

Exhibition**DEMOCRACIA** *To be and to last*Chus García-Fraile *A matter of faith*September 20th – November 30th 2012**Press release**

ADN Galería opens the new season 2012/2013 with two solo shows, *To Be and To Last* by DEMOCRACIA and *A Matter of Faith* by Chus García-Fraile.

Both proposals raise questions about the belief systems that permeated our society and their mutations and new expressions in a context of globalization affecting the political, economical and cultural institutions globally. One of the anchorage points of European culture, religion, is presented here in connection with other ideologies of the XX and XXI centuries. Through reappropriation or deflection of either places of worship or rituals, the works on show evoke the ideological legacies, their permanence and disappearance in this era of radical changes.

The work of DEMOCRACIA translates these questions to the realm of Spanish historical memory confronted to the reuse of spaces, to the mapping of a memorial territory. The artist group from Madrid presents a medium-length mono-channel video, second part of the project "To be and to Last" presented at Adn gallery in 2010.

"To be and to last" is the emblematic slogan of *parkour* (also known as "art of urban displacement"), a discipline based on covering a trajectory in the most direct way, overcoming obstacles and urban furniture along the path. The video by DEMOCRACIA documents a session of *parkour* carried out in the Civil Cemetery of the Almudena in Madrid. In this part of the cemetery, founded upon a Real Decree in 1883, are buried the non-Catholics, along with a whole section dedicated to Jewish. There lie the mortal remains of significant republicans, socialists and intellectuals, whose epitaphs express secular values (political, idealistic or personal). In a Spanish context where Catholic heritage remains omnipresent and keeps on conditioning part of public life, the lack of reference to the belief in extra-terrestrial life is a strong ideological attitude itself. The intervention of the *traceurs* (as the practitioners of *parkour* are called) going over the surfaces of graves as a sort of mapping through the movement and the physical feeling of volumes and gravity, it is juxtaposed to this politicized place as an alien action, adapting the memorial place for their own practice.

The video "To be and to last" stages the stratification of the site, either in terms of entropy or through the transience of ideas, utopias, beliefs that are transformed over time. Whereas one of its tenets is never go through the same spot, the practice of *parkour* somehow rejects the conventional temporality determining history. As DEMOCRACIA emphasizes, the *traceurs* don't have memory, they approach spaces and urban structures ignoring the past, constantly improvising and adapting themselves into the space. To the artists this attitude relates the *traceurs* to an urban guerrilla group, trying to survive in a context of capitalism that constantly manipulates our perception of space and memories to produce both craving and passivity.

The project *Lampadarios. G20* by Chus García-Fraile arises from the idea that religion, benchmark and catalyst for many events throughout history, has been replaced by other ideological systems, especially the political one. Vehicles of utopias whose failure has left its mark on the past century, they ended up melting in the matrix of neoliberal capitalism.

Exhibition**DEMOCRACIA** *To be and to last***Chus García-Fraile** *A matter of faith*September 20th – November 30th 2012

At the entrance of the gallery, two installations represent the typical trays with votive candleholders of Catholic churches. The colored candles here draw the national flags of France and United Kingdom. García-Fraile chose to represent the flags of some of the G20 World Powers, suggesting that the figure of the nation-state, and the transnational organizations that control transactions worldwide, have supplanted the power of religion.

A series of light-boxes reproduce these installations of colored votive candles in places of worship: before the altar, near the Sacred Heart in the apse, the national flags shine and slowly melt, breaking into a religious space that reflects another temporality and historical moment. In a context where the power of nations as political entities becomes weaker, over certain interests and systems determined by global economy, the work of Chus García-Fraile seems particularly relevant. On one hand it reminds that the nation-state has established itself as a very strong source of faith throughout the last century, creating "crusades" of nationalist purification with dramatic consequences. On the other hand, it evokes the nearly obsolescence of this concept. Indeed, paradoxically, the major world powers are relatively weak outside the context of a transnational organization. They gain and keep political, economical and military influence only if they join a supranational superstructure, as the G20. In these terms, the flag is also a relic or a votive offering to be commemorated as icon of the past. A video showing the accelerated consumption of a flag made of candles refers to this organized disappearance, yet constantly re-enacted through the video loop. The consumption acquires here several resonances: the fire of the candle refers to a new idolized icon and its disappearance, when its trace is reduced to a trickle of wax and smell of smoke.

