

DAVID LAMELAS

*Intimidación Territorial*

Parra & Romero is pleased to present its second solo show by David Lamelas in Madrid. Titled *Intimidación Territorial*, the exhibition examines the appropriation of a territory, physical or intellectual.

David Lamelas is one of the pioneers of Conceptual Art in Europe, North America and South America. Connected to significant trends in European Conceptualism, his work exudes the cultural conditions found within each of the cities he has resided while maintaining a peripheral position in relation to each period's commonplace.

For this exhibition, Lamelas presents *Piel Rosa*, made at the first time for the prize Braque in Buenos Aires in 1965. Leaving the sculpture behind, the artist reaches the "democratic object", going from the museum architecture to pieces inspired on daily use elements, for example a kitchen table. The origin of *Piel Rosa* goes around habitat, represented by a roof and a column in false perspective. The prismatic structure placed at the front symbolizes the object of human use. The colour pink refers to a skin, in this case, the artist uses the colour of the palm of his own hand. In words of the artist and curator Germaine Derbecq "is jansenistic ¡The Mother Angélique Arnauld, Philippe of Champagne, Port Royal emerge from my memory. Curious association!"

"*Lectura*" (*Labyrinths de J.L. Borges*), 2016 is a tautology about an historical piece by Lamelas, *Reading*, 1970. This video uses characteristic topics of his work: space, time, metaphysics and the process of idealism. One woman reads a text from an anthology of tales by Borges in Spanish, their original language. The reading can be seen but cannot be listened. The absence of sound is translated into written text. Inside our mind there is a difference between the oral and written comprehension. The little laps of time necessary for this translation is the theme of this film.

The film is shown together with the stills of each sentence, paralyzing the time of reading. This produces a fragment of time in which the spectator joins the still-photograph and moving image, creating the "absolute space" mentioned by Borges.

In *Vortex*, 2016 volume and empty space work as complementary poles. One aluminium cone is dialoguing with one drawing, primary structure of volume and simple drawing in black and white representing a space, a maritime landscape, a storm, a natural phenomenon of pure energy, and a vortex that is the negative of the cone. Finally is the spectator who conceptually completes the piece relating the physical object, the cone, with the immaterial object, the drawing, translating the volume into the empty space.

*David Lamelas (1946, Buenos Aires) lives and works in Buenos Aires, Los Angeles and Nice. He represented Argentina at the 9th São Paulo Biennial (1967), where he received the Sao Paulo Biennial Award, as well as at the 34th Venice Biennial (1968). In 1972 he took part in Documenta 5, Kassel. Lamelas has shown his work in important institutions as Hammer Museum, Los Angeles (2016), MoMA, New York (2016), Kunsternes Hus, Oslo (2013), Kunstmuseum Basel (2008), Secession, Vienna (2006), Malba Museum, Buenos Aires (2006), Museo Rufino Tamayo, Mexico City (2005), Institute of Contemporary Art, Philadelphia (2004), Kunstverein München, and Witte de With, Rotterdam (both 1997). He has recently shown at the MoMA "Office of Information about the War Of Vietnam", 1968 and also presented his performance 'TIME' at Tate Modern.*