

àngels barcelona @ ARCOmadrid 2016

PEP AGUT

LÚA CODERCH

HARUN FAROCKI

ESTHER FERRER

JOAN FONTCUBERTA

PETER GALLO

JEANNO GAUSSI

IM HEUNG-SOON

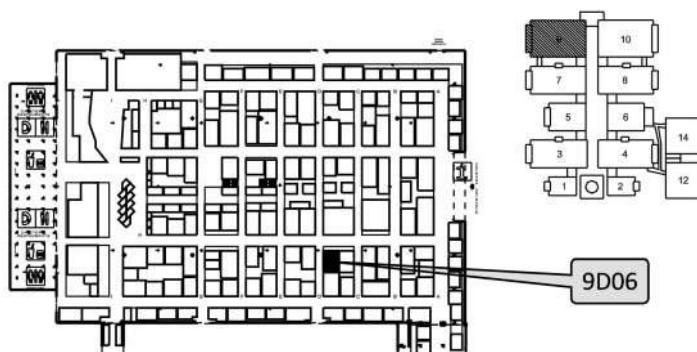
JAIME PITARCH

JORGE RIBALTA

MIREIA SALLARÈS

RICHARD T. WALKER

24.02 > 28.02 / Stand 9D06



àngels barcelona

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Pep Agut (Terrassa, 1961)



Fifteen minutes, 2000.

Mixed technique.

140 x 105 cm

The works presented in this edition of ARCO catalyse important moments of reflection for the artist. They are loose, free works that synthesize ideas related to his other projects, becoming emblematic works from the late nineties and early 2000.

The words contained in these pieces are transformed into images while images become words: understood as an allegory of painting, the different forms are built as text and vice versa.

Pep Agut (Terrassa, Barcelona, 1961), has participated in solo and group exhibitions in major events like the XLV Venice Biennale (1993), Prospekt (1996), the XI Sydney Biennial (1998), Art Unlimited, Basel (2004) and institutions like the Museum of Contemporary Art in Tel Aviv (1993) or the MACBA, Museu d'Art Contemporani de Barcelona (2000), among others. He has coordinated and participated in debates and conferences and has given seminars at the University of Barcelona.

Lúa Coderch (Quito, 1982)



***Night in a Remote Cabin Lit by a Kerosene Lamp*, 2015.**

Video-HD 16:9, color, sound

11min 30 sec

Ed 2 + 1 AP

Night in a remote cabin lit by a kerosene lamp is the latest video work by Lúa Coderch and the work for which in 2015 she received a grant from the BBVA Foundation for the creation of video art. This work was exhibited in àngels barcelona for the first time in the latest edition of LOOP Festival 2015 and was created in response to *Video Fields*, 2015 the latest video installation by Michael Snow. With the dialogue of both works these two artists generate forms in the same medium using it as a support and instrument that generates a dialogue with reality.

"I promised I would send you some pictures of the shelters I'm building in the woods. I cannot show you more because I was working until late and night came suddenly. I still had to walk to the village. The place where I built the shelter was beautiful. Off the path, near a cliff (but not too close). You know what the landscape is like around here. Not as aggressively beautiful as in other places. Unlike in your country, perhaps. Here the landscape is a little poorer, more austere, nothing exuberant. It is "eixut", which is a word we use here to say that something is dry, unadorned, with little meat, or of a few words."

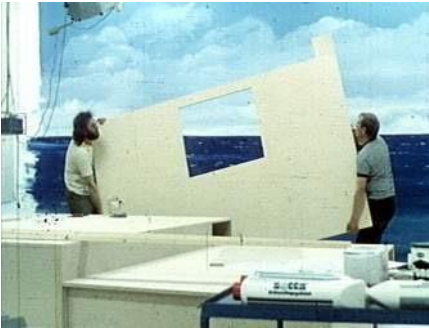
Night in a remote cabin lit by a kerosene lamp is a short videographic correspondence in which the construction of shelters in nature, those precarious structures in which one could hardly survive for one night, is being used as an excuse to start a conversation. Lúa Coderch compiles and invents stories and images that emphasize absence and that, at the same time, speak about it. This act aims to produce a place where time and space can meet, thus creating a society that is no more than the sum of the viewer's attention and hers, coinciding at a point in space or time. As it is shown on Chris Marker's famous scene of his film *La Jetée* (1962), where the main character points somewhere outside the perimeter of the Sequoia tree covered with historical dates, Coderch draws attention to a place that just before this gesture didn't exist.

In her work Lúa Coderch deals with objects, stories, voices and situations as processes of becoming media, affecting us through attention, accident, enthusiasm, sincerity and disappointment.

