

**ni crudo ni cocido** | neither raw nor cooked

15.9.21 &gt; 6.11.21

**Pep Agut****Martí Anson****David Bestué****Carlos Casas****Lúa Coderch****Patricia Esquivias****Joan Fontcuberta****Gerard Ortín Castellví****Daniela Ortiz****Alex Reynolds**

*ni crudo ni cocido* (which in English would translate as something like *neither cooked nor raw*) is a project that emerges from the complicity and collaboration between the galleries àngels barcelona and Estrany de la Mota and which wishes to highlight the importance of plurality and dialogue, between similar but not identical points of view, as well as the advantages that this entails for the production of knowledge, since it's not being generated from a single place. Hence, this exhibition brings together the works of artists whose work is and has been represented by both galleries, and with whom we seek to invite the viewer to explore from that "other" place, the one that is never fully situated because it escapes monolithic positions regarding narratives related to the production of images, their role in the creation of contemporary fictions, conceptual practices, the use of the language of intimacy and the need to expose the cracks in hegemonic discourses.

For all these reasons, *ni crudo ni cocido* is contrasted with another plural project, a group exhibition that emerged "as a terrain of contact between diverse cultural situations" (Dan Cameron's, *raw and cooked*, MNCARS, 1994), in which even then the main ideas of the present could be foreseen and in turn they interacted with the anthropological essay by Lévi-Strauss: *The Raw and the Cooked*, 1964<sup>1</sup>. Without going into the debates about otherness and the differences between the "self" and the "the other", that exhibition was in a way a certain starting point for many of the things that happened later in both galleries. And at the same time, almost thirty years later, the current exhibition acts as a wink, an ironic gesture to the original title, in order to highlight the scepticism of a profile of gallery practice in an era in which we have learned to coexist with uncertainty.

The exhibition thus acts as a context for the dialogue established by the works of Pep Agut and Martí Anson, emphasising the role of conceptual practices and the active participation of the spectator. David Bestué and Joan Fontcuberta that question the capacity for representation in both sculpture and photography, while the images of Carlos Casas and Gerard Ortín venture to take the viewer into speculative territories beyond the human. Lúa Coderch and Alex Reynolds propose narratives created from a vision which is based on the body and which speak about concepts such as identity or autobiography; and finally, the works of Daniela Ortiz and Patricia Esquivias examine history and propose an approach to that which is artisanal/popular, but from very different places.

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Thanks to Àngels de la Mota for her complicity and generosity. To Marta Cervera gallery. To Miriam from Estrany-de la Mota and Joana Furman of the Marta Cervera gallery for facilitating the loan proces. Thanks also to the Centre d'Art La Panera and Hangar.org. And of course, to the artists for agreeing to take part in a project that has emerged from that which is possible but with the need to remember and pay homage before continuing on our paths.

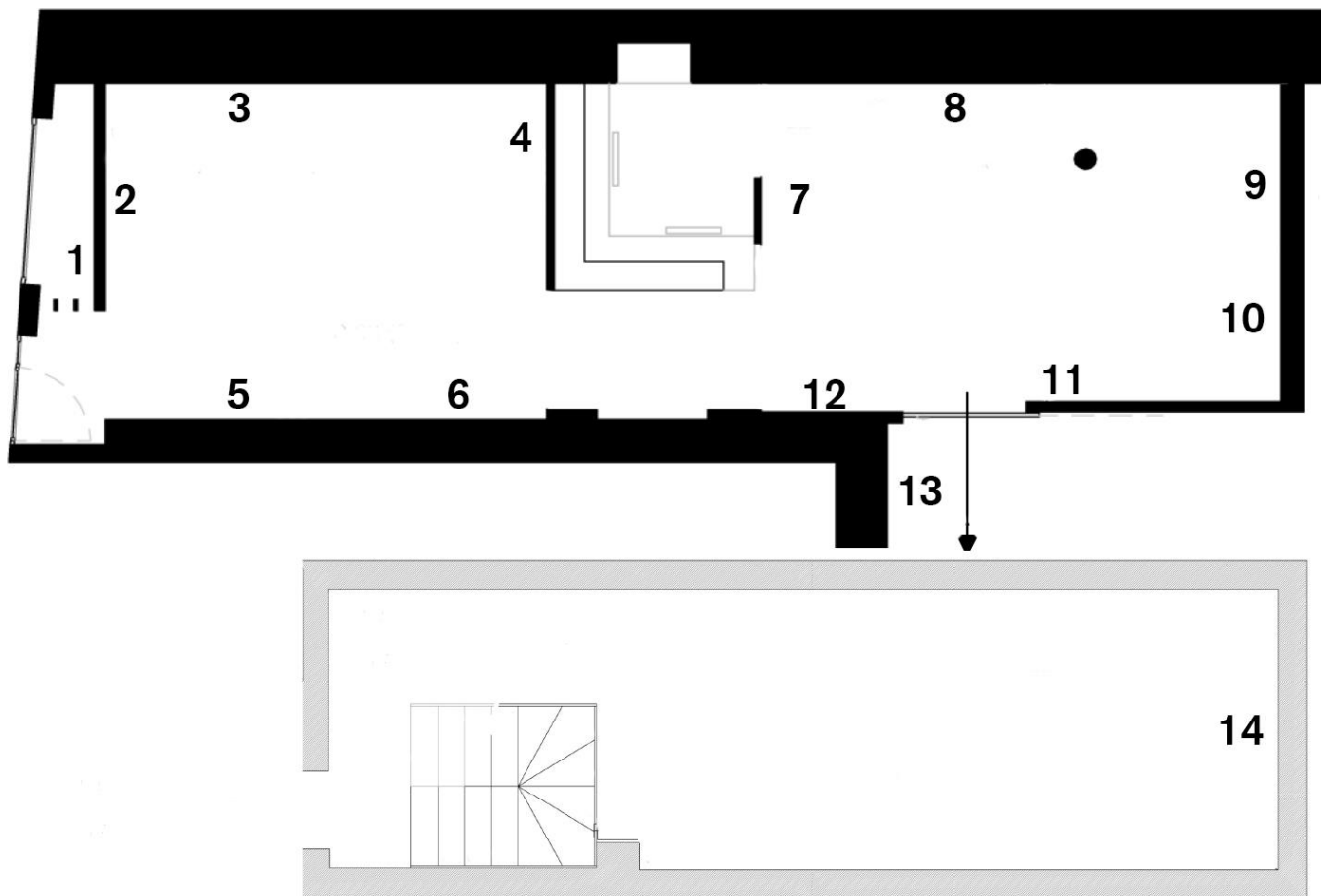
The exhibition will be completed with a series of dialogues with the artists, shaped in an online and offline format. More info at: [www.angelsbarcelona.com](http://www.angelsbarcelona.com), instagram: @angelsbarcelona or facebook: <http://www.facebook.com/angelsbarcelona/>

