

## **Fermín Jiménez Landa**

(Pamplona 1979)

*Quiromántico*, 2013-in process

Collection of soaps about to run out.

An extensive collection of hand soaps preserved just in that last moment before the decision to be discarded for use, when those compact and opaque masses have become objects of great fragility and are polished and beautiful elements, pure sheets sometimes almost transparent. Latent in each soap is one of the most normal and automatically repeated acts: washing our hands. We think about the perception of life and the passage of time in relation to continuous friction with an object. The job involves a chain of favors. What is given does not have an economic value, but it has something intimate. It requires an effort to find them because it is not worth manufacturing them, they must be rescued from another home. And it requires an effort to transport something brittle.

## **Rosell Meseguer**

(Oriola, 1976)

*Lo Invisible 2010-2021*

Documents, objects, books, photographs, drawings, engravings, and paintings on various supports

The latest discovery in the field of invisibility is a tiny three-dimensional layer capable of hiding small volumes or objects thanks to the dispersion of light rays, an invention reported today in Science magazine (Science, 2010)

In 2010, a German scientific group, under the direction of Prof. Dr. Tolga Ergin, discovered a first physical method – based on light beams – to make small three-dimensional objects invisible. The three-dimensional layer was composed of polymers and its surface contained lenses that projected the light waves partially inclined to disperse them and hide the object from the human eye. From this discovery, I began to build a “landscape of the invisible.” A large archive, Archivo Lo Invisible, on the concept of invisibility from this discovery, passing through the invisible in the military, geographical field, faith, memory, and knowledge of the cosmos, with the background of photographic technique as an enabler of knowledge of the micro and macro world.

## **Fuentesal Arenillas**

Julia Fuentesal (Huelva, 1986)

Pablo M. Arenillas (Cádiz, 1989)

*La traza de, el vínculo a (VI)*, 2023

Canvas, sapelly wood, beech

In *La traza de, el vínculo a (VI)* a series of movements get activated reaching the beginning of the form, accompanying scraps and shine elevated to the construction of the gaze, a kaleidoscopic mixture where imagination and experience coexist. Artists say that they function as an extension of their arms and help them move or circulate the pieces, modify their morphology when they are together and held together, in order to find their double figure once installed and arranged vertically. They work here with tailoring and carpentry based on the drawing as a pattern, a scalable and modifiable format depending on the space. The material as a place of rest and an organic body.

## **Christian Lagata**

(Jerez de la Frontera, 1986)

*Fui piedra, 2022-23*

Salt rock, chair, and brass hoop 91

As a product of evaporation, salt exudes a material nobility and suggests a certain alchemical order, evident in its geological aspect, here anthropomorphed in a polished and rotund body. In this work, Lagata investigates the plastic possibilities of this mineral, which is both common and strange and is usually used as food for cattle, which lick them, polishing their edges until they are blunt. Combined with a chair and a brass ring, the conceptual tension is literally materialized in the wicker interweaving of the seat, which gives up its firmness under the burying weight of the stone.

The approach to heat as a phenomenological, somatic, political, and cultural event occurs in Lagata's work from a biographical position: the artist grew up in one of the regions where the sun shines the most hours in the entire Iberian Peninsula, between Jerez and Rota, whose American military base constituted one of the main landing points of modern capitalism in Spain. Lagata draws on a particular artistic genealogy that includes surrealism's obstinate erotic reading of the machinic; the fascination with the ready-made of industrial origin that characterizes minimalist sculpture; the technological fetishism that articulates the literary dystopias of J. G. Ballard; the America in ruins on which Robert Smithson or Gordon Matta-Clark work or the opportunities for play and introspection, for childhood discoveries that the Situationists superimpose on a European city in decline. This materializes in an abstraction inherited from minimalism from which, given the involuntary anthropomorphization of its forms, also emanates a sense of humor.

## **Misha Bies Golas**

Lalín 1977

*Aproximación a la pintura desde Jusep Torres Campalans (2015-2023)*

Tempera on posters and packaging paper

The work revolves around the conception of the painting itself and is articulated around the basic questions that the author faces. How, where, on what and why to paint. The plates that make up the installation were collected over the years by the author and serve as support for a series of texts from the Green Notebook that appears in the book *Jusep Torres Campalans* by Max Aub. In this enigmatic notebook attributed to the painter Jusep Torres Campalans—novelized fiction that crossed the boundaries of literature into reality—various reflections and aphorisms about painting and life in relation to art are collected. Many of them have a marked ironic character. The author takes these aphorisms and reveals them in this montage of variable measures adaptable to different exhibition spaces.

