

# Galeria Estrany-de la Mota

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## WAA. Inventari

Opening: Friday, September 4th 2009, 19.00 p.m.

Exhibition: 04.09.2009 – 07.17.2009. Tuesday to Saturdays from 10.30 a.m. to 1.30 p.m. and 4.30 p.m. to 8.30 p.m.

Artists: Ignasi Aballí, Helena Almeida, Jean-Marc Bustamante, Javier Codesal, Alicia Framis, Douglas Gordon, José Antonio Hernández-Díez, Esko Männikkö, Thomas Ruff and Marijke van Warmerdam.

*Inventari* [inventory] is a photographic group show wandering around portraiture practices. We propose with it an open reflection on the representation of the individual (in general) and the self. In this case, three axes were chosen to vertebrate the show. The first one is about authorship: the portrait and self portrait; the second and third ones, the formal and the expressive fields respectively.

By "formal" we refer, in photography, to the diversity in the image composition. The different plastic decisions that are taken to carry on the diverse expressive wills, as well as the link with diverse rhetoric figures. In the interweaving of expressions of each artist we find a variety of visions in the portrait genre. From Ruff's objectivity, to Männikkö's contextualization; on the body and personal implication in the same artistic production (Almeida or van Warmerdam) in contrast to more universal relations as the wide identification (Bustamante or Gordon); as well as the metaphoric visions, metonymy, paradox, personification, synecdoche or synesthesia.

Ignasi Aballí (Barcelona 1958) focuses on what is both minimum and has big connotations. In his work is common the attention to tiny things that, taking part on the daily life, receive little attention while showing simple and poetic qualities that reach out with more force than complex exercises. The "Inframince." By means of the finger's image "touches", then, the person by means of the body; the identity by means of the digital prints, and biometry; and gestuality, as the expression of the body. Helena Almeida (Lisboa 1934) more than simply showing herself, Helena Almeida shows in her work the importance of the convergence between art and life, between the role of the agent and discipline; reflects on the pictorial practice and does it showing her relation with art by adopting from the actionism the "centrality" of the body-work and work-body relations. Jean-Marc Bustamante's (Toulouse, 1952) photography has in common the taste for arrested time. Remembers us that the photograph is the remembrance of a past and unapproachable instant as such, and that, as concreteness comes about elusive adopts an evocative temper of something more general, of a collective memory that the spectator is able to project, in which is able to project himself. This image is part of the second series *Lumière* where Bustamante focuses on the inside a nightclub. The attitude, the pose, the interaction in the semi-public disco space is a presentation of a momentary and sporadic self, as it is not what defines us daily in other areas, it is this mutation of the person, this state of exception, adopted by a wide collective group, what makes of this snapshot a broader representation. Javier Codesal (Sabiñánigo, 1958) in *Padre* [father], Javier Codesal reflects on the identity as a kinship inheritance. The piece shows three images of his father, who, covered by a black cape blurring his figure focuses the attention on his face, on his identity. It is not about direct genetics, but what has been transferred in their relation. In the duality Father-Mother a group of concepts can be extracted and associated in a more symbolic way associated to one another, and also dissociated from one another. We can read a figure as consumed, a timeless sensation appealing to memory; a memory to which we attribute sadness and tragedy, a sense of the abyss and death. And how this sort of future prediction speaks of oneself and of man in general.

Alicia Framis (Barcelona, 1967) in the *Anti-dog* series reflects on the portrait of a particular sector of the population for which the physical characteristics that define themselves represent an acquired disability apart from their will. Against what becomes a stigma, reflects on the specific case of the prejudices of a particular group of skinheads carrying dogs verse mainly immigrant women with little Arian features from the Marzahn neighbourhood in Berlin. Framis, thinking that what contributes to give oneself security is ownership of your body and your mind, makes a set of garments made with anti-bullets, anti-cuts and anti-fire fabrics. Douglas Gordon (Glasgow, 1966) in *You + me* reflects the self is clashing with the teachers. The series reflects on the idols, the public images that through the film industry have forged the collective imaginary. Through the characters represented by these icons, we learned the attitudes we express in our relationships with others; and, ultimately, we saw ourselves reflected in the stories presented to us wanting to put ourselves in their shoes. José Antonio Hernández-Díez (Caracas, 1964) in *Cuidados* [Cares] are metaphors of those things demanded and projected onto objects by the owner and those who make up his immediate environment. Julio Cortázar wrote that objects more than serving us, seek care from us, solicit our attention. Thus, clothes covers us, helps us to define ourselves superficially; however, at the same time, imperatively demand our attention using concise instructions. And it is in this negotiation, how the relationship between the parties expires or becomes durable. And then, more than a superficial portrait what is read is an intimate statement, the portrait of a relationship. Esko Männikkö's (Pudasjärvi, 1959) work contemplates two aspects: the expressive and anthropological. The portraits are part of a series held in the forests of Lapland, where we can guess the sincerity obtained to relax the tension produced by the intrusion of a stranger. From a point of view less bounded and more open to what happens in the focused environment, Männikkö extracts agglomerated compositions with dense descriptions expressed smoothly. Thomas Ruff (Zell am Harmersbach, 1958) develops a series of portraits at a time when, as a genre, portrait is undervalued in photography, and will do the same recovering several issues considered more "classic" turning them around. Always looking a little further, he is more interested in the will to convey of who sits behind the camera, than who sits in front, in turn pushed to reflect, in this game of mirrors, what needs to be transmitted. The image manipulation is, in Ruff inherent in a genre that has to build before the capture. Marijke van Warmerdam (Nieuwer Amstel, 1959) usually presents a duality in her work; In this particular case latent in her self-portrait, by the mechanics of photography and the manual and expressive gesture of the stain. She thinks about the everyday with a taste seemingly naïve and innocent, built from little tricks that deceive perception and make us reflect on what we see and how we see it.

The reflection of oneself is constituted, constructed, treated and manipulated, by all conceptions crowding together the vision presented by the portrait. A genre that seems to have an implicit arrogance and, on the contrary, is treated here as small sincere deconstructions.

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