

TEXT //
PAULA CASTRO

KAMIONASS

a solo show by **Paula Castro**

March 25th - April 29th 2017 with the collaboration of **SILENCIO**

Your paintings are stuck, you are stuck! Stuck! Stuck! Stuck!
Tracey Emin

You do not draw ! You scratch the paper!
C.C.

*But that's what exhibitions were for : to say something new, and say it eloquently. Society was for saying something old - predictable, throwaway, offhand - which would not startle the auditor. (ONLY SAVAGES BLURTED OUT WHAT THEY FELT.) Exhibitions were for saying - I confess, I admit, I must avow. Exhibitions took a long time to arrive, which encouraged their recipients to hope that in the meantime the artist's misfortunes had eased.**

Paula Castro (Buenos Aires, 1978) lives and works in Buenos Aires. Among her individual exhibitions we have BOZAR, Brussels (2015); Metrónomo en FNA, Buenos Aires (2015); MACsa, Salta, Argentina (2015); ARCOMadrid, ARTIST FOCUS, Galerie Dohyang Lee (2013); Museo La Ene, Buenos Aires (2012); Galerie Dohyang Lee, Paris (2012); Mite Galería, Buenos Aires (2012); Flux Factory, New York (2009). She participated in collective exhibitions at Tabacalera, Madrid (2017), curated by Mariano Mayer and Sonia Becce; Museo de la Ciudad, Buenos Aires (2016); UTDT, Buenos Aires (2015), La Ene en Malba, Buenos Aires (2014); Galería Maisterra Valvueda, Madrid (2013) and IrmaVepClub Reims, France (2008), curated by Anja Isabel Schneider. She also curated several exhibitions as *Joven Talento Homosexual* by Dudu A. Quintanilha, Mite Galería, Buenos Aires (2013). She participated in *Programa de Artistas de la Universidad Di Tella UTDT*, Buenos Aires (2015).

* Modified text from the book *El amante del Volcan* by Susan Sontag. In the original text, the word "letters" replaces exhibitions. p. 288

1 ET 9 DESSINS AN EXHIBITION BY PAULA CASTRO

Establish a personal, not necessarily intimist way, to connect the artistic practice with the process of realization of the images, where the application of the drawing appears as a formless language.

The drawing migrates, is reduced and extends its scale, but never abandons its molecular center.

Every new discovery interrupts the fast succession of images to offer a silent compensation.

Paula Castro stops where the involuntary action produces a kind of specific event. The various elements, which compose *1 and 9 Dessins*, inspect the material possibilities a replica is capable to produce : refractory situations extracted from accumulations and additions between various parties parties, but also a set of gestures and movements where chance gains materiality.

It is exactly this causality, who became form, that generates its own reproduction. The discovery of a stain, result of the explosion of an India ink reservoir, inside the suitcase of the artist, and its claim as an automatic drawing, is the gentive anecdote which guides Paula Castro's recent works.

Exercises as copying the expansion of the ink on the paper until the moment that the stain and the copy become indistinguishable ; reproducing the error of a Xerox printer, drawing a mental stain and its own repetition, guiding the fall of the ink on the paper in direct contact, that are some actions that let Paula Castro compose an album based on copy and repetition.

The artist does not call upon the etching but she transforms her hand like a pantograph to copy forms and lines with the maximum of swiftness. Matters of weight, expansion and chance are regarded as embryonic elements.

The effects of the esthetic abstraction fill with tension when they do not expurgate the track of what is capable of leaving the weight of a body, the very hand that hurries the drop or expands on the paper. In this dialectics of finds, imitations and echoes, the moment of creation and re-creation of the physical act on the paper keeps a narrow relation with the moment when such gestures were committed.

(Excerpts of texts by Mariano Mayer)

LANDSCAPE ON LANDSCAPE

with **Paula Castro, Julien Creuzet, Marie - Jeanne Hoffner, Romain Vicari, Minia Biabiany, Elizaveta Konovalova, Charlotte Seidel and Joongho Yum**

November 29th - December 27th 2014

In the exhibition *Landscape on Landscape*, natural landscapes were reinterpreted, worked on by the man and the nature reinvests landscapes created by the man. The artists propose approaches of the landscape, as architecture, sound, reconstruction, abstraction, interpretation, demolition and finally reconstruction.

