

# SERINYÀ



## Man brukar säga att man inte ser skogen för bara träd.

Vad menar man egentligen med det? Att det man tittar på väcker ens intresse så mycket att man går närmare och närmare och till slut inte ser helhetsbilden? Skogen försvinner ur fokus och det man istället ser är det skogen består av: träd. Men vad är skogen om inte just träd. Utan träd – ingen skog.

Det gamla idiomet om helhetsbilden som försvann bland träden kan också användas för att beskriva konstnären Serinyàs arbete med serien *Seascapes* – landskapsbilder vid vatten.

Bilderna skulle kunna vara Trompe l'oeil. Men han lurar inte dina ögon. Ögonen ser vad de ser. Ögonen kan du lita på. Det är vad dina referenser, tidigare erfarenheter och dina förutfattade meningar sedan gör med det du ser som lurar dig. Så, skyll dig själv om du går vilse där i vattenbrynet!

Serinyà jobbar ofta på det här sättet. Döljer något för att få oss att upptäcka det. Sätter upp kameran och fångar på bild något vi hela tiden har sett, men inte förstått att vi sett. Och han bjuder nästan alltid in slumpen i processen. Slumpen finns ju alltid där, så varför kämpa emot. Bjud in den istället. Och bjud upp den. Ta en svängom med slumpen, så blir slutresultatet både mer intressant och mindre förutsägbart – det är Serinyàs genomgående förhållningssätt till sin konst.

Genom att betrakta Serinyàs fotografier i serien *Seascapes* kommer du att få dina förutfattade meningar ifrågasatta. Och kanske lär du dig något nytt om dig själv också. Du kanske får en bättre helhetsbild av ditt eget seende, helt enkelt.

— Hans Malm, photographer

## SEASCAPES

serie from 2013

Fine Art prints  
on museum quality paper

52 x 52 cm  
Edition 7 + 2 AP

100 x 100 cm  
Edition 3 + 1 AP

Both sizes are framed  
with UV anti-reflective  
Artglass



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series from 2013

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Artglass

### **One can't see the forest for the trees!**

What does that really mean? That what you look at arouses your interest so much that you move closer and closer until you ultimately cannot see the entire image? The forest disappears from your focus and what you see instead is that the forest consists of – just trees. But what is the forest if not just trees. No trees – no forest.

This ancient idiom of the complete picture that disappeared among the trees can also be used to describe the artist Serinyà's work on his series *Seascapes* – landscapes of the sea.

These images could be trompe l'oeil. But the artist can not fool your eyes. Your eyes see what they see. They can be trusted. It is what your references, past experiences and preconceived ideas do with what you see which is actually tricking you. So, blame yourself if you get lost on the water's edge!

Serinyà often works this way. Hiding something for us to discover. Setting up his camera and capturing what we have always seen, but not understanding that we have seen it. And he almost always adds chance to the process. The random is always there, so why fight against it? Invite it in instead. Take a dance with chance, so the end result will be both more interesting and less predictable – this is Serinyà's approach to his art.

By studying his photograph images in the series *Seascapes*, you will question these preconceived ideas. And maybe you will even learn something new about yourself. You might even get a better overall understanding of your own way of seeing.

— Hans Malm, photographer



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## NOISES FROM THE SILENT LAND

series from 2017

Archival pigment prints  
on 310 gr museum quality  
cotton paper.

90 x 90 cm image area  
100 x 100 cm framed  
Edition 5/5 + 2AP

Mounted on aluminium  
with wooden frame and  
UV anti-reflective Artglass

Signed, dated  
and numbered verso

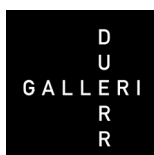
### Noises from the Silent Land

My father was a biology teacher. When I was a child, in Girona, he sometimes took me to his laboratory at the school, letting me look through the microscopes and allowing me to feed the snakes and lizards in the terrariums. This founded my strong fascination for biology and the origins of life. When, as an adult, I moved to Sweden, a land of forests and lakes, I came in closer contact with nature and found a new way of existing in it. An awareness of the challenges of our environment started growing in me.

When I was invited to do a glitch photography artist project inside the 100-year-old dioramas of the Biological Museum in Stockholm, I didn't hesitate. My endeavours became the image series *Noises from the Silent Land*.

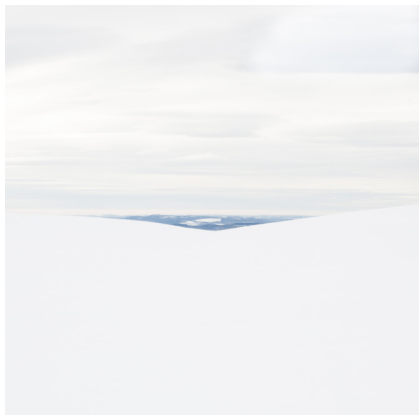
The diorama of the Biological Museum is a 360 degree display of the Scandinavian nature, populated by stuffed animals. Dead, nowadays dusty and grey animals, that have been sacrificed in order to tell a story of the Scandinavian landscape and its wildlife. A story meant to awaken love for nature, but at the price of killing some of its inhabitants. It's a condensation of the antropocentric world view, where the animals are ours to kill and keep, but also our responsibility to preserve. It's a realistic, yet completely unreal, image of an idealised environment.

Recently exhibited at the Noorderlicht International Photofestival 2017 in the Netherlands.



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## **PASSAGE**

series from 2013

Archival pigmented prints  
on aluminium

55 x 55 cm  
Edition 7 + 2 AP

Framed with a white wooden  
frame and UV anti-reflective  
Artglass

Signed, dated, numbered  
and printed 2014 by the  
artist

## **My work is about the nonvisible**

I am deeply influenced by the thoughts and ideas of fellow artist Joan Fontcuberta (Barcelona, 1955) in relation to the nature of photography. This is one of the reasons my attention has primarily centered on the characteristics of what remains invisible to the viewer.

Concerned about the extraordinary power of what is not seen ... all type of concealed layers, hidden in plain sight, are the center of obsessive artistic exploration. In this complex hide-and-peek game, there is a transcendental moment. When a glitch, a hole, some kind of anomaly reveals a new reality, hidden right in front of the audience's eyes.

The resulting works arise questions that revolve around perception, truth, mysteries, beliefs ... and also the nature of photography itself.

A selection of this series was recently exhibited at HUB 2018 at Konsthuset in Stockholm.



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