

Restless Calm

Scott Mason, 2011

This exhibition presents a selection of Cristina Garrido's continuing investigation into invisibility as a strategy to reflect on the paradoxes of value within the art market and the wider world.

In her latest project, ***Pawnshop (Sotheby's) (2011)***, the artist directly intervenes by placing white stickers into a series of catalogues from auctions that have already taken place. This action brings to our attention the different aspects that create the apparatus of the auction. In one of them, Garrido only leaves uncovered the bombastic descriptions of artworks for auction, thus allowing us to treat this type of writing as respectful prose. Seeing or being prevented to see these individual elements (price, ownership, etc) allows us to contemplate the contents in a very different light. The devices originally designed to inform the art market are transformed into an art object; the first of many paradoxical layers the artist adds for us to contemplate.

This could also be said to be the case of the installation of art postcards intervened with paint (***Veil of invisibility, 2011 - ongoing***). These pieces, each with individual narratives, challenge a plethora of notions regarding contemporary art. With them, the artist questions the ideas of the work of art as a commodity within the institutional context, the notion of artist authorship and the – problematic – relationship between the work of art and its documentation.

The veil as a recurring theme returns in the series of photographs that document the shop windows that have been 'white washed' after closure (***SE TRASPASA, 2008 - 10***). Taken a few years ago, these prescient pictures show a capitalist economy failing again, now and in the future. The photographs transcend time and highlight our futile attempts for unrelenting growth within the market.

The act of collecting readymade interventions is also present in the audiovisual archive ***Nothing Will Have Taken Place but the Place (3rd Revised Edition) (2011 - ongoing)***; a work of cinematic archaeology in which Garrido gathers filmic material of people covering and uncovering pieces of furniture. This archive present an eclectic mix of high and low brow cinema and presents the viewer with truly unique experiences as know one has even uttered Jane Austen and *Jumanji* in the same breath before. But there is much more than juxtaposed genres to consider, this is a comment on absence, the value of objects, architectural stasis and the cinema as a vehicle to transmit obsolete rituals.

Lastly, the title ***Restless Calm***, is oxymoronic but somehow absolutely fitting. There is a sense of calm and quietness in all the pieces that construct the exhibition. However, behind those veils, there is a critical and disruptive potential, that constantly interrogates some of the main questions in the art world and wider world today.