

# Galeria Estrany-de la Mota

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## Pauline Fondevila. Parana Tropical Folk System

Opening: Friday, September 30th 2013, 19.00 p.m.

Exhibition: 30.09.2011 – 19.11.2011. Tuesday to Saturdays from 10.30 a.m. to 7.00 p.m.

I could write as Enrique Vila-Matas (El mal de Montano, Ed. Anagrama, p.124): "Walter Benjamin said that in our time the only work endowed with sense –with critical sense indeed– should be a collage of citations, fragments, echoes of other works. I added to this collage phrases and ideas of my own, gradually building an autonomous world paradoxically linked to echoes of other works." This sentence is mine. And I have many more. Also I have a collection of art-works copied with tracing paper that must now reach 1,500 drawings. Perhaps this will end up as a personal encyclopaedia. An encyclopaedia in the form of drawings, cartoons, murals, installations, lectures, models, a multiform and experimental one indeed. In reality what best describes me and my work is that I am a writer who does not write. A writer without books. A writer who, strangely, does what writers doesn't do, that is, I copy, draw, colour, model, rather than once for all get to the real work.

Pauline Fondevila, Rosario, February 10, 2011.

*Paraná Tropical Folk System* consists of a model (*Lejos de todo lejos de tí*), a video and three sets of drawings (*Dibujos de la isla*, *La enciclopedia del naufragio* y *Parana Tropical Folk System*).

*Lejos de todo lejos de tí* [Away from everything away from you] is a three dimensional representation of the action that the artist held on June 6, 2010, in one of the islands of the Paraná River, opposite the city of Rosario, Argentina. For this project Fondevila worked with the Argentine writer and psychoanalyst Agustín González, who wrote and then read a lecture that day on the island. The Conference was conceived as a series of reflections about a hundred of works and artists selected by a single criterion: the familiarity with which Fondevila relates with them or with their works in her own personal work. A choice that the artist addresses from autobiographical motives, referring to the gestures that make possible creation and are afterwards converted into vectors of utopia. The image-bank used by Pauline Fondevila is really varied and refers in most cases to myths, legends, ghosts, shipwrecks, failures, disappearances... Everything tracing a derive towards the "tragic-romantic" dimension of art and life. From Robert Smithson Spiral Jetty to the unfinished boat by Martí Anson or the whale stranded in an Ushuala forest by Adrian Villar Rojas, to the eye-globe of the symbolist Odilon Redon, reaching to the last trip of Bas Jan Ader. Fondevila presents them both as part of the conference and as a true *leitmotiv* of her habitual work. The artist in this installation recreates that day's scene, the audience, the speaker, the vegetation, the beach... in an attempt to compose the landscape and to materialize certain works presented in the text. So we meet again with *Fitzcarraldo* de Herzog watching his boat go up a hill or Rodney Graham Robinson lying unconscious on a beach of the island. Other works appear also to accompany the primal scene; *Avenir* by Jordi Colomer, a musician singing about *The pedestal of the world* of Manzoni or the column on which we find the Simon of the desert of Buñuel. A landscape made from scraps of other works, a mosaic of fragments received and re-modelled. An autonomous world paradoxically linked to the imagery of other artists.

*Dibujos de la isla* [Drawings of the island] is a series of drawings accompanied by a video. The images shown in the drawings are really the story of that day's performance, in which four artists from Rosario were hired to record with drawings what happened on the island. Fondevila banned video and photo cameras, even mobile phone use. Thus the drawings become the single record and the only existing documentation. Video images bring us back again to the territory of the performance—conference, all the drawings that prove it, appear one after another in front of the spectator's eyes.

*La enciclopedia del naufrago* [The encyclopaedia of the Castaway] is a series of 250 drawings created by the artist in parallel to the performance itself. It is another important piece of the exhibition. The artist draws a sort of encyclopaedia and appoints the shipwrecked as its *alter ego*.. Accustomed to understand art as an allegory in which utopias receive their just reward, Fontdevilla sees the island as a sobering universe in which the shipwrecked lecturer, an artist, too, models his personal imagination to fit this encyclopaedic journal. The drawings reproduce 250 days in the life of the shipwrecked. Formally close to the Illuminated Manuscripts the journal interprets certain aspects of the history of art combining drawings with images gathered from Internet. We feel the glow of history invading the journal as its outer shadow. Referents oblige us to think in works and artists mentioned on each page. The first day starts with On Kawara, OCT.23.1989, and the journal ends with Georges Perec quietly reading on a train. In between contemporary art icons explode the same way the text leads us to the Castaway—*alter ego*.. For him, the release from isolation is simply another evocative quote, another captivating image in the collective memory of the art lovers. A palpable and unexpected fiction that transports us to another reality.

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