

Galeria Estrany-de la Mota

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Formas de lo cotidiano

Opening: Thursday, April 16th 2015, 12.00 p.m.

Exhibition: 16.04.2015 – 19.06.2015. 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.

Artists: Arrieta/Vázquez, Cris Blanco, Douglas Gordon & Jonathan Monk, José Antonio Hernández-Díez, Juan Pérez Agirregoikoa and Francesc Ruíz.

Galeria Estrany-de la Mota is pleased to present the group show *Formas de lo Cotidiano* from April 16th until June 19th, 2015.

The exhibition, focuses on the everyday as a crossroad between collective and personal life, an everyday as scene of encounters between tradition, and adaptation to more or less abrupt or visible changes. The exhibition looks at the youth subcultures and music as generators of identity profiles, sports, fashion, and all those social phenomena that bind a particular group under a common code. The selected works share concerns about the social environment and use it as an experimental laboratory to extract different readings on the everyday: staging of social norms, inheritances, and shaping of individuals implicated in various dynamics of communication. A common language of not just words but actions; in addition to the production of meaning we witness the production of spaces of interaction.

The works in the exhibition machinery move between two poles: one where the everyday practices of consumers assume a tactical behavior of invention and resistance to various strategies of subjugation, and another in which an active stance by the users is incapable of avoiding the production of a disciplined and normalized subject.

The artists in this group exhibition are:

Arrieta/Vázquez present three new works: *Bajada (Everybody gives up sooner or later)*, *Untitled* in collaboration with Nader Koochaki and Chal lenger. The video *Bajada (Everybody gives up sooner or later)* shows an alternative path to the traditional downhill descent during the celebration of the Bowl-a-rama next to the skatepark "La Kantera". The relation between sound and image is always new because the audio piece *Untitled* has several audio tracks and the video is played in a loop. In the *Challenger*, the adidas pants a garment that represents a challenge for an approach to identity interpretation/analysis of youth subcultures, since operatively is not an identifier, it is rather a connector allowing us to map relationships made visible. The three works become two or one according to each one's perception, cognition and memory. Somehow we do not know if it's a unit or a group of things, a sentence or a collective enunciation.

Cris Blanco presents the video of the performance *El Agitador Vortex*. The performance took place last December in *Secció Irregular* of El Mercat de les Flors. The video mixes performance, film, music and theater jeopardizing the cinematic conventions, showing in turn how the cinema traverses the affective system of contemporary subjectivity. Cinema seems to be one of the devices that has had more influence in shaping the lifestyles of the global population. Cris Blanco shows us the movie and at the same time how the movie is being done.

Douglas Gordon and Jonathan Monk's *The Oscar Wilde Piece* (2009) translates the film language concept of "parallel action" to a neon installation made from a single event: the Champions League final between Barcelona and Manchester United which took place in Rome on May 27, 2009. Adopting the attitude of someone who is going to watch the game at the bar, Monk and Gordon made a piece that functions as a

scoreboard. For 90 minutes – the duration of a soccer game – the neon signs indicate both the goals scored by Eto’o and Messi and the rhythm of beers being consumed by both artists, one in Prague and the other in Berlin.

Jose Antonio Hernández-Diez suggests a reality in which the references and forms are mixed, and in which the elements of high culture like classical music or philosophy share space with fashion, media, or pizza. With the work *Pensadores* (2007), the names of known thinkers of modernity “arrive at” the feet of youth, athletes, active, usually in favor of weak thought. *La primera vez que te vi* (2004) leads to a large shopping center, the place where the public square has become the epicenter of consumerism. There, the visual relationship that we establish with whoever one meets on an escalator is an exercise of individual assertiveness in a collective context.

Juan Perez Agirregoikoa presents *The Culture Lovers* (2014), which addresses through images of different skaters, the contradiction, for the artist, of the so-called “urban tribes” who pride themselves as independent from the system – “being outside & free” – but in reality being fully integrated into the capitalist society. This video uses a technique allegedly “innocent” – animation – to discuss the way in which the institution “culture” devours those other manifestations that in principle oppose it.

Francesc Ruiz with *Montjuïc* (2003) shows the portion of the mountain of Montjuïc in Barcelona where the ethnological museum is located, paying special attention to the appropriation of public space by people and specifically the gay community. The gay practice of Cruising establishes a dichotomy between day and night and the different uses of the same space made by different communities. With his deeply contextual works, Ruiz’s oeuvre poses a reflection on everyday life, represented in a way that might seem naïve – the supposed innocence of cartoons – but through small drawing details and narrative developments, it unveils some of the conflicts that govern contemporary society.