

GALERIA HEINRICH EHRHARDT

Y ESCUCHO TUS PASOS VENIR

Lucía C. Pino, June Crespo, Anna Dot and Rosa Tharrats

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And I hear your steps coming. A verse and a vision. A sonic illusion that allows me to imagine and hear what is coming. In the echoes of that liquid cartography, from invisibility and hallucination, we find the sculptural phenomena of Lucía C. Pino, June Crespo, Anna Dot and Rosa Tharrats. For the first time, the Heinrich Ehrhardt Gallery hosts the work of these four artists under a title taken from a poem by Leopoldo María Panero. The poet's ecstasy chosen as the pretext for an exhibition.

This was a proposal broken from the outset, discontinuous but fluid, with the works of C. Pino, Crespo, Dot and Tharrats transforming, penetrating, dismantling and diluting matter. In it, a singular paradox emerges between the ethereal and the tangible; between appearance and reality. All of these artists' works offer a new imaginary of tensions, in which the nearby is at once far away and the soft seems hard and robust. In the sculptural assemblage of waves in the case of Lucía C. Pino, of pipes in June Crespo, of monosyllabic fragments in Anna Dot and telepathic fragments in Rosa Tharrats, a psychedelic pathway is generated in which ideas slip through our fingers like liquid while formal and discursive registers are transformed into kaleidoscopic perception.

In the final analysis, the bringing together of these works constitutes connection and intermediation with other languages and worlds. Sculpture and installation are conceived as metamorphosis. As catalyst or medium where everything happens. A journey in which the sculptural event occurs; where the sculpture is made (*doing by doing* or as Josep María Esquirol would say, *life lived*); sculpture stripped of unique meaning in terms of material in order to build dynamic content.

There is something in the fragmentary bodies and words presented by these artists that approximates the parataxis of Allen Ginsberg and his *Howl*. And there is a certain contradiction in the fragmented and broken syntax. As if all the exhibition pieces were at once two sides of the same coin that always falls on its edge. Although developed independently of each other, it seems that the pieces give rise to a certain chain reaction. Vision as a new way of doing. Disrupting the continuity of the story like a hand intermittently obstructing a stream of water or 'holding a handful of rain'. That is precisely where the work of C. Pino, Crespo, Dot and Tharrats takes place. Soft lava that covers the bodies and volumes arranged in the gallery space; it drags itself down like Marcel Duchamp's nude descending a staircase, leaving behind a part of its being in the continuity of each of its steps.

All pieces by these artists allude to that discontinuous fluid, the broken stream: Lucía C. Pino has explained it in previous projects when referring to a circulatory system that puts another material into operation; June Crespo has spoken of it in texts as closed but broken forms (that is to say, finally open); Anna Dot shows it by dissolving and fracturing ruined language; Rosa Tharrats does so by counterposing the buoyancy of fabric against the hieratism of vast natural structures and large stones.

Thus, the psychedelic nature of the proposal comes from the profound effects of conscious experience on nature. The alteration of the perception of time and of meaning, deactivating the established logic of the pieces. The phenomenon and its materialisation; or, as Karen Barad would say, 'entangled agencies' that indicate a new trajectory.

The viscosity of Lucía C. Pino's materials, her methacrylates entangled in the columns of the exhibition space and her asphalt pieces as a resistance to cyclical immobility; June Crespo's fragmented bodies and structures and her jaw-shaped aluminium modules in which the pieces are presented as teeth and their respective hollows; the articulation of Anna Dot through monosyllables, letters thrown on the floor and turned into unconnected sounds, the linguistic ruins of the legendary fall of the Tower of Babel; the lysergic compositions of Tharrats and her 'telepathy as a new form of sculpture', eluding received codes to create paradoxical affections among strangers.

In this way, with neither artificial complexity nor avoiding the questions entailed by sculpture, sound and artistic action, the works of C. Pino, Crespo, Dot and Tharrats – at times material, philosophical and playful – manifest themselves as authentic 'nomadic identities'.

Lucía C. Pino (Valencia, 1977), lives and works in Barcelona. Her artistic practice studies sculpture through the observation of industrial materials and its spatial context, her pieces expand causing an interaction between space and the person who experiences it as if it were a kind of conversation about subjectivity and vitalism of things. C. Pino has shown his work in different places such as the Fundació Miró, the Macba, Ana Mas Projects gallery or the COAC in Barcelona.

June Crespo (Pamplona, 1982), lives and works in Bilbao. Halfway between the surrealist *objet trouvé* and the *bricoleur* logic that Lévi-Strauss describes, her work starts from an affective-associative gesture about materials collected and extracted from the production and consumption system. The union or assembly of these creates new relationships that give rise to various forms of estrangement, appropriation and re-contextualization. In her career she has held individual exhibitions in MARCO of Vigo or art galleries as Carreras Múgica (Bilbao), etHALL (Barcelona) and P420 (Bologna) as well as residences and group exhibitions such as De Ateliers (Amsterdam) and Generaciones 2017 (La Casa Encendida, Madrid).

Anna Dot (Vic, 1991) Her projects are based on theoretical research around language and writing that is embodied in conceptual installations that have been exhibited in different artistic spaces such as the Sala d'Art Jove, Fundació Antoni Tàpies, Can Felipa Visual Arts, the Blueproject Foundation or NauEstruch in Sabadell. She has also presented his work at the Galería Tiro al Blanco in Guadalajara (Mexico) and at the Kunsthalle Mainz (Germany).

Rosa Tharrats (Barcelona, 1983) focuses her work on clothes and fabrics through an interdisciplinary approach that ranges from fashion to visual arts as a way of narrating sensations. In the field of plastic arts, she has exhibited individually in Cadaqués Gallery in 2015, where she has also participated in the collective exhibition *A Joseph Beuys* in 2016 with his textile installation *Space for the 22nd Century*. She has recently collaborated with artists such as Jordi Colomer, Donna Huanca, Albert Serra or Gabriel Ventura and among his latest works includes the design of the costumes of the last pieces of the Volksbühne in Berlin.