

# UCHRONY

García de Marina



ERARTA







# UCHRONY

García de Marina

ERARTA



EMBAJADA  
DE ESPAÑA  
EN LA FEDERACIÓN  
DE RUSIA



Cooperación  
Española



*. . . And left on the table  
A wooden gun,  
A tin whistle,  
And a collapsible fishing rod.*

—Alexander Vvedensky

Successor to the Surrealist photographic tradition, Spanish artist García de Marina offers the viewer an alternative vision of reality. His creative method can be tentatively termed as *uchrony*, implying an approach to the world of physical objects that ignores their original functions. The artist manipulates his props like a child playing with pebbles, combining them in an ingenious way to create something new.

Our overindustrialised daily lives are filled to the brink with all kinds of material objects, teeming with coffeemakers, spoons, brooms, brushes, dishes, and other blessings of civilisation. Although the usefulness of all these things is questionable, they continue to silently sit on the dusty shelves. We doubt that any person would use on a daily basis a honey dipper, an hourglass, or a gas mask, although these implements are constantly present in everyone's close orbit, not farther than half a mile away. Looking at the artist's photographs, we instantly recognise the objects pictured, even if we have never held them in our hands. They all seem to be engaged in something of a 'naughtiness feast': jettisoning their ordinary function, they literally couple with each other, giving birth to chimeric imagery. The artist conjures up a world of animate objects that try to appear not what they are, adding up to form mysterious messages.

García de Marina describes his art practice as visual poetry. Indeed, the poetic trope of metaphor is the key artistic device here. Nevertheless, it is not always easy to read the meanings behind these visual metaphors: at times they seem absurd or even accidental. However, such is the poetry of things, celebrated by Alexander Vvedensky in his *Who?* poem, as well as by Comte de Lautréamont who famously found beauty in 'the chance meeting, on a dissecting table, of a sewing machine and an umbrella.' The ability to see meaning in the absurd and accidental is what makes a person an artist. García de Marina invites us to join him in this whimsical game.

*Erarta Museum*



García de Marina was born in Gijón (Spain) in 1975. He emerged thru a deep transformation in 2010. A dormant passion for photography crossed the barriers of intimacy and he started a sparkling career characterized by photographic reflection, in contrast with the author's restless nature. In less than a year García de Marina gave in to a devotion for photography, unveiled his unusual photographic gaze in social networking sites, and presented his work in various exhibitions.

Since 2011 he uses objects as a means of expression. He is interested in their symbolism, that random connection of elements that a priori lack of relation, condensation or essentiality, in order to translate them into an emotional burden. His work revolves around intuition and ideas, surrealism, and the world of the subconscious and dreams.

His work is deeply irreverent with reality, seeking to transform and stamp objects with new identities, challenging the obvious, and paying attention to the greatness of everyday life. The bareness of his photography endows objects with a leading role, while they are stripped of their essence to be reinvented. He seeks to give emotion to a piece of cutlery, to a match, or to tell a story, his own story, with an eggshell.

The artist never gives his works a title, leaving them in a free interpretation, thus provoking a dialogue between his work and the spectator, and let the idea or story end in the mind of the observer; neither does he perform any photographic manipulation on the images. Instead, he transforms the objects creating scenes and looks for the best perspective to photograph them.

In 2021 the postal service of «Correos and Telégrafos» of Spain put into circulation 162.000 stamps with a work by the author. It would be the first stamp in the world dedicated to «Postal Art».