Lampadarios. G20 evokes as well the dichotomy between the belief in a religious ideology based on the promise of a post-mortem paradise, and modern political ideologies, which pushed for the realization of their goals here and now. As the artist observes, "once you were excommunicated, now you are fired from the party. Can be political ideologies considered as new religions?"

Information

DEMOCRACIA *To be and to last*Chus García-Fraile *A matter of faith*

Opening on Thursday September 20th 2012

Exhibition from September 20th to November 30th 2012

Opening hours to the public :

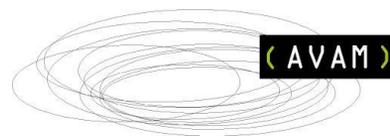
Tuesday to Friday from 10 a.m to 2 p.m and from 4 to 8 p.m.

Saturday from 11 a.m to 2 p.m and from 5 p.m to 8.30 p.m.

Press contact :

info@adngaleria.com

t. 93 451 0064

Chus García-Fraile's exhibition untitled: *Lampadarios G20* has counted with the support of::

Exhibition

DEMOCRACIA *To be and to last*

Chus García-Fraile *A matter of faith*

September 20th – November 30th 2012

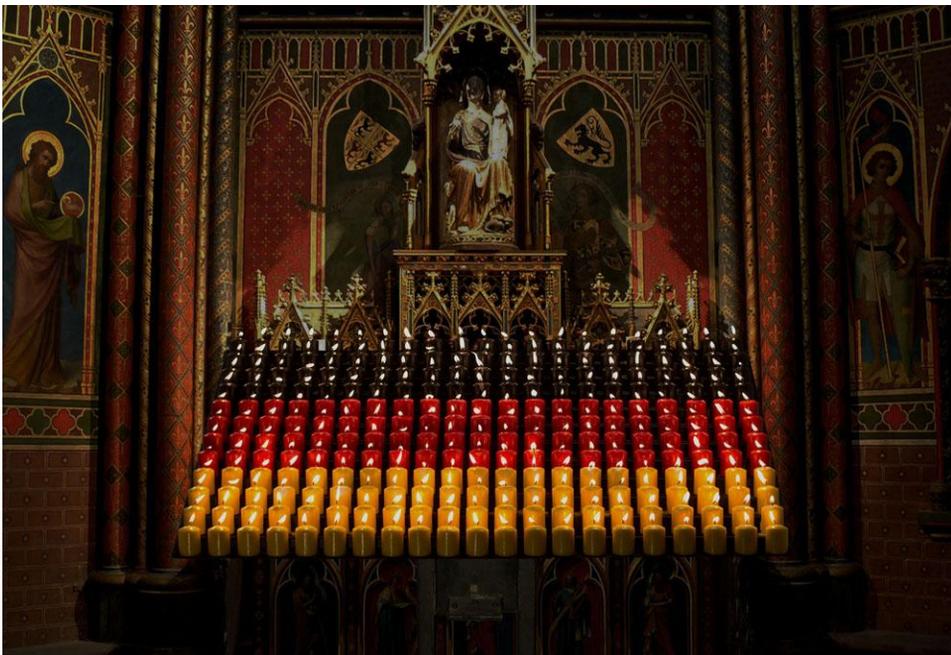


Exhibition

DEMOCRACIA *To be and to last*

Chus García-Fraile *A matter of faith*

September 20th – November 30th 2012



Exhibition**DEMOCRACIA** *To be and to last*Chus García-Fraile *A matter of faith*September 20th – November 30th 2012**Biographies**

Democracia: 2006, Pablo España and Iván López. Live and work in Madrid, Spain.

