

# Galeria Estrany-de la Mota

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## Patricia Esquivias. Que nunca hubiera existido esa pregunta del vaso

Opening: Tuesday, March 27th 2012, 7.30 p.m.

Exhibition: 27.03.2012 – 02.06.2012. Tuesday to Saturdays from 10.30 a.m. to 7.00 p.m.

This is not the first time that the work of Patricia Esquivias is shown in Galeria Estrany-de la Mota, but it is her first solo show. In this occasion the artist presents four video projections of the series *Reads like the paper* and a new display of her work *Folklore III*.

### *Reads Like The Paper*

In this ongoing video project, which began in 2005, the artist has created vignettes that collage seemingly disconnected images and video footage with poetic narrations. The short chapters that comprise *Reads Like The Paper* provide cursory glimpses into an imaginative space that the artist has carved out for reflection and speculation about generalized and specific quotidian events that comprise our lives.

In a similar way than her previous work *Folklore*, *Reads Like The Paper* (2005–2009) uses low-tech video techniques of storytelling to spin a narration from a personal archive of images. The camera is relatively stable, focusing on static pictures and flickering video images from her laptop. Sometimes her hand intrudes into the frame to flip over a photo or to instructively animate an image with the use of a pointer. The artist uses this sparse environment as a point of departure for contemplative and imaginative musings. In certain truncated segments, it appears she is remembering some vague and distant memory; at other times she will elaborate a story and then state, "perhaps I should explain this again," carefully retelling it as if to remind the viewer that these seemingly disconnected tales are worth consideration. In contrast to her more historically-minded project *Folklore*, which provided the more linear structure of a lecture, *Reads Like The Paper* (2005–2009) fragmentary nature offers a wide range of subject matter that coalesces to create a hypnotic meditation upon familial relationships, homelessness, uncertain political action, and forgotten elements of our urban environment.

### *Folklore III*

Esquivias' *Folklore* series are informative lectures about Spain, its image and history. *Folklore* deals with events of historic relevance side by side with stories recorded in the collective "folk" memory. Employing modest aesthetics and unrehearsed speech to narrate these stories, Esquivias weaves together unrelated facts presenting history-making as a democratic, continuous, permeable and participatory activity. In fact the lecture is seen through the eyes and hands of the lecturer. We follow her manually selecting and reselecting a scrapbook of visual images, consulting hand written notes and watching the clock.

*Folklore III*, combines two narratives that relate Galicia, Spain, with Nueva Galicia, Mexico. The former is a region on the coast with a city called Finisterre (Land's End), and the latter is a colo-

nial territory that was renamed in its honor by the sixteenth century Spanish Queen Juana la Loca (Joanna the Mad.) Details entangle the viewer, including strange tiling and a Formica pattern that resembles an abstract computer rendering of the sea. The houses along the coast in "old" Galicia have been deeded a "right to fly," meaning that they can expand in area as they grow in height, resulting in peculiar, inverted Aztec pyramids. The narrator becomes caught between new and old Galicia, an end and a beginning, a beginning that becomes an end, and the "right to fly" granted by a supposedly insane queen.

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