**UCHRONY**





























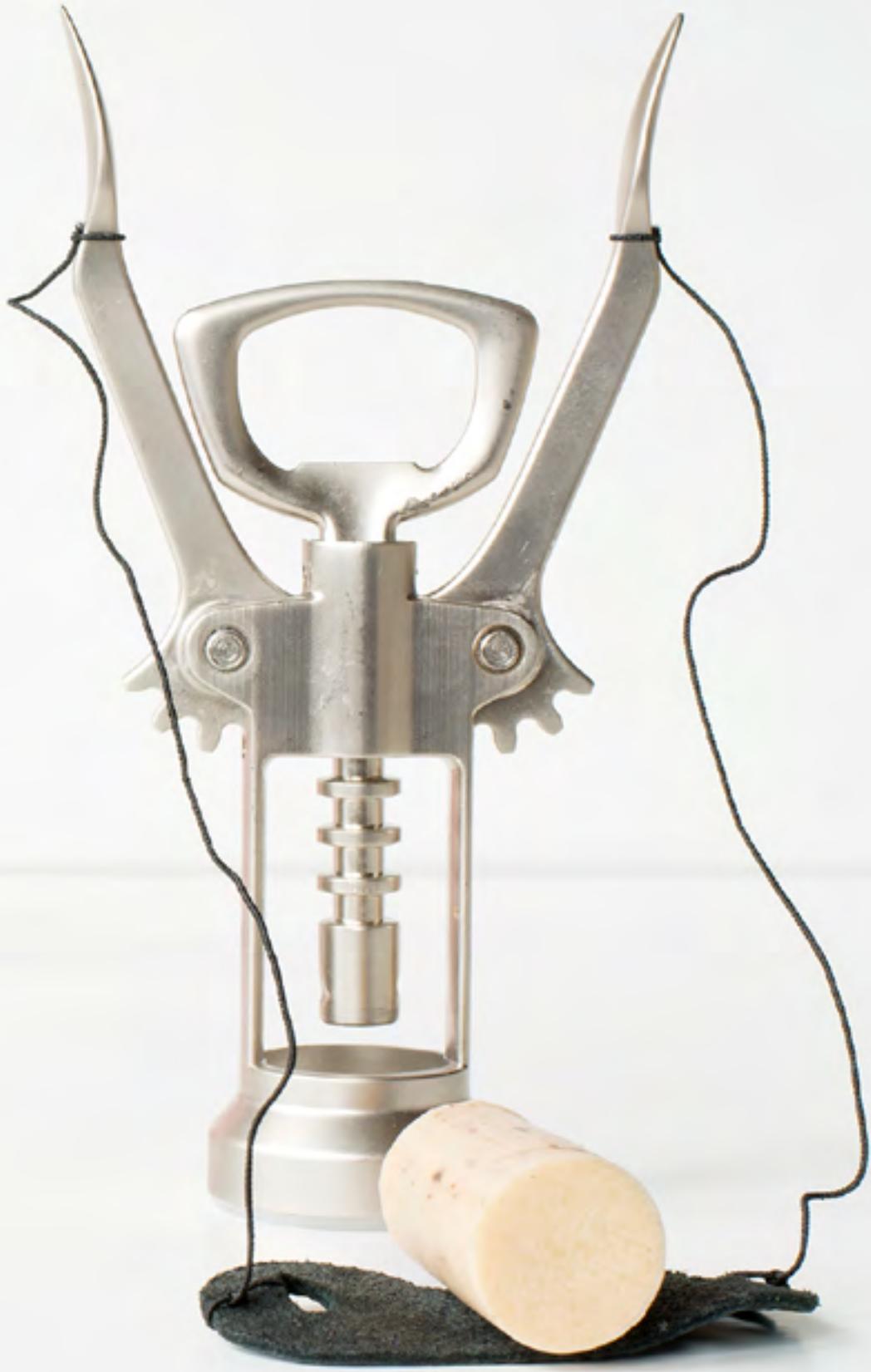
































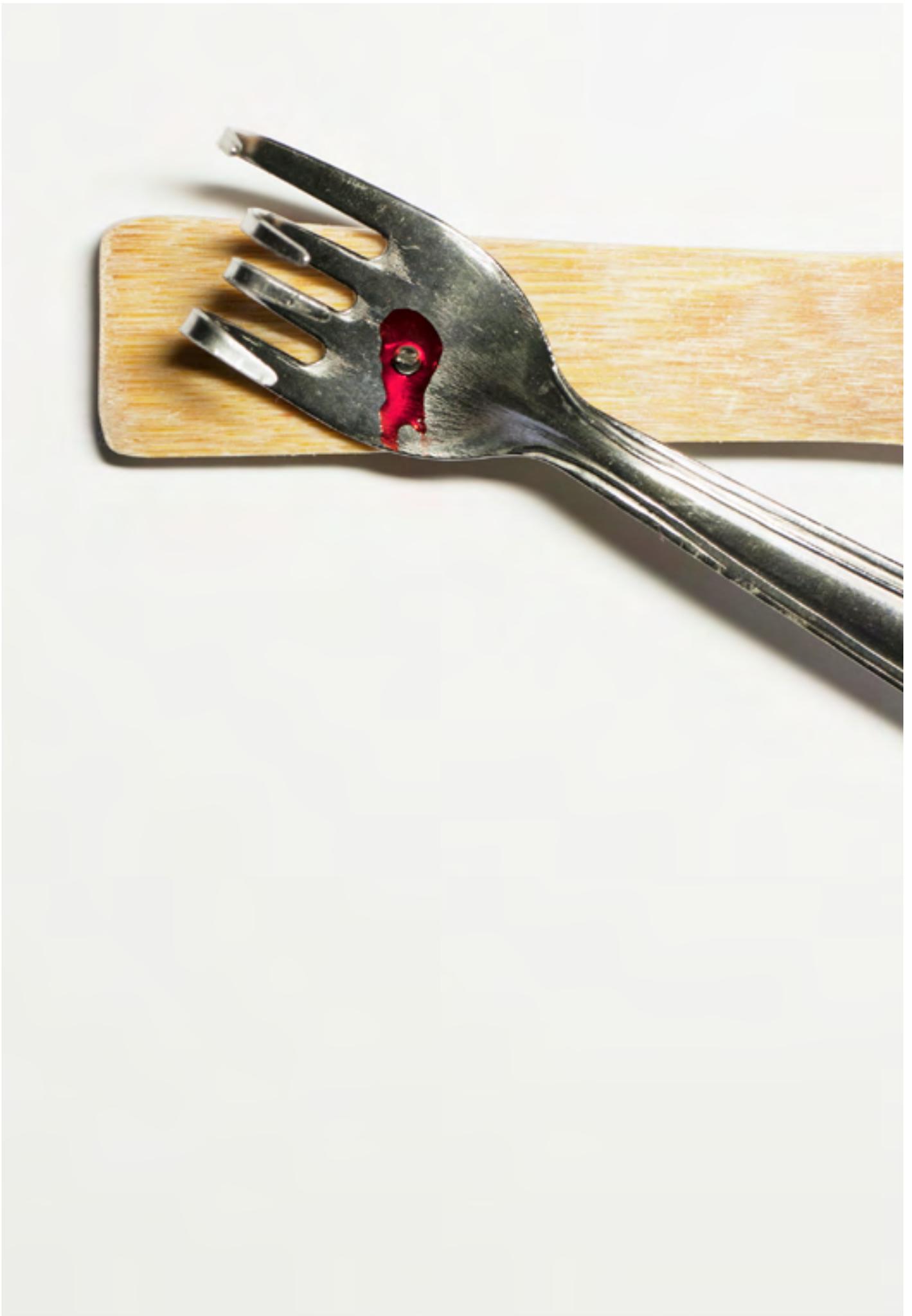










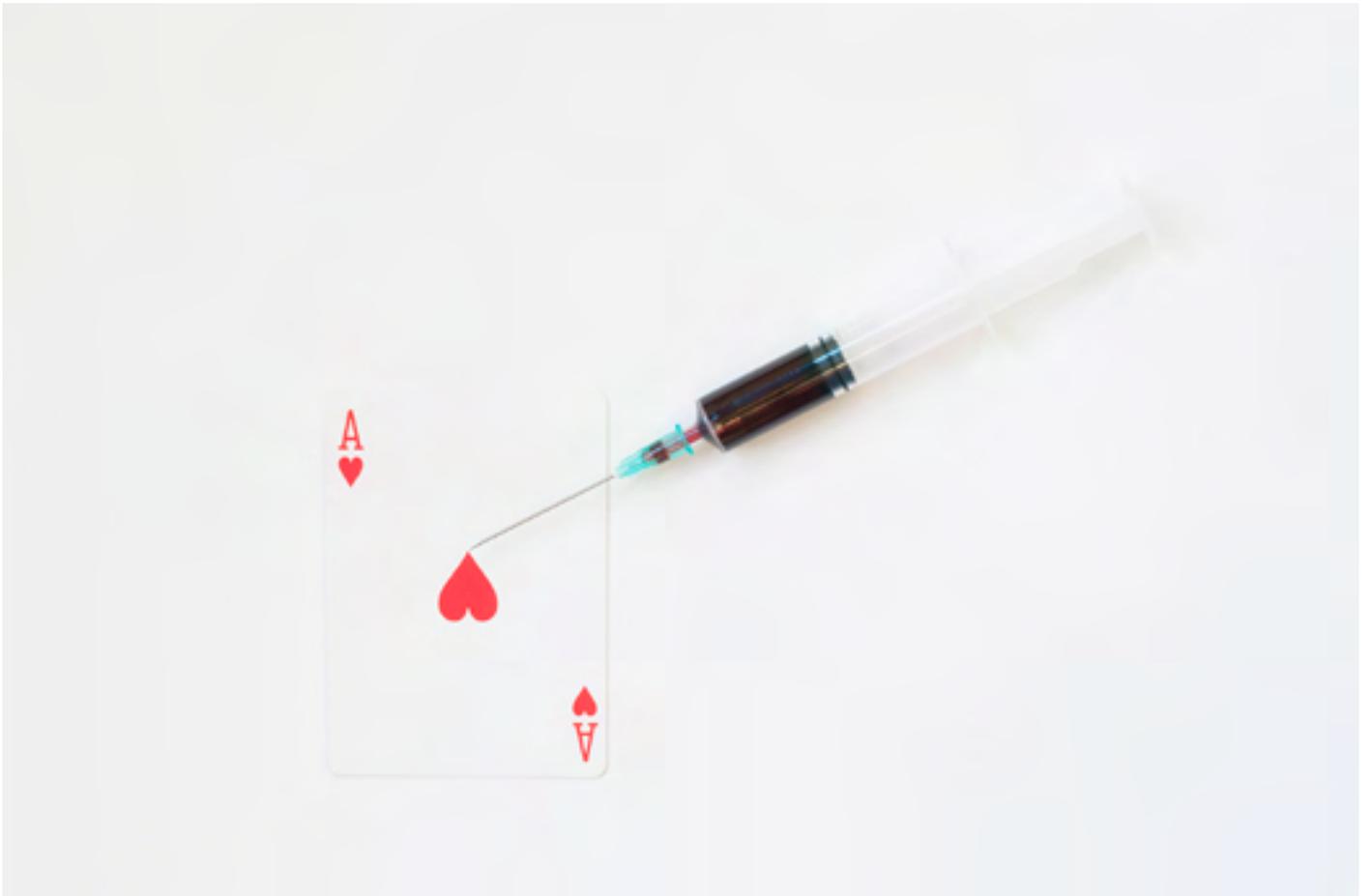












A  
♦



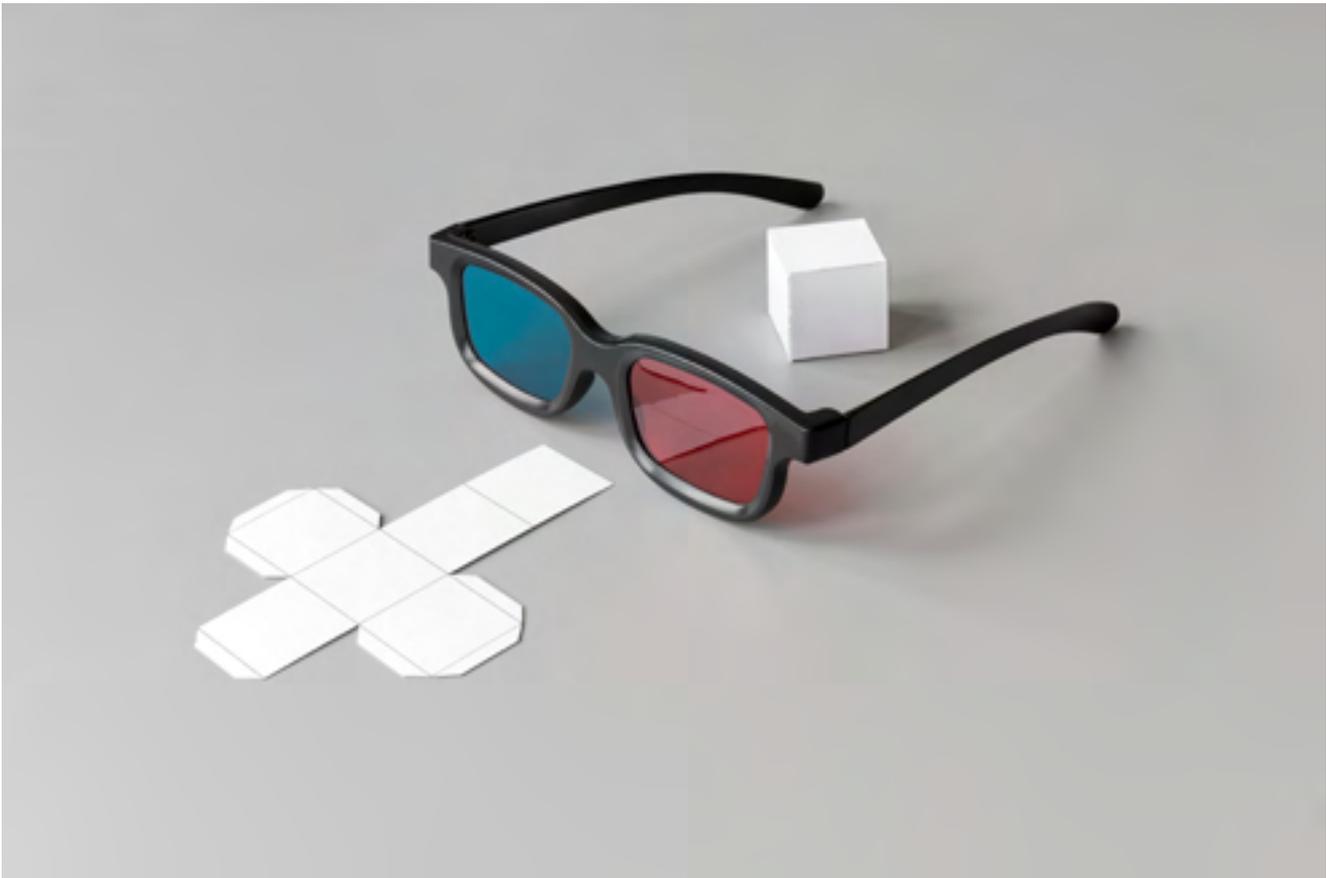
♦  
A































A  
♠

BICYCLE®  
808



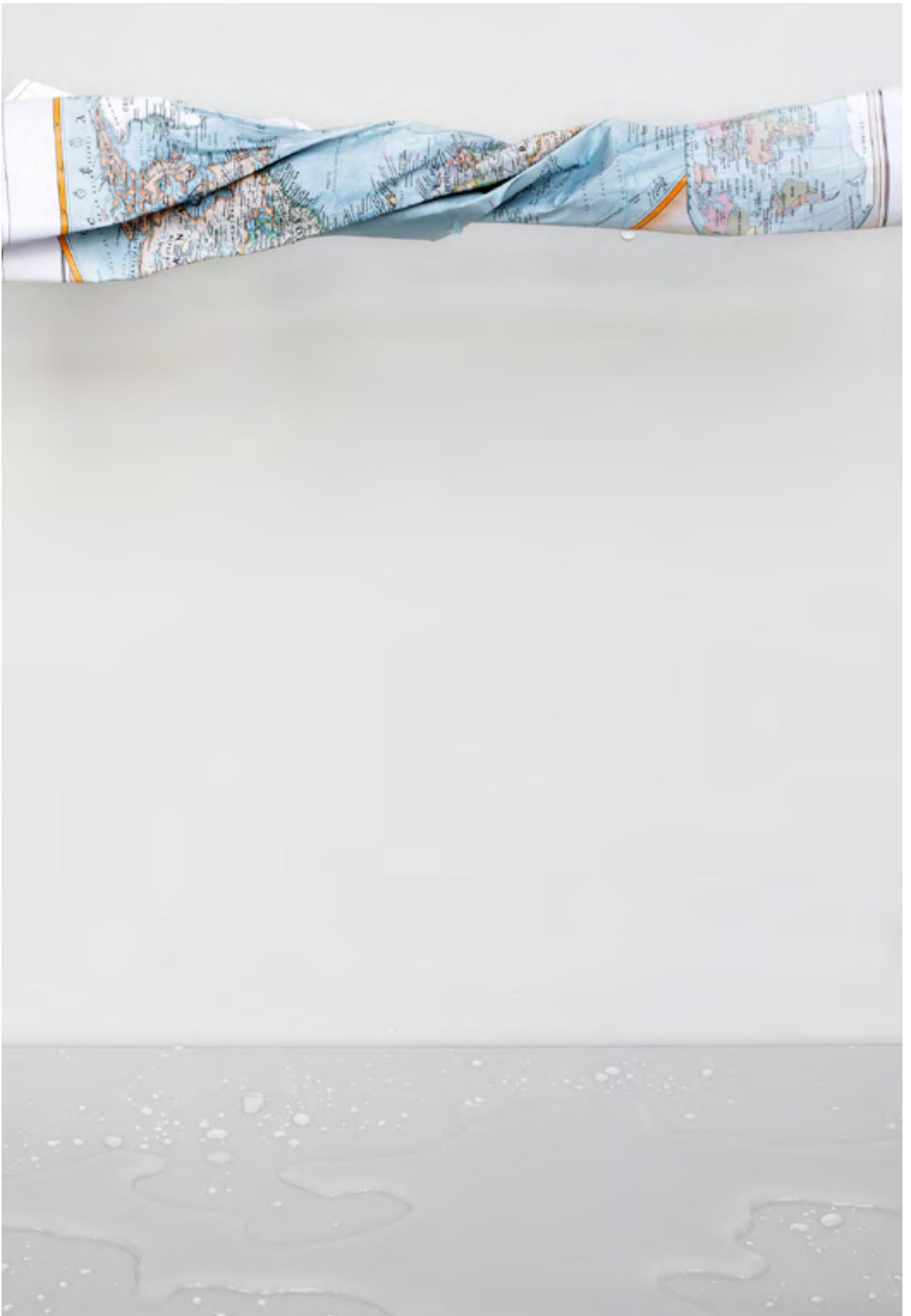
♠  
A



























# INDEX



P. 10-11 | No title - 2011



P. 12 | No title - 2015



P. 13 | No title - 2016



P. 14 | No title - 2013



P. 15 | No title - 2012



P. 16 | No title - 2015



P. 17 | No title - 2015



P. 18 | No title - 2015



P. 19 | No title - 2015



P. 20 | No title - 2017



P. 21 | No title - 2012



P. 22 | No title - 2016



P. 23 | No title - 2016



P. 24 | No title - 2015



P. 25 | No title - 2018



P. 26 | No title - 2019



P. 27 | No title - 2014



P. 28-29 | No title - 2015



P. 30 | No title - 2013



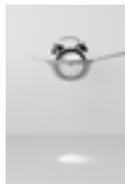
P. 31 | No title - 2018