Paula Castro, is an Italian Argentinian artist, born in 1978, and graduated in 2002, from the University of Buenos Aires. She lives and works between Buenos Aires and Paris.

She approaches the drawing through a representation of the realm of imagination and mind. The world is interpreted as a "body" of infinite points on which the surface is in movement inside time and space. *Horizon tendu* is a work interested in exploring the limits and the balances of power. The idea of passivity the horizontal line generates contrasts with the tension produced by two elements, which make this line exist. *First advice to the spectator* (from the book *Como ver un cuadro* by Cordova Iturburu) and *The notebooks of Malta Laurids Brigge* (excerpt where girls are drawing a landscape inside a museum, from the book by Rainer Maria Rilke) are two sound artworks where the artist reads a chapter of each of these books.

Julien Creuzet, artist from Martinique Island, was born in 1986 in Blanc Mesnil, France. He is graduated in 2011 from the ESAM Caen and joined Le Fresnoy studio, in 2012.

The exhibition space becomes for him, an archipelago world, interdisciplinary, made up of sculptures, installations, videos, drawings, performances and poems. The notion of creolization feeds its formal practice. It makes the, often painful, History, something beautiful and transformed. *Standard and Poor's, Vent étrange, dans le jardin de Yeyette, rose*, reminds Joséphine de Beauharnais, whereas the video *En suspens...*, is made from a poem by Julien Creuzet. Concerning the artwork *Standard and Poor's, Vieux cailloux*, in his drawing practice, he uses different types of images. Trance/transe is an additional notion, which is part of his drawings. It allows his to question movement, the one that produces the drawing and the state of mind guiding the gesture.

Marie-Jeanne Hoffner, was born in Paris in 1974. She is graduated in 1999 from the National Fine Arts School of Nantes (ENSBA Nantes).

She is interested in the issues of architecture and space perception. *Carbone (blanc)* and *Carbone (noir)* are two photos, of coloured, unfolded carbons, which make a reference to the question of the image reproduction, through the process of transfer, inherent to carbon papers. The photo itself, in its relation subject / medium, leads to a game of visual disorder.

Romain Vicari, born in Paris, in 1990 is an Italian Brazilian artist, graduated from the National Fine Arts School of Paris (ENSBA Paris). He lives and works between São Paulo and Paris.

Each intervention he makes is thought to dialogue and distort the nature of a specific place. The volume and the colour are tools applied to his work in the form of tracks and markings in his in-situ installations. The building materials used are prefabricated. That is what gives an unfinished aspect in its experiments. Each space is a laboratory of possibilities whose environment influences directly what will be produced during his passage, creating a process of interaction between the space and his body, then between the spectator and the space. *Rectangle Lumière*, is a video, where a rectangle of light is projected on the ground. This shape is in constant movement. The paint is then used to keep a track of the passing time. *São Francisco Xavier* is a painting where layers of materials, colours, and textures superimpose, creating dreamlike landscapes.

“With a subtle charge of affection and experience, Paula Castro recreates the synthesis ability of imagination. Her idea, which was Baudelaire’s and before Hume’s, is the perceptions are only organized by imagination, becoming cognitive and emotionally meaningful (...)”

Claudio Iglesias

Paula Castro approaches the drawing through landscapes and imaginary concepts compound of points and lines. Representation of the realm of imagination and mind, the world is regarded as a "body" of infinite points on which the surface is in movement in the time and space.

Things found everywhere (photos, words, places) are the origin of her works. Forms and thoughts constantly change and are transformed into an organic whole of lines and points, ideas and concepts, imaginary and real places.

Her drawings are the result of a visual modification or a mysterious meeting between literature and line. She uses a fast technique and profoundly undecided, almost mechanical, very detailed and obsessional lines. The representation seems false. When the detail passes in the foreground of the representation, the images become more and more abstracted. She is interested in details as concept, as a noise or an error. Getting wrong.

Make a very detailed fault.

Paula Castro includes a dimension of unreality of the reality in which some stories fragments meet the interpretations of every spectator having their own story.