

Galeria Estrany-de la Mota

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Sara Ramo. Simetrias

Opening: Thursday, December 16th 2010, 7.00 p.m.

Exhibition: 16.12.2010 – 12.02.2011. Tuesday to Saturdays from 10.30 a.m. to 7.00 p.m.

Ordinary uses reveal our relationship to the world, the way in which we go through life experiences. I like to mislead in a playful manner the functional direction of habits, to create critical and poetic content based on this idea.

Sara Ramo

This is the first exhibition of the hispanic-brazilian artist Sara Ramo (Madrid, 1975) in Galeria Estrany-de la Mota. After a previous trajectory in Brazil, her work was first seen in Europe in the year 2009 within the frame of the festival PhotoEspaña as well as her participation in the official section of the Venice Biennial.

Her work explores the possibilities that the wide experience of the everyday offers to her. It is a world close at hand, capable of being observed, that the artist turns into recognizable experiences for the spectator, placing her videos, photos and installations often in domestic environments.

In the work of Sara Ramo the recurrent accumulation of objects treated like games of unlimited possibilities, reflect her fascination with the individual and immediate surroundings pervaded of cultural habits and personal choices. In her work prevails the interest in simple processes leading occasionally towards a sort of controlled improvisation remarking the emotional value of things and the uniqueness of our relationship to them.

In *Simetrias* [symmetries], Sara Ramo presents: *Traslado* [Relocation]; the camera shows us a suitcase on the floor of an empty room. The artist turns her back to the spectator while slowly extracting a home equipment set of things: a clothes rack, a lamp, a clothesline, a fan, books, vases, clothes, hardware... surprisingly kept in the suitcase up to occupying completely the space. The suitcase will remain practically buried after the objects accumulation and the artist will end up disappearing in its interior.

Avalancha concreta [concrete avalanche], is an installation occupying one of the two rooms of the gallery. It addresses the topic of displacement and relocation; another constant exploration in some of her works, in which objects appear contained in boxes or baggage bags and are used like elements that reflect transitory, pendent or out of the time realities.

A photo sequence, *De paso* [passing through] a symmetrical compositional game and specific image arrangement, where she establishes architectural relations that manage to direct us into a cabin, which turns out to be full of ground, or simply empty, like a house without furnishing.

In *Por todos los rincones* [in all corners] Sara Ramo forms different architectural planes and uses some modifications in the scale and repetitions of objects in order to look for the complicity of the spectator in this strange familiarization of a site. In *Parte de la historia* [Part of the history], she organizes and arranges the image of a nature scene, an invasive nature that saturates the space incorporating also elements foreign to the image. The forest appears as a repetition, a place in which the repeated references disorients the viewer, and confuse him in the exercise of recognition.

Algunos días pasados en el espacio [some days spent in space] is a series of four photos that with a poetical look show four corners of a room in which the artist has realized a few minimal interventions across which link the domestic and daily space of a house, with the cosmological and immeasurable space of the universe.

Simetrias is the work giving the title to the exhibition; it is a photographic diptych that seems to place the spectator in the center of a mirror. By means of a state of weightlessness, the roof, the soil and the walls become equivocal references on having observed simultaneously the obverse and the reverse of the same space.

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