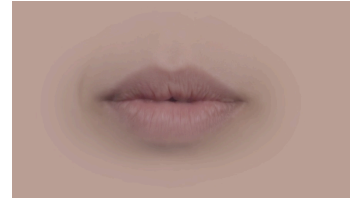


## LÚA CODERCH

### The Girl With No Door On Her Mouth

08.02.18 > 30.03.18

Opening: 08.02.18 a las 19 h



In collaboration with: Ania Nowak, Lucrecia Dalt, Adrià Sunyol Estadella, Ikram Bouloum, Sonia Fernández Pan.

*The Girl With No Door On Her Mouth*, Lúa Coderch's second solo show at àngels barcelona, explores different aspects of speech and voice, ranging from the ability, or inability, to communicate to the concatenation of sounds. For this, the author recovers a character she invented in 2012 which allows her to explore issues related to voice and speech. "The girl with no door in her mouth" appears for the first time when reading a text by the Canadian poet Anne Carson in which she talks about the nymph Eco, who was left without a voice, but not because she could no longer emit sounds, but because she could only repeat what others had said, that is, that she was deprived of the ability to make sense, to be able to communicate.

*My dear, I want to be like you, or like anything else. A trachea made of wax, talcum and quartz powder, but I also want to be made of a red metal as a Ferrari. Braces, as well as viscera and teeth. I am an eye and a mouth at the same time, a tunnel, a brief passage, dark, an interval between two holes that open to the outside. A body pierced by a hole. Adam's rib, a monstera deliciosa (1). My first ambition was for my voice to be recognized as a speech. Not only as word: as an articulated word. Like sound that sprouts or emerges together with a thought. Perhaps, as a consequence of a thought, or as something that imperceptibly precedes it. A form of alchemy, the art of producing value from the most vulgar. In this case, air inhaled and expelled. While I'm learning to master this new skill, just like Echo, the girl who has no door on her mouth, I will repeat in a compulsive and disciplined way the speech of others.*

*The Girl With No Door On Her Mouth* refers to the lack of criteria, the verbal incontinence and the possibility, or the inability, to speak sincerely and meaningfully for others. For this Coderch resorts to concatenations of tubes, simulating a phonation device that can only emit an inarticulate sound -not yet a word- a collection of cushions dyed with the technique of *tie- dye* as silences or capitulations, a plant collection used to treat mouth and throat illnesses, a stage from which to speak or listen, a series in the process of banal and worn discourses recorded on vinyl and a video that takes as a starting point the mouth piece *Not I* (3), by Samuel Beckett.

With this project Lúa Coderch continues with a way of working in which the role of research makes her explore the surface of things and the materiality of personal and historical narratives. For this, she makes use of a wide range of media and strategies that relate to objects, anecdotes, voices and a whole territory of signs that affect the viewer through attention, accident, enthusiasm, sincerity, or disappointment, and thus awakening an empathic reaction through which to imagine her work as a meeting place.

(1) Commonly called *cerimán* or rib of Adam, it is a climber species, endemic to tropical forests, which is distributed from the center and south of Mexico to the north of Argentina.

(2) Knotted dyeing process that typically consists of folding, twisting, pleating or creasing fabric or a garment and tying with a rope or elastic bands, followed by the application of dye (s)

(3) Fragmented 13-minute long dramatic monologue of syncopated phrases about a person with a painful past written in 1972 and represented for the first time in the Forum Theater of Lincoln Center in New York that same year. The title comes from the insistent repetition of the voice: everything that I am telling did not happen to me.

**(\*During the course of the exhibition there will be 2 reading and listening sessions in the exhibition space organized by Sonia Fernández Pan and Lúa Coderch.**

Thanks to: Lluís Nacenta, Visitación Bisquert.

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**BIO | Lúa Coderch** (Iquitos, Peru, 1982). Live and work in Barcelona. She obtained a Master in Production and Art Research (2012) and a PhD in Fine Arts (2017) from the University of Barcelona. She has taught at several art schools and universities including the Faculty of Fine Arts of the University of Barcelona (UB), the School of Design of Barcelona (BAU), EINA, Barcelona's University Center of Art and Design. In recent years she has received numerous scholarships and prizes including the DKV Prize for the Best Spanish Artist participating in Swab Barcelona (2016), the Lluís Coromines Foundation Award (2016), the BBVA Foundation Videoart Creation Scholarship (2015) and the Miquel Casablanças Prize (2015). Her solo shows include *The Rainbow Statement* (Compositions, Barcelona Gallery Weekend, 2016), *Night in a Remote Cabin Lit by a Keronsene Lamp* (àngels barcelona, 2015), *The air was full of anticipation* (BF15, Lyon 2015), *Or* (Fundació Suñol, Barcelona, *La Muntanya Màgica* (Espai 13, Fundació Joan Miró, Barcelona, 2014), *Paràbola* (Capella de Sant Roc, Valls, *Collecting photographs of the family history* (EspaiDos, Terrassa) and *Strategies for disappearing* (La Capella, Espai Cub, Barcelona, BCN Producció 2011). In 2018 she will present the video project *Shelter*, promoted by the BBVA Foundation. Amongst her group shows we include (*Prime Matter*, Fabra i Coats Art Center, Barcelona 2017 -18), *Walking on ice* (Center d'Art Santa Mònica, Barcelona, 2017), *Species of Spaces* (MACBA, 2015-16), *Why don't you call it entropy?* (Meeting of Contemporary Culture of Guadalajara, Mexico, 2015), *The air was full of anticipation* (BF15, Lyon 2015), *The World of Interiors* (The Green Parrot, Barcelona, 2014) and *The future doesn't wait* (La Capella, BCN Producció, 2014), *The Nostalgic Dissidence*, La Capella, Barcelona (2017). Her works are part of collections such as the MUSAC Contemporary Art Museum of Castilla y León, DKV Seguros Contemporary Art Foundation, Lluís Coromina Foundation, the Cal Cego Contemporary Art Collection, the Fernando Meana Larrucea Collection, the Miquel Casablanças Collection (Barcelona City Council), the Guasch-Corantý Collection, among others.

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