

### *Nature and fiction*

From the 27th of June to the 22nd of July  
Private view on the 27<sup>th</sup> of June, at 7 pm.

Nature has always attracted artists and this time we have decided to bring together eight of them who show this relationship with Nature in many of their Works. Eight visions using photography, in which playing and manipulation show us a form of Nature that has been interfered with, invented, which leads us to different interpretations and reflections.

**Paula Anta.** From the '*La arquitectura de los árboles*' series, which is made up of four photographs of several installations that the artist performed in the building of the Cité Internationale de París, where different natural elements are subtly introduced in the cold, stark architecture, establishing an unexpected relationship between the branches of a tree and the inner space.

She is a Doctor in Fine Arts from the Madrid Universidad Complutense and she is also a professional piano player.

**José Manuel Ballester,** he is a painter and photographer. Industrial spaces, hotel rooms, corridors, half-built airports, museums with work in progress, as well as architecture from very differing countries all attract him. This time, we present one of his recent works. In September 2017, the Bilbao Guggenheim Museum celebrated its 20<sup>th</sup> anniversary and it asked several artists to make artistic interventions. Ballester decided to evoke a universal garden, a water garden made up of 2,260 water lilies floating on the pond that surrounds the Museum. Each type of flower has a different meaning: the 5 large water lilies represent the 5 continents; the medium-sized flowers are the countries; the small blooms symbolise the cultures around the world and the 33 black water lilies are the wars that are currently being waged.

**Joan Fontcuberta,** National Prize in 1994 and 1998; Hasselblad Prize 2013; Art for Peace Prize in 2017 has joined the gallery and this is the first time that we are exhibiting some of his work. A researcher into the limits of photography, always in between experimentation and trial, we are showing an image from the *Orogénesis* series in which landscapes are generated by computer programmes that have been designed to interpret "maps", that is to say, coded abstracts providing cartographic information (contours, topographic data, arithmetic values, etc.). Fontcuberta uses the image processing programmes to interpret information from paintings, producing a very "realistic" landscape that corresponds entirely to art and has no geographical reference. These landscapes are a product of conversations on the composition of photographic language and photographic developing methods, but it is important to point out that they are not photographs: no camera or lens intervenes in their production.

**Ignacio Llamas** works in the field of installations and photography. His work involves space and the creation of environments, of silent and evocative atmospheres, scenes where light plays an essential role. He does not photograph landscapes or real spaces, but rather he builds small models, he creates his own architectonic spaces, where a tree, some stairs, doors that are slightly ajar, abandoned chairs, stones... appear inside a great empty space. These stagings are enhanced by the radiation of a transforming light that submerges us into an unrealistic atmosphere.

**Edgar Martins,** although he was born in Portugal, he grew up in Macao (China) and in 1996 he moved to the United Kingdom, where he currently lives and works. We are presenting one of his latest works "Siloquies and Soliloquies on Death, Life and other Interludes", a work that he produced as part of a long research project at the Portuguese Institute of Legal and Forensic Medicine, aimed at spotlighting the contradictions and problems inherent in the representation of death, particularly violent death, while he attempts to understand the paradoxical, but essential role photography has played in its comprehension. We will exhibit a triptych in which the artist experimented with fire on a lake in Portugal, creating a feeling of danger, manipulating nature in a disturbing way.

**Linarejos Moreno,** a doctor in Fine arts and qualified in Conservation and Restoration of Heritage and Cultural Assets, she is closely linked to the aims of conservation. Her work is characterised by the development of the subjectivity that is found behind the objectivity of scientific methods. She has carried out many investigations, performances and photographs in the abandoned factory that belonged to her family, studying the loss of content and the disembodiment that this produced. In this exhibition, we are showing one of her photographs of the papier mâché botanical models that were used in some Secondary Schools at the beginning of the 20<sup>th</sup> century that were made in France.

**Marina Núñez** has had an extensive career, which started in the 1990s. The essence of her work is painting, which she adapts to other supports such as photography, video, digital stylus, creating her own universe in which symbolic and imaginary aspects are always present, giving rise to other deformed, monstrous, changing characters and where women appear as mutants, beautiful in spite of their abnormalities and her work is filled with disturbing shapes that lead us to consider female identity and its relationship to madness, hysteria and death.

**Mariano Sardón & Mariano Sigman,** their work, of which we are presenting a video, is the result of a research project that combines the perception of science with the intuition and immediacy of art. Sardón y Sigman met by chance and decided to leap into the adventure of expressing methods for constructing reality in a plastic way, merging art and neuroscience. Sigman is a prestigious neuroscientist who studied at UBA and studied for his Neuroscience doctorate in Paris, while Sardón studied Physics and devoted his life to painting.