

# GALERIA HEINRICH EHRHARDT

Julia Spínola

V.

September 12th - November 4th 2019

V. is the title of Julia Spínola's (Madrid, 1979) third solo exhibition at the Heinrich Ehrhardt Gallery.

On this occasion, and after several recent institutional projects that have led her to create large-scale works, the artist returns to more intimate and smaller-scale floor sculptures. With constant allusions to the idea of process and to an indefinite state of both form and the manual development of each work, these sculptures are situated in an indeterminate space between the image and the object. The work cannot occur if its form refers significantly to an image or if it acquires a defined objectual character. Spínola's work is formed through repetitive actions in which she uses her hands and body to cover structures with accumulated layers of paper as if they were scales, which through her activity are converted into amorphous structures. Through the varied application of pressure – some mantric, others unconscious and others mechanical – the layers of paper acquire size and body to a point where they cease to be pure process, yet betray no clear specific or unequivocal definition.

Formed by glass bottles and wooden slats over which layers of paper accumulate on top of each other like a mantle, these pieces carry a feeling of irreverence, like most of Spínola's work. They are sculptures that escape interpretation, that cannot be anything other than simply what they are, and that escape language and verbalisation in their thrilling ambiguity. They defy given linguistic codes and circumvent indisputable explanation, while at the same time positioning themselves in their own indefinability as a way of being. One might refer here to Franz West, who in his work *Redundanz* questioned the usefulness of language in approaching the work of art; or Eva Hesse, who filled her studio with unfinished works that are invested with much of the sculptural transformation that takes on a special meaning today. Spínola also examines these possibilities of linguistic legitimation and of the supposedly unfinished work.

Absurdly dysfunctional (as in West and Hesse) and of palpable and corporal qualities, Spínola's sculptures suggest a shared understanding of art as a commonplace activity. Through allusions to the body – though without representing it in a conventional way – her work is the materialisation of a terminological contradiction.

Far from seeking results or attempting to solve problems, these works by Spínola prolong the process of making, postponing the final product and placing the process itself in the foreground. The compulsive desire to repeat, squeeze, kneel or apply pressure invites a contemplation that reveals the development of all these actions. What may seem accidental becomes visible and – little by little – we unravel the gestures and operations that form part of this process and the impulses that govern her artistic practice.

*Julia Spínola (Madrid, 1979) lives and works in Barcelona. She has recently received a scholarship at DAAD, Berlin Artists-in-Residence Programme, and has participated in numerous solo and group exhibitions, including Una dimensión ulterior, Museo Patio Herreriano, Valladolid (2019); Footnote to a Footnote, Real Academia de España in Rome (2019); Lubricán, CA2M, Madrid (2018); Ao túnel-cabo pelo braço, Kunsthalle São Paulo (2015); IX Biennial d'art Leandre Cristòfol, La Panera, Lleida (2015); and Uno zurdo y uno diestro, y uno zurdo y uno diestro, Galería Heinrich Ehrhardt (2015).*

*She will soon take part with a solo exhibition in the cycle Gira todo gira del Espai 13 of the Fundació Joan Miró in Barcelona.*

*Her work features in important collections and public institutions such as Museo Nacional Centro de Arte Reina Sofía (MNCARS); Centro Botín, Santander; Colección de Arte Comunidad de Madrid / CA2M; La Panera, Lleida; and the Art Collection of the Ministry of Foreign Affairs, the European Union and Cooperation of the Spanish Government.*