

**CARLOS PAZOS**  
***Nafragios Recientes***  
***(Recent Shipwrecks)***

From **March 17th** to **May 14th** 2016  
Opening: Thursday 17th March from 7pm



*Fragmento de un retrato de Carlos Pazos. Alberto Gamazo (2015)*

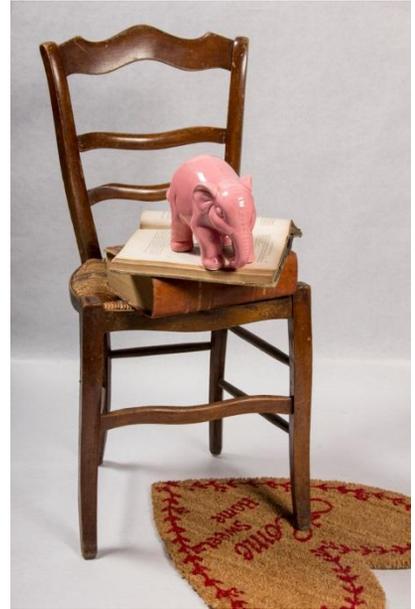
ADN Galería presents the first individual exhibition by Carlos Pazos in the gallery, ***Nafragios Recientes*** (Recent Shipwrecks), a show which revolves around the idea of the shipwreck understood as a failure, with a new repertoire of pieces that are melancholic, direct, and ironic and the Barcelona premiere of the film *Artissimo. Película de Citas* (Artissimo. A Film of Quotes).

There are few artists whose personalities combine so many contradictory characteristics as Carlos Pazos (Barcelona, 1949). His work – often unclassifiable – would be located between two guiding principles: that of the pop art (1960s) and that of practices tied to conceptual art (1970s). Not only would he move between these two currents but Pazos's heterogeneous practice also traverses a hybridisation that involves neo-Dadaism, arte povera, and surrealism. From a position that is at the same time marginalised and exposed, the skin of his work participates simultaneously in denouncing and roaring with laughter, in a sense of humour and a sense of the dramatic, in myth-making and in failure; always with an undisguised desire to address the frontiers between being and seeming, pretending and dissembling.

Carlos Pazos' exhibition at ADN consists of a set of collages, ensembles of objects, and the projection of *Artissimo. Película de Citas* – pieces created in recent years and which are presented here for the first time. For Pazos, "Nafragios recientes" evokes, through irony and bitterness, falls, torments, anguish, ships that have run aground on the obstacles of life.

The artist disguises himself with various masks and uses objects and souvenirs to make the act of collecting one of the central ideas of his work

Carlos Pazos collects in order to make "art": the art of editing, filtering, assembling, stage management and directing the space. There is an element of (compulsive) accumulation to his production, whether of objects, drawings, photography or cinema. Regarding cinema, collecting is also featured in his most recent film, premiered in Barcelona with this projection of "Artissimo". **Película de Citas (2015)\***