Amongst her most recent solo exhibitions we find, *La vida en los bosques* (Bacelos gallery, Madrid, 2015-16), *Night in a Remote Cabin Lit By a Kerosene Lamp* (àngels barcelona, 2015), *Gold* (Fundació Suñol, Barcelona, 2014), *La parte que falta* (Bacelos gallery, Madrid, 2014), *La muntanya màgica* (Espai 13, Fundació Joan Miró, Barcelona, 2013), *Paràbola* (Capella de Sant Roc, Valls, 2012), *Recopilar les fotografies sense memòria de l'arxiu familiar* (EspaiDos, Terrassa, 2012) and *Estratègies per desaparèixer* (La Capella, Espai Cub, Barcelona, BCN Producció 2011). Amongst her most recent group shows we find, *Espècies d'espaces*(MACBA, Barcelona, 2015-16), *The Air Was Full of Anticipation* (BF15, Lyon, 2015), *¿Por qué no lo llamas entropía?* (Edición 0 Encuentro de Cultura Contemporánea de Guadalajara, México, 2015), *La apisonadora y el violín, Una travesía por la Colección Meana Larrucea* (Fundación Valentín de Madariaga, Sevilla, 2015), *Review* (Espacio ComboLa Fragua, Córdoba, 2015), *A[p]partment* (Espacio MAIO, Miquel Casablanças Sant Andreu Contemporani, 2014), *A Selfless Self in The Nightless Night; Disembodied Voices & Imaginary Friends* (Espacio Práctico, Barcelona, Event, 2014

Coderch has been an artist-in-residence at Smart Project Space (Amsterdam), within the frame of HANGAR-AECID International Exchange Program and in 2015 she has been awarded the Miquel Casablanças Award and the BBVA Foundation Grant for the creation on video art. She has also been awarded the PAIR Grant by the Suñol Foundation, the grant for artistic creation by the Guasch-Coranty Foundation, CoNCA grant for research amongst others.

Harun Farocki (Nový Jicin Czechoslovakia, 1944 /Berlin, 2014)



An Image, 1983. (16mm transferred to HD, 2k - digitally remastered in 2014)

HD video, color, sound.

25 min

Ed. 4/10

An Image (1983) is one of the most relevant short-films of Harun Farocki, with which the artist reflects on the use and production of images in order to rethink the seductive influences of the different power structures of contemporary society. With this work Farocki reveals different ways by which images are produced and the labour that this procedure implies in order to seduce viewers and get them to consume these images.

"Four days spent in a studio working on a centrefold photo for Playboy magazine provided the subject matter for my film. The magazine itself deals with culture, cars, a certain lifestyle. Maybe all those trappings are only there to cover up the naked woman. Maybe it's like with a paper-doll. The naked woman in the middle is a sun around which a system revolves: of culture, of business, of living! (It's impossible to either look or film into the sun.) One can well imagine that the people creating such a picture, the gravity of which is supposed to hold all that, perform their task with as much care, seriousness, a responsibility as if they were splitting uranium.

This film, *An Image*, is part of a series I've worked for since 1979. The television station that commissioned it assumed in these cases that I was making a film that was critical of its subject matter, and the owner or manager of the thing that was being filmed assumed that my film was an advertisement for them. I tried to do neither. Nor did I wanted to do something in between, but to go beyond both of them. "

Harun Farocki

Harun Farocki was a filmmaker, artist and media theorist. From 1966 to 1968 he studied at the Film-und Deutsch Fernsehakademie Berlin (DFFB) and worked in film and TV productions as a freelancer. Farocki began his career in the sixties, a period of political modernism and radical vanguard. Farocki's works are a constant conversation with images, with image-making, and the institutions that produce these images. As he once said: "My films are against film and against television; and they maintain a critical stance towards all means capable of creating images". Although most of his works could be framed within the documentary category, Farocki also questions conventional modes of objective documentation.

From 1967 onwards, Harun Farocki (Czechoslovakia, 1944 - Berlin, 2014) directed and produced more than 120 films and installations with which he analysed the power of images with originality, vision and seriousness renewing himself year after year, project after project. In his teachings and essays in journals, books and exhibitions, conceived and produced with Antje Ehmann, Farocki worked as a critic, editor, theorist and curator. Generations of artists, theorists and critics have seen the works of Farocki: *Inextinguishable Fire* (1969) *Images of the World and the Inscription of War* (1988), or the installation *Deep Play* (2007) considering as film classics. Its impact and influence on film culture, inside and outside Germany, is simply indisputable. Farocki was, and remains, a key figure in contemporary culture, participating in biennial events such as Documenta in Kassel (X and XII), the Venice Biennale, Sao Paulo Biennale, Manifesta and exhibitions around the world among which we find: MOMA, NY, Kuntshaus Bregenz or MUMOK Wien. Currently his works have been exhibited at the Biennale di Venezia (2015), at the IVAM Valencia (2016) and the Fundació Antoni Tàpies in Barcelona will be having a retrospective exhibition of his work later in 2016.

