



Sala Gran

SERGI BOTELLA

TALLAR-SE UNA UNGLA PER NETEJAR LA MERDA DE LES ALTRES

09/10 - 17/11

Cutting a Nail to Clean the Dirt from the Others, the exhibition on display at La Capella, illustrates a kind of chain reaction triggered by sacrifice, which is also the common feature in the works being presented. Therein we can see how sacrifice extends beyond the personal, becoming one of the elements that affords structure not only to our society but also to nature itself.

On entering the exhibition we come upon *The Triumph of Leisure*, an installation that takes us into the world of illegal parties through a series of elements used by an actress, Ida Casas Vilarasau, playing the part of herself in this setting on opening night. On the mixing desk lie several EVOL records, which act as anchorage with the genre of music that is listened to at such parties but that also help us to understand them, since it is a work in which Roc Jiménez de Cisneros and Stephen Sharp deconstruct, using various composition strategies, the sound icons of rave culture. An installation which brings us closer to a highly codified cultural phenomenon in which the body is taken to the limit for the sake of leisure.

In *Cutting a Nail to Clean the Dirt from the Others*, the work that gives the exhibition its title, we see how Sergi Botella bites a nail and then uses it to clean the rest. An everyday but intimate act that is shown through a series of photographs, taken by Goran Bertok (with whom he has worked previously) and whose beauty and detail are almost reminiscent of the Renaissance. Images that confront us with our non-public side, provoking us to the point of making us feel uncomfortable.

The work is the quintessential human sacrifice, divine punishment. In *Hands and Keyboards* a writer, Javi Bermúdez, has been hired to work in conjunction with the artist on a novel on obsession: the red line in car parks. To this end, an office has been set up in the exhibition space where the two of them will work on this project. A process that shows not only the physical act of working, but also its results through a screen we see next to the office and which is connected to a security camera which discreetly "keeps watch".

Both this piece and *Office and Power* are works in which the working process previous to the presentation, though not visible, is fundamental. In *Hands and Keyboards*, a professional writer has been selected after getting through an open competition. This piece not only features staging but also the visibilisation of a real and necessary work for the development of a future project. In *Office and Power* work was carried out with an advertising agency, Evillove, adhering to their protocols. Their workers were asked to anonymously recount the sexual relations of two of their colleagues. A set of stories which can verge on the absurd and whose value lies in that these experiences are narrated



by the protagonists themselves, who also become subjects of their own work. Both works remind us of the power relations established in the workplace.

Risk Diversification in Nature shows how sacrifice is not exclusively human. It is a work that refers to those moments in which some part is renounced for the benefit of all, which is common in the natural world. In this case, Sergi Botella has also sacrificed the possibility of producing a new work for the benefit of all: instead he has installed a painting by Pere Llobera, *Francisco talking to the animals* (2009), in which he alludes to Francis of Assisi, exemplifying religious sacrifice. A work that perfectly encapsulates what he wished to convey and which therefore makes his intervention unnecessary.

Saying goodbye before passing away is one of the most painful acts faced by human beings, and we share this act with some feline groups that also bid farewell to their wounded members when they are about to leave them to move on. In *Goodbye to the Pack*, a collection of sofas represents this family sacrifice, showing the very moment of abandonment. In this case there are no images of animals or pictures that refer to a particular group but rather pieces of furniture, which are a human construct that help us forge the connection between animal gestures and family rites.

Finally, or as a starting point, *Little Panthers*, a set of images compiled by Botella since 2011 in which the common denominator are feline prints and that make us reflect on social types, how fashion trends are constructed and how human beings tend to imitate the group in search of belonging.

"Aesthetic behaviour based on sacrifice where there is a tendency to polarise the set of meanings, animal prints to lead to countless interpretations: rhythms as pathologies or repetition as dependence, to name but a few".