

Press Release
June 20th 2017

BLUEPROJECT
FOUNDATION

Blueproject Foundation presents "Every Blind Wondering Ends in a Circle", the first personal exhibition of the Mexican artist Jose Dávila in Barcelona.



. The exhibition uncovers four sculptures from the *Joint Effort* series, a group of works in which the artist reflects on the attraction and tension between the different materials.

. "Every Blind Wondering Ends in a Circle", curated by Renato Della Poeta and Aurélien Le Genissel, can be seen from June 20 to October 29, 2017 in Il Salotto.

. Created as an *in situ* show for the space of the Blueproject Foundation and produced entirely for the occasion, the exhibition allows to discover unseen works of Jose Dávila as well as to investigate in the interest of the artist in the attraction and the tension between the materials, the History of the Art and spatial and pictorial aspects.

BLUEPROJECT FOUNDATION

Barcelona, June 20th, 2017

Blueproject Foundation presents "**Every Blind Wondering Ends in a Circle**", the first solo show of the Mexican artist **Jose Dávila** in Barcelona curated by Renato Della Poeta and Aurélien Le Genissel.

The exhibition, which can be seen in Il Salotto from **June 20th to October 29th, 2017**, presents four sculptures from the series *Joint Effort*, a group of works in which the artist reflects on the attraction and tension between the materials, emphasizing, in this case, the relationship of transparency and opacity between them.

The sculptures convey simultaneously the interests of Dávila in **the architecture, the minimalism and the Art History** and capture a moment of suspension and ominous tranquility. Its apparent stillness is the result of the correspondence between forces, equilibrium and gravity of the earth.

Dávila's sculptural work insists on an opposition of apparently antagonistic materials whose **forces and forms are balanced to model a harmonious whole** that transforms his creations into effigies of our doubts and contradictions. A formal, visual and material *aporia* integrated in these sculptures where we discover a coexistence of **fragility and resistance, calm and tension, geometry and chaos**.

An unstable stillness whose suggestive poetry transforms the welcoming space of Il Salotto into a journey of **unexpected reflections and tangible dialogues, in a field of flashes and symbols**.

Biography

Jose Dávila (Guadalajara, Mexico, 1974)

Jose Dávila's work **questions the modernist tradition that has given shape to art practices of the XX century**. By appropriation and a subsequent reconfiguration the artist uses other artworks as raw material, emphasizing the way in which they have been registered and placed in circulation as images. Resorting to duplication and alteration, Dávila fractures the dynamics of recognition that normally permit the configuration of icons and ways of seeing.

Another route for approaching this issue is the **transformation of the pictorial into sculptural elements, imposing spatial consequences to images that used to be two-dimensional**.

Dávila's sculptural work takes as point of departure the specificity of the materials he employs, their origin and value are elements that take great significance; **industrial materials such as glass, steel or concrete**, interact with natural raw materials like marble and rocks. The artist also uses common objects for creating replicas of easily recognizable sculptures created by other artists, intending to show how certain forms of occupying space are also inscribed within the system of visual referentiality that frames western art history.

Influenced by his education in architecture, **Dávila arranges objects as if they were basic elements of drawing (point, line and plane)** for creating systems that exemplify notions of equilibrium, stability and permanence.

His work has been exhibited in numerous institutions and museums such as: Museo Universitario de Arte Contemporáneo, Mexico City, Mexico; Caixa Forum, Madrid, Spain; MoMA PS1, New York, USA; Kunst-Werke Institute for Contemporary Art, Berlin, Germany; San Diego Museum of Art, San Diego, USA; Museo de Arte Reina Sofía, Madrid, Spain; MAK, Vienna, Austria; Fundación JUMEX, Mexico City, Mexico; Bass Museum of Art, Miami, USA; Museu de Arte Moderna, Sao Paulo, Brazil; The Moore Space, Miami, USA; NICC, Antwerp, Belgium; Centre Georges Pompidou, Paris, France; Marfa Contemporary, Texas, USA; Voorlinden Museum, Wassenaar, Netherlands, among others. His work has been included in the following publications: Cream 3 (Phaidon), 100 Latin-American Artists (Exit) and Megastructures-Reloaded (Hatje Cantz).

Blueproject Foundation, Barcelona / June 20th - October 29th 2017
Inauguración: Tuesday June 20th 19h00

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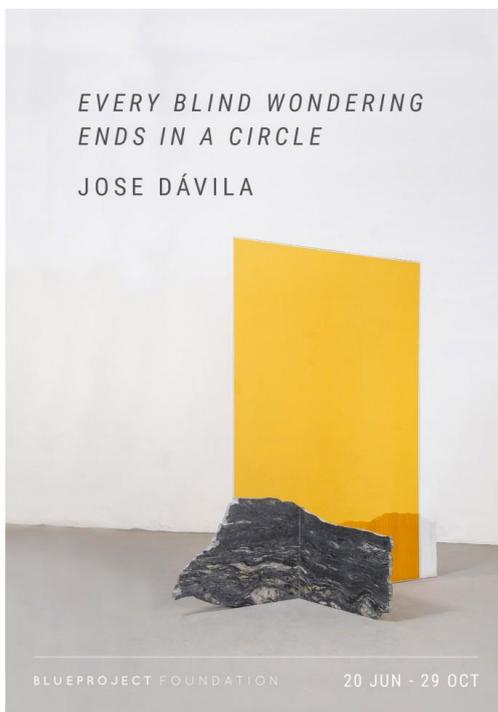
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