Esther Ferrer (San Sebastián, 1937)



Series: The History of religions, circa 1990
Monoteism
Mixed media
80 x 100 cm



Series: The History of religions, circa 1990
Politeism
Mixed media
80 x 100 cm



Series: The History of religions, circa 1990
Atheism
Mixed media
80 x 100 cm

In this work, made as part of the collective ZAJ, a musical avant-garde group created in 1962 by the musicians Ramón Barce, Juan Hidalgo and Walter Marchetti and dissolved in 1996 after a retrospective at the Reina Sofia Museum, Esther Ferrer shows her particular interest in objects and minimalism mixed with the rigor of absurdity. This is a wink to the history of religions, a conceptual game that takes as food for thought items traditionally used to give value to what they contain: frames, which are the ending line unconsciously associated with Fine art. With this series, Esther Ferrer carried out her work conceptually in a humorous way while remaining critical.

Both her performances and visual works are purely plastic where she makes use of ordinary objects, often drawn from everyday life such as chairs, tables, clocks, shoes, threads, strings, tables, etc. Many of them are found objects and become decontextualized in their function, integrating them elsewhere and giving them other meanings and qualities, thus showing an interest in the trivial and insignificant or worthless things. Ferrer is part of the movement started by Marcel Duchamp when decontextualizing everyday objects to use them in their works, without transforming them, just by only moving them from place and context, giving them an aesthetic dimension, and therefore introducing art into the realm of the symbolic. This realm claims not only one, but a plurality of meanings.

Ferrer has practiced performance art both individually and together with the collective ZAJ. In her latest solo exhibitions, Ferrer has not used the body as an instrument but rather she has explored the visual poetry of objects such as frames, which in turn fit other frames or powerful images as barbed wire, coins or water guns with phallic kicks or through wryly altered self-portraits.

Throughout her career, Esther Ferrer has developed a body of work ranging from action to the object and vice versa, inscribing her own body as a starting point. Over five decades her work has explored the fields of performance, installation and visual poetry and she has been awarded the Velázquez Prize, an award created with the ambition to emulate the Cervantes Prize in the field of visual arts.

Esther Ferrer (San Sebastián, 1937), the first woman performer of Spain and a member of the disappeared group ZAJ (1967-1996). She has exhibited in numerous public and private institutions among which we find the Museo Reina Sofía (Madrid) CGAC (Coruña) CEART (Fuenlabrada) Artium (Vitoria) Círculo de Bellas Artes (Madrid), Centro Andaluz de Arte Contemporáneo, (Sevilla), Musee for Samtidskunst (Denmark), Statsgalerie (Stuttgart), University Museum of Science and Art, MUCA Roma, Mexico City; Museu Nacional de Belas Artes (Rio de Janeiro), FRAC Lorraine. In 2014 the MAC VAL, in Paris, dedicated an extensive solo exhibition of her work and the Reina Sofia Museum in Madrid will also dedicate a solo exhibition of her work in 2017. In her artistic long career as a performance artist, she has performed in numerous festivals both in Spain and abroad. In 2009 he received the National Award of Arts and in 2014 received the Velázquez Visual Arts Prize. At the moment her work can be seen at the solo exhibition "Between lines and things" at the CEART of Fuenlabrada (Madrid).

Joan Fontcuberta (Barcelona, 1955)



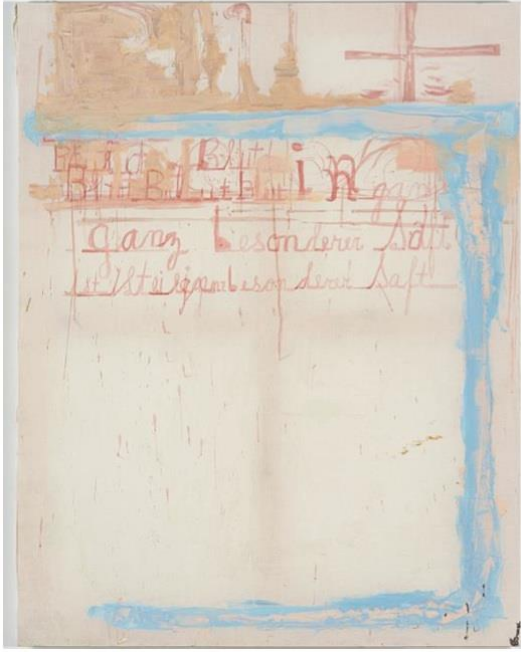
Series: *Acheronta Movebo*, 2016

Digital print with coal dust
70 x 100 (aprox)

