

ALARCON CRIADO

IRA LOMBARDÍA
INFLUENCER

25.11.16_28.01.2017



1. After Art Theory. 22 paneles de impresión de tintas minerales sobre papel editorial. 115x90 cm (c.u). 3+1PA+1PT
After Art Theory. 22 manual production panels. Mineral pigments on offset paper. 115x90 cm (c.u). 5+1PA+1PT
2. And I think to myselfffff. Cuatro libros intervenidos. Pigmentos minerales en papel offset. Dimensiones variables. Ed 25
And I think to myselfffff. Four books intervened. Mineral pigments on offset paper. Variable dimensions. Ed.25
3. Interpretation Issues. Instalación fotográfica. Dimensiones variables. 30 impresiones fotográficas en papel RC mate .40x60 cm (c.u)
Interpretation Issues. Photographic installation. Variable dimensions. 30 photographic prints on matte RC paper. 30x40 cm (p.u)
4. Influencer. Archivo fotográfico. Impresión de tintas minerales sobre papel RC mate. 40x60 cm. (c.u). Pieza única
Influencer. Photographic archive. Photographic prints on matte RC paper. 40x60 cm. (p.u). Unique Piece



Influencer. Archivo fotográfico. Impresión de tintas minerales sobre papel RC mate. 40x60 cm. Pieza única
Influencer. Photographic archive. Photographic prints on matte RC paper. 40x60 cm. Unique Piece

Lunes a Viernes: 11:00 -14:00 / 18:00 - 21:00 Sábado: 11:00-14:00

IRA LOMBARDIA

Ira Lombardia is an artist and researcher working in different media such as photography, video, graphic design and sculpture. In her artistic practice she questions several traditional or conventional ideas about contemporary art, image and philosophy. As such, her interests as a producer and researcher are centered on the transformation of the photographic medium, philosophical theory, and conceptual art in relation to social media platforms, amateur practices and the digital and printed distribution of image and text. These interests have brought Ira to generate projects and propositions that challenge and push the boundaries of traditional forms of production, exhibition and documentation.

Her work has been exhibited internationally in venues such as the Liverpool Biennial in 2014 and The Billboard Creative in Los Angeles in 2016. At a national level she is exhibited among other spaces such as the CCCB of Barcelona, the National Library and the Center for Young Art Of the Community of Madrid. Her doctoral research project, which she is developing at the Complutense University of Madrid under the title Transfotography or Post-photographic Derivative: a re-reading of photographic theory in the Post-Internet era, has received the support of institutions such as the Banco Santander Foundation, University of Cordoba.

Influencer, the first individual exhibition in Alarcón Criado of Ira Lombardia, brings together a series of exercises on contemporary visual culture. These exercises question the relations between theory and image, to propose a revision of the system of ordering the visual contents and to emphasize the importance that until now, have had the physical supports of information like catalogs, treaties of art and books of theory of the photograph.

1. After Art Theory is a piece that invites us to rethink the relationship between text and image, to ask ourselves about the theoretical weight that underlies contemporary languages, and to build new relationships and discourses around the reproduction, distribution and consumption of artworks. The project starts with the appropriation of Hal Foster's emblematic book "Art since 1900: Modernity, Antimodernity and Postmodernity" by Rosalind Kraus, Yve-Alain Bois and Benjamin Buchloh. The author completely recomposes the design of the complete book but omits all of the text, leaving only the illustrations and some symbols included in the original layout.

The book is not presented as a finished object, but as a fragmented whole, arranged in a total of 22 sheets or irons, printed double-sided. That is, it is represented through panels designed with the imposition of the book. If we were to proceed with the process of folding and guillotining each of the 22 panels we would constitute the booklets that, once sewn, make up the whole publication.

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In this way the images are no longer ordered according to theoretical or interpretative criteria, but are distributed on paper by mere productive questions that attend to the logic of editorial production, which justify the orientation and arrangement of the images contained in the book. The gaps in the book imply the theoretical importance of the reproduced works of art, as well as the double-sided printing of the sheets condemns in half the images that are offered to us.

2. And I think to myselfffff has as its starting point, the catalogs of major international exhibitions. Log book, The Guide book and The Book of Books are three new books that have been created from the original three catalogs of dOCUMENTA's (13). Ira Lombardia has manipulated these volumes: a number of pages have been deleted and replaced with others that faithfully reproduce the contents of each catalog, this time including an image, some texts and data that were not present in the original catalogs. The image introduced registers the refraction of sunlight through a window of the Orangerie (one of the venues of the sample), and pass it through an artistic proposal inserted in the official dOCUMENTA's program. To give credibility, the artist decides to give her a title: I Think to my selfffffff what a wonderful worllllllllld, and invents the name of an artist: Alyce Kaplan. Once the three catalogs were modified and interfered, including indexes, maps with the exact location of the work, titles and credits of images, this piece goes unnoticed as a real work.

Finally, to explain this process, a small book was published that reveals the whole story, which is formally identical to the monographs of DOCUMENTA (13) edited by Hatje Cantz.

3. The project **Interpretation Issues** originated in the Queen Sofia Library, in front of a catalog by Dan Flavin. The artist, trying to photograph the pages of the catalog with a mobile phone, recognized that the light from the fluorescent tubes that illuminated the reading room prevented her from obtaining adequate images of the book, since the light reflected off the satin surface of the paper. The work shows, on the one hand the importance of photographic documentation in the interventions of minimalist artists, and on the other hand, paraphrasing Dan Flavin through a text of the catalog itself, how light can be a gesture full of intentions.

4. Influencer I is a photographic archive focused on the work Bicycle Wheel of Marcel Duchamp. The exercise consists in the investigation of all the publications in which that work has been reproduced. Paradoxically, libraries and search engines stick to the textual body and do not index the images, forcing the artist to "browse" each bibliographical reference to locate the pages where an image of the work appears. The archive consists of about 100 photographs that are presented by way of installation. A piece of unique character that is based on the graphic saturation of a work that precisely contains in itself a whole debate on the uniqueness and irreproducibility of the artistic.