

ACCROCHAGE # 2: ESCRITURA NOCTURNA. (NOCTURNAL WRITING)

IÑAKI BONILLAS, RAIMOND CHAVES, PATRICIA DAUDER, DORA GARCÍA AND
JOCHEN LEMPERT

OPENING: 13.12.2016. EXHIBITION: ON VIEW UNTIL 3.01.2017
GALLERY HOURS: TUESDAY TO FRIDAY, FROM 11 TO 19 H.
SATURDAY FROM 11 TO 15 H.

(PROJECTESD WILL BE CLOSED NEXT DECEMBER 24 AND 31, JANUARY 7 AND ALL OFFICIAL HOLIDAYS)

The artworks presented in *Accrochage #2: Escritura Nocturna* underline a sense of intimacy and loss. Blackness and shadow being the two constant traits.

Raimond Chaves' drawing series **Noche Ilustrada II** (title taken from the name of Brazilian samba composer Noite Ilustrada) refers in an indirect way to the enigmatic nocturnal topologies of big cities overseas. The thick graphite strokes of Chaves' drawn shapes seem to be recomposing, relocating and changing all the time in a sort of transition between clarity and confusion.

In Iñaki Bonillas' set of photogravures, **Escritura Nocturna** (work from which the exhibition borrows its title), the abstract compositions formed on the pages on an empty photo album work as a collection of absences rather than presences. The negative of a family album. In a similar context, in **Secretos: rayografías**, Bonillas presents a set of five photograms, again compositions in negative, of various objects of the artist's private environment, barely revealed pulling the drawers where they are "secretly" kept.

Film (Hôtel Wolfers) of Dora García is an exercise of superposition. The artist takes us through the empty rooms and architectural details of the derelict modernist Maison Wolfers in Brussels designed by Henry Van de Velde. The use of the subjective point of view synergizes with the hypnotic voice over describing the only film written by Samuel Beckett, Film.

In a more tangible and forthright fashion, this exhibition also includes works that extend into the territory of symbolic allusion and concrete representation. Between the delicate three-dimensional projection of a shattered black wave (**Broken Wave Detachment** by Patricia Dauder), the photo series of a firefly writing its own movement (**Untitled (Firefly)** by Jochen Lempert) and the reflection of some other bodies posing as celestial objects shining from the depth of the night sky (**Noctiluca (Meeresleuchten)** by Lempert and **Moon** by Dauder), there is a common thread making use of the light/shadow duality to registrar that which we can see but that we can't really grasp.

Despite their different media and subject matter, all the works in *Accrochage #2: Escritura Nocturna* explore notions of absence, secrecy or the passage of time, roaming between the ambiguity of the abstract image and the inductive power of elliptical, fragmented narratives. What is not seen is frequently as important as that which is depicted, pointing out the mechanics of suggestion as a tool of reference for all the artists in the exhibition.

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