Joan Fontcuberta's work lies in the space found between the fields of "reality" and "fiction", manufacturing photographic illusions freely inspired by "the real" through the retrieval of documents and archival footage. In his work, he manages to create a visual universe within which the concepts of truth and fiction are closely intertwined. This dialogue, however, never reaches a final conclusion, but maintains its imprecision steadily. In many ways, Fontcuberta's work predicts and integrates within it the radical impact of digital manipulation in the field of contemporary photographic practice. Joan Fontcuberta's photographs question media in all its aspects, including scientific research, technological advances, the world of art, religion, medicine and, of course, politics and government propaganda. For ARCOmadrid 2016 àngels barcelona presents works from the iconic series **Sputnik** (1997) and **Securitas** (1999) and from **Acheronta Movebo** (2016), a new series composed by exhumed pictures from archives, memories covered by coal dust – the mine's sweat -, which are testimonies of effort, fight, dignity and survival. The title is taken after Charon, the underworld boatman in Virgil's *The Aeneid*, whose name means 'intense shine'. In this series, a shine opposed to coal's darkness.

Joan Fontcuberta has had a decisive role in contemporary photography through its many activities as an artist, teacher, essayist, editor, critic and curator. His work, mostly focuses on the criticism of the credibility of the images. In 2013 he was awarded with the prestigious Hasselblad Photography Award, in addition to having received the National Photography Award (1998) and Chevalier de l'Ordre des Arts et des Lettres Award (1994). In 2011 he was awarded the National Essay Prize for his work "Pandora's camera". Among the most relevant spaces where his works have been exhibited we might include: the Centre Pompidou (Paris), MoMA (NY), the Hermitage Museum (St. Petersburg), MACBA (Barcelona), Centro de Arte Reina Sofia National Museum (Madrid), The Photographer's Gallery (London), La Maison Européenne de la Photographie (Paris), the Art Institute of Chicago, Harvard University (USA), etc. His work is part of international collections such as the Centre Georges Pompidou (Paris), the Museum of Modern Art (New York), the Stedelijk Museum (Amsterdam), Fundació La Caixa (Barcelona), the San Francisco Museum of Modern Art, the Serralves Foundation (Porto), the MACBA (Barcelona), the The Art Institute of Chicago many more. Currently his work is exhibited at the Conde Duque Cultural Centre in Madrid (Arstusia, 2016) and at the Canal de Isabel II Foundation (*Imago, Ergo Sum*) also in Madrid.

Peter Gallo (Rutland, Vermont, 1959)



Blut ist ein ganz besonderer Saft, 2014
Mixed technique and oil on muslin
185,5 x 146 cm



Breathing & Bleeding, 2016
Oil on linen stapled to frames
96.5 x 73.6 cm (diptych)

As part of the first edition of the project “gallery-in -residence” in collaboration with Anthony Reynolds gallery, àngels barcelona is pleased to present a selection of works by Peter Gallo (b. 1959, Rutland, Vermont), whose body of work still remains to be discovered by Spanish audiences and whose work is presented for the first time in Spain at the current edition of ARCOmadrid.

Peter Gallo is an American artist and writer, with many years of experience as a case manager at a mental health centre, who has written about the intersection of biopolitics, medicalization and artistic experience from the eighteenth to early twenty-first centuries. His works draw from a wide variety of sources – artistic, historical, political, and literary, often incorporating poetic, philosophical and found texts- in mixed-media paintings. He makes use of simple formal structures that emphasize the materiality of painting, regularly using the traditional medium of oil paint and combining both abstract and figurative elements.

His works often incorporate unconventional materials, including buttons, toothpicks, newspaper clippings, found photographs, string, typed texts, dental floss and chicken bones. However, most of all, Gallo's images reflect emotional openness and honesty; their blend of self-doubt, humour and defiance is curiously engaging and more than most, his works seem to derive directly from personal experiences embodying a contemporary form of unease and anxiety that has much to do with feelings of rootlessness and exclusion.

Peter Gallo has exhibited in the United States and in Europe, among the most relevant spaces we find White Columns, Sunday LES, Steven Kasher Gallery, and Horton Gallery in New York, Wendy Cooper Gallery in Chicago, Francis Reynolds Gallery in London, and Goff + Rosenthal Berlin. His work has recently been exhibited at the Horton Gallery in New York (2011), Douglas Hyde Gallery at Trinity College in Dublin (2014) and Anthony Reynolds Gallery, London (2012).

