

Galería Ehrhardt Flórez

FÁTIMA MORENO

Lengua salada

From January 18th to February 22nd 2025

Fátima Moreno (Granada, 1980) presents her first solo exhibition in Galería Ehrhardt Flórez, with the title *Lengua salada* (Salty Tongue).

The exhibition extends over three rooms and, with the exception of an oil on canvas and a work on wood, is composed of drawings on paper made between 2015 and 2024. Not always following chronological order, the arrangement of the works presents a discontinuous narrative gaze in which the different groups, organised according to punctuation signs, exclamations, question marks, tones and rhythms, give new meaning to the artist's world. Drawing, and more recently a more pictorial type of drawing, through materials, surfaces and supports, has been an escape route for Moreno, a kind of exorcism, a catharsis and a liberation. And at the same time it is also manual exercise and representation.

Many of the works now hanging on the walls of the gallery, belonging to different periods, and which originated in sketchbooks that she has filled up over recent years with quick, fleeting drawings, comprise not just a very personal imaginary world, but also a language intrinsic to her life. From those particular circumstances, Fátima Moreno carried out the artistic practice of drawing as pure necessity. For her, drawing is an embodiment of the physical sensations that evoke a body in transformation, or already transformed, mixed up, shrunk or twisted. And that internal, bodily twisting is alleviated by drawing that materialises the sensation. Many of her works respond to the notion of drawing as a practice of internal transformation. Not just intellectual, but physical. Literally physical. But it is also true that not all her drawings are transcendental manifestations, but sometimes merely observations that, through humour, propose a point of view in relation to a fact, an action or an isolated event.

At the same time, and veering away from the subject, that destruction of the subject that Bataille talked about with reference to Manet, or impressionism and modern painting in general (which lacked any subject at all according to Bataille), Moreno's work spreads like a fluctuating, floating, ephemeral experience of life. In that sense, through a practice that precisely captures that experience, we find something of the origins of modernity in her work; some characters, rather than stemming from an imagery of Andalucía or Granada that is very characteristic of and present in her work, have a Frenchified feel. Some lines are more typical of a Daumier-style aesthetic of caricature and many others have a spirit close to when the avant-garde returned to form. And beyond that, in this fluid drawing, other references can still be perceived: thus, for example, the folklore of García Lorca's drawings and the elegance of the sketches that Carlos Alcolea compiled in his fascinating *Aprender a nadar* (Learning to swim) fly at the same time. Lorca's reminiscence is rooted here with an Andalusian voice and a folklore that permeates its tone and spirit.

Some of Moreno's drawings, in which pain and anguish are sometimes prominent, have a decadent air that in no way lessens their vitalistic and optimistic visions. It is thus a modern decadence, the kind that somehow aspires to scandalise the bourgeois and combines images of the sublime and the diabolical, the elevated and the crude, the ideal (figures that fly, that disappear, that are others) and agonising boredom (the tedium of settled life with a hand that paints, that thinks, that reasons). The works are full of satire and social criticism and incorporate utopian visions of other possible lives, as well as more domestic scenes that represent observations of rather more insignificant and anecdotal passages of life.

In each and every one of the drawings, whether more abstract or more figurative, more diluted or representative, we find a strong sense of a very characteristic gesture. It is biting and stark, and on a formal level it is executed with exquisite nuances and very subtle lines. The faces, the expressions, the shapes and postures of the bodies, the large hands, the twisted women – lying with parted legs – are over-the-top but realistic and, removed from any kind of projection, put forward a very clear, direct notion of the subjects and characters they represent.

In short, *Lengua Salada* blends distinct worlds that travel a common course. While at first, the body of work seems to be more of an accumulation, with something of a playful tone, it soon reveals itself to be, rather than a general murmur, a series of individual voices that appeal to the most profound and sincere aspects of humanity.

And more than a language we could even talk about a certain pronunciation: in Fátima Moreno's work it is not so much about the theme itself but rather the accent, the tonality or the key with which that theme is treated. And that is where authenticity is found in a way, a style and a voice so unique that it reinterprets the universality of a very long tradition of culture and knowledge.

MAIN ROOM
(from left to right)

Fátima Moreno
Cómo mola ser condescendiente, 2022
It rocks to be condescending

Fátima Moreno
Trenzas de ojos, 2022
Eyes braids

Fátima Moreno
Tu café lo ha pagado el señor del final de la barra, 2024
Your coffee has been paid by the man at the end of the bar

Fátima Moreno
La comisura, 2021
The corner of the mouth

Fátima Moreno
Rascarse suspirando, 2021
To scratch while sighing

Fátima Moreno
A punto de ser monstruo, 2021
About to become a monster

Fátima Moreno
Los peligros de lamerse el culo, 2021
The danger of licking the ass

Fátima Moreno,
Serpentean las criaturas, 2023
Creatures winding

Fátima Moreno
Pistolero de Fajalauza, 2024
Gunman from Fajalauza

Fátima Moreno
Ángeles cotillas, 2023
Nosy Angels

Fátima Moreno
El gesto no se hace, acontece, 2021
The gesture is not made, it happens

Fátima Moreno
El pez y la chica de muchas opiniones, 2021
The fish and the girl with many opinions

Fátima Moreno
Roller baby, 2021
Roller baby

Fátima Moreno
Llego y paro, 2021
I arrive and stop

Fátima Moreno
Días plof, 2021
Plof days

Fátima Moreno
Ceño fruncido, uña salada, 2023
Frown, salty nail

Fátima Moreno
Tsunami de yoes, 2021
Tsunami of myselfes

Fátima Moreno
Es ya, 2022
It's now

Fátima Moreno
Madre, 2024
Mother

Fátima Moreno
Las manos, 2021
The hands

Fátima Moreno
La pudorosa, 2021
The modest

Fátima Moreno
Ángel, 2021
Angel

Fátima Moreno
He perdido el hilo, 2022
I've lost the thread

Fátima Moreno
He encontrado el hilo, 2022
I've found the thread

Fátima Moreno
Mancojo, 2015
One-armed-legged

Fátima Moreno
La prima, 2021
The cousin

Fátima Moreno
Nabo y pez, 2021
Turnip and fish

Fátima Moreno
Vuelo de mosca, 2021
Flight of the fly

Fátima Moreno
Niños malos, 2022
Bad kids

OFFICE

Fátima Moreno
Media granaína, 2021
Media granaína

Fátima Moreno
Autorretrato, 2021
Selfportrait

SHOWROOM

Fátima Moreno
La sangre, 2022
The blood
group of 7 works

Fátima Moreno
Suspiro de tres vidas, 2022
Three lives sigh