

# Galeria Estrany-de la Mota

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## Francesc Ruiz. BCN Eye Trip

Opening: Friday, April 25th 2008, 19.00 p.m.

Exhibition: 25.04.2008 – 27.06.2008. Tuesday to Saturdays from 10.30 a.m. to 7.00 p.m.

It's common, in Francesc Ruiz's work, the attentive observation of the city captured through the graphic narrative, often, under a comic structure. Accurate and detailed at the same time, goes beyond the reality shape through the stories that the characters live. A mixture that, through fiction, explains and reflects reality in a lucid way.

In this case, the main object of attention is, again, Barcelona. Having described meticulously different zones, now, he places a bit apart to do two general views: the "Image Barcelona", and the portrait-fiction immersed on the different neighborhoods.

The installation, formed by four projections, marks a point of anchor. Is the first video, being also animation, which he does in color; a color, on the other hand, very restricted to the chromatic Barcelona's code: yellow, blue and red.

As a panoramic itinerary, he uncovers the *détournement* that the Barcelona's brand -graphic code- has gone through, drawn by play-based and festive character strokes, developed during the 90's (as, also, the big remodelling on urban space) and settled during the olympics.

Created to embody a supposed open character, creative and Mediterranean, far from referencing technological qualities, and more next to those of leisure, ascribed to the city, and, for extension to the wide geography that surrounds it. Francesc Ruiz poses us how, now, after a decade-odd, this representation system, apart from it's first will, has developed it's own life, in part, because of the creation of stronger links with it's new applications that has kept on having.

Of extremely institutionalized signs, like the first "B" of Barcelona, passing through the public art, as *Cap de Barcelona* by Roy Lietschenstein, to the logo of laCaixa or the Barça shield as well; resulting paradigms of the branding of the city. Emanating of this first baking, a big group of descendants re-interpret, on their own gesture code, the whole set of associated values on which they want to take part.

When this second generation has spread the language and has become the code more simple, more straightforward, the hybrids emerge. These not just feed on the graphic, the values, already spread, and associated too in a first moment, but that, moreover, adopt coming signifiers from, for example, the chromatic coincidence with the Colombian flag; the resemblance to the Arabic calligraphy and the tags; all that, among others, with what is known as "el brochazo olímpico" (the Olympic brush stroke). Is here where the providence of the closed project was exceed, to pass these appropriations to a kind of derivative works when the code, popular for expansion, becomes a spontaneous copy-left.

If the first is a work focused much more on the external appearance of the city, the graphic identity; the work exposed on the other room, makes an immersion to the inland of the districts in

a mode of comic-cartoon. By means of the reflections and/or dialogs from the own characters, about different aspects of the experience of the city: the wandering in the disorientation, the confrontation past-present in the transformation of the neighbourhood, the extravagant possibilities that public space offers them, the special relation between city and fiction characters, a little more (u)thopic...

The frames are created from the contents extracted from "cyber-geographical" tools, such as QDQ, Idealista, Mappy, etc., that allow having access to the street weaver, concrete facades, as much as the houses insides. These tools that has helped him to prefigure the context of other works like *Je suis Mappy*.

Every drawing of each one of the six districts, formed by real images of the same, is, then, fruit of a situationist strategy: reality confronted with small scattered dialogs, adrift, creating a non-linear reading, more fragmented; more tied to the reading of a map.

With the support of:



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