Jeanno Gaussi (Kabul, Afganistan, 1973)



The War Rug Project, Berlin, Sint Niklaas, 2011-2014
 Handwoven silk dress, 160 x 200 cm
 Framed digital print , 40 x 60 cm

For the present edition of ARCOmadrid àngels barcelona presents for the first time in Spain the work of Jeanno Gaussi, an artist of Afghan origin who explores cultural identities, aspects of remembrance, memory and identity through everyday objects with which she manages to connect with the viewer by its familiarity. Her projects are developed in close relation to the place where they are created, examining the characteristics and unique aspects of the environment where they come from. Gaussi began her artistic career as a video artist and filmmaker and her short films have been shown at several international festivals. Many of her installations have been produced during her artistic residencies in Pakistan, Jordan, Turkey or Palestine or even at dOCUMENTA (13) in Kassel.

The War Rug Project is composed by printed silk fabrics, traditional Afghan dresses and prints on paper, and is named after the hand-woven carpets one finds in Afghanistan and Pakistan that have been transformed due to military reasons. These rugs emerged during the Soviet invasion of Afghanistan in 1979 to help refugees to process traumatic experiences during the war and as a way of transmitting information using codes set out in a situation that has become very common on the daily life of the Afghan population. At present, these rugs war are expensive items cherished by collectors and tourists alike. Gaussi became interested in this phenomenon during her trips to Kabul, a city where she was born but that she left as a child. In these trips, that started in 2007, she began to simplify war patterns and geometric shapes designing them digitally and evoking the aesthetics of old games computer games, combining them with elements of her personal memory (as it is the figure of Bambi, part of her childhood memory). With this combination of military and banal elements the viewer comes to realize how the war has infiltrated the Afghan society over the past decades. Weapons and military equipment have become elements of Afghan society and have been inserted into their homes to the point of becoming decorative elements of everyday objects, thus making war is presented in the most subtle way in their lives.

Gaussi is a Berlin-based artist part of the Afghan Contemporary Art Research team started by Van Abbe Museum in Eindhoven, which documents contemporary art current situation in Afghanistan. She has exhibited at Southern Panoramas Videobrasil, 18th International Contemporary Art Festival in São Paulo (2013), No-Mad-Ness in No-Man's Land show in Taiwan, Galerie koal in Berlín (2014). She was selected for dOCUMENTA (13) in Kassel y Kabul. Recently, she has participated at the last Habana Biennial (2015) and in abc art berlin contemporary (2015).

IM Heung-soon (Corea del sur, 1969)



Bukhansan, 2015

HD video, color, sound

26 min

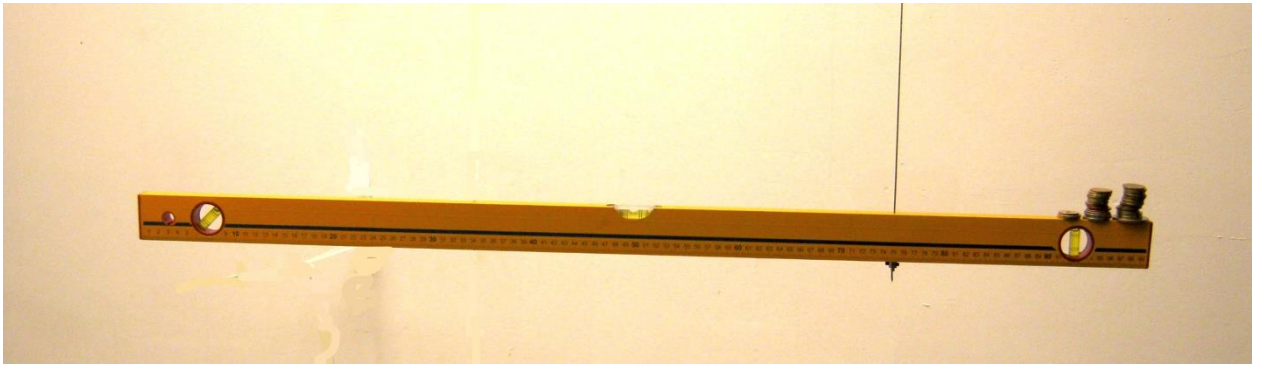
Ed. 5

For many, the first encounter with Im Heung-soon's (Seoul, 1969) work was after the screening of 'Factory Complex' (2014, 98') at the 56th edition of Venice Biennale (2015), where the artist received the Silver Lion, but it was in December 2015 when, with the exhibition 'Staging the singularity of memory', àngels barcelona presented for the first time at a commercial gallery and in Spain Im Heung-soon's works. Given his experience and understanding of the lower working class's life and social conditions in South Korea, Im's earlier works as *Seongnam Project* (1998-99), *Basement My Love* (2000) and *Memento* (2003), as well as his participation in the collective *Mixrice* (2002-05), have focused on issues regarding industrial immigrant labourers as social minorities within a rapacious neo-liberal society. In his projects, the artist uses a great variety of media, including drawing, photography, short video, urban research and community-based public art projects.

