

# Exposures #03    *The hands*

Until September 30th, 2020

*exposure: the fact of experiencing something or being affected by it because of being in a particular situation or place (Cambridge Dictionary)*

**Exposures** is a series of online exhibitions that aims to reflect on topics related to the current context, and around the general idea of 'The body and the other'.

**GALERIA JOAN PRATS**

[www.galeriajoanprats.com](http://www.galeriajoanprats.com)

The third proposal revolves around the hand, the part of the human body most linked to the artistic creation along with the eyes and which at the same time helps us to communicate and relate, just like the word.

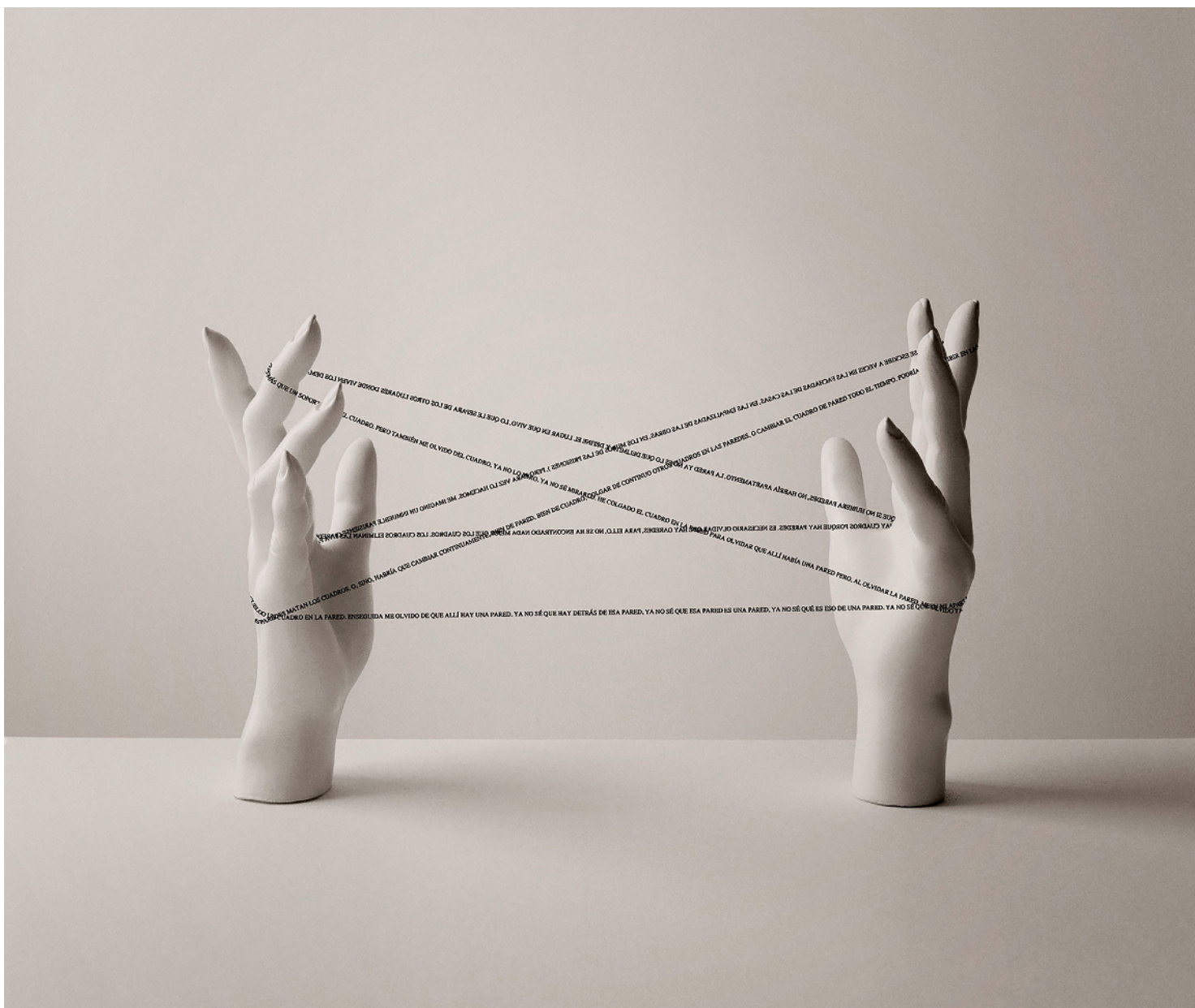
It brings together works by **Erick Beltrán, Cabello/Carceller, Victoria Civera, Hannah Collins, Enzo Cucchi, Chema Madoz, Enrique Martínez Celaya, Muntadas, Perejaume, Marcel Rubio Juliana** and **Julião Sarmiento**.

