

Galeria Estrany-de la Mota

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WAA. Frágil

Opening: Thursday, May 31st 2007, 19.00 p.m.

Exhibition: 31.05.2007 – 14.07.2007. Tuesday to Saturdays from 10.30 a.m. to 1.30 p.m. and 4.30 p.m. to 8.30 p.m.

Artists: Isabel Banal, Natividad Bermejo, Nuria Canal, Daniel Canogar, Javier Codesal, José Antonio Hernández-Diez, Ana Prada and Montserrat Soto.

Fragility is our most characteristic feature, we forget because we have built complex self-protection mechanisms that allow us to live in the fiction to believe us safe. But our vulnerability is so real that any small cracks can do everything will come down in an instant. In this sense art insists differently in the characteristics of human frailty, stating emphatically that therein lies, precisely, a some understanding of the world that surrounds us. From a different angle, the eight artists participating in this exhibition, deal with their works to show what we alter and concerned about how human beings: from personal relations to the distances emotional, our relationship with nature in the face of continued erosion of all territory and place, the transformation of the places in another time common in private spaces, the media and information with the loneliness and the auto insulation.

Natividad Bermejo (Logroño, 1961) transforms the news of events in bursts under a centrifugal force that ejects any possibility of refuge or hope. Tiny subjects fleeing the disaster, buildings converted into grass of the flames, images drawn from the newspapers. Snapshots that seem to say: "here we are isolated, without water, without mobile phone," or "here we are stunned while we transported by helicopter to some refuge overflowing with people, when we thought being on holiday."

There are always images of despair lists for inundating that not even perceive. Isabel Banal (Girona, 1963) we served at the table, while enjoying our well being, without thinking for a moment all the miseries that holds that table. A white surface such as a canvas showing the characters drift, also white, transporting their cargo was somewhere out of the scene. A wandering that is not path or from going to return. Under the table several cardboard boxes refer to everything that symbolically we keep and which latently always accompanies us wherever we go. In his drawings, new images seem to vacate the space more than occupy it, despite the presence of a white that not only clears, but also that draws on the drawing itself.

Fragile on a fragile planet caught between the incessant increase of our needs daniel canogar (Madrid, 1964) brings us over to the imbalance that it keeps on increasing while we are present impassive at the gigantic increase of the consumption in the western countries. Its work in this exhibition is in fact the nearest thing to a monument to the superfluous thing, that like all its work in the last years explores the complexity of the societies in whom the Market establishes and proclaims its laws to which it provides of transcendence, so that we keep on believing that everything what we acquire it is indispensable

Promised revelation, global flood, drought universal is announced if we keep on loading the atmosphere. We don't want to see the gaps that we produce. Fragile, certainly, we say, but resistant, a planet capable of adapting itself to everything. Montserrat Soto (Barcelona, 1961) shows us for a long time the footsteps unrelenting of our environmental degradation. The gradual abandonment of the inhabited places in another time by agricultural societies that have mutated in a sigh to

industrial societies. The end of any activity that deeply marks the appearance of the places, the industrial archaeology trapped between the weeds or as in this case the forward relentless desert devouring cities and civilizations into memory or forgetfulness.

On the memory is also the series *The Monte Perdido* by Javier Codesal (Saragossa, 1958) through the autobiographic tale of a trip geographical but also initiatory toward its past: the visit to the Aragonese Pyrenees that welcomed part of his childhood and that revisits after the death of his father. For Codesal death is the leitmotif that shows our true weakness, even when he ignores it, is still there, present in each image. Sometimes even picks up the camera, pen... his work as an artist you alternate from always with poetry and it is in this balance in which we put their photos. Poetic images that get you to reveal our most hidden ghosts.

For Nuria Canal (Burgos, 1965) our fragility outcrops relentlessly in interpersonal relationships. *Small stories about distances* is the title of the series that we present. During several weeks asking a person to be photographed with her in the empty space in their study, once in a while would engage the self-timer of the camera. During nine meetings, different people were subjected to this experience. For the session Nuria had designed a dress very simple that completely covered the body of both exposing only the eyes. The result shows that the distances are, perhaps, a necessary evil when we are not able to symbolize our experience as fragile beings and needy. The anonymity acts in this case as a extreme protection but also as a space of freedom in which we can communicate to the order. Attitude that says, we believe in a possible future, that we have not surrendered, that even we cannot expect everything.

In the series *Cares*, José Antonio Hernández-Díez (Caracas, 1964) shows images of various pieces of clothing of the artist and the people linked to your home environment. The labels that they bring with them the clothing determine the specific treatment that must be provided for them, in the same way as social labels and personalized treatment between some and others. His works speak because, of these narratives and contexts individualized and specific, inherent in the singular and the differences.

Also focused on a work of apropiacionismo of objects in our environment more everyday is the work of Ana Prada (Zamora, 1965). Hair curlers, pushpins, cups, bags, hangers ... acquire another reading when the artist decontextualizes to transform them into new objects. The result is a look playful and poetic that joked about the fragility and vulgarity of the mundane. Your photos are metaphors that allow us to see something new and freeze the moments in which the usual becomes the sole, inviting us to read the environment and their limitations for placing it in a degree of beauty near. In his work, the greater degree of fragility is located in the creative process: in the handling of the temporality of a few objects that converts in enduring despite being perishable.

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*For further information and/or images contact to galeria@estranydelamota.com.