P. 32 | No title - 2016



P. 33 | No title - 2016



P. 34 | No title - 2016



P. 35 | No title - 2019



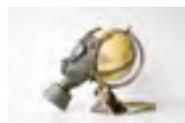
P. 36 | No title - 2015



P. 37 | No title - 2015



P. 38 | No title - 2016



P. 39 | No title - 2016



P. 41 | No title - 2014



P. 42 | No title - 2014



P. 43 | No title - 2014



P. 45 | No title - 2012



P. 46 | No title - 2012



P. 47 | No title - 2013



P. 48 | No title - 2015



P. 49 | No title - 2014



P. 50 | No title - 2013



P. 51 | No title - 2017



P. 52 | No title - 2015



P. 53 | No title - 2015



P. 54 | No title - 2014



P. 55 | No title - 2013



P. 56 | No title - 2019



P. 57 | No title - 2016



P. 58 | No title - 2016



P. 59 | No title - 2017



P. 60-61 | No title - 2015



P. 62 | No title - 2021



P. 63 | No title - 2021



P. 64 | No title - 2013



P. 65 | No title - 2015



P. 66 | No title - 2014



P. 67 | No title - 2012



P. 68 | No title - 2017



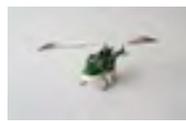
