

**Concha García****A HOUSE BESIDE ITSELF. Dwelling in the body, dwelling in life.**

From 5th April to 24th May.

Opening 5th April from 11:00 to 14:30

**A house which is no longer a house or maybe two houses trapped together.**

In 1977, Frank O. Gehry and his wife bought a house in California. While she wanted to keep it as it was, he felt the need to transform it completely in order to inhabit it thoroughly. Instead of knocking it down, Gehry wrapped it in a new structure, made of simple materials, fitting it into a renovated space. The architectural challenge consisted of enclosing a house into the other, making it into a habitable sculptural object.

For Concha García living in a house is almost as complex as living in our own body, and without a doubt, it becomes a projection of our own living state. Our relationship with our surroundings is a constant dialogue between shape and experience.

In the project we are now presenting, the works are made through a process of assembly. Thus, a box becomes a chest of drawers by adding some legs or a dressing table by adding a mirror. Boxes- furniture that Concha built in a previous stage and which, like Gehry's house, are rebuilt to be reinhabited. "Take off your table runner" or "make yourself at home" are some of the titles that suggest moods in which we get rid of external rigidity.

Through ceramic and rests of belongings, this inhabited house is closer and closer to the body and to life. It is a mobile house, which seems to be constantly moving. Clay offers us an essential metaphor, its malleability lets it be modeled with our hands, building shapes from rolls that overlap in a circular shape. This almost childish method reveals something fundamental: the sphericity of our body, the spatiality of our surroundings and the circularity of our life.

A house beside itself is an eccentricity, rather something off-axis. Only the potter's wheel can keep the centre of the potter's piece. The clay turns constantly, fixed to an invisible axis that balances it. Each new turn is exactly the same as the previous one, guaranteeing the piece's diameter is unchanged. In this process, regularity and precision guarantee the reproduction of identical, almost mathematical shapes. However, when it is made by hand, the result is another one. Not only is the eccentric separated from the centre, but also what is born from a different logic, what develops free.

This paradox between perfection and spontaneity moves to the space we inhabit. A house beside itself is not only a house that has lost its usual structure, but a house that reinvents and adjusts itself to find another way of being. Like clay takes shape according to the gesture that shapes it, our body and existence are transformed according to the spaces we inhabit and the experiences that go through us. The house and the body are, as a last resort, recipients of our life, spaces we build and in turn build us.

The exhibition is completed by two videos, which become part of the narrative by the presence of the human being. In the first one, an enigmatic character examines one by one every one of the belongings that inhabit the space, as if trying to memorize them. His fingers go through each element's cylindrical shapes, in an attempt to perfect his touch, in a similar way to the old musician in Fellini's film (E la nave va), who goes glass after glass to tune an out of tune 'F'. Remembering means abstaining from that unique space we inhabit with art.

In the second video, a feminine figure takes a space conceived in a circular shape, recalling the building of the ceramic pieces. Her presence imposes, like in a dance to the vibrant rhythm of Boccherini's fandango, in a battle to conquer her surroundings. At the same time, reality melts with the representation in the drawing, meticulously reproduced, frame after frame, with the artist's charcoal, in an attempt to relive that life which inhabits the artist's memories.

Concha García, Santander 1960, is a Doctor in Fine Arts by the Complutense University in Madrid. Her work has been exhibited in institutions such as Decorative Arts Museum, White Chapel Gallery, London (Exhibition In the eye of Bambi, La Caixa Collection), Patio Herreriano Museum (Exhibition The skin of the Sea), Museum of Fine Arts in Santander (Exhibition The Silkworm), Tomás y Valiente Centre (Exhibition Female Creators of the Twentieth Century), among others.

This exhibition has been supported by Patricia Ezepeleta (@itsnotpati), in collaboration with Arte Madrid PE, she is a consultant in international art, specialised in the acquisition, curation and collocation of contemporary art. She collaborates with her customers to build up private collections, making the most of her wide knowledge and solid relationships with artists, galleries and collectors. Her experience is based on collocating consolidated artists through acquisitions in both the primary and secondary market. Besides, she promotes art and cultural innovation, supporting private and public institutions with nonprofit initiatives.