Our hands are taking an unusual role in the last months due to their role in the transmission of viruses. Touching things, touching our faces, touching other hands has become dangerous, hands are now forced to cover themselves with gloves, to wash constantly, not to touch, not even to say hello.

But we have seen how its presence has been a constant in many artistic works, from prehistoric art to the present day, due to its formal and symbolic variety.

The non-verbal language of gestures reveals the relationship between hand and mind. In the works we show, the hand gestures express different moods, feelings, attitudes or emotions from fear or sorrow to sensuality or complicity. Sometimes, as happens for example in **Julião Sarmiento's** works, its representation alludes to the totality of the human body.

Hand gestures also refer to social conventions, thus becoming a representation of the human condition in close relationship with culture and expression. As evidenced in some of **Muntadas'** works, this rhetorical figure can define ambition, agreement, imposition, authority or power



CHEMA MADDOZ

S/T, 2014. B/W photograph on baryta paper, sulfide toned, ed. of 15. 60 x 50 cm.

## CHEMA MADOZ

S/T, 2014

Chema Madoz's photographs represent metaphors from everyday objects, they subvert reality within their own territory, and for this reason this new reality is always built with his own hands. It is through a manual process that he brings his imagined ideas to life. There are elements and objects of everyday life that are repeated throughout his works, and the hand is one of them.

[+ More info](#)



**PEREJAUME** *Mà*, 2001. Mixed media on paper. 19 x 37 cm.

## PEREJAUME

Mà, 2001

When speaking about Perejaume we must talk about both his visual work and his literary output, because he is one of those artists in which it is hard to separate the activities, with the two complementing each other and forming a cosmogony.

This dual character is conveyed in his overall practice in which depiction is accepted as a self-conscious fiction and this is true to extend that it admits the link with nature, inasmuch as an ideological and visual construct.

To this end, he needed a character: “the plein air painter”- a heteronym for Perejaume- who concedes the autonomy (of the modern artist) to the landscape. The neologism *depaint* defines the method on which he bases this invention and by means of which the landscape creates a second nature.

Perejaume believes that man has failed in the task of describing reality in language and that, on the contrary, he does believe in a reality that “fills itself with languages, with processes of language. We are a kind of utensils of realism.”

*Álvaro Negro, fragment of ‘Narrativas Monumentales’*

[+ More info](#)





**ENRIQUE MARTÍNEZ CELAYA**

*Pena*, 1999. Oil, tar and mixed media on canvas. 213 x 254 cm.

## ENRIQUE MARTÍNEZ CELAYA

*Pena*, 1999

Enrique Martínez Celaya develops his painting from the perspective of scientific, philosophical, poetic and intellectual thought.

His work reveals a constant interest in experience and its representation, it is a poetic response to the world that surrounds him, especially to nature, the environment of the human being, and his perception through themes that appear again and again: the child, the sea, trees, mountains, animals, bird.

[+ More info](#)





**VICTORIA CIVERA** *Nido de suelo 8*, 2014. Wood, dragonfly, ribbon, marble dust on polystyrene. 50 cm diameter x 30 cm height.

## **VICTORIA CIVERA**

*Nido de suelo 8, 2014*

*Nidos o Nidal*, is a title that symbolically describes Victoria Civera's way of thinking in her work process, providing an order of rhythm and movement to her pieces, which grow slowly and randomly, weaving an infinite membrane, made of materials, objects, surfaces, color and differentiating skins, as if they were isolated words.