P. 69 | No title - 2013



P. 70 | No title - 2015



P. 71 | No title - 2015



P. 72-73 | No title - 2015



P. 74 | No title - 2015



P. 75 | No title - 2014



P. 76 | No title - 2016



P. 76 | No title - 2016



P. 77 | No title - 2014



P. 78-79 | No title - 2012



## SOLO EXHIBITIONS

- 2021** - “Uchrony” – Erarta Museum – Sant Petersburg - Russia.
- 2020** - “The Unfinished Word” – Embassy of Spain in Brussels – Belgium.
- 2020** - “The Unfinished Word” – Instituto Cervantes Budapest – Budapest Photo Fest.
- 2019** - “Innocents” – “La Lonja del Pescado” – Spain.
- 2019** - “La Palabra Inacabada” – Laboral City of the Culture – Spain.
- 2019** - “Photographs” – Flo Peters Gallery – Hamburg – Germany.
- 2019** - “La Palabra Inacabada” – Instituto Cervantes – Belgrade Photo Month – Serbia.
- 2018** - “Nimius” – Xposure International Photography Festival – Sharjah – United Emirates.
- 2018** - “The New York City Poetry Festival” – New York – EEUU.
- 2018** - “Innocents” – Yangon Photo Festival – Yangon – Myanmar.
- 2018** - “Diálogo2” – Joan Brossa y García de Marina – Barjola’s Museum – Spain.
- 2017** - “Nimius” – Upplandsmuseet – Uppsala Foto Festival – Sweden.
- 2016** - “Nimius” – Addis Foto Fest – Ethiopia.
- 2016** - “Seven Deadly Sins” – Bhucarest Photo Week – Romania.
- 2016** - “Nimius” – Festival Photography of the Light – Argentina.
- 2016** - “Nimius” – Palace of Quintanar – “Festival Photography SegoviaFoto” – Spain.
- 2015** - “Poesía de lo Prosaico” – Photo Romania Festival – (Rumania).
- 2015** - “Nimius” – Art Gallery Viki Blanco – Spain.
- 2014** - “Inusitada Realidad” – Center Portalea (Éibar) - Spain.
- 2014** - “Inusitada Realidad” – Museum of Steel of Asturias – Spain.
- 2014** - “Inusitada Realidad” – Art Gallery Mediadvanced – Spain.
- 2013** - “Poesía de lo Prosaico” – Auditorium Prince Felipe - Spain.
- 2012** - “Insospechada Cotidianidad” – Center of Culture Antiguo Instituto – Spain.

