

7 Art.

Exhibition at Cinema Museum of Girona.
2000.

Text by Ferran Barenblit, curator.

Recently my four year-old nephew tried to describe a dream he had last night. As he couldn't really explain himself, he referred to it like it was "one of those films who appear when you are sleeping". For little Matias dreams – when he shuts his eyes and sleeps – are like cinematographical stories which only emerge for him.

The works of Dionis Escorsa act in a similar way to these dreams. Within each of them he suggests a short story, only a few seconds long. Like most of our dreams, they don't show a full story, but a brief notion of account like an anecdote that repeats itself time and time again. After having seen them we cannot remember their almost non-existent plot, which also always turns out simple in the end, but it transmits a sensation to us, an elementary and powerful emotion, which there are no words to express for.

These works form themselves in a simple way. Escorsa clearly raises two kinds of registers: the one of reality and the one of the account covering it. He works in settings as such: a street wall, a terrace roof or a photograph, which functions as an echo of real places in this case. On them, Escorsa projects cinematographic images, using a simple home-equipment oftenly. Attaching movement to fixed forms, he puts up a discussion about the idea of representation. The images appear like ghosts. In contrast to the very surface they are projected on, they don't survive the time, that the brief projection permits them.

Finally, they pretend to reproduce a story permitting us to mend one series of events. As well as the image of the drunk, seated man or that one being a shadow, wich comes alive out of a corner, also the man with the flame, that is replacing the "absentee", restores a past reality. However, like inside dreams, a stocktaking like this, does not appear in its literal meaning. Thereby, a repertoire of symbolic processes is taking place, which turns the comprehension of them into a complexe interpretation. A game is constituted, where the distance itself transforms into the main character. This distance allows the spectator, to have a subjective view on what is happening.