Its development is a reflection without pause, between silences and whispers, where Civera seems to invite us to a trip, to a concentric experience, based on a logic of poetic thought, where the artist goes to meet the phrase, event, subject and work. Mixing vocabularies and playfully hybridizing syntax, exposing breaks where figuration and abstraction go beyond their conventional borders, her work grows by weaving friction and senses, facing her childhood and recreating it, with reflection, drama and humor.

[+ More info](#)



**JULIÃO SARMENTO** *Domestic isolation 17*, 2002. Mixed media on paper. 57 x 42 cm.

## **JULIÃO SARMENTO**

*Domestic isolation 17, 2002*

Under the title '*Domestic isolation*', Julião Sarmiento developed at the beginning of the 2000's a series of works, which deal with issues of complex interpersonal relationships. In this works, he uses monochrome silhouettes or fragments of silhouettes to represent the figures and explore themes of psychological interaction and sensuality.

In this work, the drawing of the hand coexists with a photograph of a landscape, a montage that Sarmiento offers us to invite us to find correspondences, passages and relationships.

[+ More info](#)



**CABELLO/CARCELLER**  
90 cm.

*Prototipo #1: Relojes (Herramienta para artistas que trabajan en colaboración), 1996. Showcase with used watches, photography 68 x*





## **CABELLO/CARCELLER**

*Prototipo #1: Relojes (Herramienta para artistas que trabajan en colaboración), 1996*

When Cabello/Carceller began to work as a collective, they challenged existing conventions on authorship, questioning the mythical notion of the individual “creator”. The *Herramientas para artistas que trabajan en colaboración* are double objects that summarize the need to invent new tools, new methodologies for the modality of functional diversity that implies the community in a system made for the single consumer or producer. Timeshare on wrist watches is denied by not being able to look at each other, it is inevitably lost. On the other hand, the work refers to the watches of Félix González-Torres in *Perfect Lovers*.

[+ More info](#)



**ENZO CUCCHI**    *La Mana*, 1991. Etching, ed. of 50. 108 x 80 cm.

## ENZO CUCCHI

*La Mana*, 1991

Aiming to restore myth, mystery and magic in contemporary art, Cucchi's paintings and drawings revolve around eyes, hands, flames, faces and lightbulbs in dreamlike surrealistic landscapes.

Enzo Cucchi first emerged on the Italian art scene in the 1970s as a leading figure and pioneer in the *trans avant-garde*. This movement became well known in art circles and is appreciated for its bold decision to return to mysterious, mystical art.

[+ Cucchi in our Store](#)

[+ More info](#)



**MUNTADAS** 6 mai 94, 1994. Serigraphy, ed. of 75. 74,5 x 105 cm.



## **MUNTADAS**

*6 mai 94, 1994*

The work shows a close up of a photo taken on 6th of May, 1994. We can see the hands of François Mitterrand and Queen Elisabeth whilst cutting the official ribbon, opening the channel under the North Sea, connecting France to Great Britain (et vice versa). It depicts a ritualised ceremony, that we all recognize just by looking at the scissors and the ribbons. The cutting itself represents more than an opening of a tunnel, it represents the connection between two countries and therefore is turned into a political event that links back to an age old rivalry between the two countries. It is one of those pictures that can be read on many different levels, depending on your own knowledge of history and politics and thus proving the statement that perception requires involvement.

[+ Muntadas in our Store](#)

[+ More info](#)



