

Sept. 15 / Sept. 28, 2011
La forêt du Koala

Press Releases



“(...) Díez decides to take a new path, the photography one, like an external valve of introspection to refine syntactically his Leit-Motif of common denominator: **the didactic beauty of a reconstructable present** (...) Fruit of that search, a few days ago, the first of the photography solo exhibitions has been inaugurated: *La Forêt du Koala*.”

(CRÓNICA. September 28th, 2011)

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“(...) Madrid photographer David Díez exhibits the project *La Forêt du Koala* at Espacio Valverde until the 28th of September (...) clearing the path into an eternal nature through a series of photographs and simple stage installations, to **submerge us in a forest that admits multiple interpretations**.”

(ABRE EL OJO. September 19th, 2011)

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“(...) The selected artworks has been distributed within a scenographic setting which is specifically designed to **evoke within the spectator the necessary reconstruction process** of a place that appears blurred and distant due to the explicit absence of descriptions, although clear and included at a time.”

(GUÍA DEL OCIO. September 30th, 2011)

*"(...) One of his projects, La Forêt du Koala, is **an invitation to recreate a space that doesn't exist**, a wish for dialogue in which the spectator and his imagination are necessary parts of the reconstruction.*

This encounter between a particular art space and an artist, who has decided to take advantage of every possibility, turns out to be a refreshing alternative in the Madrid's art scene (...)

*In my opinion, the lack of the typical informational sheet, which is common on every exhibition, showing that will to impose to the spectator what the artist has meant, is something that is much appreciated. Here when you see the photos, you see something **very complete, global. You see that wild but reconstructed nature** which is complemented with the installations (...)"*

(CULTURAMAS. *Julie Delabarre*. September 29th, 2011)

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"La Forêt du Koala, this is the name of the last artwork of this diligent artist, and it will be exhibited until the 9th of October (...)

*Colored stones, shades, branches and light contrasts. David Díez has created much more than a forest, much more than an exhibition, much **more that an unforgettable promenade**; he has created La Forêt du Koala. "*

(FASHION. September 30th, 2011)

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"David Díez definitively undertakes photography as the mean of expression and silver weave of his disquieting creativity of animatic will (...)

In his introspection, and according to the didactic beauty of the reconstructable present, as exhorting shout for his expressivity, his work in this photographic corpus of so allusive name La Forêt du Koala, that takes the Espacio Valverde in Madrid (...)"

(NOTODO. *Rocío Álvarez*. September 20th, 2011)

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Other press appearances

La Forêt du Koala at Espacio Valverde. (MUJER.es. September 20th, 2011)

Nature according to David Díez. (SOMOSMALASAÑA.es. September 18th, 2011)

David Díez presents his solo exhibition at Espacio Valverde. (TRIBALLMADRID.com. Sept. 19th, 2011)

Photography as a tool to capture beauty. (MUNDO-GEO.es. September 20th, 2011)

Reconstructed nature move on from Espacio Valverde. (MADRIDIARIO.es. Sept. 30th, 2011)

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Art gallery



The **Espacio Valverde**, an atypical and multidisciplinary gallery, with its 69 m² distributed in 2 rooms and diverse cozy corners, is a space opened to the experimentation.

Its directors, **Asela Perez Becerril** and **Jacobo Fitz-James Stuart**, create an atmosphere by virtue of re-inventing a relation with the art, being the connectors of the ideas and having the constant feeling of “something is going on here”, where the main criteria is the artwork honesty and the artists character more than personalities by themselves.

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To this day they have had hosted several exhibitions and experienced participating in three International fairs: **HotArt** in Basel, **Cutlog** in Paris and the last **Just Madrid**.

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Exhibition setting

... This encounter between a particular art space and an artist, who has decided to take full advantage of every possibility, turns out to be a refreshing alternative in the Madrid's art scene ...

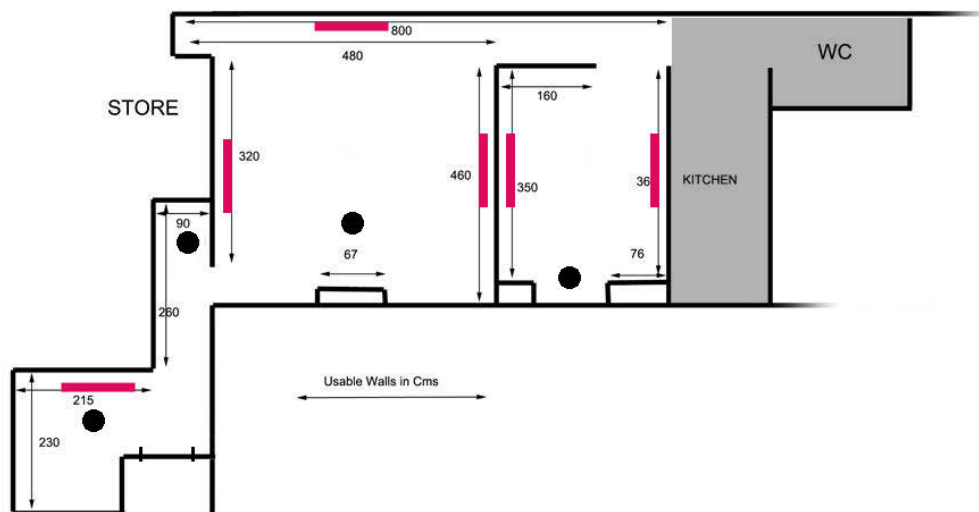
Through the exhibition, Díez investigates the evocation chances of reconstructable ambients.

