

Galeria Estrany-de la Mota

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La mula y la fea

Opening: Friday, December 11th 2015, 19.00 p.m.

Exhibition: 11.12.2015 – 18.02.2016. 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.

Artists: Jesper Dalgaard, Pauline Fondevila, Carlota Juncosa, Jonathan Millán, Rasmus Nilausen, Miguel Noguera, Francesc Ruiz, David Shrigley and Nedko Solakov.

The Galeria Estrany-de la Mota is pleased to present an exhibition with the artists Jesper Dalgaard, Pauline Fondevila, Carlota Juncosa, Jonathan Millán, Rasmus Nilausen, Miguel Noguera, Francesc Ruiz, David Shrigley, and Nedko Solakov. Following the exhibition of Francesc Ruiz and Rasmus Nilausen, we close the year with the third exhibition focusing on issues related to painting and drawing.

The multiplicity of views around drawing gathered in this exhibition, converge on one single point: the staging of the mechanisms by which the sense (of humor) is built. The works use drawing not so much as a reflection or a record of reality but as a material with which it is constituted; then comes the constant need to make sense, and the inertia for that sense to stick to normality. It is coherence, common sense and good direction that are in check in all these works. The break from the norm occurs in delirium, the shadow and black humor. Thus, the normal is abandoned in a kind of obtuse sharp angle in some cases, and in a line of flight in multiple directions in others. Opposite poles in a spoiled magnetic field (the real, the animal, the mule), escaping awkwardly from normality (the ugly).

Another aspect to highlight of this play of forces is the patina of humor beneath which hides just the tragic. At first glance the humoristic mood prevails, but the background noise allows a denser key reading. In humor, reality is presented as it is: idiot (the mule), while the issues that incite laughter are old age, sickness and death; the accident, misfortune, failure (the ugly). A look and a sense that allows us to look face to face all this issues, without a mask, allowing perhaps a hint of possible reconciliation.

Jesper Dalgaard presents two videos, *Pony Burguer* and *Opmærksom eller særlig opmærksom?* [Pay attention or special attention?], Plus a selection of sketches used for the first. *Pony Burguer* (2014) is a kind of "extension" of one of his earlier works that dealt with the struggle of an artist to find a personal and original expression; of how success and failure are two sides of the same story about ups and downs. *Pony Burguer* picks up where the previous film ended. In the first, the purpose of the artist was to invent a style that would secure him fame and fortune, but his mission failed. Instead, he will now try to get attention through provocation, by making a scandal work. The artist wants to slaughter a pony and make it into burgers and serve them to the public. But the artist has not thought throughout the situation and he suddenly finds himself part of a media circus, and he ends up being stigmatized and hated by the public.

Eller *Opmærksom eller særlig opmærksom?* 2004, is a kind of educational video which in a very simple way explains and demonstrates the dangers one must face in front of different work-related situations.

Pauline Fondevila presents ten water drawings and a text part of a larger project, where she connects physically and symbolically the formation of an island with the construction of

a house. A journey that goes from the historical to the biographical in her particular way to merge multiple imaginary realms from popular and folk referents. In the words of Pauline, "San Borondon is a show made of earth, wood and water. It is the search for a family of islands, where one leads to another, sea island to river island, island of Argentina to island of Spain. It is the beginning of a house. It is a drum beat. It's a ghost story and several love stories."

Carlota Juncosa displays a compilation of drawings with existential impressions accompanied by texts, which either describe what happens or work as a form of game play accompanying the drawings. Although she does not seek ugliness, her works often reflect how hard it is to believe in something, which favors the perception of a certain attitude of reluctance, which in turn is part of their charm. The set is formed at different stages of her life, some more confused and some more pleasurable, which directly influence the type of record that the artist builds. The result is a world formed by unidirectional beings that materialize in their attitude, trade or mood, the complexity and the noise of the world, as if Carlota needed to filter the mess of life and to dump it on paper reduced to a bare pair of coordinates, turning it into something so simple that it seems ridiculous.

Jonathan Millan presents a series of drawings and a mural that go over the same idea, as one of those bad ideas that hurt: a clown painted on the wall. The series starts from the momentum of going in the opposite direction than it should go: take a picture that is very uphill and delve into it, insist and give more time than should be given. Thus, the obstinacy clashes with the stupid idea. Insisting on it, and seeing it from different angles, starts taking consistency. By sheer stubbornness and beyond the fact of the idea being good or bad, it slowly turns unquestionably solid and real.

For Rasmus Nilausen painting is also a land of trial and error, of doubt, personal obsessions and even contradictions, valid all in the final result. A space where wrongness serves to model rightness, in an endless utopian process seeking perfection. In the process, the creator and the created have a unique relationship in which the simple, the banal, the minimal, help to consider the complexity of his painting. A work in which rigor and self-requirement are set as a hard and non-negotiable way. In his paintings it is common to find drawing as a referent, both in the stroke style and the imaginary sources very often inherited from the history of painting.

Starting from a narrative structure in many cases reduced to pure gesture, wink, and aberration, Miguel Noguera builds his particular style from a very minute attention to the details of reality bordering on frenzy. To do this, he plunges into the popular imagination of local culture and extrapolates it to science fiction, comics and film as the mental furniture factories of consumer society. He strains arch bow of sense as if it had no arrow. In the stories always something is missing, and that something is the transportation of productive logic that moves the events to an end. The weapons in this case are rarity in the link between image and text, as if we suddenly stumble as we move on the distance going from one to the other.

Francesc Ruiz is interested in the metaphorical power of the act of consuming, in the spaces where it is staged –malls, department stores, noncommercial streets– and the waste generated. His drawings suggest a reinvention of these scenarios to emerge the complex and often delirious psychological dynamic on which conventional notions of urban environment and social belonging are based. This subversion of everyday life emerges, however, as a potentially infinite horizon of reinvention both personal and collective. The KaDeWe in Berlin are the scene of an alternate reality where customers, employees and passers abandon themselves to all kinds of strategies and motivations: to buy, of course; but also look, have fun and even convert the space into something completely different.

The work *Untitled (keep your hair on...)*, 2005 of David Shrigley consists of a row of 19 paintings (acrylics on wood panels) placed on a narrow corner shelf. The paintings have individual sizes and shapes and may seem like individual works, but the play between the words and abstract images create the multifaceted and absurd world of Shrigley. Within the work we find the two text paintings, "Worried" and "Noodles", which later became the cover of the publication "Worried Noodles (The Empty Sleeve)" and the double CD "Worried Noodles". This is a good example of how Shrigley use, reuses and combines text and images in new ways and medias, and shows how his works – shown in galleries and museum – spills into popular culture and mass media.

The exhibition closes with two Nedko Solakov works based on his particular drawing and textual universe, which turn his works into small "heroic" stories in one case, and nearly nonsensical in the other, inhabited by tiny hidden characters with a strange life. Two pieces where the ingenuity of the drawings contrasts with the complexity of the stories depicted. As one of Nedko's drawings says: "A producing-nonsense device has a new haircut."

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