**HANNAH COLLINS** *Everyday 8*, 1998-1999. Silver gelatin print, ed. of 2 + 2 AP. 91 x 123 cm.

## HANNAH COLLINS

*Everyday 8*, 1998-1999

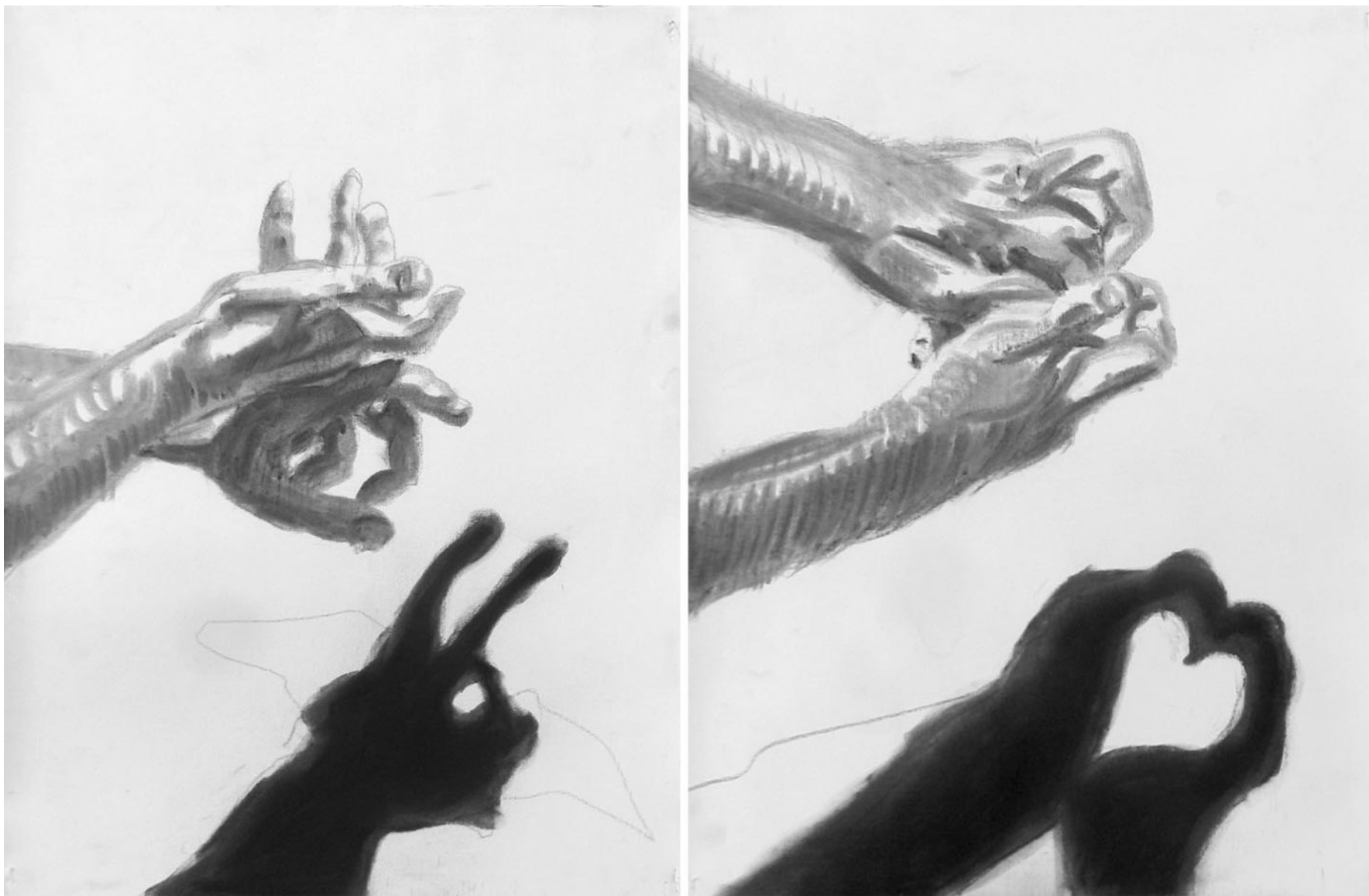
Over many years Hannah Collins has created a series of photographs that associated hands with beauty and attraction.

She began to photograph friends using their hands for both private and public purposes. Some hands are those of musician friends who use them to create sound. Although she also photographs the elderly and children, lost in thought, most of the photographs are of people close to the artist, whose hands she knows well.

This image is of the hands of a soldier in the Middle East where she was working on a project out in the desert in Israel. The images were all made using a 5x4 plate camera and black and white film. The making of the images is slow and intentional and they are hand printed on silver gelatin paper.

The first edition of *Everyday 8* is part of Helga de Alvear Foundation collection.

[+ More info](#)



**MARCEL RUBIO JULIANA** *El retorn a Ripollet*, 2019. Charcoal on canvas. 69,5 x 54,5 cm each.

## MARCEL RUBIO JULIANA

*El retorn a Ripollet, 2019*

These works by Marcel Rubio Juliana are part of 'El retorn a Ripollet', project that we are presenting at Joan Prats Warehouse as part of Art Nou.

