

## DIEGO SANTOMÉ

### *New visions from Congo*

Exhibition from June 7<sup>th</sup> to July 25<sup>t</sup> 2011

Parra & Romero gallery is pleased to present the third solo exhibition by Diego Santomé, *New visions from Congo*. The title, inspired by texts by communication theoretician Nicholas Mirzoeff, metaphorically refers to the art that Santomé produced in the suburbs.

The aim of this exhibition is to point out the *action* itself as the moment of the creative process that fills with meaning the object, which is the medium of the artistic message. The elements used by the artist remind us of neoconcretism and Sixties conceptual art: the plain forms, the simple and industrial materials, the obsolete techniques and the *ruin* exploited as something that carries memory, all these elements matched together built up the conceptual and esthetic meaning of every single artwork. The artist feels forced to bend to the inner quality - and industrial technique too - of the material, so that he doesn't have the complete control on the artwork; this intention merged with an austere esthetic approach underlines the strong connection between art and social memory.

*New visions from Congo* combines several artistic disciplines like installation, Super 8 cinema, Polaroid photography and sculpture.

On the main floor, a slide projector shows crystal fragments recollected from several demolitions. The same fragments have been used to build the *Vidrieras (Windows)* meant to recreate the windows of a social community center. The size of the window and the fragments themselves have conditioned the ultimate design of each artwork.

*Mesas de Trabajo, (Worktables)*, made of photography, text, objects... tell about the whole process of the exhibition setting, introducing themselves as sculptures that suggest to conceive the artistic object through a non-linear lecture.

In the basement, an installation made of fifty 5 cm concrete cubes, randomly placed on the floor, is set against the picture *Detalle Club de Dínamo (Detail from Dynamo Club)*, in which order is an essential element. Another work, *Films que nunca veremos (A movie that we'll never watch)* made of pictures and of the script of Akira Kurosawa's *Snow* (a project never fulfilled by the director) set out, like an utopia, artworks never developed, a sort of immaterial ruins.

Many of the works exhibited rise from simple geometric compositions, shaped from industrial models, like the diptych on the second floor *Volúmenes y formas sociales (Volumes y social forms)* or *Estructura Abandonad (Abandoned structure)*, that drive a reflexion on the ruin as the sculpture of the memory.

Diego Santomé lives and works in Nigrán (Pontevedra, Spain). Recently he participated in national and international group shows and in cinema festivals. He showed solo exhibitions at Fundación Casal Solleric (Palma de Mallorca, Spain), Fundación RAC (Pontevedra, Spain), MARCO (Vigo, Spain) y Museo de Arte Contemporáneo Unión Fenosa (La Coruña, Spain) y ARTIUM (Vitoria, Spain). We could see his work in important group exhibitions at MOT International (London, UK), Fundación Cerezales (Cerezales del Condado, León, Spain), Bozar (Brussels, Belgium), CGAC (Santiago de Compostela, Spain), MARCO (Vigo, Spain) y CAAC (Sevilla, Spain).