

Alter [awl-ter]

v. To make or become something.

From Latin alter (the other).

November 2014

Exhibition Catalogue

Behind stones. Alter, alterity and alternatives.

“To alter” is to change, or to cause change. With its etymological root in Latin meaning “other,” the word draws our attention to the significance, rather than the scale of change. “To alter” is not simply to become another. By directly linking the idea of transformation to the figure of “the Other,” the word underlines that our identity and the very process of change are generated through the reflection of what we project upon “the Other.” “To alter” does not exist without the philosophical alterity or the other of two.

All the works in this exhibition are concerned with ideas of transformation, often addressing the processes behind it without revealing its entirety. These works freeze a sequence of alteration, presenting a partial perspective as if it were an intimate moment. Such is the case of *Improntas*, in which **Lucía Pizzani** presents a series of photographs of figures whose femininity is insinuated but not absolutely certain. They are chrysalises caught in their own metamorphosis. The idea of change as a natural process and nature as a dynamic force that transforms is also acutely present in the work of **Alicia Paz**, whose striking portraits of women covered by endless elements operate simultaneously as both mask and landscape. **Lucia Vera's** work is a series of compositions, which although evocative of the classic still lifes, offer a point of abstract uncertainty,

hinting at the mutability between object and the self. **Marisol Malatesta's** geometric works draw our eyes to the construction of our projections, as what at first seems solid is revealed to be comprised of multiple layers.

Natural elements are depicted in this exhibition not only as protectors and concealers (**Paz'** work); they also reflect the weight and harshness of reality and the difficulty of altering. Indeed, the series of portraits by **Katherine Di Turi** play with the weight of seemingly oppressive rocks obscuring the face of peasants. These rocks are in fact chalk stones, both light and malleable. Following these reflections on the weight and lightness, materiality and immateriality, **Andrea Gómez** presents a series of stones carved with youtube links on their surfaces and an imposing declaration on the wall: "Physical Death Spiritual Death". The dichotomies of body/soul, permanence/"virtuality" are made explicit, inviting us to reflect on categorizations that are truly mutable, what can and should be altered.

Alter is a group of artworks that delineate change; the artists experiment with the transformative potential of being and of matter. Hiding behind stones, they suggest change through otherness, ultimately inviting us to alter ourselves.

Katherine Di Turi (Venezuela, 1972)

