

# RES / DUAL

4<sup>TH</sup> February- 12<sup>th</sup> March 2016

**RES / DUAL**, is a group exhibition featuring the work of: Ana Cvorovic, Daniel Medina, Francisca Prieto, Miler Lagos, Rafael Reveron-Poján and Ximena Garrido-Lecca. Each artist uses day-to-day materials, and, or, artifacts derived from wood, that previously served a specific purpose and function in their original form. They are transformed into something else by altering and combining them in an almost ritualistic process. By utilizing them in artwork, it takes them away from the purpose for which they were created, and brings them into a new symbolic existence. They are no longer there to be touched or used, but rather observed.

Each artist has a unique vision and ability to bring these ideas into fruition, and with the displacement of these everyday objects they are able to manipulate their meaning and allocate new ones.

## Ana Cvorovic

Ana's work is centred in the notion of psychogeography. There is an ongoing exploration of the landscape; it's features and the way in which it conveys various human psychic states. The residues of being uprooted as a child from Sarajevo in order to come to London due to political conflict remain and enrich this enquiry in her art. Her particular focus is on the idea of transience, its presence both in our internal psychic world and its manifestation onto the external geographic world.

Ana's installation **Butterfly bolt (2015)** is composed of wooden cabinets, oil paint, bed sheets, pillow cases, pillows, a child's mattress, metal clamps, bolts, threaded rods, and wingnuts. On two of the cabinets the artist has painted scenes from gas station explosion, where as the other depicts a bombing in Syria before the conflict erupted into the unfortunate situation it finds itself in today. This coincidence is very symbolic as **Butterfly bolt**, intends to juxtapose destruction with delicacy and comfort that is represented by the softness of fabric and the intricacy of their detail finish. These themes echo the refugee crisis and the desire of those affected to find shelter in an uncertain time.

## Daniel Medina

Through a variety of media, Medina explores the paradoxes latent in the 21st century psyche and examines the role of the artist in a post-globalized, digital-era. A witness to the consequences of globalization in his native Caracas, Medina challenges our dependence on social constructs as a means of self-definition. Through the playful appropriation of cultural ephemera such as maps, birdcages and antique lithographs Medina carves new meaning into familiar objects, reinterpreting the mundane with new depth and shines a light on society's misgivings. The search for new modes of expression have led Medina to develop an artistic language where digital processing and laser-cutting techniques converge with woodcarvings and paper cuttings to reconfigure the perceived chaos of our surroundings into something cohesive and meaningful.

## Francisca Prieto

Francisca's work explores the deconstruction of rare illustrated periodicals and books, using modular structures whilst incorporating typographical elements. The pages she uses often come from rare books, she releases them from their bindings and restructured into new three-dimensional artworks. By dissecting, folding and re-connecting the pages, viewers are able to experience looking at a book and all of its

pages at once, while not being able to read any text in its entirety. Each leaf of the book is folded using a traditional origami technique, to form a single modular structure. Selected and folded in a planned and considered way so that the dominant image relates to the connecting pieces, thus forming a multilayered artwork made up of many tiny compositions. Francisca's conscious selection process reveals a hidden narrative the artist wants the audience to explore.

### Miler Lagos

The artist experiments with various different medias, including video, installation and sculpture. One of his main objectives is to remind his audience that things are never what they appear to be.

In his series *Circle of time*, Lagos recreates tree rings utilizing recycled newspaper, and arranges them to mimic the spiralling age of an ancient tree, a beautiful attempt to return it to what it once was, as futile as it may be. While his works initially seem to be revisiting disputes between the original and its copy, his choices of material or subject matter often questions modern practices and how this affects our environment and immediate surroundings. As an artist, Lagos is concerned with voicing his opinion and inspiring debates about specific political situations.

### Rafael Reveron-Poján

Reverón works with the principle of **non-existent-content-of-world** as the essence of object that starts to exist outside of reality. Taking the notion of "structure" as a major issue to express the reality of the object, the work of Reverón draws it to develop its image from your own residual space. The artist seeks the beauty of an object made with a peculiar condition: beauty-empty structure. Always setting the object into a subtle form created by the process of structural condition, a fleeting image or perhaps a not-existing matter, his kind of "language of absence" to construct an object without content.

### Ximena Garrido-Lecca- A Gross of Chullos

\*This project started as a response to an invitation to take part of the exhibition *Remesas: Flujos Simbólicos / Movilidades de Capital*, curated by Rodrigo Quijano in 2012.

In its initial phase, twelve dozen, or a gross of hand woven chullos (traditional Peruvian hats with ear flaps) were purchased in Lima. They were exported to London where they were scanned, registered photographically and then un-knitted one by one. After this process, each image was printed using black and white ink on accountancy paper. Then, they were hand colored to complete the representation. The resulting works are a pile of wool formed by the 144 un-knitted chullos and 144 hand coloured prints in accountancy paper.

Chullos, typical hats that have been used since pre-Hispanic times, are an ancestral symbol of the Peruvian Andean culture. These garments are now mass-produced and sold in artisanal markets to tourists. The action of un-knitting the chullos after being exported to the UK and converted into art, questions the economic value of the artisanal labour in contrast to its new value as art. The emphasis on the mass production of this work speaks to the commercialisation of cultural heritage and the exoticisation of these symbols when converted into products of mass consumption as Peru increasingly develops an economy around international tourism.

(Taken from Ximena Garrido-Lecca's website <http://ximenagarridolecca.com/>)