

GALERIA MOISES PEREZ DE ALBENIZ

The Moisés Pérez de Albéniz gallery is pleased to present the new show by Iñaki Garmendia from Gipuzkoa. Under the title of Police / car the exhibition includes four new works that the artist has been developing separately and are now jointly presented.

The installation Police / car (shown in the back space) is the backbone of the entire show and draws several fugue lines with their entry and exit orifices in relation to a whole.

Hypnotic, atmospheric and expansive, Police car is a precise and almost literal reinterpretation of film number 31 John Cale was commissioned with by Fluxus. The video shows the two-light flashing of a car (a police car): the text acquires an image value and the image a sign value. Faced with this, a chained sequence of several mechanical parts of a car is shown. Minimalist, the camera records the object methodically where volumes become unrecognisable due to the proximity of the camera to the object.

Also in this room is the triple sequence of "Bozo". A remake of the film made in 1997 and never shown, where the sexually explicit images now become a pretext to further affect the shape and the demonstrative value of images. Claustrophobic, the verticality of the body is accentuated by the decision to use the vertical frame which, together with the lack of clues, throws us to suspect that something is yet to happen.

In the series "Villas Basque" we see that neo-Basque style, derived mainly from its villages, primarily employed in the housing for the middle class who sought to imitate the format of the houses of the bourgeoisie. The boom that occurred in the early fifties of this type of construction, left behind a whole stream of examples of neo-Basque villas along the coast of southern France which invites us to reflect on some developments inside them (most now used as summer homes). From this drift, a series of folded planes as a typological catalog of Basque villas complete the tour together with the video "Riten" where close-ups of two individuals are mixed on a forced interpretation exercise supported by the dialogues of the film of the same name. The self-referential shot-reverse grammar is canceled by the extreme frontal camera that ends up turning all voices into a kind of mantra.

The triptych showing the drawings extracted from cuttings of what is suspected to belong to a bust (we see a numbered repetition of a male profile) returns on one hand the spectral image of the mask that sometimes we see in "bozo" and at the same time puts us somewhere half way in the industrial mechanisation processes of an object to contrast it with an image grammar more typical of the experimental American avant-garde in the early seventies.

The decision to show each of the series in an incomplete and fragmented way, together with the contrapuntal technique used, reflects the will of the artist to fracture the inherent textual basis in each of the images and *collect from the failures the image itself produces*.