

Gonzalo Guzmán

Colisión

Opening

Wednesday 14 June at 7 p.m.

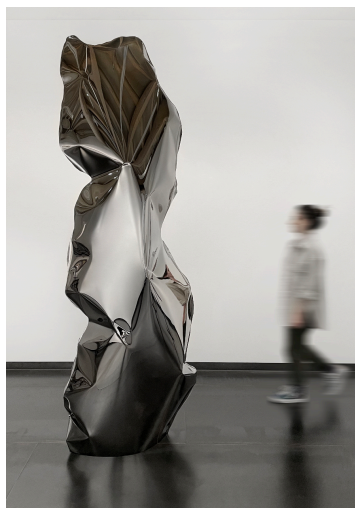


Gonzalo Guzmán presents *Collision*, his first solo exhibition at Galeria SENDA as part of the Art Nou festival.

Gonzalo Guzmán (Madrid, 1991) educated as an industrial designer and has been working in sculpture since the time of the pandemic, when he began to have **lucid dreams**, an experience that can affect up to 50% of the population at least once in their lives. In them, the subject is aware that he is living a dream and from that point he takes control of his development.

Collision is his first solo exhibition at **Galeria SENDA**, as part of the **Art Nou** festival, Barcelona's emerging art festival, which aims to promote the talent of young artists and, among other things, give them the opportunity to exhibit, as in this case, for the first time in a gallery.

Lucid dreams have marked Gonzalo Guzmán, and as a result of experiencing them, he decided to radically change his life and dedicate himself fully to **sculpture** in order to capture his dreams. His artistic production is made up of metallic pieces of stainless steel that refer to megalithic monuments such as dolmens, which often appear in his dream world. The creation of sculptures is a form of **research** to translate these figures into **reality**. The fact of materialising them enables Guzmán to interact with them on the real plane, and at the same time other people can do so. In addition, the material embodiment of these works raises awareness of how dreams can transform our surroundings.



Menhir_01, 2022, stainless steel, 290 cm.



Estela_03, 2021, stainless steel, 60 cm.

The centrepiece of the exhibition is **Collision**, a structure that has also been the protagonist of his dreams. This installation is composed of the representation of a three-metre stainless steel **stalactite** suspended from the ceiling of the gallery on a reflective surface. The reflection of the **stalactite** on the area generates the illusion that there is also a **stalagmite** and, therefore, they are two structures that are about to touch. The strength of the composition lies in the closeness of an impossible **collision**; in the **tension** of volumes about to collide.



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When looking at the installation, the spectator may **question** whether he is really looking at a six-metre structure or a three-metre structure reflected on a surface. However, neither of the two options is wrong. Likewise, the perception of time is also altered through the presence in the exhibition of an inoperative clock, since when we dream the notion of time fades away. The public will also be able to contemplate other sculptures by the artist present in his dreams that allude to megalithic structures.

The questions suggested by the observation of *Collision* lead us to reflect on the blurred **boundaries** between what is and what is not real. This same situation happens in lucid dreams where the **unknown** remains as to what is part of them, and consequently, the **apprehension** of reality and our **belief system** may collide.

The structure is suspended from a false tensioned ceiling illuminated with LED lights, which has been implemented by **Barrisol** and the company **Instalación de Materiales Acústicos y Decorativos** (IMAD).



Dolmen_04, 2022, stainless steel, 270 cm.

This exhibition has been made possible thanks to:



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For more information:



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