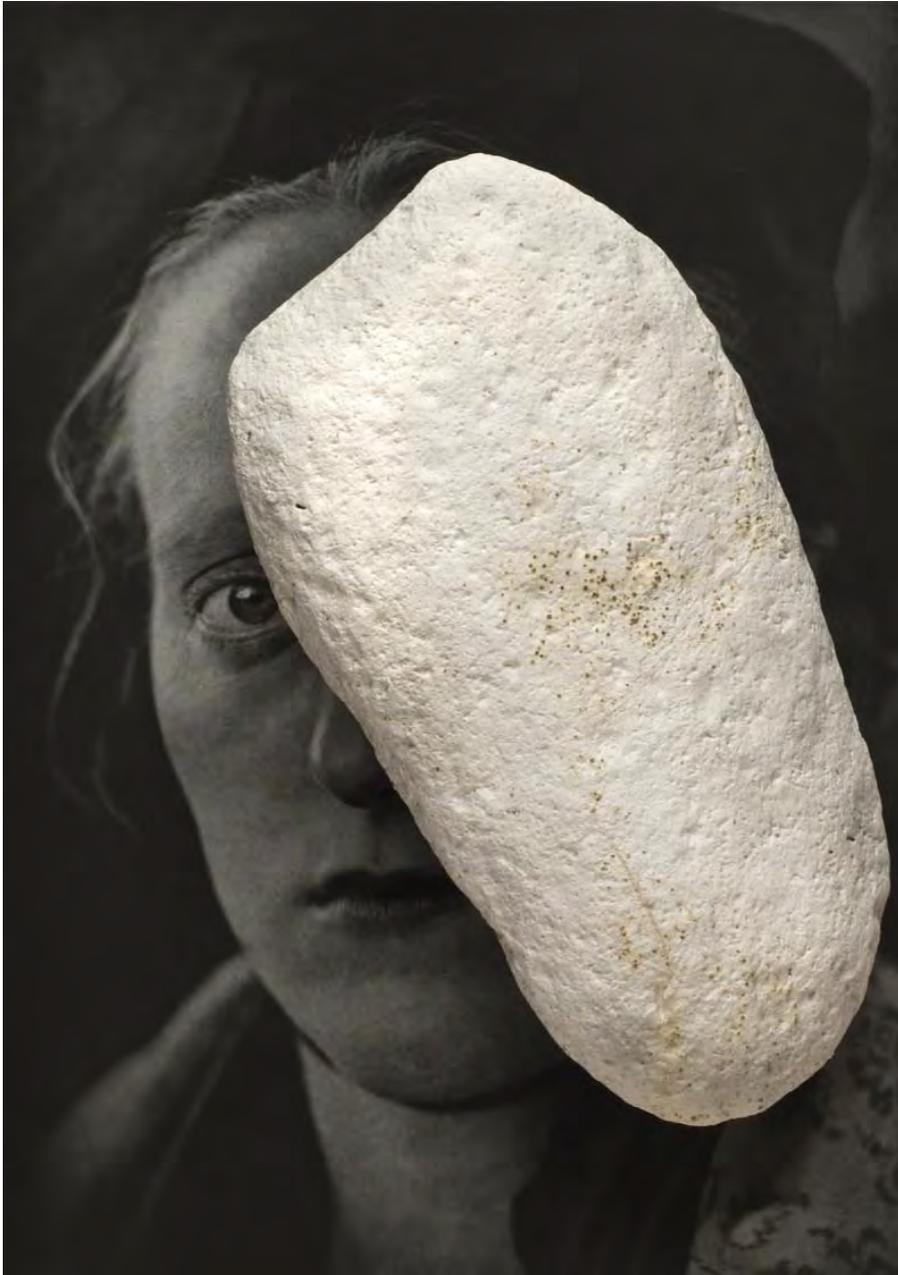
Katherine Di Turi is a London-based artist whose work uses pre-existent images from a wide range of sources such as magazine pages, photographic albums, postcards and found photographs. She partially covers them with stones, filters, or with paint; or reworks them through collage. The alteration and recompilation of these images is then re-inserted into the realm of photography in their final presentation, often resulting in works which are both abstract and representational at the same time.

Di Turi received an MFA in Fine Art Media at the **Slade School of Fine Art**, London, and a BA in Fine Art at **the Instituto Armando Reverón** in Caracas.

