

# Galeria Estrany-de la Mota

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## WAA. World Painting

Opening: Thursday, December 15th 2005, 19.00 p.m.

Exhibition: 15.12.2005 – 04.03.2006. Tuesday to Saturdays from 10.30 a.m. to 1.30 p.m. and 4.30 p.m. to 8.30 p.m.

Artists: Jesper Dalgaard, Benjamin Edwards, Pauline Fondevila, Cristina Gómez Barrio, Sharon Houkema, Abigail Lazkoz, Tor-Magnus Lundebj and Silvia Prada.

*El mundo como lo imagino o como me temo que es* [The World as I Imagine it or how I am Afraid it is] is an invention, an emotional approach to such notions as reality and context. Taking this as a starting point, one can easily recognize access to familiar notions, such as the romantic thought according to which artists create a world of their own through their work. However, this is not what this exhibition aims at showing. What it does aim at showing is the world as we apprehend it, as we know it, as we enjoy it, as we suffer it. Thus, the artists selected take reality as a starting point, a reality shaped by images from the media, style magazines, or their everyday life. This very last notion is always present as the place of observation. It is indeed the cornerstone of different works that share the same intention: to raise an opinion on that which has been observed. Opinions may take the form of severe critics or may be just recreational, and will anyway derive into a new creation, a possible invention which will be more or less utopic and transcendental.

Bearing this in mind, it has been considered the interest lying in the fact that some of the works were created in the very same space they are exhibited. This option has given artists the opportunity to find in it little spaces to create their own world, assuming in this occasion all the romanticism lying in the idea. The immediacy of drawings is one of the principles working which is most clearly perceived in this exhibition. The particular way in which each and every work is presented, the different dynamics of the artists when developing their projects and, in short, the entire process of the exhibition, reveal the existence of many different ways to approach matters of inescapable complexity.

Jesper Dalgaard (Skive, Denmark, 1974) recreates through his drawings a universe inhabited by minimal beings. Relationships based on love, trust, fear or betrayal are expressed through schematic characters that move in a world that fits them well and presents no apparent emotional options.

The series entitled *Automatic City* by Benjamin Edwards (Iowa City, Iowa, USA, 1970), which is partially exhibited, proposes patterns of urban development for a hypothetical, ultra-technological future. This work is also an experience of a possible reality presented as non-material, but conformed by data, which comes across in the end as a possible utopia (or dystopia).

In *Galeria Estrany-de la Mota, 16 de noviembre de 2005 (de Nacho Vegas a Francesc Ruiz)*, Pauline Fondevila (Le Havre, France, 1972) presents a miscellaneous work featuring all of her current influences. These are not only cultural or artistic, but also based on love and proximity. The installation she presents constitutes a perfect summary of her work to date, a synthesis of her universe and the interests that keep it together.

Cristina Gómez Barrio (Madrid, Spain, 1975), presents the series in process entitled *Poco cielo en los periódicos*. In it, she has used a very simple drawing to isolate the sky from the rest of the contents in the first page pictures of several newspapers. By doing so, she draws attention to the way the media provides information. That is to say, the strategies they follow to draw or distract the reader's attention to one particular subject or another. In a way, it is also a sublimated analysis of how information is received and how wide can be the scope for interpretation.

The labyrinthian world that proposes Sharon Houkema (Drachten, Holland, 1975) is a game of communicating vessels and cul-de-sacs, full of spaces for movement and communication, both represented by all the means of transport, which allow movement from one space to another or even a possible runaway, sometimes frustrated.

Abigail Lazkoz (Bilbao, Spain, 1972) presents a drawing which shows a weakened world wrapped up in itself and evolves in an endless spiral allowing little space for individual freedom. With such drawing, the author seeks the symbols for power and control relations in the world.

Tor-Magnus Lundeby (Fredrikstad, Norway, 1966) presents the installation entitled *Night Vision* as an opposites exercise. That is, he presents the world as a meeting space where light and darkness collide. Following this image, he presents power relationships based on power-abuse and extreme de-light, which happen in between the blinding glitter of a mirror and the reflection of a declining Africa that lays dying.

Silvia Prada (Ponferrada, León, Spain, 1969) draws our attention to one of the greatest icons of fashion and style culture. Kate Moss constitutes a case in point for what we call image attraction and fashion at its most, nowadays turned into a controversial heroine, defended and reinvindicated to counteract her over-exposition to the media.

— Maribel López

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