

SHE HAS MANY NAMES

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ENG

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GALLERY HOURS: TUESDAY TO FRIDAY, FROM 11 TO 19 H.

SATURDAY FROM 11 TO 15 H.

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The work that serves as the show's title, *She has many names*, is a new addition in García's *Golden Sentences* series. This one was premiered at the Rose Art Museum, García's first solo exhibition in the United States (2020). The *Golden Sentences* series began in 2002 with gold letters on cloth-covered board (much like a hardcover book), and continued in 2003 with gold leaf applied directly to the wall. The idea is to literalize the expression "a golden sentence," a thought to guide our lives that is architecturally fixed. These sentences express a motivation, an idea, or the conduct of a person, a group, an institution, a state, or a family. Since 2003, Dora García has produced about thirty golden sentences. Typically, they are borrowed lines gathered from the most diverse sources. The one in our show comes from a beautiful poem by Gloria Anzuldúa. *She has many names*, is an enigmatic statement that might evoke a powerful woman deity, a mysterious woman spy, or an elusive, feminine principle, one that escapes classification and is therefore uncontainable.

ALP (Anna Livia Plurabelle), 2020 is a drawing from the series *Mad Marginal Charts* that started in 2014. A series of reflections by García on her own work, using diagrams, photographs, lists, charts, schematic drawings, texts that she first compiles in her notebooks to later be translated into drawings. Anna Livia Plurabelle refers to a character in James Joyce's novel *Finnegans Wake*. The drawing gathers signs related to the meaning of Ana Livia Plurabelle in Joyce's book and a list of female names, goddesses from various cultures, literary, biblical, and historical characters, which, like Joyce's character, stand for the eternal and universal female.

Daan van Golden's photographic set *Insel Hombroich* shows the artist's young daughter, Diana. This is part of one of van Golden's most important works, the series called *Youth Is an Art* featuring more than one hundred photographs of Diana from her birth (1978) through the age of eighteen (1996). The photographic series shows an instant in the daily life of Diana, doing a cartwheel in front of an Yves Klein painting in one of the rooms at the Insel Hombroich museum. We see van Golden relishing his child, we see his attitude toward the role of art in life, and his appreciation of time and place. It is a clear example of van Golden's counterpoint to his pictorial practice, that reinforces the intimate resonance that van Golden constructs between art and existence.

Essex (Details from an Imaginary Life from Birth to Death) (1973) is an historic and iconic work by Matt Mullican. It is a list of simple statements that with no visual reference at all, tells us about the life of an imaginary woman. The work that we present *Untitled (Birth to Death list)* reproduces the list and is accompanied by the video recording of the reading that Mullican performed in March 2019 on the occasion of his solo exhibition at NC-Arte in Bogota. The reading begins with the statement, "Her birth," and continues through around 200 or so phrases, ending with "Her death". These sentences describe what could be isolated memory images, or "moments" in a woman's life. The entire life of an unknown and undoubtedly fictional person is condensed into fifteen minutes worth of short, evocative statements. The accumulated effect of this assault on our image-forming capacity produces an unquestionable growth of empathic feeling.

Estudio para dos espacios (Study for two spaces) is Iñaki Bonillas' homage to two women artists: Helena Almeida and Francesca Woodman. The image on the left is a reference to Woodman's work, a photograph where we see her hands laying on a black skirt lap, holding an empty glass that lights and frames her hands. The image on the right in Bonillas' diptych refers to a photograph by Almeida of a hand behind a book page. The hand shadow is projected through the page. The presence of the female hands and the reference to the two artists are combined with a third element: the book by Laurence Sterne, *The Life and Opinions of Tristram Shandy, Gentleman*, a novel that given its experimental approach to narrative has been attractive to both writers and artists. In the book, there is a moment where one page is left totally blank, an invitation to the reader to use the hands and draw on it, that Bonillas uses to emulate Almeida's work. In another part of the book the reader is confronted with a page completely coated on both sides in pure black ink that is a sort of obituary, as it marks the first death in the book, that of Parson Yorick. And that is what Bonillas did, to use the black rectangle to frame precisely Francesca Woodman's hands, an artist whose work was always connected to death. These two images, become then the two ideal spaces where the three references melt.

If all the works in the exhibition refer, relate or show women, the work by Jochen Lempert comes a bit as a shock as it shows an animal: a straightforward frontal photograph of a pigeon, looking at the viewer. The work is entitled *Martha* and it refers to the name of the last Passenger Pigeon (*Ectopistes migratorius*). It was a female, she lived in the Cincinnati zoo and died on September 1, 1914 at 1.00 pm. Once numbering in the billions, endemic to North America, the eradication of this species is, sadly, a notable example of anthropogenic extinction.

We could not do a show evoking womanhood without having a Hans-Peter Feldmann's work. The famous series *All the clothes of a woman* (1973) shows what the title describes—70 items of women's apparel, photographed one by one. The clothes, like the images, are modest; still the artist remains at an emotional distance, as if merely displaying something he has found, leaving resonance and meaning to the viewer.

The exhibition *She Has Many Names* uses this simple, enigmatic and polysemic statement to evoke a powerful but elusive feminine principle, one that escapes classification and is therefore uncontainable and open to many interpretations.

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For additional documentation and/or images, please contact: Silvia Dauder, sd@projectesd.com