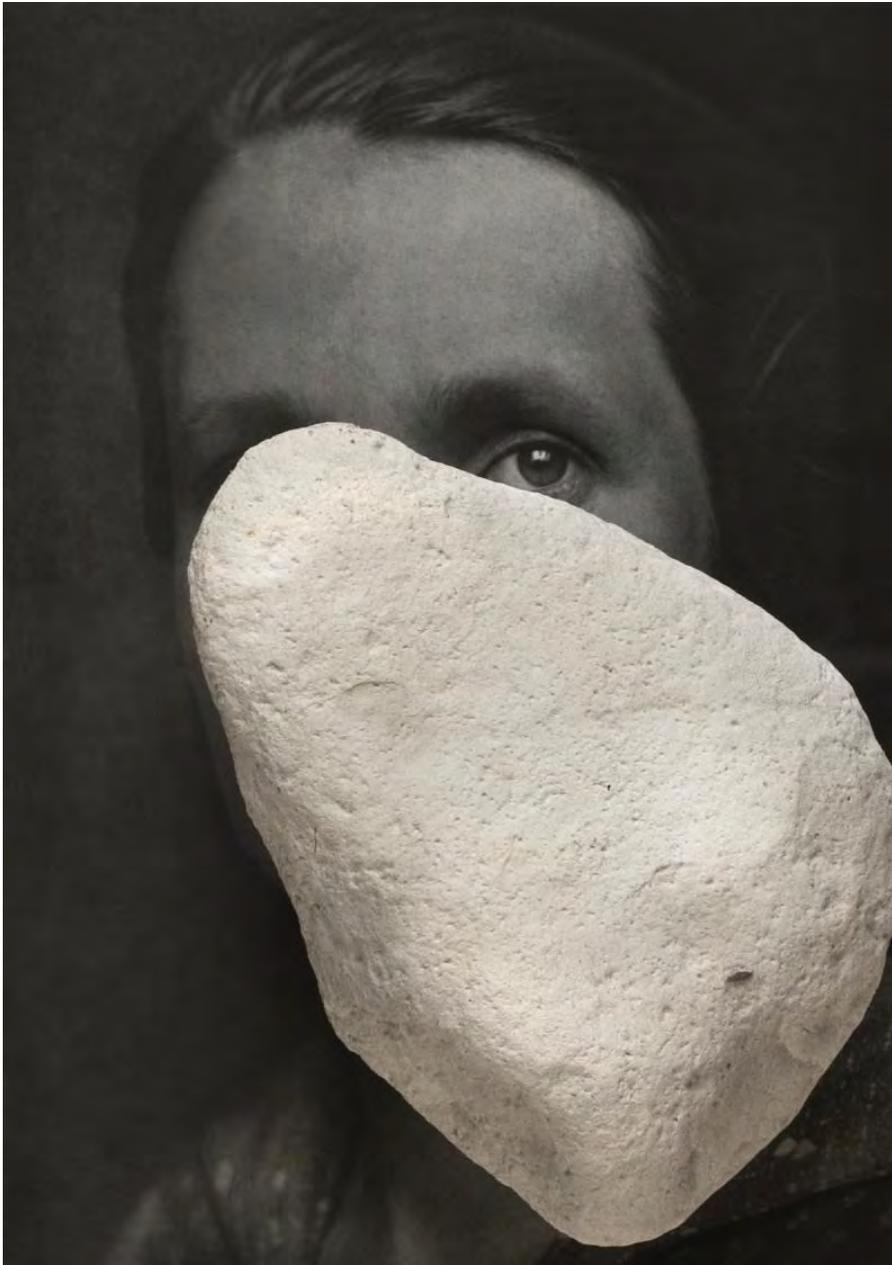
Recent group exhibitions include: *4, rue des Matelots*, **Square Art Projects**, Arles (2013); *Photo Opportunity*, **Maddox Arts Gallery**, London (2012); *31 Women in Art Photography*, **Humble Arts Foundation**, New York (2012); and *Works on Paper*, **Fernando Zubillaga Gallery**, Caracas (2010).

Solo exhibitions: *Neverland: Bid in Absence*, **Tiendaderecha**, Barcelona, (2010), and *Serrana Estate*, **Kowasa Gallery**, Barcelona (2009). She was also selected for the **V Concurso de Fotografía de Gran Formato en el espacio Urbano**, Castellón (2007) and **The X Salón Internacional del Grabado y Ediciones de Arte Contemporáneo Estampa**, Madrid (2002).

Since 2005 Di Turi has also been the **co-director of Square Art Projects**, a nomadic project that explores the boundaries between the roles of the artist and curator, creating exhibitions that bring together viewer and art in novel settings.