Solo Shows (selection): **2014** *Powerlessness, a situation. Democracia, Revolutie & Polizey*, Centro de Arte La Paner, Lleida, Spain **2013** *Powerlessness, a situation. Democracia, Revolutie & Polizey*, Frankfurter Kunstverein, Frankfurt am Main, Germany. **2012** *Ser y Durar (To be and to last)*, ADN Galeria, Barcelona, Spain. **2011** *Ser y Durar (To be and to last)*, ADN Galeria Barcelona, Spain; *Ser y Durar (To be and to last)*, Prometeogallery di Ida Pisani, Milano, Italy. **2010** *Libertad para los muertos*, Espacio Marzana, Bilbao, Spain; *LOOP 2010*, ADN Galeria, Barcelona, Spain; *Contra el público*, curated by Piedad Solans, Fundación Pilar and Joan Miró, Palma de Mallorca, Spain. **2009** *Welfare State*, Roodkapje, Rotterdam, Holland. *Ne vous laissez pas consoler*, ADN Galeria, Barcelona, Spain. **2008** *Todos sois culpables salvo yo*, Galeria T20, Murcia, Spain. *Smash the ghetto*, Caprice Horn Gallery, Berlín, Alemania. *Welfare State*, Salvador Díaz Gallery, Madrid, Spain. *Welfare State*, Prometeogallery-Chiesa di San Matteo, Lucca, Italy. *Charity*, Prometeogallery, Lucca, Italy.

Group shows (selección): **2012** *ESPEJOS. El Camino Incierto al País de las Maravillas*, curated by Loreto Garín & Federico Zukerfeld. Centro Cultural de la Memoria Haroldo Conti, Buenos Aires, Argentina. *Apocalypse*, inSPIRACJE 2012, curated by Wojciech Ciesielski, Szczecin, Poland. *Video in the City*, Art Brussels 2012, Prometeogallery, Brussels, Belgium. *Revolve*. European Media Art Festival, Osnabrück, Germany. *Motel b, nuovi spazi per nuove idee*, Motel b, Brescia, Italy. Zukerfeld. Centro Cultural de la Memoria Haroldo Conti, Buenos Aires, Argentina. **2011** *Video S(torias)*, Fundación Artium, Álava, Spain. *Reproduction, Repetition and Rebellion. Multiplicity in Spanish Emerging Art*. Akademija & Windows Gallery, Belgrade, Serbia. *Is this Spain?*, Instituto Cervantes, Milan, Italy; *Reproduction, Repetition and Rebellion. Multiplicity in Spanish Emerging Art*, The Contemporary Art Gallery of the Brukenthal National Museum, Sibiu, Romania. *Hors Pistes 2011*, Centre Pompidou, Paris, France. **2010** *Basado en hechos reales*, Artium, Vitoria-Gasteiz, Spain. *FUCK UPS, FABLES AND FIASCOS*, Caprice Horn Galerie, Berlin, Alemania. *Reproduction, Repetition and Rebellion. Multiplicity in Spanish Emerging Art*. Cervantes Intitute of Vienna, Austria. *Rencontres Internationales Paris/Madrid/Berlin*, CAPITALISMUS, Museo Reina Sofia, Madrid, Spain **2009** *Spain. ¿UTOPIA? El arte con los derechos humanos*, Casal Son Tugores, Alaró, Mallorca, Spain. *Off Street*, A Foundation, London, United Kingdom. *La comunidad desbordada*, Pabellón Mixtos, Ciudadela, Pamplona, Spain. *Repeat all*, Museu da Imagem e do Som do Estado de São Paulo, Brazil. *Sin Estado*, con Todo por la Praxis y Santiago Cirugeda, ADN Galeria, Barcelona, Spain. **2008** *Certamen Internacional de Artes Plásticas*, Museu de Pollença, Mallorca, España. *Imágenes multimedia de un mundo complejo*, Sala de exposiciones Santa Inés, Sevilla, España. *Ruidocracia*, Cañete 7, Madrid, Spain; *Undergentryfication*, LP Projects, Nueva York, EE.UU. *Interacciones Electorales*, Off Limits, Madrid, Spain. **2007** *Outsourcing (The invisible hand)*, Monkey Town, New York, EE.UU. *Reality Bites*, Caprice Horn Gallery, Berlin, Germany. *No Futuro*, Organización Nelson Garrido, Caracas, Venezuela. *Anamnesis, políticas de la Memoria*, Bienal de Valencia, Spain. **2006** *Slums*, curated by Peter Weibel, Neue Galerie, Graz, Austria.

Exhibition**DEMOCRACIA** *To be and to last***Chus García-Fraile** *A matter of faith*September 20th – November 30th 2012**Biographies****Chus García-Fraile** 1965. Lives and works in Madrid, Spain.

