Eulalia Valldosera

**Blood Ties**

1 June - 6 July

- **Interactive Bottles** (Forever Living Products) 2008
  - Engagement (Peephole)
  - Inner space (Peephole)
  - My Concierge, humiliation
  - Sea (Peephole)

Please take a bottle and look, listen or speak into it

- **Erase**
- **Inner space (Peephole)**
- **My Concierge, humiliation**
- **Sea (Peephole)**

- **We Are One**
  - Body
  - 2012
  - 8 min

- **The Period**
  - 2006
  - To operate push and pull the pram along track

- **Cleaning**
  - Flying Mirror no. 3
  - 2010

- **Interviewing Objects** no. 1 reloaded
  - 1997 - 2008
  - 31min

- **Mother and Father**
  - 2012
  - 8 min

- **Family Ties**
  - 2012

- **Unresolved Mourning**
- **Presence of the Lover**
- **Father and Son**
- **Maternal Bond**
- **Absence of the Father**

- **Eulalia Valldosera**

**Exhibitions Opening Hours**

Mon: by appointment only
Tue - Fri: 11 - 7pm
Sat: 11 - 6pm
Sun: 12 - 4pm

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Since the late 1980s, Eulalia Valldosera has developed a body of work that emerged as a reaction to the artistic and socio-political environment that prevailed in Spain at that time. Faced with the constraints of a traditional, academic approach to art, and its focus on de-politicised marketable art objects, she moved to the Netherlands and enrolled at the Gerrit Rietveld Academie. In Amsterdam, she became part of an international group of artists who embraced the experience of the everyday and the use of ordinary materials, and whose work encompassed video, performance, action art and process-based practices. Thinking of herself as “a producer of meanings, rather than as a producer of objects”, Valldosera began to explore the potential ethical role of art to effect society and to question the position of the artist as a unique creator. Taking her personal experiences and memories as a point of departure, she engaged in an on-going journey to trascend and interrogate social and cultural structures together with the archetypical representations of women and family.

For Blood Ties, Valldosera’s first solo show in the UK, the gallery is transformed into a fluid installation in which fragmented narratives of human inter-dependence are linked together through a fabric of light, and a choreography of devices and domestic objects. These everyday mise-en-scénes lay bare the mechanisms of their production and display and, in doing so, the viewer is made aware of the ‘trick’, demystifying the status of the artist. Yet, Valldosera also claims a sensual experience that, through the viewer’s emotional, imaginative and often physical engagement with the environments created, makes visible the cultural and emotional bonds that tie us to others, our belongings and our surroundings. The result is an unfinished psychological space; a latent cinema set on which the performance is about to start.

Blood Ties is accompanied by a new publication with a specially commissioned essay by Tom Morton and a conversation between Eulalia Valldosera and curator Bárbara Rodriguez Muñoz.

Born in 1963, Eulalia Valldosera lives and works in Barcelona. Valldosera has had significant solo shows at Witte de With, Rotterdam; Museu Reina Sofia, Madrid; Kunsthalle Lophem, Brugge; Museé d’Art Contemporain de Montréal and Fundacio Antoni Tàpies, Barcelona. She has participated in many international biennials such as Lyon, Venice, Istanbul, Sydney and São Paulo. Her work is in private and public collections including MACBA, Museo Reina Sofia, Deutsche Bank, La Caixa, Centre d’Art Santa Mònica, MUSAC, FRAC PACA, Maison Européenne de la Photographie and Grand-Hornu, Belgium.

**Events**

Eulalia Valldosera in conversation with Tom Morton:
Sunday 10 June, 2pm
Exhibition tour and afternoon tea

Join artist Eulalia Valldosera and critic, writer and curator Tom Morton for a tour of Valldosera’s first exhibition in London. This is a special opportunity to discuss the references, processes and anecdotes behind this exhibition and Valldosera’s practice.

