

Ira Lombardía

Artista e investigadora, trabaja en diferentes medios como la fotografía, el vídeo el diseño gráfico o la escultura. Con sus proyectos cuestiona discursos, dinámicas y retóricas que han sido asumidas en el ámbito del arte contemporáneo, la imagen o la filosofía. Su producción tanto teórica como práctica, se centra en la transformación del paradigma postmoderno en relación con la cultura visual digital. Esta línea de investigación intereses la ha llevado a generar propuestas que desafían formas tradicionales de producción, exhibición y documentación. Su obra ha sido expuesta internacionalmente en lugares como la Bienal de Liverpool en el año 2014 o The Billboard Creative en Los Ángeles en 2016. A nivel nacional ha expuesto entre otros espacios en el CCCB de Barcelona, la Biblioteca Nacional de Madrid, o el Centro de Arte Joven de la Comunidad de Madrid. Además su proyecto de investigación doctoral, que está desarrollando en la Universidad Complutense de Madrid bajo el título Transfotografía o la Deriva Postfotográfica: una relectura de la teoría fotográfica en la era Post-Internet, ha recibido el apoyo de instituciones como la Fundación Banco Santander o la Universidad de Córdoba.

She is an artist and researcher and works in different media such as photography, video, graphic design or sculpture. With her work she questions discourses, dynamics and rhetorics that have been assumed in the realm of contemporary art, image and philosophy. The production, both theoretical and practical, focuses on the transformation of the postmodern paradigm in relation to the digital visual culture. This line of research interest has led to generate proposals that challenge traditional forms of production, exhibition and documentation. Her work has been exhibited internationally in venues such as the Liverpool Biennial in 2014 or The Billboard Creative in Los Angeles in 2016. At a national level she has exhibited among other spaces in the CCCB of Barcelona, the National Library of Madrid and the Center Of Young Art of the Community of Madrid. In addition, 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, The University of Córdoba.

And I Think To Myselfffffff What A Wonderfulllllllll World

El proyecto tiene como punto de partida los catálogos de las grandes exposiciones internacionales. Log book, The Guide book y The Book of Books son tres nuevos libros que han sido creados a partir de los tres catálogos originales de dOCUMENTA's (13). Ira Lombardia ha intervenido sobre esos volúmenes: un número de páginas han sido eliminadas y sustituidas por otras que reproducen fielmente el contenido de cada catálogo, esta vez incluyendo una imagen, algunos textos y datos que no estaban presentes en los catálogos originales. La imagen introducida registra la refracción de la luz solar a través de una ventana de la Orangerie (una de las sedes de la muestra) y, a pesar de estar dentro del espacio expositivo, no era una obra de arte. Para poder camuflar e incluir esta imagen en el catálogo, era necesario darle un título: I Think to my selfffffff what a wonderful worllllllllld, e inventar el nombre del artista: Alyce Kaplan. Una vez que los 3 catálogos fueron modificados e interferidos, incluyendo índices, mapas con la localización exacta de la obra, títulos y créditos de imágenes, esta pieza pasa desapercibida como una auténtica obra.

Finalmente, para explicar este proceso, se publicó un pequeño libro que revela toda la historia, el cual es formalmente idéntico a las monografías de dOCUMENTA (13) editadas por Hatje Cantz.

And I Think To Myselfffffff What A Wonderfulllllllll World

And I think to myselffffff 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 worlllllllld, 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.

ALARCON CRIADO



And I think to myselfffffff. What A Wonderfulllllllll Worl, 2012.