## COLLECTIVE EXHIBITIONS

- 2021** - “Levity” – Sozo Gallery – North Carolina - EE.UU.
- 2021** - “V Internacional exhibition Arte Postal” – Museo Postal y Telegráfico – Spain.
- 2020** - “Collective Exhibition” – NoonPowell Fine Art – London.
- 2020** - “Visual Variations: Figurative to Abstract” – NoonPowell Fine Art – London.
- 2020** - “Summer Show” – Flo Peters Gallery – Hamburg.
- 2020** - “Summer Show” – NoonPowell Fine Art – London.
- 2019** - “Generating Perspective” – .M Contemporary – Sidney – Australia.
- 2019** - “Fresh: Contemporary Art Fair” – NoonPowell Fine Art – London.
- 2018** - “Sensibilities of Belonging” – NoonPowell Fine Art – Mall Galleries – London.
- 2018** - “Hi, Five” – Bluerider Art Gallery – Taipei – Taiwan.
- 2018** - “Twelve artists ten cities” - .M Contemporary – Sydney – Australia.
- 2018** - “Fantastic 4” – Bluerider Art Gallery – Taipei – Taiwan.
- 2018** - “Ancillary Lexes” – Candice Berman Gallery – Johannesburg – South Africa.
- 2017** - “Canada’s 150th Birthday” – Gallery 133 – Toronto – Canada.
- 2017** - “Constelaciones” History of the Poetry Visual in Spain – Center of Contemporary Creation C3A (Spain).
- 2017** - “Five Sense” – Museum Barjola – Spain.
- 2017** - “Der Blaue Reiter” – Bluerider Art Gallery – Taipei – Taiwan.
- 2017** - «Constelaciones” History of the Poetry Visual in Spain – MUSAC - Museum Contemporary Art (Spain).
- 2016** - “Parallel Voices” – Festival Photography Photometria y PhotoRomania - Romania.
- 2016** - “My Kingdom for a Stage” – Headquarters de Capital One Bank – EE.UU..
- 2016** - “Parallel Voices” – International Festival Photometria – Greece.
- 2016** - “25th Anniversary” – Gallery 133 – Toronto – Canada.
- 2015** - “My Kingdom for a Stage” – Festival Fotoweeek D.C. – Washington.
- 2015** - “Marvelous Things: The Art of Still Life” – Photo Place Gallery – (E.E.U.U.).
- 2011** - “Tolerancia” Alliance Française de Madrid – Madrid – PhotoEspaña.

# Video Uchrony

<https://www.youtube.com/watch?v=nsm8TZ6qdAk>





ERARTA

