

àngels barcelona

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SEASON'S FAVOURITES

21.05.09 > 30.05.09

Pep Agut

Peter Downsbrough

Harun Farocki

Jan Kopp

Alexandra Navratil

Jaime Pitarch

ESPAI 2 / c. dels àngels, 16

tues – sat: 5 – 8.30pm

28.05 – 30.05: 12 – 8.30pm



Pep Agut (Terrasa, 1961) | **Regió interminable**, 2007-08, Double slide projection. 4 min.

Presents his new piece *Regió interminable*, a series of slides that shows images taken while going around the block of his house, in the two possible directions, for 7 days. It is a circular movement that in this instance, relates us to something that is renewed while being written and erased simultaneously, like "remoteness", which is defined and made invisible by the distance that constitutes it. Understanding the space of Art as the public space itself, above any epoch conditions or culture particularities, and concerned about the modes of meaning production and the strategies being used to bring art productions into the public sphere, Agut develops a complex and personal work process which permits him to imbricate his aesthetic project with his political attitude.

Pep Agut has shown works in individual and group shows in events like the Venice Biennial, the Sidney Biennial or Prospekt, as well as in museums like the Tel Museum Aviv of Contemporary Art or the MACBA Museu d'Art Contemporani of Barcelona, among others. He has coordinated and participated in seminars, conferences and debates on art and his work is represented in outstanding private and public collections.



Peter Downsbrough (New Jersey, 1940) | **A[PART]**, 2009 DVD, PAL, B/N, sound, 11'50 min

Downsbrough's work reflects on the traditional use of space and on language as an object. Via displacements, discontinuities and ruptures, Downsbrough creates a dialogue between physical space and the public. His video works and photography correspond to an exploration of how space is structured and organized. *A[PART]* was shot entirely at the Citroën Square Saintelette in Brussels, a paradigmatic example of modernist interwar architecture.

Peter Downsbrough has shown individually in the United States and Europe in institutions such as: MAMCO (Geneva), SMAK, Stedelijk Museum van Aktuele Kunst (Gent), Kent Institute of Art and Design (Canterbury), Musée d'Art Contemporain (Lyon) or the Palais de Beaux- Arts (Brussels) and regularly in galleries such as Àngels Barcelona, Erna Hecey (Bruselas) or Barbara Krakow (Boston).

He was selected for the Venice Biennale (2006). In addition, he has participated in group exhibitions in MACBA (Barcelona), MNCARS (Madrid), MOCA (Los Angeles) or the Centre Georges Pompidou (Paris), among others. His public work can be seen in several European cities, including: Rennes, Warsaw, Lodz, Brussels and Lyon.



Harun Farocki (Nový Jicin (Neutitschein), Czechoslovakia, 1944) | **Aufstellung**, 2005, 16 min.

"The diagrams used to help represent consumer shopping baskets, the pension deficit or migration are anachronistic. They hark back to nineteenth-century political allegories". (H. Farocki) In *Aufstellung* (In-Formation), created for the exhibition project "Migration" at the Kölnischer Kunstverein in 2005, Farocki shows a collage of statistics, pictograms, bar graphs and pie charts. They are all historical and contemporary diagrams from newspapers, school text books and official documents that provide a highly schematic account of migration in the Federal Republic of Germany. Through his ingenious editing of this material, Farocki undertakes a conceptual critique that demonstrates the "touching incapacity of abstraction" (H. Farocki).

Attended the Deutsche Film und Fernsehakademie in Berlin (1967-68) and was visiting professor at the University of California, Berkeley (1993-1999). He has made more than 100 feature films, documentaries, essay films, political "agitation" videos, educational videos, and video installations. His work raises questions about issues that range from political and social themes to the theory of film within the field of art. Farocki has also worked in television and as editor of the magazine *Filmkritik*. His work has been shown regularly in institutions since 1995 (Centre Pompidou, Generali Foundation or Museum Moderner Kunst Stiftung Ludwig Wien, etc.) In addition, he has participated in the Kassel documenta (X and XII) or BIACS (II) of Seville.

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Alexandra Navratil (Zurich, 1978) | *Portrait over 30m*, 2008, 2 min.

In *Portrait over 30m* we see a technician (the "Dolly Grip") carefully pushing a dolly with a camera, for 30 meters. The camera is pointed at the spectator, so that the "portrait" mentioned in the title could refer to the technician or to the spectator. The recording of this travelling shot required an apparatus identical to the one that is shown, and an invisible technician, who followed the same route, at the same speed, as the technician that appears in the film. Navratil's work uses cinematic strategies and techniques in an attempt to question the structure and production of the time-based medium, and to investigate the parallels between cinematic time, economical rationalization and passivity.

Navratil's work has been shown individually in the gallery Àngels Barcelona (2008), the Frederic Marès Museum (2008) and the Mies van der Rohe Pavilion (2007) in the context of the LOOP Video Art Fair, Barcelona. She has been selected for the "Swiss Art Awards" in ArtBasel (2004, 2008) and for the "Generación 2006" prize by Caja Madrid. She has participated in ARCO'07 and ARCO'08 with Caja Madrid and Àngels Barcelona, respectively. Her work has also been shown in collective exhibition in various museums and institutions such as: MUSAC (León, 2007), Mimar Sinan Fine Arts (Istanbul, 2007), Kunghee Uni Museum (Seoul, 2007), CASM (Barcelona, 2005), CaixaForum (Barcelona, 2005), or Canal Isabel II (Madrid, 2004), among others.



Jaime Pitarch (Barcelona, 1963) | *La transubstanciación de la carne*, 2009, 1h 40 min

The new project by Pitarch, *Transubstantiation of the flesh*, gives a birds-eye view of a puzzle that reproduces Dürer's *Adam and Eve*. Without interrupting the fixed plane, the camera documents the progressive transformation of the image by anonymous hands, which interchange the pieces and become engaged in a discreet eroticism. At the end of a long process of decomposition and re-composition, Adam and Eve no longer gaze at one another.

The interest of the artist in delimiting actions using video or identifying the value of specific gestures thus reappears in this work. Loaded with irony, at first glance Pitarch's work appears humorous, almost playful. However, once familiar with his work, one may discover a vision that is more tragic, profound and complex than its apparent subject matter. In the last few years, he explores the possibility of uniting the order of "physical things" with other more abstract orders, reviewing the way in which these "physical things" can be echoes of a reality that doesn't "fit" and which disorients and disconcerts us.

His work has been shown in various institutions, including: the Musée d'Art Contemporain (Lyon, 2007), "MACBA" Museo de Arte Contemporáneo de Barcelona (2006), *Casa Encendida* (Madrid, 2005), and the Salon Européen de Jeunes Createurs (Montrouge, 2003). His work pertains to the collections: MACBA (Barcelona), Fundación Vila Casas (Barcelona), el Royal College of Art (London) and other institutions.

àngels barcelona at:
LOOP'09 VIDEO ART FAIR, Barcelona
28.05.09 > 30.05.09

Mabel Palacín
"Hinterland", 2009
HOTEL CATALONIA RAMBLAS / c. Pelayo, 28
May 28: Opening, 19.30h -- May 29-30: 16 - 21h

At the gallery:

Michael Snow
"The corner of Braque and Picasso Streets", 2009
"Condensation - A Cove Story", 2008
+ daily video screenings
05.05.09 > 13.06.09
àngels barcelona / c. Pintor Fortuny, 27
tues - sat: 12 - 14h; 17 - 20.30h – May 28-30: 12 - 20.30h