ALARCON CRIADO



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ALARCON CRIADO



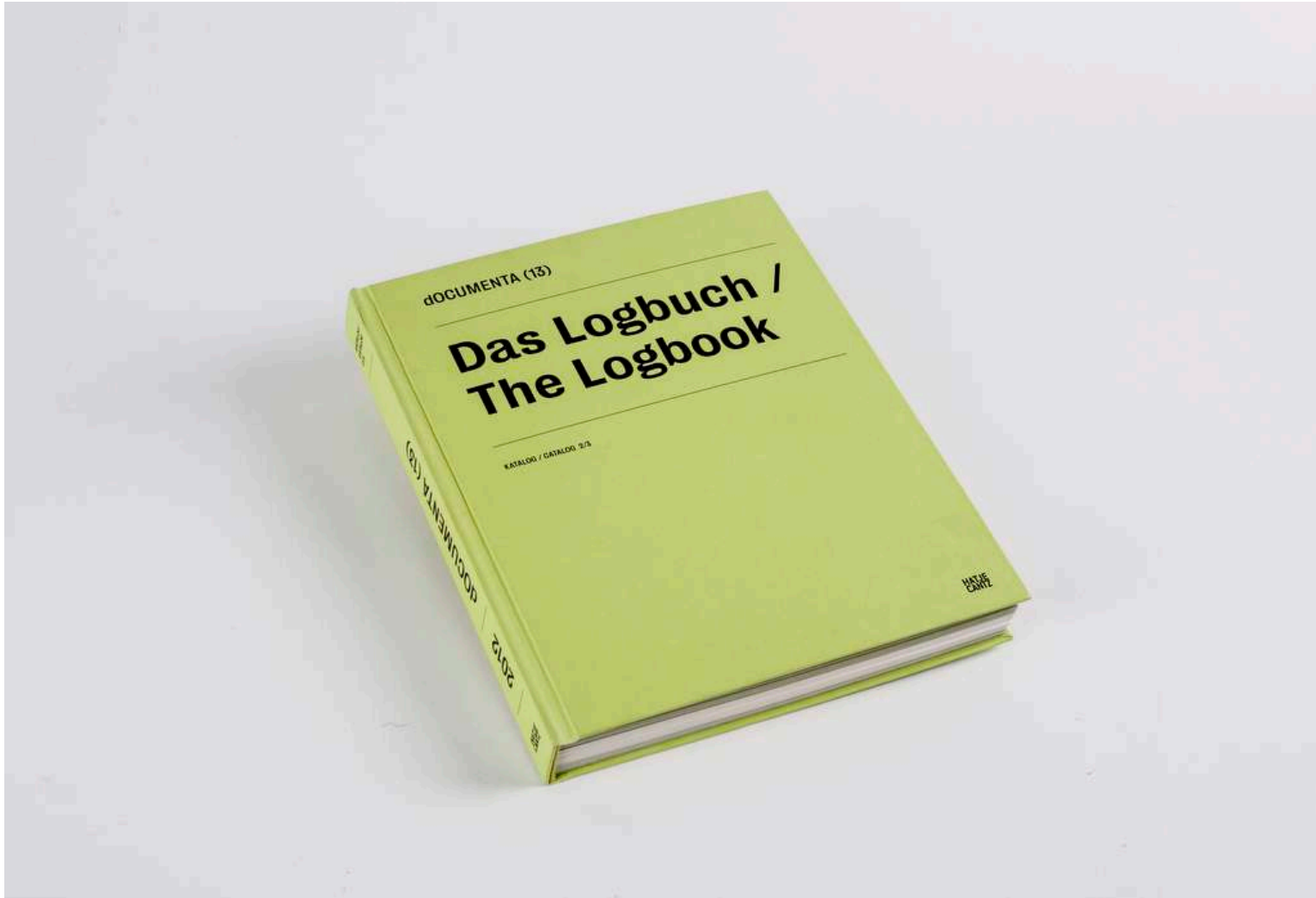
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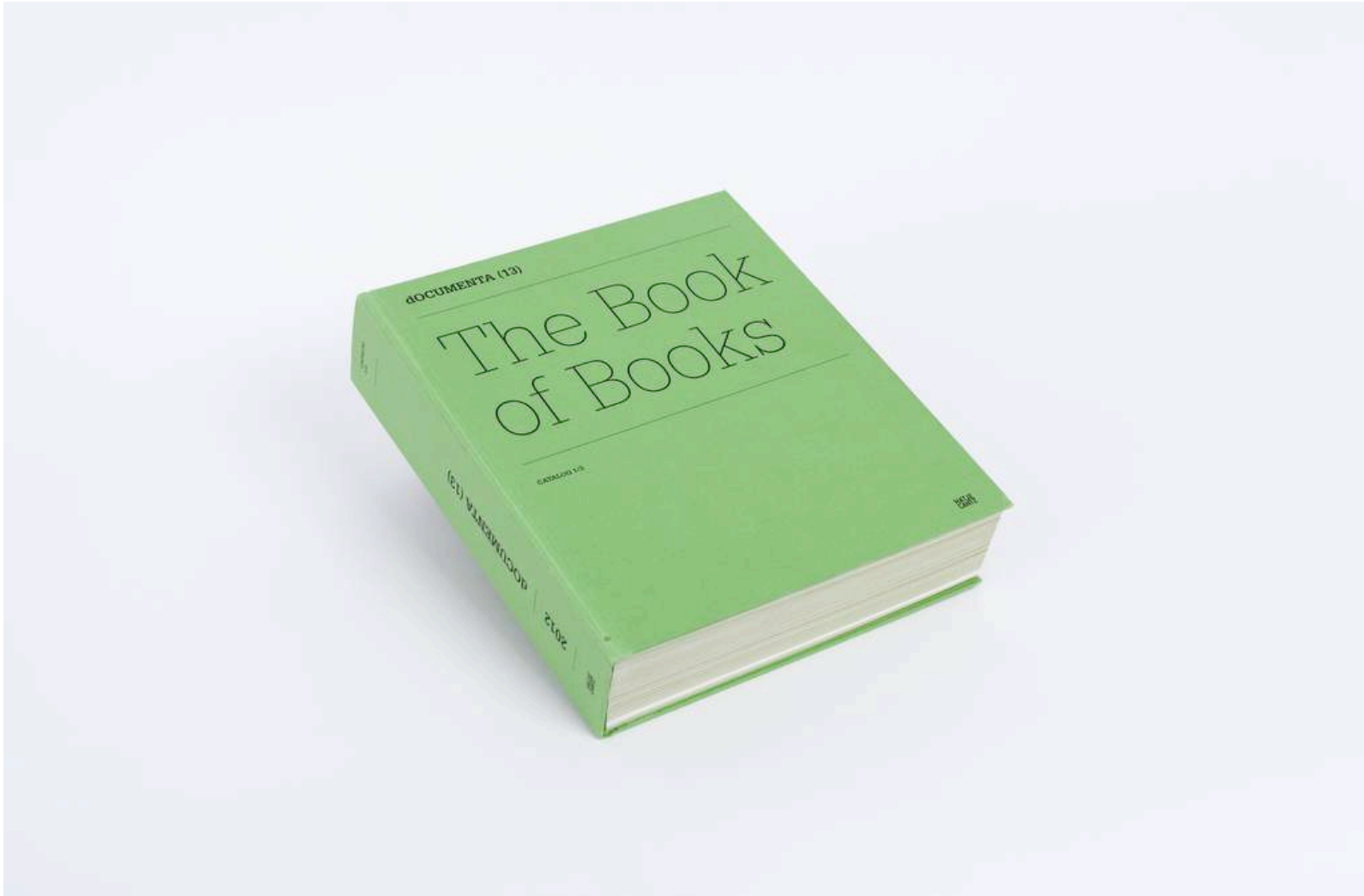
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And I think to myselfffff. What A Wonderfulllllllll World. Vista exposición en la Bienal de Liverpool, 2014 / Exhibition view in Liverpool Bienale, 2014

ALARCON CRIADO



And I think to myselfffff. What A Wonderfulllllllll World. Vista exposición en Alarcón Criado, 2016- 2017/ Exhibition view in Alarcón Criado, 2016- 2017

ALARCON CRIADO



And I think to myselfffff. What A Wonderfullllllllll World. Vista exposición en Alarcón Criado 2016-2017/ Exhibition view in Alarcón Criado, 2016-2017

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And I think to myselfffff. What A Wonderfulllllllll World. Vista exposición en Alarcón Criado 2016-2017/ Exhibition view in Alarcón Criado, 2016-2017