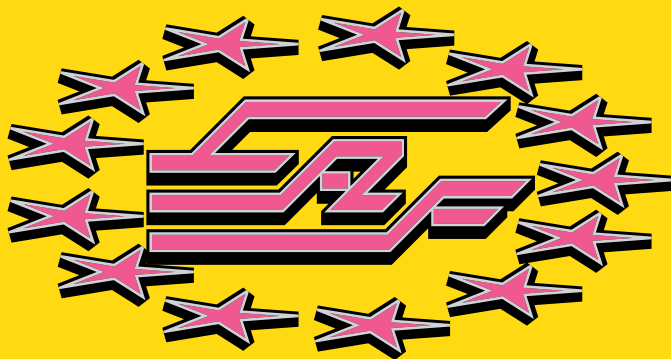
O Campo is a series of photographs depicting football fields across various Brazilian cities. In these satellite-captured images, Joachim Schmid reveals how the desire to play surpasses and disregards any topographical limitations or regulations imposed by FIFA. According to these official regulations, playing on such fields, with their sloping contours, strange proportions, distorted and poorly marked boundary lines, would not be allowed.

Realmente Bravo
TOP 5

A flag represents a nation, a country, a team or a club. However, when clubs transform into corporations, they sacrifice the communicative and communal function once associated with these symbols. How can we identify a team that now wears five differently coloured kits? *Realmente Bravo* explores what a flag might look like if its colours held no meaning, its components were arbitrarily mixed, or its symbols became unrecognisable and indecipherable.

Mateo Maté
Cánon

Since the time of classical Greek sculpture, the canon has defined what Western culture considers the perfect or ideal proportions of the human body. Over time, this supposedly harmonious proportional standard has become an instrument of civic, ethical and aesthetic education, while also serving as a normative imposition on moral and social behaviour. By challenging this canon, Mateo Maté exposes the hyper-normativity that governs standards of gender, race, age and humanity, both within sport and beyond.



François Delaunay,
Julià Carboneras and Cabosanroque
Play-by-Play

The parametric measurement of vital constants, movement, position and time is no longer used solely to enhance the performance of elite athletes. Shopping centres, gyms, schools, insurance companies, government authorities and even museums now rely on the same technology to monitor and optimise visitor flows or their outcomes. In the realm of sports entertainment, this data is also used by commentators to fill their enthusiastic narratives about athletes' achievements. In this broadcast, the actions of visitors ascending the stairs at the Santa Monica Centre are analysed, parameterised and transformed into a spectacle.

FRAU recerques visuals
Gol fantasma

FRAU recerques visuals uses a dubious and controversial goal during a match between Barça and Real Madrid to demonstrate how a sporting moment is magnified by the media to create a multifaceted and kaleidoscopic reality shaped by images, narratives and conflicting interests. The same event can be perceived differently depending on the viewer's predisposition. Similarly, all reality is constructed through media using the images captured by the technology around us, yet this process can never escape interpretation.

Paula Artés
Palco de honor

The VIP box at the Santiago Bernabéu Stadium has long been associated with political, economic, and corporate power, particularly through its connection to Florentino Pérez. Drawing from various football match broadcasts, Paula Artés has compiled a series of images of high-ranking political, business and economic figures who have frequented this space – a fact that has often led to questions being raised about the purely sporting function of a VIP box that is intricately linked with various business dealings and contract awards.

Arnau Rovira
Anatomies del Límit

Turkmenistan's Ashgabat was the host city for the 2017 Asian Indoor and Martial Arts Games, which Arnau Rovira attended to photograph its Olympic megalopolis. To ensure an exceptional performance from Turkmen athletes during the game, President Berdimuhamedow enlisted the help of renowned traumatologist from Myrat Garryyev University, Dr Serdar Berdyev. With the aim of pushing the human body beyond its limits, Berdyev initiated a series of innovative and controversial experiments focused on enhancing bone strength, optimising joint function and amplifying muscle power.

VISIT US

Free admission

Tuesday to Sunday and public holidays: 11:00 am – 8:30 pm

Closed on Mondays, except public holidays.

Closed: 25 and 26 December, 1 and 6 January,

Good Friday and 1 May.

Guided visits: Saturdays and Sundays
at 12:00 pm, from 17 May to 14 September
(free of charge and no prior booking required).

To arrange group visits on other days or at other times,
you can call 935 671 110 or write to us at
santamonica@gencat.cat.

The exhibition includes a programme of performances
curated by La Juan Gallery, in which some of the
questions raised by the show are brought to life.
See the full programme at santamonica.cat.

Discover more about the creative processes
and everything happening at the arts centre at
[#SantaMònicaPerDins](https://www.instagram.com/SantaMònicaPerDins)
santamonica.cat

Santa Mònica is an interdisciplinary arts centre dedicated to promoting contemporary creation. Its aim is to serve as a platform for the dissemination of contemporary creativity in Catalonia and as a space for reflection to promote debate and generate ideas about the concepts surrounding artistic creation and its relationship with the public.

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La Rambla 7, 08002 Barcelona