

JAIME PITARCH**De ser**

10.10.19 > 15.11.19

Opening: Thursday 10 October at 7 PM

The objects and materials discarded in my studio embody fragments of ideas, half-phrases, potential forms. There are multiple reasons for them to be discarded, getting lost in time. And yet they survive, they accompany me, sometimes for decades, hindering me, reminding me of my indolence towards them and also a particular debt I owe them, because without them the void becomes less ponderable.



They are footprints, and as such, they dissipate. They are being erased and there is no way to measure their disintegration. They contain their own time and it's this precise time that I have decided to release. - J. Pitarch-

The title of Jaime Pitarch's fourth solo exhibition in àngels barcelona, *De ser* (To be), alludes to something that remains, a trace of the Spanish expression "dejar de ser", that in English translates as "to stop being"; but, if we don't pronounce the sentence entirely, it pre-draws a condition that fits with that of these objects and materials, their own possibility or their freedom "to be". By typing the two words that make up the title of the exhibition into a computer, the predictive mode of writing immediately suggests "To be possible", a latent possibility in language itself...as if everything that concerns being is plunged into uncertainty.

The position that *Fe en suspensió*n (Faith in Suspension) (2019) occupies in the gallery space, can only provoke an immediate sensation of inescapable instability, as if the multiplicity of the different points of view that the work grants us coincided with the multiple possibilities that the work has of vanishing as a latent possibility, as if weakness awaited the spectator duly located in the first corner of the exhibition space. *Fe en suspensió*n consists of a rod of 2.50 m of calibrated iron in which its weight seems to indicate that the simple flexion and support on the wall is not enough for it to be supported, but against all odds the rod draws a curve that remains "almost in suspension". As Pitarch mentions, faith is here a concept in contradiction: on the one hand, the set of accumulated experiences (accidents, knowledge, experiments, etc.) make believe that the bar has to fall. That faith a priori contrasts with that other faith projected towards the possibility of something improbable. Faith is, however, the symbol of iron. Perhaps the piece consists only of a suspended iron. He lets the faith of each spectator move them to interpret his intentions in one way or another.

On the other hand, the acronyms that make up the title *MDF/MFD* (2019) refer to DM (the wood with which ceiling panels are produced to make furniture in carpentry and to tablets for the treatment of ADHD (Attention Deficit Disorder or Hyperactivity), both being a by-product of a desire to make everything more feasible and operative, that is to say, to enable an increase in productivity. The DM block reproduces a tablet of the medicine that was prescribed to the artist, whose dimensions have been calculated according to the weight of his head, and thus materialize the rhythm marked by the asphyxiating contemporary solvency that we are not always able to maintain and that pharmacology is always willing to promote. And if the semantic play of an everyday item gives shapes the work *MDF/MFD*, with *Clavo* (Nail) (2019), that which is playful and words are mixed together in order to go unnoticed whilst being displayed on one of the walls of the gallery, in which the spice of smell instead of giving flavor has become a metallic object.

The installation *Los Olvidados* (The Forgotten), (2019) reminds us of the traces left by words and that time takes care to welcome into oblivion. The typewriter ribbon of this work is a fabric. That as the author alludes, the word text comes from the word *textus* (in Latin), which means fabric and, just as it happens in the elaboration of a fabric, the text makes use of different words, that basted in a complex framework take sense and at the same time contains the trace of an endless number of texts and intractable words. Hence the etymological convergence. Documents, letters, names, works, proposals and declarations that have been lost in the darkness of oblivion. The slow unrolling and the drawings that this tape produces on the ground could be a simple metaphorical resource: the forgotten ones fall slowly into the void and in doing so draw patterns and forms that the rest of the world, trapped in its productive logic, contemplates with indolence. It is an exercise that repeats itself, that is done and undoes itself, like the mantle that Penelope knitted. She tried to preserve her dignity, her right to decide her future, as did the forgotten ones who sleep under the same waters that Ulysses crossed.

In short, to stop being, or to be possible... Everything is a possibility.

BIO - Jaime Pitarch lives and works in Barcelona. He received a BA from the Chelsea College of Art, London in 1993, and an MA from the Royal College of Art, London in 1995.

In the widest sense, his work has to do with the human being's inability to identify with the structures he himself has created. The sense of loss or inadequacy he feels when faced with these structures (whether we call them culture, couple, society, or whatever) moves man to interpret the world, and himself, constantly and intuitively in order to try to insert himself into it. He tends to dismember and reconstruct these elements. The distance between the original object and the new object, often dysfunctional, 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, he is still holding onto what was given to him, and what indicates that he still IS.

He has exhibited extensively internationally as well as in Spain. He has had solo shows in places such as: Fondation Hippocrène, Paris (2017), Pratt Manhattan Gallery, New York (2017), Spencer Brownstone Gallery, New York (2013, 2009, 2006), Tecla Sala, L'Hospitalet (2017), àngels barcelona (2016, 2013, 2009, 2004, 1997); The Ryder, London (2019, 2016) F2 galería, Madrid (2019), Fúcares Gallery, Madrid (2013, 2008); or Galerija Vartai, Lithuania, 2011. His work has been selected for group shows in places such as Cristina Guerra Contemporary Art, Portugal; Artium; MASS MoCA, Massachusetts; Manifesta; Centre d'Art Santa Mònica, Barcelona; Fondation Maeght, Saint Paul, France; Musée d'Art Contemporain, Lyon; Carré d'Art Contemporain, Nimes or MACBA, Barcelona, amongst others. 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 Herreriano, Valladolid, or the Royal College of Art, London, amongst others.