Solo shows (selection): **2012** *Cuestión de fe (A matter of faith)*, ADN Galería, Barcelona, Spain. *Megalópolis*. Galería Álvaro Alcazar, Madrid, Spain. **2009** *For Sale*. Galería Siboney. Santander, España. *Megalópolis*. Galería La Nave. Madrid, Spain. *Megalópolis*. ADN Galería. Barcelona, Spain. **2007** Galería METTA. Madrid, Spain. **2006** ADN Galería. Barcelona, Spain. **2005** Galería Fernando Pradilla. Madrid, Spain. Galería La Oruga Azul. Valencia, Spain.

Group shows (selection): **2012** *MADRID-PROCESOS*, CAM2, Madrid. *Identidad Femenina en la colección del IVAM* on tour: Museo de Arte Moderno de Bogotá, Museo Arte Contemporáneo Santiago de Chile, Museo de las Artes Visuales Montevideo Uruguay, Museo de Arte Moderno de Buenos Aires, Argentina. *Extrarradios*, curated by Jose Luis Corazón, Mustang Art Gallery, Elche (Alicante), Spain. **2011** SWAB, ADN Galería, Barcelona, Spain. *Video S(torias)*, Fundación Artium, Álava, Spain. *Videoarte español actual Cube 37*, Arts Centre Frankston, Melbourne, Australia. *Res Publicae*, Off Limits. Madrid, Spain. *When a Painting moves...Something must be rotten*, curated by Paco BaBarragán, Stenersen Museum. Oslo, Norway. **2010** *In the Mood for Today*, videoartworld. Madrid, Spain. New York, EE.UU. *Revolviendo en la Basura*, Fundación PRAE, Valladolid, Spain. *El Dorado*, Galería Alvaro Alcazar, Madrid, Spain. *Tempo Aeroportos*, Colección Aena, Fundación Caixa Galicia, Santiago, Spain. **2009** *Pintura en Movimiento*, Museo de Arte de Puerto Rico, Santurce, Puerto Rico. *Pintura en Movimiento*, Centro Colombo Americano, Bogotá, Colombia. *Indomitable Women Registration*, BAC Festival of Videoart, MACBA, Barcelona, Spain. *Video Screening*, Jakopic gallery, Ljubljana, Slovenia. *¿Cuando una pintura se mueve... algo debe estar podrido!* *Pintura en movimiento o la dialéctica de la tecno-referencialidad*. Curated by Paco Barragán. Centro Colombo Americano, Bogotá; Museo de Arte de Puerto Rico. **2008** *Instantes de paisajes*, CDAN, Huesca, Spain. *Restricted Nature*, Chelsea Art Museum, New York, EE.UU. *Nature Interrupted*, Chelsea art Museum, curated by Elga Wimmer. New York, EE.UU. *5 is only a number*, ADN Galería. Barcelona, Spain. *Artport_Cool Stories*, Bridge Art Fair, Nueva York, EE.UU. **2007** *The Expanded Painting Show*, Mash, Miami, EE.UU. *Scope Miami*, Hardcore Gallery, Miami, EE.UU. *Photo Miami*, ADN Galería, Miami, EE.UU. *Pittura della Digitalis*, Caprice Horn, Berlin, Germany. *Video killed the painting star*, Domus Artium, Salamanca, España. **2006** *Desvelados*, Noches blancas europeas, Ayuntamiento de Madrid, Spain. *Para todos los públicos*, Sala Rekalde. Bilbao, Spain. *Photo Miami*, ADN Galería, Miami, EE.UU. *Feria de Arte*. ADN Galería, Valencia, España. *Desvelados*, Noches blancas europeas, Ayuntamiento de Madrid, Spain **2005** *De imágenes libres y lecturas*. Centro Cultural de Santiago, Chile. *Screening1*. ADN Galería. Barcelona, Spain. *Creadores de Metropoli*, Estampa. Madrid, Spain. *Shopped to death*, Tuteurhaus. ARTFORUM. Berlin, Germany. *Parafraseando al Diablo*, Harto-Espacio. Montevideo, Uruguay. *The Other Europe*, Galleri SE. Bergen, Norway. *Plot Art*, Galería Massimo Lupoli. Roma, Italy. *Video Unplugged*, Galleri SE. Bergen, Norway.