

Press release

Concha García

10 March to 25 April 2016

Opening 10 March at 8.00 p.m.

La travesía del funámbulo (The crossing of the tightrope walker). Galería Pilar Serra presents a new exhibition by the artist Concha García in which, through stone and paper, she offers a new look at the fragility and strength of a human being.

....."Faustus has traversed a sufficient path for realising that his scepticism is fully justified. In this time, with the paternal silhouette of the Artist God finally demolished, he has learned to observe with anxiety the infinite rubble to which his work has become reduced. He has also learned to flout the efforts which, among that rubble, man has made in order to disguise himself as god

Faustus is the simulation of modern man because, with him, he invents modern hell.

... at the height at which he finds himself, it is no longer possible for the tightrope walker to be governed by good or bad ... His only possibility of survival is to advance. Always to carry on advancing ... The tightrope walker inevitably falls when, in the middle of the crossing, he halts at a certain point of the rope."

Rafael Argullol

La travesía del funámbulo forms the second part of the project **Sólo el corazón tiene la sequedad de la piedra** (Only the heart has the dryness of stone) on which Concha García has been working during the last four years, the first part of which she presented a year ago under the title **La Piel del mar** (The skin of the sea) in the Patio Herreriano Museum in Valladolid.

The overall project takes as its starting point one of the verses from the poem **Serán ceniza** (They will be ashes) by José Angel Valente, with which she commences a series of sculptures in ceramic in which stone is the object that is taken as reference, projecting part of the strength and fragility of a human being. The dryness of stone and its stony hardness cast doubts on the dryness of the heart as it transits through life, as well as on its hardness or fragility.

Stones that break due to the fragility of the mud show themselves to be silent with their static presence and their apparent strength, even in spite of their fracture.

As with a human being, these stones are not exempt from traces, indeed, very much to the contrary, they show all the marks of rolling along their paths. Traces that have become engraved and traces that impregnate or print their memory on others in a continual and infinite development, which is what has impregnated the study, papers, fabrics, mud and the life of Concha García with traces during these last four years.

It is this transiting through life with the gaze fixed on an unstable line, but at the same time that vacillating line confirming that it is much more stable than walking on firm ground, which Jean Genet describes in his story (The Tightrope Walker):

"...Death – the Death of what I am telling you about – is not what will follow after your fall, it is that which precedes your appearance on the wire. It is before you climb onto it that you die... It is then that your precision will be perfect. As there is now nothing more that will tie you to the ground you will be able to descend without falling. But make sure you die before you appear and that it is a dead man who dances on the wire."

In the sample of her work, Concha García presents the audiovisual – **La travesía del funámbulo** – created with a structure of 6 brief chapters (by way of short narratives) and with no further aim than the need to incorporate the story of the project as any literary narrator would do in their notebook of jottings. In them, some characters saunter through the linear nature of the landscape, their heads encapsulated under a luminous cape of gold.

Stone and paper are the protagonists of the work. Hard and fragile materials, supports for writing, both are for ever conserved in the memory. The trace and the impression, the trace as a record of memory are here also protagonising elements.