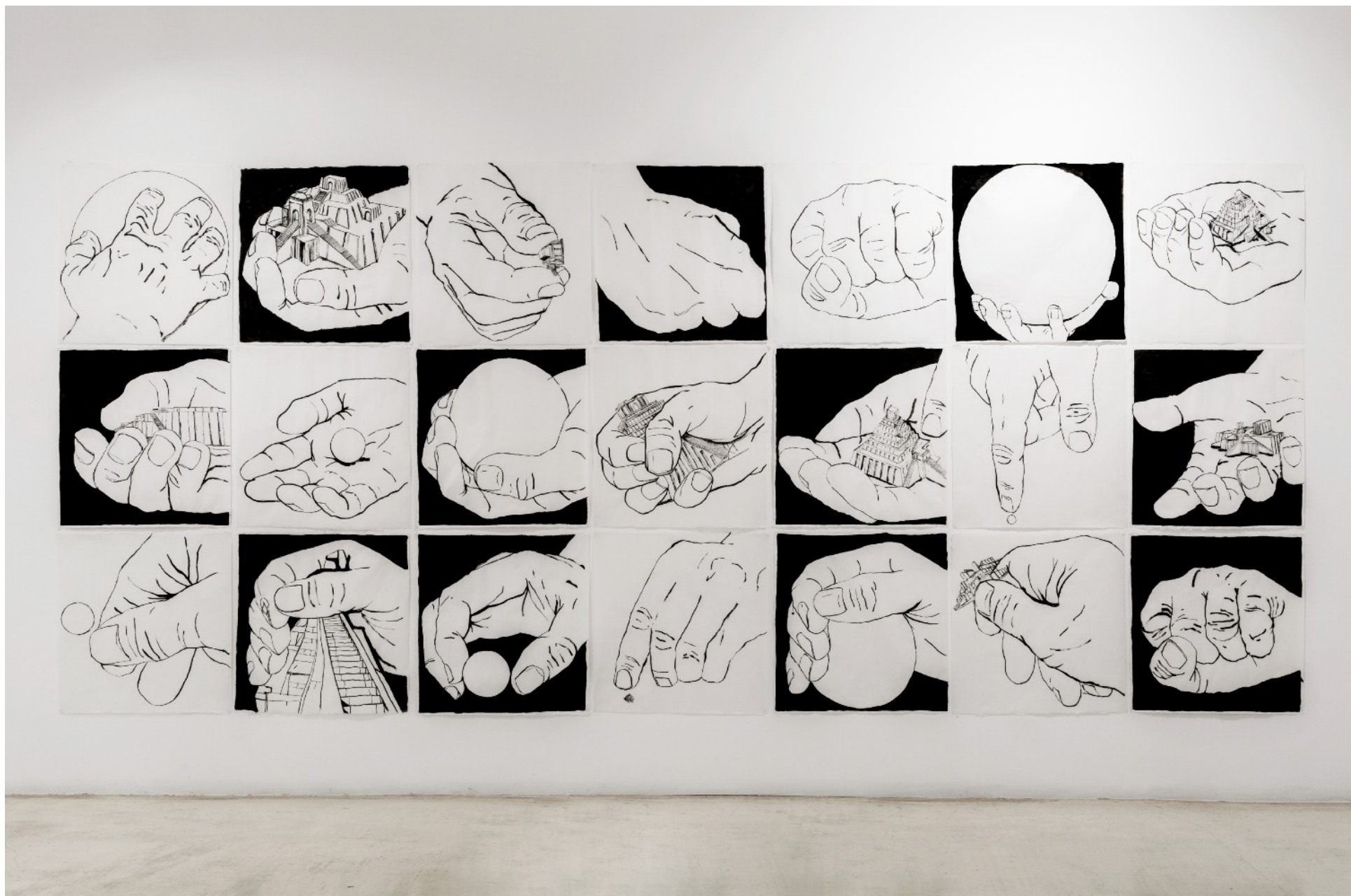
Marcel Rubio Juliana expresses himself mainly through drawing and painting, although his approach to creation has to do with the literary essay. Large charcoal canvases and oil miniatures confer the rhythm of a fragmented story that develops an apparently linear story, with unity of time and place. We could see certain analogies with the "nouveau roman", where different points of view are adopted away from the narrator's unique vision and where the writing itself acquires autonomy regardless of what is written. The Dogma film script could be another reference: both use real locations, flee from superfluous effects and seek a crude realism, creating a series of rules to follow and, sometimes, to transgress.

