

Galeria Estrany-de la Mota

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Marc Larré + Gerard Ortín. Cortex

Opening: Wednesday, June 20th 2012, 7.30 p.m.

Exhibition: 20.06.2012 – 27.07.2012. Tuesday to Friday from 10.30 a.m. to 7.00 p.m.

Cortex is the title of the exhibition that the Gallery Estrany – de la Mota presents from June 20th until July 27th, 2012.

The show tries to look for affinities and meeting points in the seemingly diverse languages of Gerard Ortín and Marc Larré's work. The artists have worked to provide the exhibition with coherence while deepening the singular characteristics of each particular way of working. Consistent with this idea, they have decided to title this exhibition, *Cortex*, which refers both to a visual surface and a fold, a virtual space or the modulation of a specific environment. In the exhibition, videos and slides, drawings and collages share the gallery space on a tour that alternates both artists' works creating rhythms and synergies that give the possibility of multiple readings.

Gerard Ortín

Sima is his latest work. The video recovers nature as a basic reference – already worn-out and obsolete – to use it like a fiction container. This way, the different elements that appear remain devoid of a stable significance and alternate between the sexual, the scientific, the plastic, the bucolic, the picturesque, the illusory, etc. always at the limit of recognition. The scene is altered by means of camera movements, lighting, sound and colour. The artist proposes here a mental journey to the insides of the animal.

In *S/T (Quijada)* [Untitled (Jaw)] abstracts two objects from his home garden, through a series of transformations, to distil from them new images and attributions. Moving the camera on a light covered by snow or rotating a jawbone of wild boar on the chair of his study, submits these objects to a strange theatricality.

In *Tanca* [Ditch] a ditch that delimits the garden with the forest describes, in plan, an isosceles triangle. By adopting this geometry as a grid, the artist takes a series of pictures along the perimeter following a compositional scheme markedly formal. The transitions between images disperse visual attention between the items that appear and a latent icon. The triangle persists while the rest of objects become references difficult to retain in a sort of slideshow hypnotic loop.

The other part of the exhibition shows his photographic work. The different pieces make up an associative mural in which the landscape is just a subterfuge to propose a psychic space beneath the images. Visual structures are contagious between the photos (*Aloe, Boca* or *Trip*), the drawings (*Sistema 1* or *Sistema 2*), or the modified stereoscopic crystals showing forests peripherals to Barcelona at the beginning of the century.

Marc Larré

Formas Derivadas [Forms derive]) is born from a process of investigation on space related to the physical body of photography. In this case, the process goes as follows: we take a photograph and rephotograph it several times. Between exposure and exposure times the surface of the photograph is modified through cuts and folds. For example, using photographs of a pedestal in different locations and positions around the gallery space (the interaction with corners, walls and the floor grid formation) new volumes appear by means of the surface cut-out, the interaction with light, shade, and pass to occupy space referring to icons of modern sculpture. The volumes exist only in the virtuality of the sum of exposure times while remaining perfectly inscribed in the places where the picture has been taken. This is because the cuts and creases adapt and respond to specific features of each of the chosen places – the volumes somehow precedes the gesture of giving them form.

World Wonders project is a diaporama of 50 photographs of fast food left overs in empty beaches rearranged to look like tourist destinations like the Pyramids, the Coliseum, the Tower of Pisa, The Guggenheim Museum, etc. The result is a cartography of traces that tune in directly through a jump in scale (micro-macro) with all those places seen precisely as traces of a civilization. The photos work like residue of the interventions while being the trustees of the whole sense of the action. The thesis of the artist is that there is not a privileged experience of the object. That is to say that to sit in front of a picture or be in front of the pyramids can be experienced almost as the same thing depending on the attitude towards it. This is not a real object covered by a multitude of simulacra but the simulacrum as off-centered, dis-covered by an aura of reality, being it plastic, paper or a photo emulsion support. The idea of the Monument applies here in the sense of what sustains the work of art embracing its own fragility as a pre-carious yet durable balance –lasts for as long as it does the material.

In *Mundo Postal* [Postcard world] project Marc Larré has modified the surface of a collection of postcards bought in flea markets so that what the postcard says and does gets so close as to be left in front of a limit. All the works depart from a double premise: the photograph is place and every place has a hole through which ruin threatens to empty it completely of its identity. The hole is activated by the photograph. The geographical premise replaces the notion of photography as a window or as a mirror and places it on the table, as a plateau, as an accident in the continuity of space – cut. Taken as a “cut,” photography is that part of a place that no longer belongs to it (place without belongings, therefore without origin – in exile). His work focuses on an analysis of the photograph as a privileged form of access to exteriority.

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