

## **GALERIA ALEGRIA**

**Jorge Diezma**

**19.09 - 09.11 / 2024**

**Room A**

### ***Morralla***

In *Morralla*, Jorge Diezma (1973, Madrid, ES) presents his latest marine still lifes, which continue the extensive work that the artist has been developing throughout his career regarding the tradition of *nature morte*. Specifically, over the last two years, he has been focusing on the maritime sub-genre, creating landscapes in which he situates some liminal characters who curiously find their settlement outside their place of belonging, although not far from it.

The fishes, fruits, stones, suns, clouds, and tormented seas that we find in these paintings are a good opportunity to stop our gaze and detach it from the efficiency that usually animates it. These quite intriguing fishes are depicted lost and adrift, painfully close and out of their environment at the same time: they exist in a state of limbo, but they don't appear to be dead, almost like zombie creatures, and invite us to resonate with the delicate balance between the inevitability of tragedy and the absurdity of humor in the human life experience.

Diezma's latent aim is to question the possibility that things do not entirely match up with themselves. He says that anything can serve for the deepest estrangement, because everything is strange as soon as it is stared at long enough. Diezma conceives painting precisely as the privileged medium to make us aware of this strangeness by pointing out the particular relationship generated between matter and representation. Moreover, the operation of removing the animal from its environment goes hand in hand with the particular strangeness originated by the coercion to which humans subject nature when they represent it for their purposes, be they aesthetic or otherwise.

Jorge Diezma usually refers to his pictorial interests by relating them to the concept of anachrony. The maritime sub-genre of still life was originated in Italy in the XVII century and has humble origins: the painter uses it to create a time connection between then and now and to propose a contemporary re-popularization of painting.

To companion his extravagant views on painting, over the years, Diezma's work has covered many sizes and styles, varying between enormous works and miniatures, as well as ranging from detailed still lifes painted in the manner of baroque chiaroscuro, to portraits of animals, to colorful abstract paintings, through psycho-fauvist landscapes, up to this series of marine still lifes, which draw on a double reference: the Neapolitan still lifes of the 17th century, where the Baroque tradition pointed in a direction that has tended to be interpreted as downward, and the avant-garde still lifes, also Italian, explored by masters such as De Chirico, or his much-loved De Pisis.

Diezma's work can be interpreted through many lenses, however, he is aware that in the same way that he adduces any motivation, he could also point out other different ones, because he considers them no more than crutches that are of little use for the main thing, which is to stand in front of a painting and look at it (or paint it!).

## **GALERIA ALEGRIA**

**Philipp Röcker**

**19.09 - 09.11 / 2024**

**Room B**

***Rocker***

Philipp Röcker (1984, Aalen, DE) spends his time between Düsseldorf and his studio in France, where he creates work steeped in a materialist tradition in which gesture plays a key role. Whatever the material they celebrate—ceramics, bronze, aluminum, or, in this case, plaster—his works bear the traces of the artist's hand, testifying to his physical interaction with the object.

*ROCKER*, the exhibition conceived for Galería Alegría, comprises a group of commanding sculptures, which together delineate a temporal and spatial field that viewers are explicitly encouraged to walk through and around. Although they have been arranged into a small group for this specific occasion, each of them constitutes an autonomous work that can stand on its or relate to the others in ever-changing combinations and positions. Confronting visitors on an equal footing, they encourage the gaze to wander along their edges and penetrate their crevices, all the while observing the marks left by the artist's interventions: pencil strokes left visible, pieces of jute protruding, exposed iron rods.

By doing so, they bear witness to a work process guided by intention and intuition alike, as the artist explains: "My sculptures are entirely formed by the hand. I start by building a frame, a kind of sketch onto which I graft pieces of jute soaked in plaster. When modeling the surface, I let myself be guided by the feeling of the moment, which I try to translate through spontaneous gestures, in the most direct way possible. My work comes from the unknown and a process of unlearning. I am very interested into the impact they can have to our world and society. That's why I see my sculptures as something social. They become part of our society as something existential. They show traces of a physical interaction in space and are always rooted in their processual examination of both matter and ephemeral in relation to existing architectures." The resulting works are both abstract and figurative, evoking simultaneously Jackson Pollock's drip paintings and the mannerism of Renaissance garden grottoes.

The tension arising from these apparent contradictions invites spectators to question their true nature, while referring to the broader capacity of art to create new forms that challenge our habits and certainties. Through their equivocal presence, they articulate what their author describes as a "new reality"—a reality that attracts and challenges us at the same time. (Text by Patrick Boris Kremer)

As Mara Sporn writes: "Philipp Röcker's sculptures and wall objects show the traces of the artist's hand and bear witness to the artist's physical interaction with the material and the object in space. His works made of clay, bronze, plaster, steel, wood or photographs are a processual examination of the materials and the ephemeral and existing architecture. He creates abstract, seemingly figurative sculptures in which gestures of movement and traces of emotions can be found that evoke associations and at the same time carry something mysterious within them."