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PATRICIA DAUDER: EL GRAN CERCLE (THE GREAT CIRCLE)

Opening: September 25, 19:30 to 21:30 h. Exhibition: 25.09 > 03.11.2012. Tuesday to Saturday, 11:00 to 19:00h

ProjecteSD is pleased to present Patricia Dauder's fifth solo exhibition, *El Gran Cercle (The Great Circle)*, a series of new works which are the result of the artist's research in the last year, linked to the period of her residency in New York.

The 'great circle' is a term used in geometry to define any circle drawn on a sphere with its centre in the sphere's centre. Great circles represent the shortest distance between two points anywhere on the Earth's surface. They have been used in navigation, cartography and geography for hundreds of years and knowledge of them is essential for long distance travel across the globe.

The Great Circle serves Dauder as a metaphorical title to establish an analogy between the term's meaning, a measurement, always approximate, never accurate or even real, to make two distant points closer, and the own artist's experience in the attempt for shortening the distance between thoughts and artwork, to link self-examination to exposure. In this probably impossible task, the exhibition results in a highly introspective exercise, where the idea of a landscape, a mental space, or a journey are evoked, all recurring subjects in the work of the artist.

Displayed on tables, *Sun, Cinema, World* and *Extensions*, are sets of drawings, where a microcosm of free associations seems to be established. Difficult to classify despite their composition in groups, they are highly explorative, experimental, diagrammatic drawings where the concept of mapping as a visual representation of an idea, seems to be suggested.

Garden Island is a new 16 mm film shot on location in Kauai, where the artist travelled to and exposed herself to a supposedly 'paradise' site. Film is being used in a very essential manner, to depict through a sequence of long colour and black and white shots, very few images of the visited place. As it is typical in Dauder's film works, the film is in itself an experimental essay, extremely simple, deprived of any narrative, of evident sensory richness and certain pictorial quality. Despite the 'beauty' of the shots and the location itself, a certain detachment and remoteness is perceived.

In the 'drawings' on textiles *Untitled, Green Kauai* and *Orange Kauai*, a distant place, a landscape, either visited or unknown is referred to, in a total non-representational fashion. It is interesting to note that these works are produced through a process of subtraction in the sense that colour is obtained after bleaching out fabric which was originally dark, and after overlapping (sewing) various layers of linen. The works reflect the difficulty in addressing the ambivalence between an evoked image and the resulting object-image highly self-referential.

The double *Subway series* contrasts with the chromatic spectrum of the rest of the works in the exhibition. These works on paper, at first sight appearing as quickly processed are, on the contrary, the result of a rather slow process. They are all small drawings which respond to the self-imposed routine of drawing during displacements, while travelling either by subway or train, with a pen on an A5 format notebook, in a sort of automatic manner, with no pre-conceived purpose. The original fast sketches were later selected, scanned and laser-printed on paper to be finally redrawn, sort of blackened out, and grouped in two compositions. According to Patricia Dauder, 'what started as a processual exercise has become a sort of map, a kind of cinematic story-board, a symbolic depiction of a non-existing place'.

Dauder's 'great circle' invites us to engage in a journey where the view moves between opacities and transparencies, real and imagined, distant and close, through a constellation of works that always retain the quality of its enigmatic character.

Patricia Dauder (*1973, Barcelona) studied at the School of Fine Arts in Barcelona and did a residency in Ateliers Arnhem (1997-98). Her works has been shown at the Centro Andaluz de Arte Contemporáneo in Sevilla, (2002), the Bienal Leandre Cristófol held at the Centre d'Art La Panera in Lleida (2004), the Museu de L' Empordà in Figueres (2008). Recent exhibitions include *Lugares Comprometidos: Topografía y Actualidad*, Fundación ICO, Madrid; PHE 08, curated by Sérgio Mah; *Los tiempos de un lugar*, CDAN, Centro de Arte y Naturaleza, Huesca (2009), curated by Neus Miró; *Horizontal/Orbital*, Fundació Suñol, Barcelona (2009); and her participation at the group shows *There Is No(w) Romanticism*, Galerie Les Filles du Calvaire de Brussels (2009) and *Été 2009*, Galerie Jocelyn Wolff, Paris. She participated in *1979, a Monument to Radical Moments* at La Virreina Centre de la imatge (Barcelona, 2011), *Test Transmission* in Artspace, Auckland and *Lugares en pérdida*, Centro Huarte de Arte Contemporáneo (2012). She was a resident artist at the ISCP in New York, last year. Her work is currently presented at the *Art Situations*, Museo Patio Herreriano and she is currently preparing a solo show for the Museu Serralves opening next December, and curated by Ricardo Nicolau.

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