The artist's creativity must overlap with the spectator's imagination to complete distinct reconstructions in each case, for each visitor, according to his concerns and memories.

In La Forêt du Koala, the main character is a forest that has to be recovered using different natural situations and isolated parts which do not form a forest, as an over scaled picture of a tree or an out of context rocks group.

Six double black and white photographs, free from every kind of distraction, color and noise, are La Forêt du Koala. They represent the different positions in which the spectator would be inside the forest. Around them, the four installations that swing between painting and ready-made art, make up the overall perception supplementing the photographs and giving them physicality, color and temporal perception. Moments of the day or different ways for using nature.

Artworks order is vague, scattered and provokes the need to move as the only best way of contemplation. Wandering is, although forced, what restores the ambient and frees us from the pause.





La nuit et les constellations



La nuit et les constellations



La nuage d'orage

"The installations refer to different times of the day or different ways of using the forest. I.e. La Promenade de l'après-midi (The noon walk), La Tombée du soleil (The dawn), The night and the constellation and the storm cloud. They are a sample of the important stills of nature perception, chosen among the possible other 500 moments that are missing."



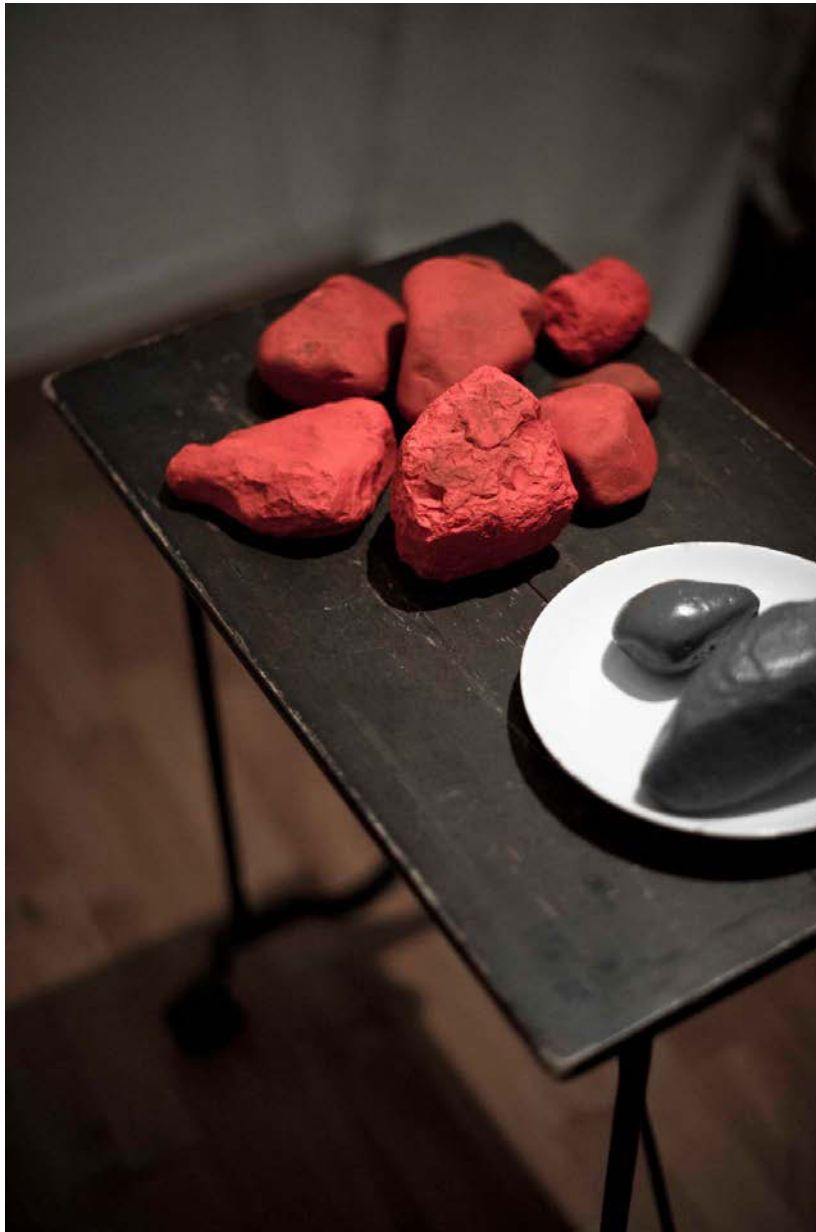
La promenade l'après-midi
&
La forêt du Koala (4th position)



La promenade l'après midi



La forêt du Koala (5th position)



La tombée du jour

"It is an exhortation to the spectator, is a kind of duty for two in which I try to assume the part that corresponds to me: to pick the elements that I consider to be enough to enable the reconstruction, and show them within the exhibition. These are for instance photographs being always paired, installations that add what is lacking on the pictures, texture, color... But I have done my part. The other side is the one of the spectator who has the obligation to play that reconstruction."

David Díez