

Galeria Estrany-de la Mota

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WAA. Try Different Keywords

Opening: Thursday, February 11th 2010, 7.30 p.m.

Exhibition: 11.02.2010 – 17.04.2010. Tuesday to Saturday from 10.30 a.m. to 1.30 p.m. and 4.30 p.m. to 8.30 p.m.

Artists: Pauline Fondevila, Claire Fontaine, Dani Gal, Rubén Grilo, Francesc Ruiz and Katarina Zdjelar.

When we carry out a research in an internet searcher, and this obtains no result, we're suggested to continue exploring on the concept but from another expression, we are asked to "try different keywords".

The works by Pauline Fondevila, Claire Fontaine, Dani Gal, Rubén Grilo, Francesc Ruiz and Katarina Zdjelar come, all of them, from appropriations. The easy approximation to something makes that a set of misinterpretations, derivations and small changes that build a relational universe around the primeval idea, that recoup lines of thinking, and that settle down even strongly than the original ones.

Katarina Zdjelar (Belgrade, 1979) often speculates on the vanishing points of linguistic questions in her works. In *Everything is gonna be an amateur choir*, formed by inhabitants of the Lofoten Islands (Norway), for whom the song as well as the language is unknown, try enthusiastically to join the famous "Revolution" of the Beatles –sung by all the components of the band, but already recorded separately–. They get lost in the playback and the transmission of the message results to be inefficient. The shift between the content of the pop song and the difficulties in which the ones who try to perform it find themselves, can not hide how this hymn does not represent them.

Dani Gal (Jerusalem, 1975) finds in *La Battaglia* a conclusive conjunction between Futurism and Hip-Hop. *Zang tumb tumb* is a poem that talks about finding oneself in a battle, specifically in the Adrianopolis Battle, that Marinetti writes thinking in it to result from a great sensory expressiveness. Gal proposes putting face to face both currents to show how, even though the temporary distance, them both share an incipient will for overdimensioned expressiveness in the oral aspect. The agile rhythm, the speed increased, the use of neologisms and onomatopoeias, Beat-Box; all that visiting Milan's representative places for the Futurist current.

Pauline Fondevila (Le Havre, 1972) spreads Albert Pla's song *La Colilla* in a 10 meter drawing that was projected overhead as a scenography in concerts. This sort of chimeric run over recreates a fable in which an "Espalda Mojada" gets his head cutten on being caught while is attempting to cross the Mexican-USA border. The cigarette that he was smoking, but, falls in the American floor and swarms around the territory erratic, burning everything and spreading chaos and destruction. Is, then, the reverse of the history of pillage to natives in which, all that has been thrown out –either people or a genuine American product such as tobacco– comes back, evocating the animistic tradition, in a critical and vindictive way.

Claire Fontaine is a group born in Paris in 2004 that declares itself as a "readymade artist" that usually deals with issues related to shareness of public and private propriety. *Passe-partour (Ramallah)* is a set of keys, hooks, wires and crowbars with which any door of the city can be opened; any private domain. In other versions of the piece, as for cities as Paris or New York, this element acts as a public opening of the private space, in some way as an intimidative warning. But in the case of Ramallah highlights that in a country without country, with constant bombards, kidnappings, exiles, etc; this element more than inspiring respect, covers itself with contradictions.

Rubén Grilo (Lugo 1980) with *For sure vagueness does make it real (Misreading Tomislav Gotovac's "Showing Elle Magazine" in the form of a single Picture projected everytime on a different surface)* starts a research around a performance carried out in 1962 by Tomislav Gotovac, in which he appears half naked and smiling while he shows Elle magazine –then a standard on the liberal culture–, in a snowed wood. In Gotovac's face an expression between the strangeness created by the absurd and the mockery that appears when we find something in front of ourselves that appears to be a daily life thing but seems totally alien to us. The lack of information about this artist in the net makes investigating on that subject turns into a deformed image, composed by little remnants, that not always match. Grilo sets out, in the information society, how many of our knowledge that we assume as valid have been acquired in an incomplete way, with the risk of misinterpretation that it involves. A first approximation to a work always entails this negotiation space between the provided information and what one can or want to read in it. Grilo claims this unwary treatment of the information as a knowledge acquiring system, as a creative exercise.

The installation created by Francesc Ruiz (Barcelona, 1971) is shaped by a print run of 2.000 copies of *Còmics de la Revolució* [Comics of the revolution], book named after Scott McCloud's comic *La Revolució de los Còmics* [The revolution of comics], that analyses the role of this kind of productions in society and its possible future perspectives. Is, then, a *détournement* of the original book, in which the text has been changed substantially. The interpretation made here is loaded by revolutionary slogans that claim the circulation of contents that oneself creates as an element that can generate new plots. And make these new plots share every time more space with big homologated narratives, expanding the visions of "to be" in the society, building a new idea of the city.

To sum up, with these appropriations and *détournements*, artists of this exhibition talk about small revolutionary gestures that can have big consequences, or how we do incorporate the diffusion mechanisms of the big revolutionary ideas to our daily life surrounding.

— Maria Pons

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