

# Galeria Estrany-de la Mota

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**arteBA 2018** In collaboration with Janice Guy, New York.

General Programme, Hall Azul y Verde, Booth SH3  
La Rural, Avenida Sarmiento 2704, Buenos Aires, Argentina

Professionals: 23.05.2018. Wednesday from 2.00 p.m. to 11.00 p.m.

All publics: 24.05.2018 – 27.05.2018. Thursday to Sunday from 2.00 p.m. to 9.00 p.m.

Artist: Patricia Esquivias

Patricia Esquivias's work evolves around building stories based on actual anecdotes. Departing from her research of apparently banal information she establishes a series of links between the elements that appear along her investigation which, in turn, allow the construction of a richer narrative that gradually becomes a new set of anecdotes or information.

In this case, departing from a residence of the artist in a farm in Quindío, Colombia, during a walk around the village she took notice of the decorative footpaths and the cement floors of some venues. Her fascination led her to an investigation about Pre-Columbian roller techniques, finally contacting with the work of architect and graphic designer Dicken Castro from Antioquia.

As usual in her recent exhibitions, Esquivias' work dialogues with other authors not only as a stand against the concept of authorship but also, to acknowledge the task and the enrichment resulting from a shared discourse. Hers is a different way of analyzing the world around, assuming that there is a human presence with a lot to offer behind everything she seeks or investigates.

The video installation *Walking Still* (2014) is the first approximation of the artist on the subject of sidewalks of some Colombian towns with decorated concrete. The video mixes the virtual tour that the artist performs with Google Street View to find decorated sidewalks in some Colombian towns like those she had seen in Montenegro with a sung narration of her own personal experience. In this case, she links the modern process of decorating the sidewalks with a similar cylinder embossing process that was used in pre-Columbian times for body decoration. Her research is enriched by telling historical facts as well as adding her views on what she is telling.

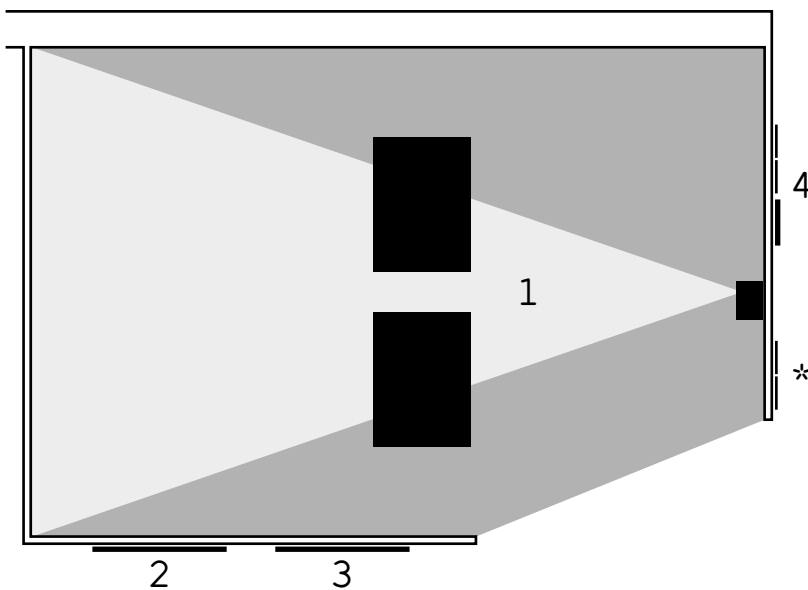
The serie of *Frottages de una acera* [Frottages of a sidewalk] (2016) is an attempt to catalogue the uniqueness of those spaces that are gradually disappearing by its use and the lack of awareness that we have of them. They are a direct transcription of the motifs found on the surface of these sidewalks, trapping the decoration and preserving its possible disappearance. A work in process, just like some others that the artist has been making based on decorations, as a way to document the past.

The *Rueda, repite, mujer* [Roll, repeat, woman] (2016) piece is the result of a process that continues the investigation of the relationship of that kind of decorating sidewalks and Pre-Columbian rollers. A relationship that led to Dicken Castro, his collection of these type of archaeological objects and his work as graphic designer around them. Like much of her work, she looks for a particular person who knows specific things that the artist needs to complete her research, but often, that person never appears, the artist cannot find it or may not even exist. In the first stage of the project, the artist was able to contact Lorenzo Castro, the designer's son, but she was not able to meet Dicken personally. This project was originally conceived as an installation that creates a space in which to sit down and talk with him. It is the artist need to establish conversations with these people, to generate emotional relationships in order to continue to build her speech. A suspended dialogue,

embodied in a written letter, which the artist directs to Dicken Castro himself to explain where her interest in sidewalks and rollers arises as well as anecdotes that have appeared during this period of time that drove her to him. It proposes a shared workspace in which to generate a dialogue to continue building this choral narration and where the visitor can feel all these connections.

As in many of the artist's projects, at this time of the project we are facing an intermediate state, since this story does not have to be finished yet and can be edited or encoded again later.

On November 21st, 2016 Dicken Castro died in Bogota, with his death, the possibility of using that space and entering into a dialogue with the author was closed. At that time, the piece was formally reformulated, months after the death of the architect and designer, She rolled that roller on a clay plate in order to discover if her intuitions were true. The bas-relief is accompanied by the original letter he wrote for Dicken and the postscript written later. In this letter, as well as in her videos, the artist orders, comments and translates all the documentation that has been accumulated.



- <sup>1,\*</sup> *Walking Still*, 2014  
Video (color and sound) + graphite on paper *frottages*  
5.07 min. + 2 elements; of 100 x 70 cm each  
Edition 5 + 1 AP  
Code 10643
- <sup>2</sup> *Calle 11 # 05-72, Frottage de una acera en Santa Fe de Antioquia, Antioquia*, 2018  
Graphite on paper *frottages*  
100 x 70 cm  
Unique  
Code 11177
- <sup>3</sup> *Carrera 8 # 10-72, Frottage de una acera en Santa Fe de Antioquia, Antioquia*, 2018  
Graphite on paper *frottages*  
100 x 70 cm  
Unique  
Code 11178
- <sup>4</sup> *Rueda, repite, mujer*, 2018  
Fireclay and b/w printing  
3 elements; 1 element of 43 x 38 cm and 2 element of 21 x 30 cm each  
Unique  
Code 10742

\*For further information and/or images contact ferranElOtro (ferranElOtro@estranydelamota.com).