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<sup>1</sup> *The Raw and the Cooked* (originally published in French under the title *Le Cru et le Cuit*) is an anthropological essay, a volume in the series *Mythologiques I-IV*, in which the author makes a structural study of the mythology of Native American peoples. The most relevant observation of this essay is the following: tribes who do not know how to cook food do not of course have the word for "cooking" or "cooking". But, consequently, they also do not have the word for "raw" since the concept itself cannot be characterised.

Lévi-Strauss tries to show that purely sensible and empirical qualities, such as raw or cooked, can be articulated in an abstract network of relations, often binary, that form a system. This leads him to deduce that in order to arrive at the real, one must first be able to abstract from experience. This observation may be debatable in detail ("what is real?"), but the main idea is clear: only new experiences allow the development of new paradigms.

## Gallery Map:



- 1- **Lúa Coderch. *S/T (La suerte es una forma de atención)*, 2021** | Mixed media | 15 x 15 x 22 cm.
- 2- **Lúa Coderch. *Vida de O*, 2018** | Single channel digital video, color, sound | 43 min 57 s
- 3- **Patricia Esquivias. *Entre pecho y espalda, entre la espada y la pared*, 2012** | Enamel on steel | 2 x 60 x 40 cm c/u.
- 4- **Alex Reynolds, *Palais, del pie al ojo a la mano*, 2020** | Diptychs, pincel on paper.
- 5- **Daniela Ortiz, *The rebelión of roots*, 2021** | Mixed media on wood | 20 x 30 cm. c/u.
- 6- **Carlos Casas, *Cemetery*, 2020** | C-Print on paper, Hahnemüle | 55 x 82,5 cm.
- 7- **Alex Reynolds, *Justine*, 2021** | Custom diapason, steel, wood | 41 x 18 x 25 cm.
- 8- **David Bestué, *Mesa, frutero y manzanas*, 2021** | Mixed media | 112 x 40 x 40 cm.
- 9- **Pep Agut, *II y a*, 1997** | Técnica mixta | Ejemplar único | Painting: 46 x 38 cm. Chair: 46 x 51 x 95 cm.
- 10- **Martí Anson, *S/T (Cadira i Cartela)*, 2021** | Chair and label | Variable dimensions.
- 11- **Joan Fontcuberta, *Constelaciones MN Pegasus (NGC 7078 / AR 21h 30min / D12 10"*, 1993** | Copia Cibachrome | 112 x 80 cm.
- 12- **Gerard Ortin Castellvi, *Orina de lobo*, 2017** | Serie: Un kilómetro de la carretera A-331B entre Ormijana y Subijana Morillas (Sierra de Arkamo) C-Print on Hahnemüle | 80 x 63 cm.
- 13- **Martí Anson, *Una cadera*, 2021** | 3 polaroids | 39 x 49,5 cm.
- 14- **Alex Reynolds, *Palais*, 2020** | Video, HD, color, sound | 34' 40"