

Naia del Catillo presents an installation of works entitled

T R A P P E D

"Trapped" is an intimate and obsessive introspection focused on some common examples of our everyday life which introduce us to situations of inter-dependence.

IN THE DISTANCE

Upon entering the exhibition space, the furniture is carefully placed, spread out... punctually. It is familiar and simple. These pieces of furniture refer to what usually surrounds us in our everyday lives: a bed, a chair, a table, a cushion, all of them decontextualized. There are photos on the walls presenting scenarios that last for a mere second where the characters seem immune to danger, allowing themselves to get trapped by the objects. A woman gets caught on her bed while she sleeps. A cushion envelopes a woman's head. A chair tied to a girl's skirt difficulties her walk. A table covered in lace inhales the arms of an old lady. Outside the entrance and inside a new context, a businessman's suit embraces the head of a businesswoman. We don't know whether the objects are trapping characters or if they play a seducing game into which the characters sink with no refusal.

Is this about a coup d'état or more about coexistence?

CLOSE UP

White wollen sheets. A white nightdress hand-sewn with runner pleats?. A silk and linen square cushion and a woman wearing a black shirt. The chair is old and wears a dark varnish. A skirt in bourgeois pattern and golden colour. Table runners with ribbon insertions and embroidery lay on a thick tablecloth next to an old woman staring into nothing. They are directly opposite to lycras, latex, plastic, elastic and diaphanous fabrics. The fabrics that Naia uses belong to the realm of her memory. Her eyes are the selectors of domestic traces that have always been surrounding her: they are barroque and tradicional against the nowadays minimalism. All this aparent complexity gets simplified with a photo documentation of simple but detailed images. In them, one only sees the main things: characters being trapped by their everyday lives. The objects out of their everyday context are shown against plain neat backgrounds, becoming independent, stealing the independency of the characters.

IN THE DISTANCE... AGAIN

In the space, what we see are hybrid bodies. Rutinary conquests. Shared domains between domestic objects and characters intertwining. It is a reciprocal taking over, the domestic over us and vice-versa. Meanwhile, there is neither agrsivity nor a fight. There is no pain, but uncertainty. «Trapped» is a collection of contradictory feelings that mainly illustrate the coexistence with ourselves or with our surroundings.

[María Bella Piñeiro]