Alluding to his own experiences and desires, the artist evokes a summer day in which an stranger unknowingly becomes the main character of a singular story. Located in a coastal city near Barcelona, different sequences invite us on a journey in which, following a phenomenological method, contemplation, drift and falling in love offer a precise description of the environment.

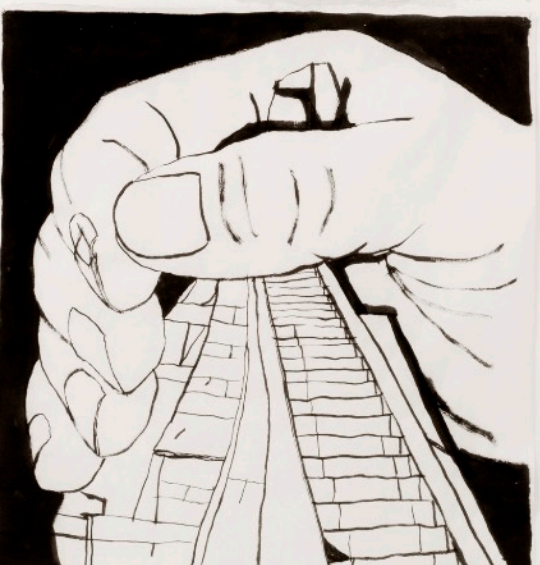
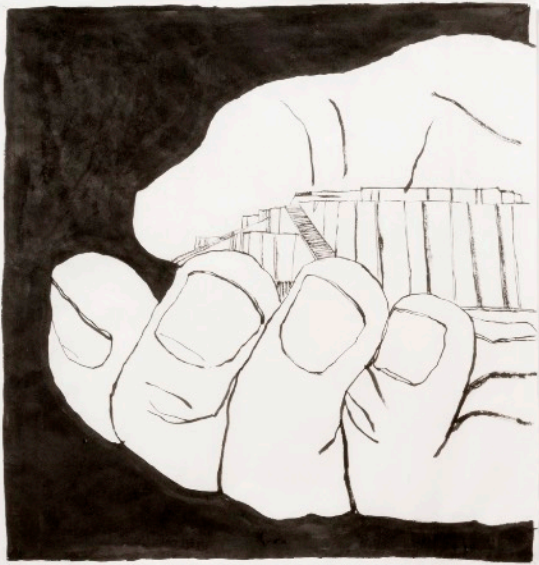
The narration follows in the footsteps of a young man, from the train station to the city center, passing by the beach, the Yacht Club and various shopping streets, creating a cinematographic record of the places evoked. It also shows us bodies enjoying the water, the view of the sun over the sea, a kiosk, the facade of a theater, stains of humidity on the wall, a flower, a group of friends on a bar's terrace... everything is there, present in the memory, although everything could be imagined.

[+ More info](#)