*Huyendo de mí mismo hacia una muerte súbita (2015). Courtesy of the artist*

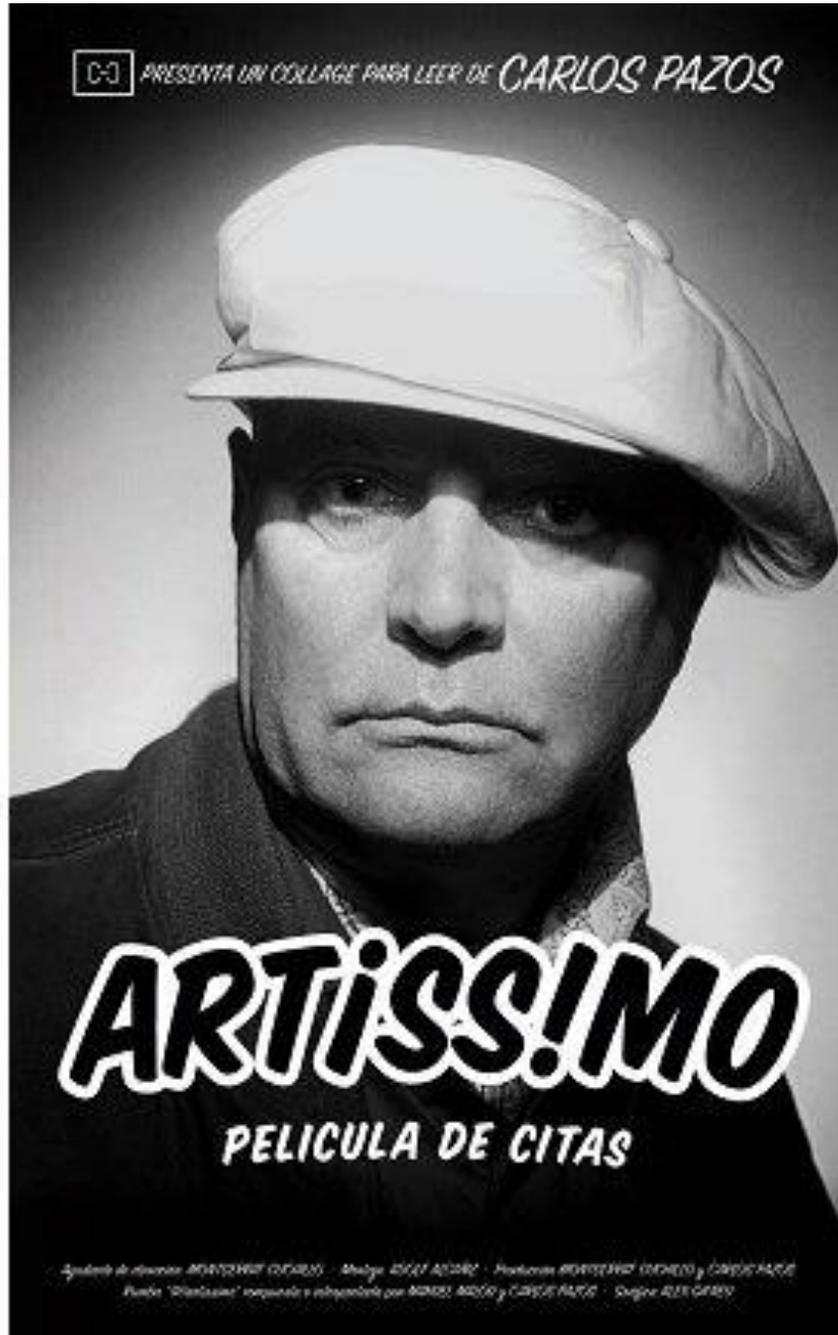
This film, which was screened for the first time in the Museo Nacional Centro de Arte Reina Sofía (MNCARS) in Madrid in October 2015, takes up one of the less well-known and less explored facets of Pazos as filmmaker. The artist, who invested three years of intense and obsessive work in making the film, brings together selected fragments from more than 900 films – from big American productions to auteur cinema, horror and B movies, and from the end of the nineteenth century until current films – which present clichés and stereotypes about the concept of the artist and the triviality of art operated by the cultural industries. From these fragments, he creates his own collage about that, according to him, still exists in the collective imagination: a huge collage of the universe of the visual and literary arts.

Over two hours, the accumulation of fragments of common places concerning artistic creation concludes that this does not exist as a whole or unique truth and that art, according to Pazos, is no more than that essential eulogy to the useless.

The collages, objects of objects, and climatic pieces that also make up the show unveil another novelty, which is that Pazos increasingly places more and pastes less. The artist resorts to a wide range of potentially evocative objects that invoke a lived period of time: memories of the long summers of his childhood, of his extended stay in Paris and other events in the artist's life, which do not try to describe or explain a period or a moment of time, but which rather crave to invoke, while questioning any system of representation: the image no longer evokes a reality, beyond implacable subjectivity. In all his work one can perceive a certain nostalgia for the "time not lived", a nostalgia which in turn implies loss and possession.

Carlos Pazos, an artist who lives and works most of the year between Paris and Collioure, returns to the city where he was born, but not to talk to us about his art – since for Pazos art is poetry, and poetry cannot be explained – but to see and to be seen. On this occasion, ADN Gallery is filled with the noise with which Pazos constructs his silence.

\*Carlos Pazos has recently finished the video clip of the song that closes his film, composed and performed together with Manuel Malou, which can be heard in music portals on the internet.



Film's poster of "Artissimo". Película de citas (2015). Courtesy of the artist