For ARCOmadrid àngels barcelona presents **Bukhansan (2015)**, an unknown video piece in Spain that starts with the song 'Unsendable letter', from Kim Bok-ju's first album. Kim Bok-ju is a woman that ran away from North Korea to work as a singer in South Korea. In 'Unsendable letter' she expresses mixed feelings about her hometown, her parents and a divided country while looking towards the North near Imjin river. Ironically, this work carries words of Kim Bok-ju as climbing Bukhansan (this word means North Korean Mountain in Korean) instead of Imjin River. By showing a landscape of Seoul after climbing Wonhoyobong Peak (in Bukhansan) this work metaphorically shows anxiety, grief and sympathy, solitude and the other side of reality of a human being that stands on the border between politics, ideology, life and death.

IM Heung-soon is a visual artist and cinema director based in Seoul. Since his early works on his working-class family, he has explored the lives of people who are marginalized in social, political, capitalist, and national contexts. His political yet emotional works are embodied through different visual mediums such as photography, installations, cinema and public art and community art. His works have been exhibited, among others, at Venice Biennale (2015), Gwanju's Biennale (2002, 2004 and 2010), Busan's Biennale (2014) and International Film Festival (2014), the 'Made in Korea' exhibition in Hannover (2009) and MoMA PS1 (20015).

Jaime Pitarch (Barcelona, 1963)



Balance económico, 2016
100 cm level, cable and coins
Medidas variables



Silver print, 2016
Mixed technique
9 x 6 x 6 cm

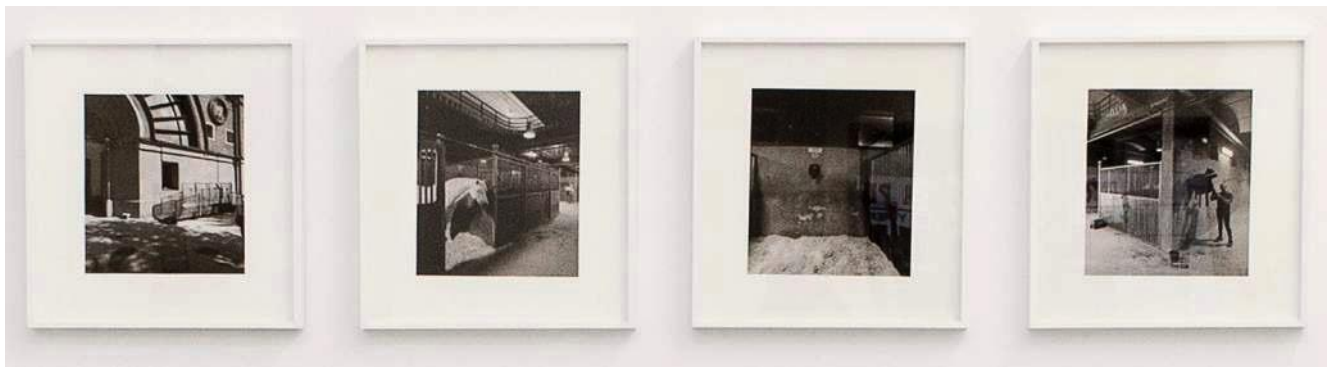
Pitarch makes use of elements fabricated by man, inhabited by man or elements that have helped man to construct an idea of himself, and of what the world is. He tends to dismember and reconstruct these elements, creating a certain distance between the original object and the new object, often dysfunctional, which acts as a reflection of the space between the original being and the person, between collective structures and our limited adaptation to or identification with them. The new object tends to express the loss of the person and, as a result, his need to keep standing even though it might only be to prove that, in essence, one is still holding onto what was given to him, and what indicates that he still IS.

