

# Galeria Estrany-de la Mota

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## Accrochage — Accrochage

Opening: Friday, May 25th 2018, 19.00 p.m.

Exhibition: 25.05.2018 – 20.07.2018. Tuesday to Friday from 11.00 a.m. to 7.00 p.m. and Saturdays by appointment

Artists: Ignasi Aballí, Luz Broto, Stanley Broun, Peter Downsborough, Douglas Gordon, Jan Mech, Rasmus Nilausen, Francesc Ruiz, Joe Scanlan, Richard Venlet, Heimo Zobernig.

Curated by Moritz Küng

The Galeria Estrany-de la Mota is pleased to present the group exhibition *Accrochage – Accrochage*, curated by Moritz Küng.

The somehow “mellow” title captures accurately the essence of this group exhibition. The expression *accrochage* (from French “hanging”, *accrocher* = hanging up) was at the latest from the 1960s, the common term to display images in museums. It was then picked up by art galleries and used to designate exhibitions from the art gallery’s own holdings, often to close a season. The title *Accrochage – Accrochage* refers to those facts and can read in addition as two simultaneous exhibitions, so to speak a double feature, one with artists from the gallery, the other with guest artists invited by the curator. Both the shows complement each other and are the mirrored and heterotopic version of themselves. For *Accrochage – Accrochage*, Galeria Estrany-de la Mota has been literally divided in two on its central axis. The proportion of the smaller room –coincidentally based on a perfect grid– was projected and distorted onto the larger one to establish an adequate scheme for the mirroring concept. Each time two seemingly different works establish a mutual relation based on formal, conceptual or content matches. The double configurations result in a set of pairs that can be understood as a part of the whole, a divisible whole or a holistic part.

At the entrance, before descending the stairs that lead to the gallery in the basement, a first configuration unfolds between two mirrors facing each other. While the one by Heimo Zobernig is cracked –a critical statement against modernism–, the other by Francesc Ruiz is distorted like in a fun house. His site-specific drawing incorporates details from the actual environment, most strikingly the work in opposite by Zobernig, now deformed. Descending the stairs, a wall drawing made by the curator emphasizes schematically the two gallery spaces with the superimposed grids.

On the main wall to the right, one sees a photograph and a *collage* by Ignasi Aballí. *Imagen abierta* (*On Kawara II*) [*Open picture* (*On Kawara II*)] consists of a black bar seemingly floating midst two walls, a canvas in profile, allegedly a *Date Painting* by On Kawara that the artist took at the Dia Art Foundation in New York. This most minimalistic composition finds somehow its counterpart in *Two Lines* by Peter Downsborough, here a version made of cloth tape on the wall. The second contribution by Ignasi Aballí, the new diptych *Un poco/Un poco más* [A bit/A bit more] emphasizes the importance of subtle deviations, which then resonates in the video *video 1 Schritt* [1 step] by Stanley Broun in the opposite room. 67 seconds lasting, the film shows two almost identical takes of the Dam square in Amsterdam; halve away, the artist with its camera makes one step forward and by doing so changes the frame, ultimately the way of perception. Both the works of Aballí and Broun resonate on top the concept of repetition and subdivision, which becomes apparent once again in the wall piece *Two Lines* by Downsborough and the work next to that by Luz Broto.

*49 líneas* (*Derogar las normas de uso relativas al silencio*) [*49 lines* (Abrogate the rules of use relating to silence)] by Luz Broto was a commissioned work for the Koldo Mitxelena Kulturunea’s Library in San Sebastián. The artist divided the main space of the building in two equal sections, marked by a red

tape on the ground. During this two-week lasting intervention, the library rules and user regulations that seek to maintain a silent environment, were temporarily suspended. Signage and regulation boards in the library were declared “dysfunctional” by covering them with a red bar, glued on transparent acrylic boards, the here present remains of this intervention. Broto’s work correspond with another *in situ* work that [Richard Venlet](#) presented four years ago at Galeria Estrany-de la Mota, *SERTificate*. Some remains of this project –a *vintage* poster by Joan Miró and an artists’ book by Venlet– are completed with a new printed matter: an insert of three loose pages. They document the demolition of the Galeria Joan Prats, Barcelona, in 2015, a space that was originally designed by the architect Josep Lluís Sert in 1975.

The sound piece *A-B-B-A* by [Jan Mech](#) obviously resonates and amplifies the nature of Broto’s concept, “abolishing the rule of silence”. But it is as well a *cadavre exquis* to the diptych of [Douglas Gordon](#) in the opposite room. Here we see two equal photographs (one of them mirrored) depicting the tattooed initials on an arm, which read “AB” and ditto “BA”. Mech paraphrased those characters with a 4-channel composition based on four notes. The deconstructed and abstract score not only recalls the ingenious compositions of a famous Swedish pop quartet, but as well their very brand that incorporated a mirroring effect too.

Finally, the painting by [Rasmus Nilausen](#) titled *Ekphrasis* –from Greek, describing the work of art as a rhetorical exercise, either real or imagined– depicts a scene by a handful words that almost read as a script or a manual for a painting to come: “dark background”, “strong light”, “grapes”, “hanging cluster”, “leaves”, “acorns”, etc. The painting in which words evoke an image resonates beautifully the reversed concept by [Joe Scanlan](#), who translated a quote into a series of thirteen popular emojis. *Branding* refers to the artist Marcel Broodthaers and the text of his very first exhibition announcement at the Galerie Saint-Laurent, Brussels, in 1964. This announcement marked his career change from poet to visual artist and though the shift from language to image. The line of emojis that reads “I too wondered whether I could not sell something and succeed in life – period” is transcribed from the original sentence in French: “Moi aussi, je me suis demandé si je ne pouvais pas vendre quelque chose et réussir dans la vie”. Broodthaers thus combines the hope for more success, which ultimately applies to all of us.

— Moritz Küng

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