



SCALES contemporary art at Casa Vicens

Acknowledgements to galleries for loaning the artworks:

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10 OCT – 10 NOV 2019

Casa Vicens

Carrer de les Carolines 20, Barcelona



Opening hours from October 10 to 14, 2019:

From Mon to Sun, from 10am to 8pm
Last access 6:40pm

Opening hours from October 15 to November 10, 2019:

Mon, from 10am to 3pm
Tue to Sun, from 10am to 7pm
Last access 5:40pm

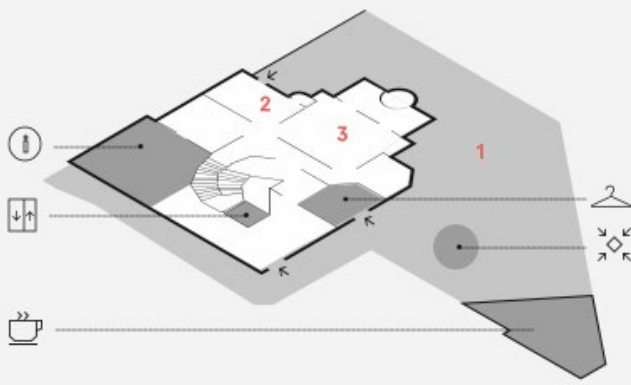
Francesco Arena
Jean Denant
Marc Larré
Jordi Mitjà
Vanesa Muñoz
Marria Pratts

www.casavicens.org

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Curator
Susanna Corchia

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1. **Jean Denant**, *Constellation*

2016

Rubbles and concrete

Variable Sizes

2. **Marría Pratts**, *Evry1Wlcome*

2019

Organic wool and ink

Handmade

205 x 140 cm

3. **Francesco Arena**, *Cube (The Picture of Dorian Gray)*,

2018

Graystone from Morocco, book "The Portrait of Dorian Gray"

20,5 x 20,5 x 20,5 cm

On the occasion of the fifth anniversary of Barcelona Gallery Weekend (October 10-13, 2019), we propose the exhibition *Scales*, a selection of six pieces by different artists represented by some of the galleries participating at this edition.

From October 10th to November 10th, the works of art that inhabit Casa Vicens and its garden establish a set of timing, functional, formal and poetic correspondences with the building, inviting to reinterpret each corner from contemporary artists' angle.

In line with Gaudí's personal style, this exhibition is inspired by both nature and craftsmanship. The title refers to the protective function of scales, taking the concept of Casa Vicens as an analogy of a haven, a summery oasis where you can rest under the shelter provided by the red brick structure and mosaics made of tiles. Each of the six pieces exhibited evokes such function in their own terms and enters into a dialogue of materials along with a set of handicrafts incorporated in the décor of the house by Gaudí himself: iron, wood, ceramics, paper, stone and rock are the raw materials in this exhibition.

Entering the Mediterranean inspired garden, we find a set of pots, **Constellations**, by **Jean Denant** (1), reinforcing and ennobling the brick as the vital holder. They are made from the debris resulting from the dismantling of the refugee camp in Rivesaltes, in France. These sculpture-pots resignify the subject-matter of the construction and they fill it with Mediterranean greenery as an emotional and protective gesture.

Following the visit itinerary, leaving the entrance behind and passing through the barrier between the public space and the private one, there appears a carpet created by **Marría Pratts** which has been specifically produced for the exhibition and welcomes everybody. **Evry1Wlcome** (2) is an open invitation to leave behind all the elitism involved in crossing that entrance. Now Casa Vicens is a collective heritage and everybody is in charge of its maintenance and protection. The carpet is a warm object instantly evoking home and hospitality.

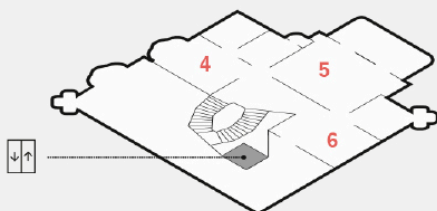
After entering the former dining room in the main floor, we encounter the **Cube (The Picture of Dorian Gray)**, de **Francesco Arena** (3), working as a counterpoint to Francesc Torrecassana's realist paintings. The sculpture is made of greystone, a material widely used in building homes, and it holds an edition of Oscar Wilde's *The Picture of Dorian Gray* inside. The enigmatic cube of stone not only appears to protect one of the modern classics of Western literature, but also evokes the lasting value and beauty of Casa Vicens itself, with a charm that leaves no trace of time.

In the first floor, in the pink room, **Vanesa Muñoz's Broken Monolith** (4) makes a wink at the groundbreaking figure of Gaudí and his questioning of all the prior construction rules. Muñoz's wooden monolith symbolizes of science knowledge and its (fake) certainties, and it leaves behind a specific truth, revealing in its gap that, deep inside, "chaos and fate are makers of possibilities and creators of life." (V.M., 2014).

In the main bedroom, we find **Jordi Mitjà's work Monument precari amb monedes inhabilitades (Precarious Monument with unusable coins)** (5): an embrace of two zinc plated iron reeds intertwining with the greenery inspired decoration in the room.

Finally, in the last room, **Marc Larré's visual essay Banco-serpiente-ola-frontón** (6) expressly made for the exhibition closes the tour. Trompe-l'oeil, polychrome plaster muqarnas, and papier-mâché tiles are some of the varied decorative elements that have inspired Larré's work, where the manipulation of printed images of Gaudí's work seeks to create relationships and concepts in tension between the decoration and its environment.

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4. **Vanesa Muñoz**, *Broken Monolith*

2014

Wood (sapelly, pine), 5000 scales of stainless steel

56 x 130 x 26 cm

5. **Jordi Mitjà**, *Precarious monument with unusable coins*

2017

Zinc plated iron

143 x 60 x 50 cm

6. **Marc Larré**, *Banco-serpiente-ola-frontón*

2019

Slide show