## **Lara Fluxà**

(Palma, 1985)

*ARVA, 2023*

*Glass, water and latex*

*ARVA* is a lung, a heart, a circulation system, it is everything at the same time. It is a nursing organism that transmutes fertile water and pumps it out like alchemy. *ARVA* is also another organ in the body of LLim (Project presented at the Catalonia Pavilion at the 59th edition of the Venice Biennale 2022), with which it forms a pleiad of expanded organs, which evoke a world populated by polymorphous and rhizomatic organisms. adapted to a biotope of hostile fragility. They are offered to the visitor as a possibility of encounter, of being-body-with, of Sympoiesis, evoking Donna Haraway. A profound fusion in which bodies merge and coalesce to become one, that of the exhibition organization and that of the visitor.

\*Text extract by Héctor Sanz Castaño

## **Mar Guerrero**

Palma, 1991

*Aguas Cóslicas* 2021

20 3D prints in PLA filament of oyster, sand

In this project, studies on the marine ecosystem and astronomical observation are linked, establishing links between science and ecology based on concepts such as nature, artificiality, and technology. The development of the sculptural work is divided into two phases. First, a set of plastics from the sea are collected, then some pieces are modeled in white clay of a spherical nature that, by depositing the trace of some of this waste on them, begin to function as fossils, archaeologies of the future that tell us about a significant paradigm shift in our environment. The second phase of this practice consists of the reproduction and 3D printing of the pieces in PLA oyster filament, thus using natural and biodegradable waste for their construction.

## **Joana Cera**

Barcelona 1965

*Una hoja de otoño clavada como un cuchillo una flor que cristaliza un lugar donde posarse para saber cuánto pesas de verdad, 2022*

The mounting of individual exhibitions and my latest work in Rome on *Esculturas parlantes* made me begin to understand the exhibition space as a stage where sculptures become characters. The works always disturb each other when they share space and it is impossible to stop that internal dialogue that is established between them, often at your expense, they then seem to say what they were keeping, once they are ready, they begin to whisper what they wanted to say. These scenarios, half created by surprise behind your back, are enjoyable if they expand your meaning, but sometimes their hidden intentions can be terrifying, so you simply must let go of control of what you intended and see what is there today, here, in front of you. Apparently very still sculptures, they move internal springs if they are good pieces. And today's title perhaps shouldn't be the same tomorrow. Because the 2009 piece is reread when it comes to conversation with the 2010 piece and if it is a new set in 2023, then what year is the work from? We want them to be able to skip the time frame, but with that particular sound that could only have been said, precisely by them.

## **Blanca Gracia**

(Madrid, 1989)

*Antidolum Tarantulae* (2022)

HD animation, Multiprojection [8 min and 30 s]

This piece was part of the individual exhibition *Cabeza de Lobo*, it is a video installation that encompasses three walls and in which different characters parade as if it were a carnival. The sound is made expressly for the piece and is based on a tarantella called "Antidotum Tarantulae" which was supposed to cure the "choreomania" that arose in various regions of Italy during the Middle Ages. Thus, a flower-woman pregnant with a mandrake, a dancing devil, a shiny snake or defeated soldiers come together in this celebration of difference. *Cabeza de Lobo*: An exhibition created specifically for the Sala de Arte Joven, in which audiovisuals, scenography and sound appropriate the space to create an enchanted place, inhabited by dissident bodies and anthropomorphic beings determined to live expelled from a society normative. The exhibition, curated by Pilar Soler Montes, has a space that is divided into three environments: a phantasmagoria of a city that haunts like a nightmare, a magical and irrational forest where everything is possible and a great carnival of characters who claim, between joy and fear, other ways of being. Blanca Gracia uses references and resources that she has used in previous works, such as the animations of her drawings, which on this occasion increase in scale and are used to create an immersive installation on the upper floor. As well as his characteristic works on fabric that accentuate that idea of dreaminess and unreality that the curtain provides as a symbol.

## **Marc Larré**

(Barcelona, 1978)

Cuenca cuenca, 2022

Chalk, mud and sand

The works presented are two groups of sculptures made in the sand of Catalan beaches that have been part of an individual exhibition at the etHALL Gallery. Each sculpture is a hole in the beach where a mixture of three materials has been poured: mud, sand and chalk. The idea is to access where the eye cannot reach and we can only access with our hands, touch. The mud is sediment collected from the sea after the Gloria storm and comes from the bed of the old mouth of the Fluviá River. A site hidden underground for more than three centuries right at the point where the Hellenistic culture entered the Iberian Peninsula. A hole, a cavity, a socket produced by other types of forces, slower, older, but as visible as our foot, a hand, a knee, a mollusk, an insect, a car. The sculptures in the Cuenca Cuenca series, instead of becoming an emblem of something, literally and physically delve into the relationship that human beings maintain with physical space. The footprint is the hospitality of things, and the sculpture is a response to this hospitality.



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