

Pep Agut

Horizon Problems

12.05.11 > 30.07.11

Opening: Thursday, may 12, 20 h.

Horizon Problems (Problemas de horizonte) is the title of Pep Agut's (Terrassa, 1961) second solo exhibition in àngels Barcelona. Agut's work addresses issues related to perception, representation and language. On this exhibition, he will be showing three pieces: an installation, a projection and a photograph, in which landscape, architecture and verbal & figurative language involve us in a regime of incisive intimacy that seeks the problematisation of both our location and perception.

Dislocación (Dislocation)

This installation contains two elements: an intervention on the exhibition's architectural space, and a sound track. The first element refers to the construction of a drop ceiling of 1,80cm (the artist's height). This ceiling covers almost the entire surface of the room, leaving only a margin of 15cm along the perimeter to allow light from the blocked upper space to filter downwards. The second element is a double sound track that plays, also from the upper space, a recording of the artist's voice giving different commands, as well as the sound of his hands hitting the ceiling or the walls. By imposing the artist's physical scale and voice onto the space, along with dislocating its interior—the upper space remains inaccessible—the installation radically alters the way in which we can inhabit this location, negating the regular references of the gaze and thus conditioning our physical movement and the relationship among those present.

Broca (Drill bit)

This work is composed by a quadruple projection of black and white analogue negatives that unite images and text. Each projection shows a part of the artist's naked body (head, thorax, genitals and legs) rotating on a vertical axis, like a corkscrew. Alternately and successively a series of words appear superimposed on the body parts, they make reference to physical and psychological symptoms that refer to states of emotional ambivalence or an ambiguity of perception. The fragmentation and systematic cadence of the piece's referential —the image of the body and its physical language—along with its subjective association, or the impossibility of capturing them entirely, keeps us from carrying out a linear and closed interpretation.

Sinapsis (Synapse)

This piece is a light box that reproduces the negative of a landscape photographed in black and white in a large format (120 x 150 cm).

The enlarged negative image shows the structure of a large cement bridge across a river and the reeds below moving with the wind. The low position of the camera, the vegetation concealing the horizon and, above all, the structure's size visually impose the line created by the bridge and its path crossing from one riverbank to the other. The title separates the image from the moment of its physical and contextual representation, providing a sense of irony by placing it, metaphorically, as the space of neurological connections and synapses.

Pep Agut (Terrassa, 1961), has had solo and group shows in large events like the Venice Biennale, the Sydney Biennale, or Prospekt, and in museums such as the Tel Aviv Museum of Contemporary Art or the MACBA (Barcelona Museum of Contemporary Art), among others. He has coordinated and participated in seminars, conferences and debates about art. His work is represented in select private and public collections