Katherine Di Turi
Female Farmer (Chalk Portrait after Erna Lendvai-Dircksen)
C Type print on Fuji Archival paper
Edition of 5 + 1AP
26 x 18.5 cm



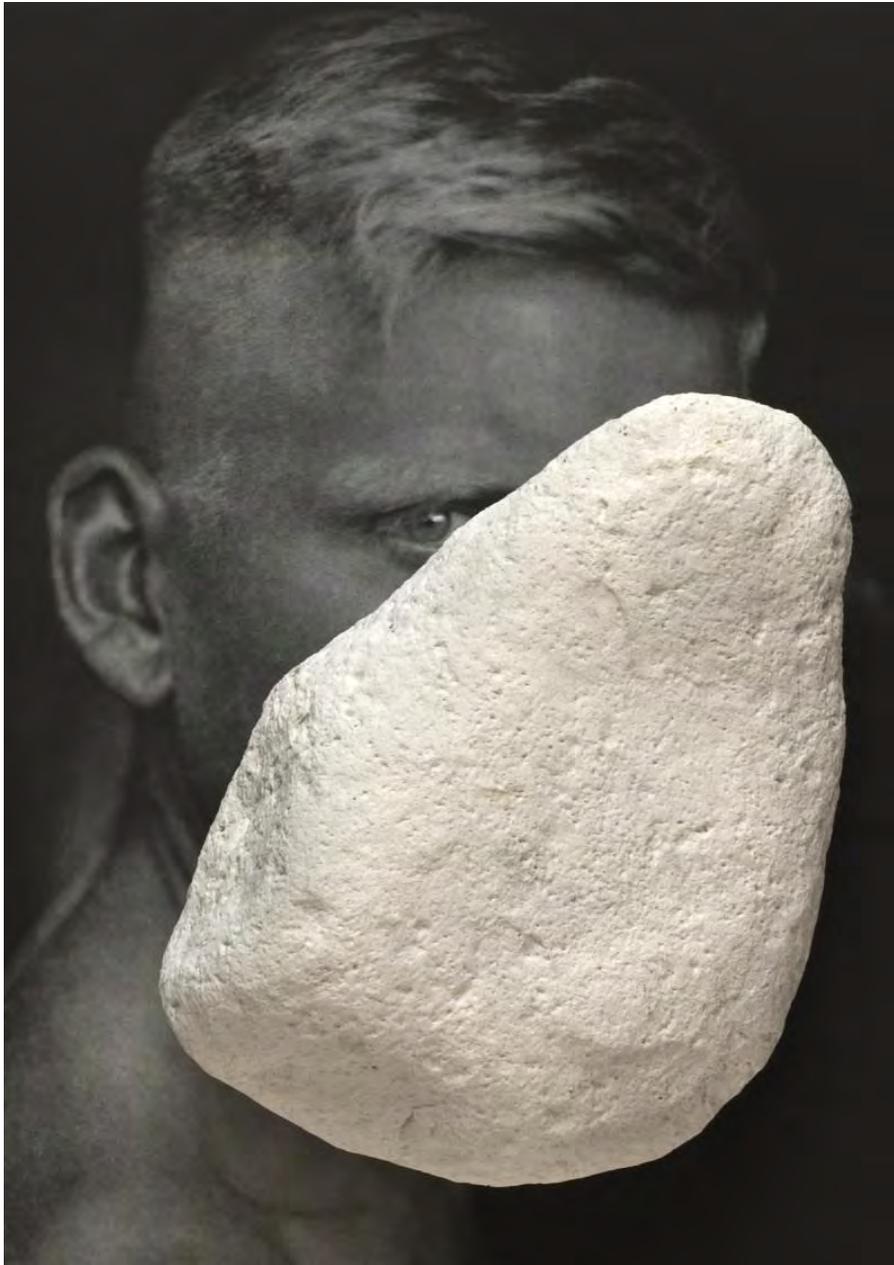
Katherine Di Turi

Fine Woman (Chalk Portrait after Erna Lendvai-Dircksen)

