



Foto real 2009. 100x81. Encaústica sobre tela.

MAVI ESCAMILLA

STILL-LIFE

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STILL-LIFE MAVI ESCAMILLA (València,1960)

In 2002, Mavi Escamilla exhibited the I LOVE ART show in our gallery where she presented her passion for art, the themes she was into and the media she used. Her current exhibition, STILL LIFE, is a declaration of principles which relate to those pieces. In between, she has had two important exhibitions at the Museum Foundation Antonio Pérez (Cuenca) and the Martínez Guericabeitia Foundation (Valencia).

During this time, her work has become more intense without abandoning its common link: feminine representation, alienation and reification. Using images from movies, advertising and old masterpieces, she expresses herself with sarcasm, irony and annoyance. Although her vision may seem polite, she looks for an emotional connection with her audience. Mavi Escamilla has always been presented as a pop artist, which could not be further away from reality. Her art is more significant, more universal. She is winking at contemporary culture, positioning herself by the countercultural, which would understand pop art as an account of reality, a pure and simple reality.

Let's remember Richard Hamilton (1957) published a list of the essential elements of pop art: popular, fleeting, cheap, mass-produced, young, funny, sexy and glamorous; the approach of visual arts to film, fashion, commercial illustration and rock music. As they said then, a body builder, a provocative naked woman, new technologies, consumer goods, a movie advert, all in a domestic "environment".

The way this exhibition has been created (Chinese ink, crayon and pencil sketch) in black and white, reminds us of a certain kind of photorealism. In the end, her images are mainly from media such as advertising, movies, urban spaces; however, ME, the author, is very present throughout the images and has her own personal way of displaying things and stories.

We are living a historical moment in which the fake is becoming a religion, (simulation, forgery, concealing, invention) and ME has to reference images from reality.

In the face of the exasperated consumerism of the masses, ME tries to serialize her themes, creating a concept out of “the argument” for the viewer, which would be the compelling, reasoned and sensible idea, of engagement and awareness (compromise). In this way, her work distances itself from advertising. The selection of themes and the materials she uses, move it away from advertising and bring it closer to art, because of the disparity of objectives and context.

We do not listen but we feel it, we perceive its physical absence, as if something were missing: everything is a musical world, like a huge chill-out-lounge with a DJ. This way, blending in the fields of visual art and sound, an increased attraction and interest are created.

Her artwork is mainly political or social. Whether we like it or not, her authorship is implicit in the style of her artistic work. ME accepts the consequences and even recovers the project of social utopia. She does not forget Breton’s call to practise poetry and previously, when Lautremont claimed that poetry needed to have a presence.

Another step forward in the creative process (the declaration of principles) is to take a stand against the authority of expert knowledge, contrasting her role as an artist, interdisciplinary and breaker of competency hierarchies. The resistance of her activity is that of artists capable of having a message.

We observe how ME takes imagery to recreate, to reveal the meaning hidden in the influential reality, placing herself in her time.

ME works hard (with challenges, in her studio) so that her work does not remain isolated (without being seen or shown) with respect to time, territory or social context; not being more than an object of exchange, with the loss of its social and artistic value.