



GALEAÍA ESPACIO MÍNIMO

Bajo el Sol de la Muerte

From December 15th to January 26th, 2013

Miguel Andrade Valdez
Elena Damiani
Pablo Hare
Phillipe Gruemberg
Jerry B. Martin
Andrés Marroquin Winkelmann
Ishmael Randall Weeks
Juan Salas
Giancarlo Scaglia
José Vera Matos

Espacio Mínimo gallery continues the series of special projects started the previous season with Saúl Sánchez project *Pato o Conejo* in collaboration with Bogota gallery Nueveochenta. We are glad to present the exhibition ***Bajo el Sol de la Muerte***, a project in cooperation with REVOLVER gallery from Lima (Peru). The exhibitions gather an interesting selection of works, some of them created specifically for the gallery space, of 10 Peruvian artists -9 of birth and 1 resident- that, although employing various formats and techniques, share the same problematic: a first group focuses on the use of words, signs, and traces to build images that tell us about the passing of time; a second group of artists work with their close surrounding, mainly Lima, where space and identity become the central issues of their work.

Miguel Andrade Valdez presents an installation where a beam of concrete crosses the whole space of the gallery. An evocative obstruction that reminds of sculptural works made by non professional artists, the work is inscribed in a series of alternative paradigms, more intuitive and impulsive; looking like the work is placed there by chance.

Elena Damiani presents a diptych which forms part of a series of 5 works titled "El Final del Día". The series consist in images found in digital archives of the US Geological Survey that depict a desolated territory so empty that could mean everything. The series try to capture mental notes of a journey through an unknown territory that turns into a mental space which recalls collective memory. Geometry is superimposed over these landscapes giving them a blue quality that refers to time, specifically to the moment of dawn, where the sun hides like a faint memory.

Pablo Hare Monumentos series gathers 3 different groups of work: 33 colour photographs taken between 2005 and 2012, 2 tables showing old postcards and a 45 minutes video.

The photographs taken along the coast and the central and southeast mountains of Peru document the anarchic monuments that spread through the whole territory. In opposition to the traditional occidental approach to public sculpture, memorials and monuments, in Peru the lack of State has left these spaces to the fancy of their inhabitants and local authorities. An outrage for ones, symbols of identity for others, these monuments reveal themselves as benign when confronted with images of monuments from other parts of the world and with a video where 66 monuments are vandalized and destroyed by mobs that identify them with the power they want to overthrow.

Philippe Gruenberg exhibits photographs from a series titled "Desierto Barroco". This series depicts a group of gardens that conforms a vernacular landscape hidden inside the diverse neighborhoods of Lima, an urban landscape created as a result of spontaneous and random forces



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Jerry Martin obtains drawings type writing various times on the same paper. Faces with piercing expressions, motionless bodies and abandoned postures, all taken from 70s performances tell us about what we can only apprehend fragmentarily through photography or, like in this case, through drawings that secretly tell us what was represented.

The work of **Andrés Marroquin** focuses on the interaction of symbols to comprehend the relations between culture and Modernity in various regions of South America. Marroquin presents 4 photographs of the Colectivo series which focus not in the history of the motifs represented (North American 70s cars) nor in their passengers, but on the cultural adaptation with which they have created their own interpretation of Modernity.

Ishmael Randall Weeks collects discarded materials, all of them recycled, to create architectonic spaces or object with new uses and values. For this occasion, he has created the piece *Heraldos Negros* in which the poem with the same title of César Vallejo is reproduced with letters cut from car wheels. The poem is accompanied of 3 trophies casted from the same material and dedicated to the poet.

Juan Salas presents an abstract and hypnotic moving image that, although makes evident the mechanism which generates it, maintains its capacities to generate diverse associations with landscape or scientific experimentation. The work oscillates around the direct presentation of a recognizable mechanism, observed in the little kinetic sculpture, and the abstraction that we confront in the video projection.

Giancarlo Scaglia presents one of his big format paintings, sordid and at the same time enigmatic. Under a certainty of a dramatic, violent, even macabre event, the artist leaves the spectator abandoned to the impossibilities of a precise interpretation if its story, but with the certainty that a harrowing event just happened.

José Vera Matos presents one of his works that literally verse on spiritual discourses that has come back in the last years. For this occasion, the work consists in a handmade transcription of Rudolf Steiner Philosophy of Freedom in Indian ink, emphasizing some phrases with bigger characters or hidden paragraphs with a minuscule calligraphy. Although the work could be understood as a transcription of the authors of the so called New Age, the message is encrypted limiting the viewer perception and, at the same time, indicating the diffuse and hermetic nature of these texts.