

Galeria Estrany-de la Mota

<http://www.estranydelamota.com/>

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Textura, trama, abstracció

Opening: Saturday, March 15th 2014, 12.00 p.m.

Exhibition: 15.03.2014 – 26.04.2014. Tuesday to Friday from 10.30 p.m. to 7.00 a.m. and Saturdays from 10.00 p.m. to 2.30 a.m.

Curator: Frederic Montornés

Artists: José Damasceno, Gonzalo Elvira, Patricia Esquivias, José Antonio Hernández-Díez, Wilfredo Prieto, Sara Ramo and Meyer Vaisman

Galeria Estrany-de la Mota participates in the fourth edition of *Jugada a tres bandas* [game of three] with *Trama, textura, abstracció* [grid, texture, abstraction], a project curated by Frederic Montornés.

Jugada a tres bandas proposes to art galleries in Barcelona and Madrid during the months of March and April, to interrupt its regular programming and invite an independent curator to design an exhibition for their spaces in order to open the doors of contemporary art galleries to a more heterogeneous visitor, to strengthen their work, encourage art collecting and search for high quality exhibition projects by joining forces of the three participating agents: galleries, curators and, of course, artists.

I have always questioned the way they led us to believe how artistic movements came about in the era of the avant-garde. Based on a sequence with no end in which the movement or style that emerged nullified the validity of its preceding waiting like a lamb, the sacrifice to come later, it seems that the history of those days was written from the contributions of important figures the force of which was able to strike down what had been done before while proposing their view as unquestionable.

Time has shown that art is not passed from one key to another without input coming from those nuances, the intermediate grades that give a speech its musicality to continue beyond the death of its interpreters. So if a style passes to give way to the next thanks also to the contribution of artists invisible to history, we may be in time to recover these small gaps and understand evolution as something natural and not forced, forcing or violent.

Thus if reconnaissance of progress in art is something that happens by recovery or at least reconsideration of those who visible or invisible have participated, another way is through an understanding of the steps given, both stylistic and discursive, in transit from one scheme to another. And this is what, in a very simple register, unpretentious and experimental, we'll try to highlight in this show dedicated to the languages of abstraction from the work of artists associated with Latin America and the Galeria Estrany-de la Mota.

While at first glance abstraction represented a break with a way of seeing and interpreting reality, it is not true that its appearance was overnight. It was the result of a slow and thoughtful process. A process mashed by the heat of languages that fragmented the perception of reality in terms of what was felt and thought, giving rise, in this way, to the introduction into the fields of painting of pattern, texture, color and combinations of all kinds –from geometric shapes to spots– that, combined, took distance from what our sight was seeing while approaching what was felt at the time of seeing it.

Although things are not so simple, we say that abstraction would be, in essence, an x-ray of an artist's thinking from the inputs it receives from the context in which he lives. Through combinatorial equations difficult to understand, plain color fields, relationships between impossible shapes, and the baggage an artist has in performing a work, abstraction leads to imagine no matter what while sticking to very determined patterns.

If the birth of abstract art in Europe was the starting point of a way of understanding art that periodically shows examples of its vitality, its introduction in Latin America in 1934 – with the return of Joaquín Torres-García to Montevideo – and 1973 – when Jesús Rafael Soto returns to Venezuela to inaugurate a museum in Ciudad Bolívar – is something remarkable in the sense that it seems as if it had never existed before and, after these events, everything were done under the influence of this language. What is only partly true.

While one of the features of abstraction in its Latin American development lies, among other reasons, in the ability to introduce to an analytical representation of the world, without emotions nor feelings, indigenous issues of a more sensitive, warm, organic character, what sets the course of our discussion are precisely some of these examples. I.e., works that taking abstraction as a reference point incorporate between the lines more sensitive, warm, organic issues largely linked to the biography of each one of the artists.

Thus, rather than the desire to develop a heavy discourse on abstraction – perhaps more typical of other institutions – what we intend with *Trama, textura, abstracció* is nothing more than extend its arm to some of those contemporary representations where it would be clear and even obvious what may be hidden of each one of the artists between a grid, a texture, and an abstraction.

– Frederic Montornés

Acknowledgments: Distrito 4, Madrid and NoguerasBlanchard, Barcelona–Madrid.

With the support of:



*For further information and/or images contact to Víctor Pérez (victor@estranydelamota.com).