



Fire and Wounds

Miquel García

06.18.2022 – 08.20.2022

Opening June 18th, 2022, starting at 12 pm.

ADN Galeria presents *Fire and Wounds*, an individual exhibition by the artist Miquel García that delves into the concept of memory based on the review of episodes of Franco's repression and its traces today.

Aligned with microhistory, which seeks to observe events far from the big stories, Miquel García deals with small fragments of the past from which the story expands and expands until it reveals a larger episode. Thus, the exhibition *Fire and Wounds* takes small fragments of 20th-century Spanish history from works that, as in the mechanisms of memory, work by accumulating layers of information that are veiled and revealed alternately.

An example of this is *Exhumació nº1*, a video installation that presents the list of information of more than 5,000 people buried in mass graves in the Valencian Country during the Franco regime. This list, drawn up from the data provided by the historian Vicent Gabarda, has been covered with a black thermosensitive ecological paint that prevents the text from being read at a certain distance and disappears when in contact with body heat. Only the application of heat on the surface of the document can make it legible. Thus, the names of the dead emerge at the touch of the living from the darkness of oblivion. This almost phantasmagorical act

entails an expanded notion of the archive document as the interaction becomes essential to reveal its content, making the viewer another element of the exhibition. In the video that completes the piece, members of the Paterna Mass Graves Platform of Associations of Relatives of Victims of Francoism, activate the works.

A different approach to the effects of repression is the collection of jewels brought together under the title *Silver Spikes*. To make these silver rings, brooches, and pendants, the artist has used molds –following a methodology typical of archaeology– that reproduce the shape of the shrapnel impacts on the columns of Passeig Picasso in Barcelona during the Civil War. The work *Palet* refers to these same attacks. As it was popular during the war, this necklace contains a hanging cylindrical piece of wood used especially among children who placed them in their mouths and bit to prevent their ears from bursting in case of a nearby explosion.

The memory of the bombing of the civilian population is present in different parts of the exhibition. Thus, we find the work *Fugiren tots els ocells*, titled after the poem by Conrad Lladó *Avui han mort els Infants*, written as a tribute to the 42 children killed in the attack of January 30, 1938, in Barcelona. This site-specific project is part of a series of frottages on the shrapnel impacts of those explosions that can still be seen today on the façade of the Church of the Plaza Sant Felip Neri, that the artist symbolically reconstructs in the ADN Galeria room.

The series of collages *Falta de visibilitat* (Lack of visibility) alludes to the statements made by the Francoist side, as a cause of the bombing of the civilian population in Barcelona, in front of the international mediation commission.

In addition, cultural persecution is also present in the *Auto de Fe* project, a rigorous investigation –granted by the OSIC– on the burning of books during the Franco regime. In Spain, nearly all the images of these acts disappeared. García had to resort to the foreign press to locate the illustrations of the 1933 book burnings in Berlin and in Barcelona in 1939, which he presents to us on this occasion.

As we have seen, Miquel García makes use of archive materials and other disciplines, ranging from jewelry to frottage, photography, or video, to propose in this exhibition new approaches towards historical episodes that reverse the conventions of the commemorative and promote art as a means of critical awareness.



Miquel García,
Auto de Fe. Barcelona 1939, 2022.

MIQUEL GARCÍA

(Barcelona, 1975)



The interdisciplinary work of Miquel García explores different lines of research: the notion of space and territory, the analysis of economic and power structures, and contemporary theories on history and collective identity. His projects are narratives built from created or appropriated texts. He is interested in searching for gaps, and omissions, sometimes through what is hidden, or forgotten, detecting changes in his own history, development and disappearance. His proposals link in one way or another to the socio-political formation of today's world and to human behaviors, migrations, exclusions, abuses of power, and survival strategies.

With a degree in Fine Arts and a Master's in Research and Artistic Production from the University of Barcelona, he finished his studies at the Cooper Union in New York. Miquel has carried out various artistic residences, among which we highlight: El Ranchito (Matadero, Madrid), La Casa das Caldeiras (San Paulo), Dare Dare (Montreal), Chang Dong Art Studio in Seoul (a grant from Unesco-Auschberg), in Axeneo7 (Quebec) awarded a grant by Conca, at MCO art (granted by the Joan Miró Foundation of Mallorca) and at Hangar, Barcelona.

He has exhibited collectively at the Georges Pompidou Center in Paris and Malaga, the Vermelho Gallery in São Paulo, the Sala d' Art Jove de la Generalitat de Catalunya, Barcelona (prize in the 2013 edition), in Casino, Luxemburg, Stampa, in Basel and at the Biennials of Mardin (Turkey), Turku (Finland), Vic, Zamora and ALBIAC (Almería). His work has been presented individually at the Noain Cultural Center, at the Barcelona àngels gallery, at the Cooper Union (New York) and at the Tarragona Museum of Modern Art. He has also taught as a teacher in workshops with young people in Medellín, Manizales, (Colombia), Bolivia, São Paulo, Palestine, Barcelona, Bilbao and Buenos Aires.