

Galeria Estrany-de la Mota

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WAA. Ballpark

Opening: Saturday, November 14th 2009, 12.00 m. to 8.00 p.m.

Exhibition: 14.11.2009 – 08.01.2009. Tuesday to Saturday from 10.30 a.m. to 1.30 p.m. and 4.30 p.m. to 8.30 p.m.

Artists: Jean-Marc Bustamante, Miguel Calderón, Alicia Framis, Douglas Gordon + Jonathan Monk, Simon Patterson, Thomas Ruff and David Shrigley.

Using the metaphor of the stadium, Ballpark, includes the works of various artists who reflect on how soccer turns out to be more social than sportive while permeates the lives of people beyond the spaces of its own, resulting from a collective substrate.

Closer to the social portrait, Jean-Marc Bustamante shows a soccer field that in the year 1997 was part of a depressed neighborhood of Barcelona. Framed in the *Barcelona Series*, the picture shows an urban space "without qualities" and yet, raises its dignity preferring some disappointment in the audience because of showing something where "there's nothing to see", than falling into a false compassion. This is what it is, vulgar among the vulgar, and precisely remarkable for that.

Miguel Calderón plays with the *détournement* applied to the Mexico vs Brazil Final 2004. Manipulates the document by means of a videographic decontextualization of real images of fifteen different games where Mexico and Brazil faced each other (the second always manifested winner); and recontextualizing them to form a fiction in which Mexico is declared winner, in front of the amazement of the public with an astronomical result. Calderón creates a shock wave that deliberately affects game and result, and experimentally the reactions of the more and less involved audience.

Alicia Framis works in the *Anti-Dog* series on violence against women. The first of the interventions takes place in the Ajax pitch, where fans had a reputation as somewhat violent. Locates a group of models wearing fire-proof clothing, cut-resistant and dog bites-resistant (metaphor of protection used to talk about violence) to be placed in one of the entrances to the stadium, immutable. Small incidents take place as well as the dismay of one of them just on the ground between the alienation installed into some of the followers who has as a main objective the access to the field.

Douglas Gordon & Jonathan Monk propose in this new collaboration the next part of a series of works that started in the Fondazione Morra Greco. Formally, transfer the concept of "Parallel Action" from the filmic language, which consists of alternating images of two events occurring simultaneously in the narrative time; this alternation is achieved by the neon lighting of the piece. The two artists, separated, agree a time period in which they record what they do under a method similar to participant observation. In this case, Barça's final in Rome, the chosen space were two bars, one in Prague and the other in Berlin, which fans get together to see the match. Adopting the attitude of those who go watch the game at the bar, and showing how alcohol is essential in a collective ritual, the piece takes the function of a scoreboard. This counts goals scored by Eto'o and Messi, and underlines the time (as in a match, during 90 minutes) with the beers that both were choosing; no other beverage is internationally most associated, to the ritual of watching soccer.

Simon Patterson believes that the scheme presented by the alignment of the players on the field as a broader model, is valid to explain other compositions and/or structurally parallel realities. Humorously sarcastic, establishes an equivalence between the field and the position and role of Jesus and his disciples at the Last Supper.

David Shrigley presents under his irreverent prism illustrations expressly awkward and simple that highlight those familiar and unusual things, and a subconscious with a certain bloodthirsty tendency, in this case, in the world of soccer.

Ruff's portraits of buildings, heir to the German New Objectivity, are as well known as the collaborations that he has done with Herzog & de Meuron, those ones more interested in research than in the form or style. Using a standardized system (light, perspective and technique), serial and reclusive; those portraits act as ID photos showing a neutral appearance. Digitally liberated from obstrusive elements, images of the series that include buildings in a night context (in this case the Allianz Arena in Munich) show how architecture has replaced nature as scenery.

From the social to the individual, from the judgment to ecstasy, soccer and art show that both can share the same stadium

— Maria Pons

With the support of:



ASSOCIACIÓ DE GALERISTES INDEPENDENTS
D'ART DE CATALUNYA

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*For further information and/or images contact to galeria@estranydelamota.com.