Jaime Pitarch has extensively exhibited at an international level. He has had solo shows in, among others, *àngels barcelona* (2013, 2009, 2004, 1997); *Galería Fúcares*, Madrid (2013, 2008); *Spencer Brownstone Gallery*, New York (2013, 2009, 2006) or at *Galerija Vartai*, Lithuania, 2011. His work has been selected for group shows at galleries and institutions such as *Cristina Guerra Arte Contemporáneo*, Portugal; *Artium*; *MASS MoCA*, Massachusetts; *Manifesta*; *Arts Santa Mónica*, Barcelona; *Fondation Maeght*, Saint Paul, Francia; *Musée d'Art Contemporain*, Lyon; *Carré d'Art Contemporain*, Nimes or *MACBA*, Barcelona. His work can be found in public and private collections such as the *MACBA* collection, *La Caixa* collection, *Artium*, the *Bergé* collection, the *Museum Patio Herreiriano* or the *Royal College of Art* in London, among many others.

Jorge Ribalta (Barcelona, 1963)



1888, 2015 (ref: petanque group)
 B/W photograph. Silver bromide gelatin copies.
 24 x 28 (grup: 24 x 95 cm)
 Ed. 5 + AP



1888, 2015 (ref: stable group)
 B/W photograph. Silver bromide gelatine copies.
 28 x 24 (grup: 28 x 111 cm)
 Ed. 5 + AP

The series **1888** gathers Jorge Ribalta's new photographic project, which is composed by 150 analogic photographs took between 2012 and 2013. These images were taken at some of the places, locations and architectures that remain from Barcelona's first World Expo in 1888. In the same year, Kodak was born, marking the rise of the industrialization of photography. Thus, between the recognizable and the enigmatic, Ribalta makes use of photography as a medium to reflect and relativize on the historical memory of the city of Barcelona and the concept of modernity associated with that precise date.

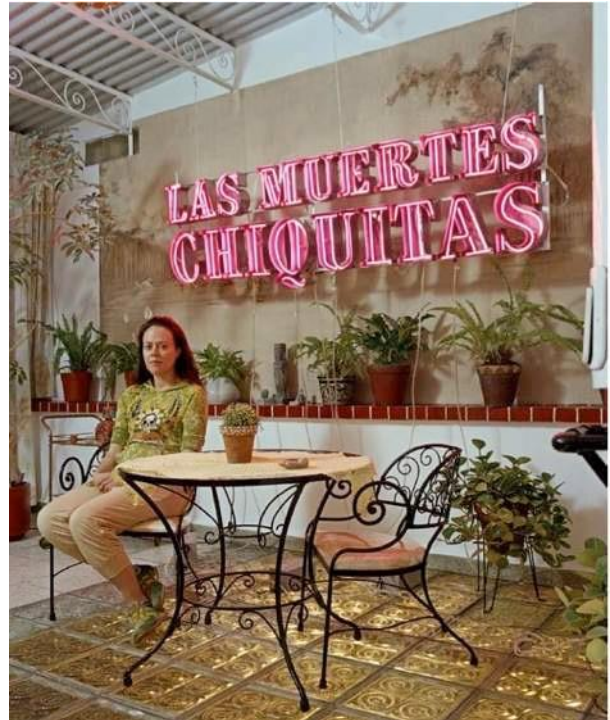
The urban model started in 1888 has reappeared with events such as the World Expo in 1929 and, more recently, the Olympic Games in 1992. 1888 marked not only the transformation of photography but also the urban structure of a city that would merge into modernity's discourse. This project meets the tradition of reinvented documentary photography that characterizes Jorge Ribalta's work and that manages to challenge the mechanisms for constructing collective imaginary and cultural identity through images.

His work has been included in numerous national and international solo and group exhibitions. Amongst his most recent solo shows we find *Monument Maschine*, Württembergischer Kunstverein, Stuttgart (2016), *Renaissance*, CRP Douchy les Mines, France (2015-16), *Monumento Máquina* at the José Guerrero Centre, Granada (2015) and at the Centre Helga de Alvear Foundation, Cáceres (2015), *Trabajos de campo*, àngels barcelona (2013), *Casa sin Fin*, Cáceres (2012) y *Laocoonte Salvaje*, Casa sin Fin, Madrid (2012). Amongst his selected group shows we find *La Bestia y el Soberano y Desires and Necessities- New incorporations to the MACBA collection*, MACBA, Barcelona, (2015), *The Beast and is the Sovereign*, Württembergischer Kunstverein, Stuttgart (2015), *Playgrounds.Reinventing the square*, Museo Reina Sofía, Madrid (2014), *Human Capital in Industry*, Fondazione MAST, Bologna (2014), *Relato de Bellas Cosas Falsas*, Arts Santa Mònica, Barcelona (2014), *Face Contact*, PhotoEspaña, Madrid (2011), *F/Stop 2. Internationales Fotografiefestival*, Leipzig (2008). His work has also been exhibited at the Zabriskie Gallery in New York, the Ludwig Museum in Cologne, MOMA, NY, the Palais de Tokyo, Paris, the Aldrich Museum of Contemporary Art, Ridgefield, Connecticut and the IVAM, Valencia among others.