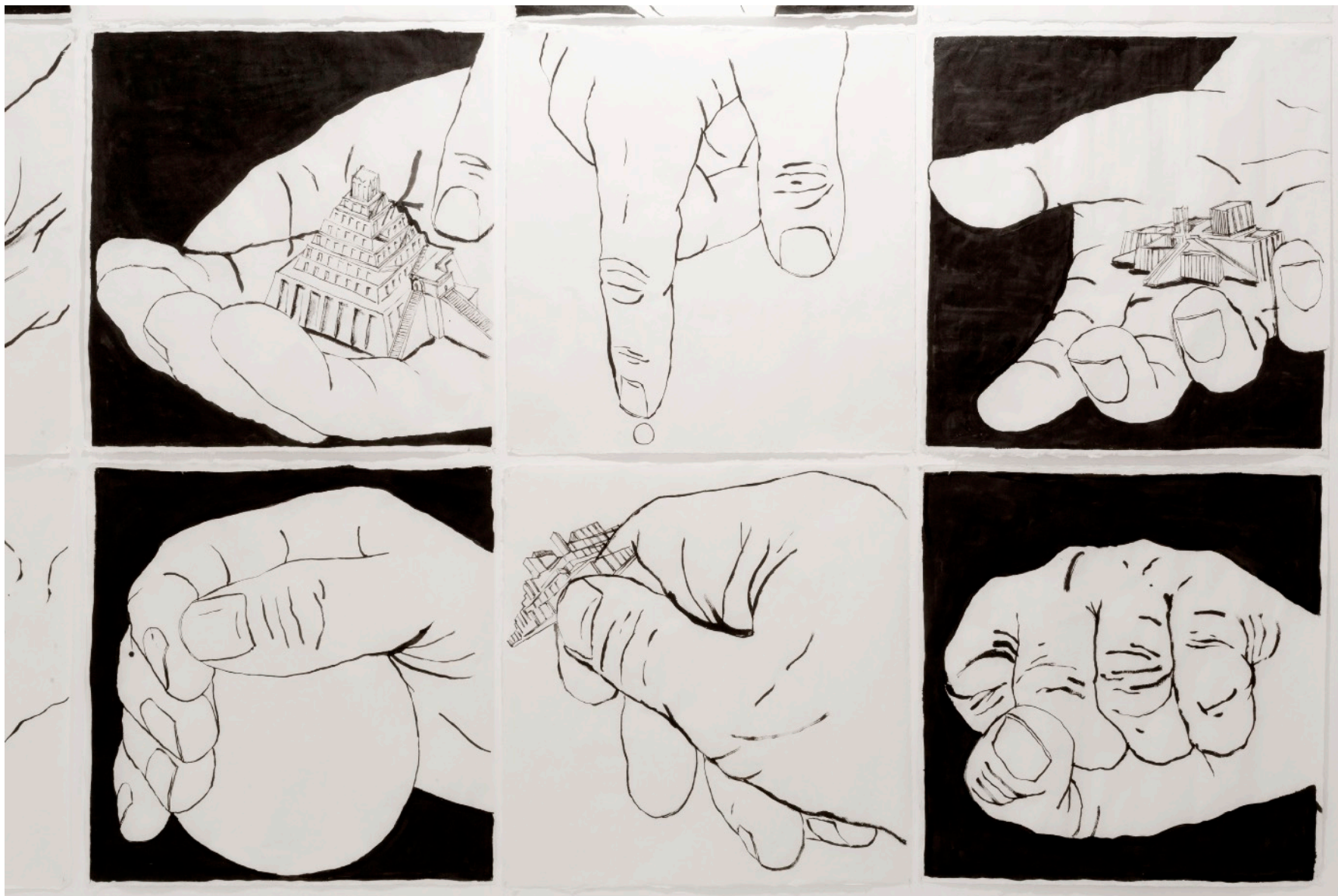




**ERICK BELTRÁN** *Ziggurat-unidad*, 2020. Ink on paper. 21 drawings of 71 x 74 cm each.







## **ERICK BELTRÁN**

*Ziggurat-unidad, 2020*

Erick Beltrán's work *Ziggurat-unidad* is inspired by the book *Against His-Story, Against Leviathan!* by Fredy Perlman (1983). It is a personal critical perspective on contemporary civilization and society. This book first defined anarcho-primitivism and was an important source of inspiration for anti-civilization perspectives in contemporary anarchism, most notably in the thought of the philosopher John Zerzam.

This latest work by Erick Beltrán, carried out during the months of April and May 2020, during confinement, continues in the line of some of his latest works, around criticism of oneself, a reflection that goes from the philosophical to the social about unity and the origin of civilization and capitalism.

[+ More info](#)

To provide you with more information, availability or prices, contact [galeria@galeriajoanprats.com](mailto:galeria@galeriajoanprats.com)

## GALERIA JOAN PRATS

Carrer de Balmes 54 - 08007 Barcelona

Tels. (+34) 932 160 290 - (+34) 932 160 284

[www.galeriajoanprats.com](http://www.galeriajoanprats.com) - [galeria@galeriajoanprats.com](mailto:galeria@galeriajoanprats.com)