

Galeria Estrany-de la Mota

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Passatge Mercader 18
08008 Barcelona, Spain
T +34 93 215 70 51

José Antonio Hernández-Díez. Demuéstranos qué es la premura

Opening: Friday, September 28th 2007, 19.00 p.m.

Exhibition: 28.09.2007 – 17.11.2007. Tuesday to Saturdays from 10.30 a.m. to 1.30 p.m. and 4.30 p.m. to 8.30 p.m.

José Antonio Hernández-Díez was born in Caracas (Venezuela) in 1964. Nowadays, lives and works in Barcelona and opens his third solo show at the gallery.

In this new Project named *Demuéstranos qué es la premura* [Show us what's haste] presents a more diffuser appearance than the circumscribed on his work, characterized by the use of archetypes that define social groups, the personal adaptations to changing Technologies, or the direct relation with the world.

Hernández-Díez insists in his detachment from video, defining his previous work, to go deep into disciplines more suitable to the common lexicon definition of the plastic arts –from which he always maintained a strong relationship with sculpture; and re-examines, in turn, through the review of formats, a thematic of historical and universal character as it is the ancient myth of high culture and the new trend low icons relationship, exporting it to the personal level of the individual as a unique being and affecting the characteristics and needs of each one of them. Traces marking the direction of recent works as *Cuidados* [Cares], a series of photographs portraying the labels of various pieces of clothing detailing the conditions and instructions to take care of them; or *Pensadores* [Thinkers], also a photographic series in which the superposition of various sports shoes (mass produced commodities), one on top of the other to align the brands, results in the name of various thinkers (representatives of the intellectual elite).

Captivated by the micron accuracy and complexity of a bearing element – also called "rolinera" or "rulemán" – that need to be treated with special lubricants according to the function developed, the temperature at which they are, the weight supported, and a long list of etceteras that culminates with gravity as the main enemy, José Antonio Hernández-Díez has developed a series of commissioned drawing sketches referring to the ability of iconización of these items to certain social groups like the skater community and the ability to create new icons by social groups.

This tension is opposed to volumetric intervention in the work *Dos venenos* [Two poisons], using this time the highly recognized symbol for the snake, and the multiplication of meanings that take shape in a single presence so accepted by society. This is where the formal treatment which refers to the widespread practice of customization – value on the rise in the consumer society of advanced capitalism – takes us, as it does in *Pensadores* [Thinkers], close to recognized values of high culture, using techniques related rather to low culture. The bond is formally established in the structures of a bicycle that distills urban character and somehow returns us to the idea of motion-competition with links to the work *Carrera hacia la muerte* [Race to death]. The bicycle as machinery that works basically thanks to the movement of the patella; and inserting snakes, turning them into a means of locomotion, myth and mystical experience more efficient.

The link between the works, finds its theoretical definition in Gnostic symbolism. In the mythological loss of the serpent knees as punishment. In the presence of the patella as a symbol of knowledge and the attitude of kneeling in front of truths. Knowledge that is not accurate to decipher the new readings that emerge from the heterogeneous combination of elements, of which almost love-hate relations emerge. No wonder, then, the claims that the anchorage between the components of this exhibition has emerged from a conversation with a creationist zoologist.

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