

Galeria Estrany-de la Mota

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WAA. Tricky

Opening: Friday, January 26th 2007, 19.00 p.m.

Exhibition: 26.01.2007 – 13.03.2007. 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, Christian Andersson, Douglas Gordon, Jonathan Monk, Antonio Ortega, Kirsten Pieroth and Nedko Solakov.

Tricky is an exhibition about the notion of complication. About the need to go back and look twice. It aims at showing that in art nothing should be taken for granted. The works exhibited in *Tricky* are clear evidence that first glances, straight approaches and quick attempts at apprehending will never be definitive. The works we present are framed within a recognisable conceptual tradition, as it is artistic practice nowadays. Through them, one can identify a starting point from which a central concept is developed: the inability to find a final meaning to the artwork, and the need for its quest nonetheless, since the search process may turn out complicated and interesting enough to become the end in itself.

The concept, used in the past to express radicality, became long ago a space for recreation, as well as a creative tool. Such a powerful tool, that nothing else may be required for the artistic practice. Before absolute dedramatization takes place, there is a space where complexity, concept and presence meet, that is the ideal space for recreation.

In the *Index* series, Ignasi Aballí takes overelaboration of the creative process as a starting point. It also deals with extreme fetishism, which leads the artist to carefully reproduce tables of contents of several reference works, now turned into objects of observation and curiosity, suggesting their contents.

Christian Andersson presents two works which clearly show his interest in technology and in showing how it may contribute to deception. He uses cinema to show examples of works that play with the logics in films like *The Philadelphia Experiment* and *F for Fake*.

Douglas Gordon proposes a game within the artwork's own presence in space. If one of the aspects in his work is interested in reflection, and in showing reflection as inexact, in this case the artwork establishes a game within its own production and its own relation with this space.

The work of Jonathan Monk stands for such notions as conceptualization, absolute complication and complicity in the processes of creation and reception. His work is diverse indeed, and the artist has chosen to take part in the exhibition separating the different means and objects in his production. In this way, the visitor is offered a journey through several of the author's obsessions, covering the autobiographical and also a personal representation of art history.

Antonio Ortega bases his work on the performatic conceptual tradition, which involves the representation of the action in a non-artistic context and its mixture with a previous reality. The fact that artwork takes the form of photography clearly transforms it into a perception game for the observer.

Kirsten Pieroth presents two impossible works. On the one side, there is a video in which she is seen posting a letter that will never get out of the mailbox. On the other, and through the work

El Paseo by Robert Walser, she transforms a bookpage into a bookmark, static and dynamic at the same time.

The exhibition closes with a proposal by Nedko Solakov, consisting of a narrative universe based on drawing and photography. In it, works take the form of little 'heroic' stories in the case of the former, and 'natural' stories in the latter. Both kinds of stories are inhabited by tiny little beings with a strange life of their own.

— Maribel López

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