

suggerir és insinuar amb prudència

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àngels barcelona espai2

(c. Dels Àngels, 16, Barcelona)

Jessica Moroni

Patricia Sandonis

Issa Téllez

Suggesting means bringing something from the bottom to the top, insinuating ourselves to slide inside the other, into its curves, its folds.

Being prudent means taking the position of rejecting violence, while at the same time still facing it.

Suggerir és insinuar amb prudència is a sensitive and complex organism in which multiple materialities and corporalities coexist. Suggested through sensorial elements, it stimulates our perception by inciting soft movements, subtle choreographies activated in the space that allow us to establish new material links.

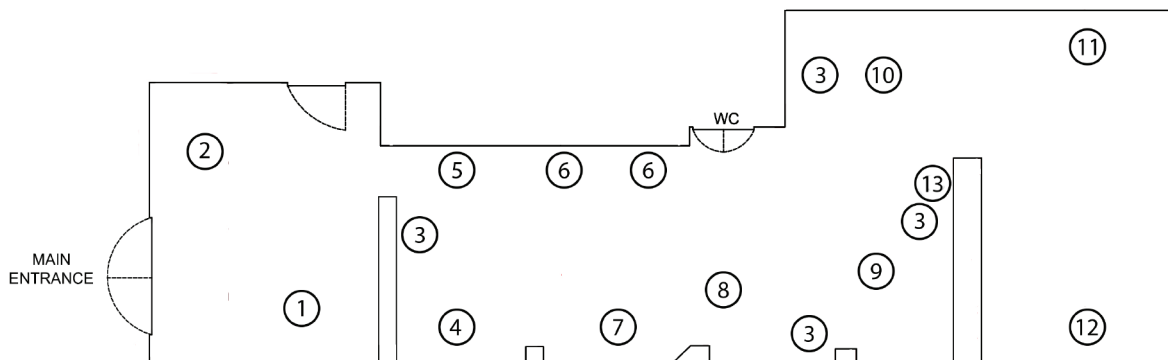
In Néctar, the artist-in-residence program, which is housed in a natural space in Les Guilleries, the artists Jessica Moroni, Patricia Sandonis and Issa Téllez, have undertaken a dialogue with the environment, as well as with the elements and the discourses that inhabit it. They have thrown themselves into a process of searching – a kind of movement in which objects, forms and concepts have appeared in fortuitous, unexpected and explosive ways – disconcerting, but at the same time giving the impression of finding something*.

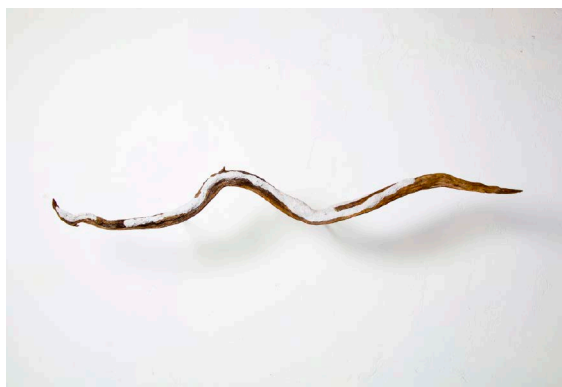
Collecting, cleaning, handling, repairing, appropriating and the amalgam are some of the gestures that arise from the desire of contacting and interacting with the surrounding environment. The result of these multiple contacts, the intimate relationship that each artist has performed with the elements, is a direct reflection of how the object is naturally drawn to each individual, has resulted in a body of work, organisms where branches and papier-mâché, flowers and rosaries, stones and varnishes, physical and mental spaces merge and intertwine.

The creations placed in *espai 2* are the result of these different encounters and fusions. They are presented as entities that are the product of change, suggestive reflections that need a physical and theoretical approach to unfold their meanings.

The suggested organism allows us to imagine a new space of knowledge, a space with various ways of being and inhabiting the world. It directly involves us when it comes to understanding the hidden senses that the pieces contain, it invites us to insinuate ourselves, to slip ourselves inside.

*Didi-Huberman, Georges (1998): *Phasmes: Essais sur l'apparition*.





JESSICA MORONI. *Amalgamas*, a set of displayed sculptures and bas-reliefs created with segments of trees. The initial forms have been found in the forest and re-elaborated with papier-mâché. All of the pieces follow the same creation process, characterized by the temporality of walking, the random encounter with found objects and the possibility of returning them to their original landscape. The dialogues between materials and the artistic action are adapted to the vulnerability of the wood, exposed to a climate of extremes like aridity and humidity. The soft forms attached to the original material emphasize the graphic qualities of the branches, which come from a morphological interpretation of the objects. Thus, the action-dialogue becomes a reparative gesture of the found pieces, a plastic encounter that entails a reflection around the transformation of matter, the human processes of production and the appropriated forms of nature.

10. *Estar* (2019) Sculpture. 140x47x19cm

9. *Untitled* (2019) Sculpture. 102x166x27cm

7. *Swing* (2019) Sculpture. 17x113x23,5cm

6. Ombligo series. *Ombligo* (2019) Sculpture. 120x29x110cm

1. *Cometa* (2019) Sculpture. 181x142x75cm

Ombligo (musgo) (2019) Sculpture. 37x29x9cm

Ombligo (yedra) (2019) Sculpture. 38x28x8cm



ISSA TÉLLEZ. In her performances, Issa Téllez appropriates religious rituals and historically charged institutional spaces. They activate critical readings that subvert their traditional meanings and give rise to a “new religion”. The performance becomes a form of catharsis, as well as a complaint against the historical sedimentation of violence over spaces and bodies. The artist appropriates the religious iconography and white institutions to resignify them and merge them with other non-hegemonic knowledge: she intervenes with rosaries to turn them into white weapons; she activates cleaning processes of the places that she occupies, such as the studio in which she works and the gallery in which she exhibits; within catholic churches and she decomposes the spellings of the Western language by performing a choreography of sigils and spells. This form of appropriation and occupation of spaces, however, does not occur in an imposing form, but rather with the will to activate a critical analysis in a joyful way: through flowers, plants, incense, movement and dance.

11. *Armas Blancas* (2019) 10 rosaries. Pink quartz, amethyst, obsidian, pyrite, sharpened metal.

12. *La Nueva Religión* (2019) Video installation with sound 3'25".

Variable dimensions. Limestone stone with salt and holy water, lavender.



PATRICIA SANDONIS. The six installations that shape *Close Encounters* respond to the desire to approach nature through a questioning of power relations, established between subject and object. Each one of the six pieces is presented as part of an action, in which natural elements such as the sun, the wind, rainwater or dew, participate in the process of production and “decision”, thus dislodging the use of natural elements as an object or a raw material. They acquire a quality of subjects with the capacity to influence in the development of those different actions. The encounters activate new ways of being and inhabiting in the world through active participation of natural elements and the interference they exert on the materials of the pieces, which are intrinsically linked to the Western pop culture and the consumer society: bricks, plastic elements, nail polish, glitter and synthetic fabrics.

4. *Rain and morning dew: elements of art* (2019)
Two drawings. Watercolor and acrylic on paper. 40x30cm

3. *We've never been introduced* (2019) Sculptural installation. Four pieces.
Variable dimensions.

13. *You can write whatever you want in the stars* (2019).
Lacquer on opaque cotton fabric. 37x105cm

5. *Forever together. A story of love and hate.* (2019) Mix-medium installation.
37 methacrylates, stone, bricks. 160 x 110 cm

8. *This changes every thought* (2019) Installation.
145x105cm

2. *Reenactment of the very first dance* (2019) Installation. Nylon fabric. 140x200cm