

Pilar Parra & Romero Galería de Arte is pleased to announce the first solo show of work by Clare Woods in Spain.

Woods' paintings celebrate contested space. Simultaneously intimate and desolate these are locations devoid of any particular focus and yet they are places of possible significance – places where someone might be conceived and, as likely, someone might expire. Woods' interest in depicting such ambiguous space, so often hidden or overlooked, is in that it is here where wider interests and concerns can be seen to overlap. For example: popular and folk traditions, the pagan and the orthodox and what we understand as urban and as rural.

The paintings are derived from photographs of undergrowth. Taken at night using a camera and flash gun, these images capture the bright colours and reflective surfaces of pockets of scrub. Other images record vegetation obscured not by

nightfall but by snowfall. These are abstract paintings and yet within the endless possible readings of the forms that they contain they are somehow psychologically charged and, like the forms the series of Hermann Rorschach's ink-blot, are uncanny – familiar and yet somehow sinister.

Clare Woods has a forthcoming solo exhibition at Chisenhale Gallery in London. Last year she participated in "Extremely Abstraction" in Albright Knox Gallery, New York. In 2004 has a solo show in Modern Art and was included in "Painting Identities", Pilar Parra & Romero; in 2003 her work was shown in "New British Painting, Part 1" at the John Hansard Gallery, Southampton; in 2002 in "Painting as a Foreign Language" at the Centro Britanica Brasilliero, Sao Paulo, Brazil, and, during 2001 and 2002, in "Tailsliding", a British Council Touring Exhibition, curated by Stephen Hepworth. In 2001 Woods was short-listed for the Beck's Futures prize