C Type print on Fuji Archival paper

Edition of 5 + 1AP

26 x 18.5 cm



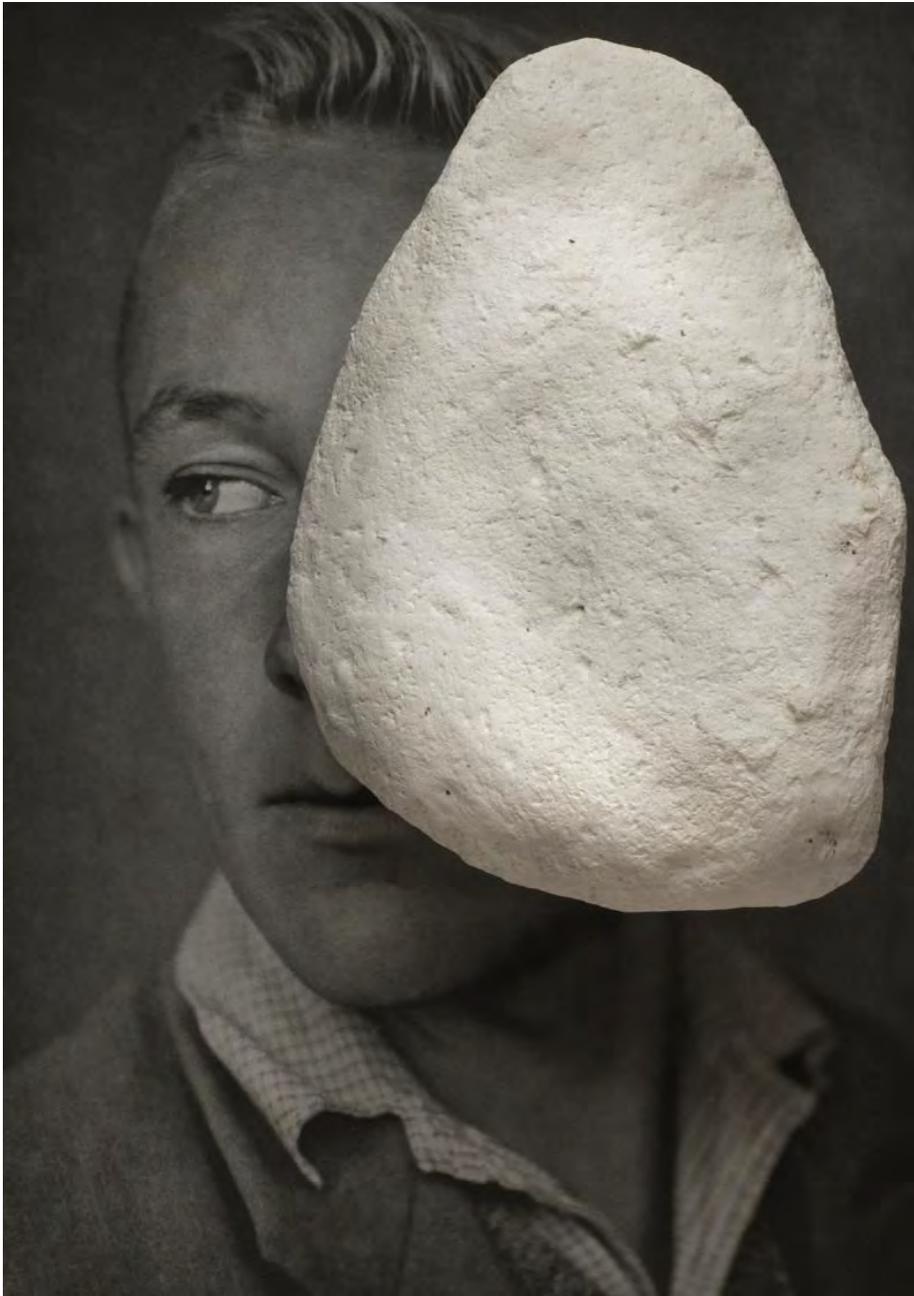
Katherine Di Turi

Worker (Chalk Portrait after Erna Lendvai-Dirksen)

C Type print on Fuji Archival paper

Edition of 5 + 1AP

26 x 18.5 cm



Katherine Di Turi
Young Farmer (Chalk Portrait after ErnaLendvai-Dirksen)

C Type print on Fuji Archival paper

Edition of 5 + 1AP

26 x 18.5 cm

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