

Jaime Pitarch

18.06.09 > 17.09.09

Inauguración: 18.06.09, 20h.

Àngels Barcelona presents new works by Jaime Pitarch (Barcelona, 1963). Using simple interventions, Pitarch transforms mundane objects and work rituals into tools for critical reflection. His work consists of obstinate actions that have apparently absurd, unproductive, invisible or un-imaginable results. This absurdity is not, however, self-complacent: it questions the identitary, social and behavioral relationships between man and his material production.

For Pitarch, this process is simply a consequence of the angst of those who, estranged by a network of social structures in constant mutation, divert all their energy into a failed attempt to belong or to "insert themselves into" these systems. The notion of time (an element that always leaves us feeling out of bounds) is fundamental in his work. It appears as a Virilian time, often alluded to, detained, or converted into an invisible ally called process.

If the expression coined by Barbara Kruger, "I shop therefore I am", demonstrates the banalization of our existence and our culture, Pitarch appears to be interested in something more rooted to man's existence and which precedes his commercialization: an impulse to fabricate (which led, in the 18th century, to attaching the expression *homo faber* to *homo sapiens*). This impulse has led culture from the banal to what Kruger describes, and to what Pitarch locates in the contemporary citizen. Material overproduction is thus a symptom and a consequence of this disconnect where, caught in a visquous cycle, we seem to live for the motto, "I produce (indiscriminately), therefore I am".

Departing from this premises, Pitarch observes the way in which the image and the word (also overproduced and objectified for consumption) contribute to individual isolation and he employs atypical techniques in constructing apparently conventional images in order to make us reflect on whether what matters is that which images promises to be, or that which they possibly are. In this way, the exhibition includes two made-to-order drawings that hang from the gallery walls: *Self-portrait of a deceived artist* and *Blind still life*. The artist shows the images like a final reminder of a process that surpasses it, because it cannot be captured. Both works demonstrate the gap between life and representation, between the history of things and the embellishment of art through its own history.

The disjunction between image and reality, and the artist's suspicion of the former, has already been revealed in series like the drawings *Disposable Realities* or the more recent "peeled" puzzles, one of which (*The Garden of Earthly Delights*) will be shown in the exhibition.

The will to dissolve the border that separates the *exterior* (reality) from the hermetic space where discourses and images are grown and staged is manifest in the video *White Wall*, which shows the artist's hand, obstinately sanding away a wall (of his studio, of the gallery?) until the white surface is eliminated. The hand progressively becomes whiter as the sweat caused by this reiterative exercise is saturated by the dust from the wall.

Jaime Pitarch has had solo shows at Galeria Fúcares, Madrid, 2008; *Solo Projects*, ARCO'08, (curated by Carolina Grau), Madrid, 2008; *Arts al Palau*, Palau Ducal de Gandía, Alicante, 2007; Spencer Brownstone Gallery, New York, 2006; *16 Projectos de arte espanyol*, and ARCO'06 (curated by Maria de Corral) and in Casal Solleric, Palma de Mallorca, 2002; among others. In addition, his work has been selected for many events and collective shows, including: *The rest of now* (curated by Raqs Media Collective), Manifesta 7, Bolzano, Italy, 2008; *Pensa, Piensa, Think*, Centre d'Art Santa Mónica, Barcelona, 2007; *Barcelone 1947-2007*, Fondation Maeght, Saint Paul, France, 2007; *The Freak Show*, Musée d'Art Contemporain, Lyon, 2007; *Ou ? Scenes du sud*. Carré d'Art Contemporain, Nimes, 2007 and *Colección MACBA*, Museo de Arte Contemporáneo de Barcelona, 2006. His work is included in public and private collections, such as the Museo Patio Herreriano, Valladolid; MACBA Collection, Barcelona; Royal College of Art, London or the Colección Bergé, Madrid.