

**Press release.**

**Marcela Serra, born in 1983 is a Chilean artist with a degree in visual art from the University of Chile.**

Through the years of work, Marcela Serra has mastered her own visual language. Her artworks communicate with a viewer in their very own subconscious way. Here we find the digital vocabulary, it reflects the impact of images in the media, something that only the eye can decrypt.

The approach to painting is photographic but interpretation goes far beyond the visible.

In the works of Marcela Serra, an important place is given to pixelation, blur, and overexposure. Her work is a pictorial translation of digital images in their most fragile condition.

The interest for these type of images degraded in their definition - pixelated, out of focus and overexposed, among other characteristics - is due to its distorted and residual quality, whose ambiguity also challenges its own perception (or understanding). The latter confers to the use of these "pixelated" images a certain paradoxical condition, since the objective of their pictorial representation is the contemplation or fixation of the gaze on an image whose reading will always be limited or incomplete. The pixelated image, could then be placed, inside the boundary between the categories of the visible and visual proposed by the theorist Didi Huberman.

The immediate recognition of the image is therefore replaced by the mystery brought up by the question of, What is it that we see? In the visual the regular visual categories of the theme, imitation of figure fail, which reduces the perception to "footprints" without a seeable meaning.

The object themselves are borrowed from everyday life and popular culture.

Marcela Serra offers images that are common to us all, which in this way become significant indicators of an era.

### **"Any tunnel is just a picture"**

The thematic of this exhibition finds a place within the imaginary of cartoons, the subject that is represented, on one hand, as nostalgic and effective imaginary associated with the infantile, and hence, discursively perceived as neutral or without ideological content.

On the other hand, opposite to the previous one, the cartoon explicitly represented as a war propaganda. In which case, its ideological component is equally destined to be masked under the status of the trivial or naive, which it is often attributed to this representational category.

This series of paintings refer to the "painted tunnel gag", this is to say, animated characters involved in the action of painting an image with the intention of creating an optical illusion of prolongation of the space in a "realistic" or plausible manner within its own universe.

This self-referential strategy, since it pertaining and referring exclusively to the cartoons, appears for the first time in "The Road Runner Show" in 1949.

"The tunnel gags » paintings allude to through the imagination lively to the history of painting, specifically the Renaissance, when the use of perspective in the representation has started. The perspective that is evident from the vanishing point projected into the architectural space of the box, being the arc of a half point to a distinctive element in the pictorial composition of this time.

In the iconography of the cartoon, the tunnel as an optical illusion coincides with the figure of the arc and the representation of a real space. However, the projection of the spatial depth, which stands out in these

"tunnels false" is a paradox of the representational, since it is not possible to differentiate between the codes of the real and of the "optical illusion" -representation, therefore, in a cartoon or drawing, any tunnel is just a picture.

«My paintings try to make evident the main process taking place in the exhibition, this is, painting this imaginary, just as the characters in the scenes. As well as, open the interpretations towards the inherent problematics of pictorial representation. Both artworks, for example, refer to the round arch that constitutes the tunnel, and to the use of schematic perspective, elements that historically remind us of the constructive principles of the naturalism installed from the beginnings of the Renaissance.»

Marcela Serra extract

Marcela Serra has participated in numerous collective exhibitions, such as "Il Metropolitan congregation of Visual Arts"

organized by Universidad Mayor and Italian Institute of Culture, Santiago and "The Art of Humanity", Imago Mundi – Luciano Benetton Collection Pratt Institute in Brooklyn, New York.

She won the "XXX National contest of young art and poetry", El Farol Artspace, Universidad de Valparaíso in 2008 and Conicyt Scholarship for a National Master in 2013.

In 2016 she presents her works at Galerie Sobering on the occasion of the collective exhibition Against the Conspiracy of Invisibilities along with the established artists from Chili.

**She returns to Galerie Sobering for her very first solo show «Any Tunnel is Just a Picture» from December 7, 2017, to February 3, 2018.**