



BEATRIU CODONYER | Floreros masculino y femenino I y II, 2016
Serie Despoesías del cuerpo

DESIG

MAR ARZA | PILAR BELTRÁN | BEATRIU
CODONYER | NATUKA HONRUBIA | IRINA
NOVARESE | ANNA SOLER CEPRIÁ | GELES
MIT | ESTER PEGUEROLES | MARÍA ZÁRRAGA

21 SETEMBER – 2 NOVEMBER 2024
OPENING AT 12h

DESIRE, Beyond Appearances

Over time, the impulses of desire have been widely studied and measured.

The definition of desire in the dictionary is the longing to satisfy a need, an inner request to achieve something. Freud went even further saying that it is in fact people's basic drive, opposed to the drive of death and violence. The philosopher Gilles Deleuze wrapped up the definition by establishing that we are unable to live without loving, desiring and without letting ourselves be carried away by the movement of life. We understand that when we love life we love change and constant movement.

The most important aspect is what happens and what changes. The logic of life is not actually the logic of being but of becoming. From this idea of desire as completeness, as a joy and as a power for growth, if something is missing, it will undoubtedly be conquered.

For Siri Hustvedt, desire manifests itself as a feeling, a shock or an explosion in the body. It always includes a longing and it always pushes us somewhere, to what we are missing. The object of desire exists outside and far from us, something we do not possess. Simone Weil had already described the desire as a feeling and affection of the soul, a tendency born in our selves, that links us to the external and that, at the same time, affects or transforms us.

To desire is a double impulse that forces us to leave ourselves in an exercise of keeping a melody between modulations of sounds that oscillate from one side of the scale to the other. On the one hand, it is a feeling born from the soul, which keeps it alert, awake, attentive, usually showing a predilection. On the other hand, it is an affection resulting in an essential alteration.

Desire is not an extension of the body but the incentive that stimulates our interest in an object or an idea, and that drives the entire action. Each one of us is a unique combination, a way in which life presents itself. Our essences are personal and non-transferable.

The artists showing their work at the gallery explore their different and own paths towards desire. They bring their personal essences or definitions. Even though all desire is always infinite and imaginary, the world itself is limited, definite, built with bridges, fences and borders that we can notice, share and even break.

All desire, for Mar Arza, is a search engine, a persecution, even a delirium. It pushes and drags us as if it were an invisible and sleepless thread that traces the path to follow, sometimes all the way out of control.

Irina Novarese presents a story of real facts and fictions of some pioneering women measuring distances, curves, angles, until they trace the desired way home.

In the work of Pilar Beltrán, her women take the opposite path, making and undoing the way from home to the factory, measuring the distance of their adolescent dreams until they reach the vertex of maturity. Many meters of fabric cut and sewn to make mattresses, quilts, aprons used in search of a constant desire of a better future, basting the thoughts of several generations to the women's factory.

For María Zárraga, when desire takes shape and the tolls are held without any order, taken on the road, confronted and set one behind the other on the launching ramp, the daily desires, so that they do not escape, are retained in each black hole of our experiences.

The drawing by Natuka Honrubia depicts a Rampant Rabbit, with long, soft ears, with charged alkaline batteries, inside its owner, generously sharing an intense pleasure without hiding the excitement or desire.

The invented landscape deconstructed when portrayed by Anna Soler Cepriá comes back to the beauty of reality thanks, firstly to the printing on paper and later, to our gaze, to the desire for transformation and the game of compositional fractality.

The image of Ester Pegueroles appears as the witness of an impossible and desired journey, both in a geographic space and in the anticipation of a fortunate experience, written and narrated.

Beatriu Codonyer conveys with her flowers the tendency of desire to show itself as the promise that what we wish for might be eternal and far from the fear of remembering the pain or the delicacy of the physical body, not to entirely recover the primary desire.

In Geles Mit's photographic work, desire is faced up to pain (reality and longing). The narrative voice calls to two confronting, parallel or perhaps successive options. An image like a diptych is presented in two moments, what it is and what is desired, in order to represent the importance of a specific moment from two opposite angles.

From life, desire. It is its wound and its own love, as Mar Arza shows.