Mireia Sallarès (Barcelona, 1973)



Las Muertes Chiquitas: Doña José, 2009-15
Fotografía color +audio relato
Giclée, 115 x 100 cm
Ed. 1/3 + AP



Las Muertes Chiquitas: Mayra, 2009-15
Fotografía color +audio relato
Giclée, 115 x 100 cm
Ed. 1/3 +AP

For ARCOMadrid 2016 Sallarès presents for the first time a series of photographs of the interdisciplinary project **Las Muertes Chiquitas** (2006-2015), based on a social and inclusive study on pleasure, violence, pain and death in which the feminine orgasm becomes the unifying thread. Each of the photographs is accompanied by an audio-narration in which the artist explains the encounter with each of the women portrayed. These women are posing with a neon-light sign shaped as the sentence entitling the project, a sign that was carried by the artist down the length and breadth of Mexico and whose pink color enlightens each time a different female face. This neon-light, commonly used to advertise or sell something, visits on this occasion different Mexican women to enlighten their different ways of being women. A homonymous book, published in 2009, includes interviews, photographs, essays, songs and epigraphs and situates their experiences between different theoretical approaches.

Las Muertes Chiquitas is the result of four years of work in which Mireia Sallarès interviewed more than 30 women throughout Mexico. These conversations with women of different ages, backgrounds, professions and beliefs are recorded in an impressive documentary. *La Muertes Chiquitas*, apart from the series of photographs with the audio-narration, includes the edition of a book where in first person the artist argues the dialogues with the main characters of the project. This series of interviews relates pleasure with armed fight, feminicide, transexuality, theology of female liberation, prostitution, illness, exile, the plurality of Mexican identity and the ethical engagement of art with its social and political context.

Mireia Sallarès' works constitute a plurality of individual stories told in first person on essential topics such as violence, death, sex, legality or truth. This way the artist erects collective monuments that assimilate the singularity of each specific experience in order to challenge the homogeneity of the dispositive of construction of dominant discourses in society.

Her recent exhibited works include: *Joan, Jill Godmilow: What Godmilow Taught*, at Arts Santa Mònica (Barcelona, 2014); *Literatura de replà (Landing Literature)*, at the exhibition *Yo me rebelo, nosotros existimos* at Fundació Palau (Barcelona 2014) and at *Cómplices y testigos*, galería ADN (Barcelona, 2014); *Le Camion de Zahia*, at the exhibition *La realidad invocable* (MACBA, 2014); *Monumentos* (CA Tarragona Centre d'Art, 2013); *Se escapó desnuda*, at Fundació Miró's Espai 13, (Barcelona, 2012); *Las Muertes Chiquitas* at Beta Local (San Juan, Puerto Rico, 2015) and at Contemporary Art Center in Glasgow, (Escocia, 2014).

Richard T Walker (Shrewsbury, Reino Unido, 1977)



the failability of intent, 2015
Cut archive print
45,5 x 47,5 x 6 cm
Unique

Richard T. Walker generates a relationship of distant proximity with sublime landscape. In his last works, the stone-landscape becomes a particular universe in which the usual relationship of the individual with nature fades in favour of a more introspective, or even mystical connection. In short, an activation of the landscape that in Walker's work always has to do with two basic concepts: the limitations of language and the emotional charge of music.

These pieces were presented during the third individual exhibition of the British artist at àngels barcelona, *in accordance with things* (2015), which meant a new revision of the Western American landscape typified by the simple and magnificent prominence of the stone. This is an exercise of correlation between videos, photographs, sculptures and sound pieces where the perception of wilderness - or at least, of that which is not domesticated - depends on the multiple functions and symbols that Richard T. Walker gives to the stone, sometimes functioning as a mere object, sometimes as a performative medium, sometimes as a whole landscape in itself.

Richard T. Walker makes videos, photographs, sculptures, installations and performances that reveal a frustrated and obsessive relationship with landscape and at the same time explore the complexity of human relations. His works have been recently seen at Fabra i Coats, Barcelona (2014), Christopher Grimes Gallery, Santa Monica, James Cohan Gallery, New York; Carroll/Fletcher, London, Kadist Art Foundation, San Francisco; The San Francisco Museum of Modern Art; Yerba Buena Center for the Arts, San Francisco; Museu de Arte Moderna, Rio de Janeiro; Witte de With, Rotterdam; and K21, Düsseldorf. His work is part of important private and public collections, such as Kadist Art Foundation (Paris and San Francisco), K21, Düsseldorf and San Francisco Museum of Modern Art. Richard T. Walker is based in San Francisco.