

Meditaciones urbanas

CAFÉ. UNA HISTORIA DE LA ANIMACIÓN ESPAÑOLA. ARTE

2 October, 2013 – 26 October, 2013: Instituto Cervantes, Tokyo.

Artists: Abigail Lazkoz, Curro Gonzalez, Enrique Marty, Eugenio Ampudia, Fernando Renes, Manu Arregui, Marina Núñez, Ruth Gómez and Vicente Blanco.

Curators: Cristina García-Lasuén and Ramón Vicente Díaz del Campo.

The urban aesthetic of spot colors close to illustrations and graffiti are some identifying signs of Ruth Gómez (Valladolid, 1976). Her Baroque compositions tell concrete stories that, despite their profoundly autobiographical heritage, also make reference to general themes relative to contemporary society through a neo-pop aesthetic close to comics, publicity, and the video game, without forgetting the hints of big accomplishments from modern culture like Georges Méliés or Jules Verne. In her works, she makes space for animals, portraits, and icons from our contemporary imagination like in *Space Invader*, a typical image on the streets of downtown Paris, the city that was home to Gómez in 2011. Her works, united by a very specific color range, have been valued for their particular freshness and for her technical fluency in drawing and animation.

Ruth proposes the paradox of immobile animation in her works. When she represents in one mural of the exhibit a stampede of wild animals that she gets together and “plasticizes,” she generates a parietal film-still. The same iconoclastic action, of breaking down the symbol and the icon, but with a contrary feel, arises when she reproduces graffiti on a wall, a popular and spontaneous artistic manifestation that is normal in cities, under the form of the computer game, granting an animated life to what is lacking one and turning it into an unending game, “ad infinitum,” of creation-disappearance. Her stories reflect on nature and its future; they talk about the human being, of the “*Homo ludens*” (1938), by Johan Huizinga, in which he reflects on the theory of games and analyzes their social and cultural importance, and, therefore, also talks about the unusual and the surprising. But the game is not just exclusive to the human being. Animals also play. Therefore, the anecdote covers an extraction of symbolic information when going deeper than appearances. The large Paleolithic murals that depicted scenes of animals escaping, their fears are brought up to date in Ruth’s stampede graffiti. The ancestral past and modern artistic expressions, like video games and urban mural paintings, are based on and mix up the imagination of a new bestiary, that is not so much the product of a new biological description, or an animist affection, as elements that seem to form part of a creative process that generates a narrative update based on the revision of the imagination and fantasy.

Cristina García-Lasuén, 2013