Eulalia Valldosera in conversation with writer, critic and cinema theorist Raymond Bellour:
Thursday 5 July, 7pm
Discussion and screenings

This discussion will explore how video and cinematic language has influenced our perception and experience of the exhibition space, taking as a starting point the presence and agency of filmic devices in Valldosera’s installations.

Free, booking essential
To reserve a place please contact Carroll/Fletcher on 020 7323 6111 or email: info@carrollfletcher.com

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All the excerpts below are taken from ‘Five exchanges on Blood Ties between Eulalia Valldosera and Bárbara Rodríguez Muñoz’, included in the publication that accompanies this exhibition.

1. **Interactive Bottles** (Forever Living Products), 2008. Engagement (Peephole), Erase, Inner space (Peephole), My Concierge, humiliation, Sea (Peephole), See(Mirror), Manipulated plastic bottle, sensors, mp3
   
   These works need a physical contact with the audience to be activated and only through this uncomfortable intimacy can they be ‘animated’. By intervening inside the object and leaving the packaging intact, I repurpose the image that advertising has created. These innocent bottles host dark experiences: they narrate stories of abuse and power, particular experiences that are in reality everyone’s heritage.

2. **Love is sweeter than wine. Three stages of a relationship** (Appearances), 1993-4. Installation with slide projectors, record players and glasses filled with wine
   
   The arrangement of objects in a domestic space can also become the trace of our daily activities and of our relationship with our family and friends. Here groupings of everyday objects lie on the floor of three identical spaces, like remnants of a series of domestic episodes, creating a dramatic scene that evokes archetypal phases of a romantic relationship.

3. **We Are One Body**. 2012. Installation with two ceramic vessels (formerly used to ferment wine) and double channel video projection with sound, both sourced from YouTube and indymedia, 8 min
   
   The process of transformation of fruit into wine takes place during a period of inactivity. When the grapes interact with naturally occurring bacteria, a separation takes place: on the one hand part of the fluid is transformed into alcohol and the volatile aromas that are so characteristic of wine, recuperating the memory of the soil where the grapes germinated. However, a small part sinks to the bottom and undergoes a process of putrefaction. This corruption is necessary and it can be seen as a positive aspect, which allows us to ultimately discard the toxic part and keep the fluids that have mutated. There is definitely something similar to the new concept of the WE that is emerging these days… but at the expense of a progressive degradation of the capitalist system.

4. **Cleaning (Flying Mirror No.3)**, 2010. Video installation with turning mirror, table, lamp and video projection
   
   In our contemporary society of ‘tolerance’, the ‘stains’ of others have become unimportant to us. Addicted to ‘hygiene’, we look for protection in that indelible line that divides the public from the private space.

5. **The Period**. 2006. Participatory light installation with pram, bar tables and glasses filled with wine
   
   Cinema usually requires a complex machinery of devices and resources just to re-create simple and ordinary scenes of daily life. It involves, more and more, an absolute control of the images being filmed. In The Period the projector has ironically usurped the baby’s place in the pram to create the movement of a tracking shot.

6. **Mother and Father**. 2012. Light installation with single channel video projection and domestic products, 8 min
   
   I materialise my inner landscape through objects and I bring light into each shadowy aspect of my personal narrative. From this process only the objects and the light paths that link them remain, and my personal narration disappears. My experience is only important because it is the same as others, as a possible starting point to access the collective imagery.

7. **Family Ties**. 2012. Series of 7 photographs
   
   I applied my previous and personal experience with family constellations, a therapeutic method invented by Bert Hellinger that aims to help people by locating them within their own familial, national or ethnic systems. I find Hellinger’s work very useful as it recognises the brute facts of family life without the flitter of political correctness.

   
   The process of artistic production usually attributed solely to artists is actually something that we all do in our houses, without even noticing. We are surrounded by both useful and decorative objects that are somehow loaded, so we can’t get rid of them. People that have been displaced and have redefined their identity in a new environment know that we all live in transit. For them, the more important belongings are those that mark a drastic shift in their lives, their ‘faith objects’.

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