

Galeria Estrany-de la Mota

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Patricia Esquivias. Rueda, repite, mujer

Opening: Thursday, September 29th 2016, 19.00 p.m.

Exhibition: 29.09.2016 – 02.12.2016. Tuesday to Friday from 10.30 p.m. to 7.00 a.m. and Saturdays from 10.00 p.m. to 2.30 a.m.

Galeria Estrany-de la Mota is pleased to present a new exhibition of Patricia Esquivias, during the *Barcelona Gallery Weekend*.

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.

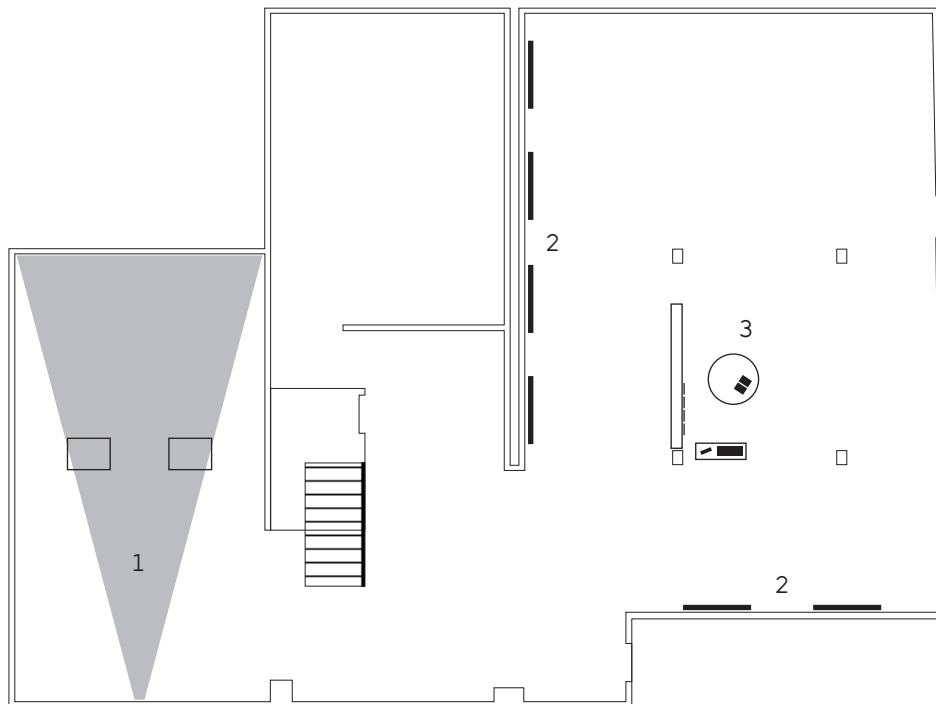
As usual in her recent exhibitions, Esquivias' work dialogues with other authors not only as a stand against the concept of authorship but also, to acknowledge the task and the enrichment resulting from a shared discourse. Hers is a different way of analyzing the world around, assuming that there is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

The video installation *Walking Still* (2014)¹ 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 en Montenegro, Quindío* [Frottages of a sidewalk in Montenegro, Quindío] (2016)² 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)³ installation 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 this case, the artist was able to contact Lorenzo Castro, the designer's son, but she was not able to meet Dicken personally; this installation 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. In this letter, as well as in her videos, the artist orders, comments and translates all the documentation that has been accumulated. 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. And as in many of the artist's projects, we are facing an intermediate state, since this story does not have to be finished yet and can be edited or encoded again later.



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Acknowledgments: Archivo de Bogotá, Orlando Beltrán, Lorenzo Castro, Pastora Correa, Marta Devia, Juana González, María Mercedes González, Ale Jaramillo, Juan Moreno, Margarita Pineda, María Restrepo, Mónica Reyes, Emiliano Valdés and Elena Vargas Tisnés.

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