

- **Exhibition:** "The Martín Freire Trust"
 - **Artist:** Rodrigo Martín Freire
 - **Date:** July 18 - November 2, 2014.
 - **Place:** South Cloister 2
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The work presented here, *4º de juegos* (a play on words that can mean "4th of Games" or "Game Room") by Martín Freire, was given in trust to the Centro Andaluz de Arte Contemporáneo in 2011 when, for various reasons, the artist was considering leaving it in the street at the mercy of vandals and the elements until it disappeared altogether. This installation, exhibited here for the first time, was produced with a grant received from the Regional Government of Andalusia's Iniciararte Programme, and has joined another large sculptural work which entered the CAAC Collection thanks to that programme's acquisitions.

Two fundamental premises underpin the work of Martín Freire (Seville, 1975). The first is his insistence on researching and developing intervention strategies for exhibition venues and observing the tension that his installations create in those spaces. The second is the preponderance of the idea of process in his work, which explains why many of his creations are presented as works-in-progress with no possible conclusion.

We can see both premises at work in *4º de juegos*. Freire has invaded the exhibition space, defending the use of ephemeral materials as one of the basic pillars of contemporary narration; and at the same time, he has turned the gallery into a kind of experimental lab or zone for presenting a work that is more *process* than *product*. In fact, this piece can be presented in several different ways, something the artist considers essential to the creative process: Freire himself intervenes in the set-up, adjusting the main

pieces, the two Triton and Falcon boats, according to the place and context in which they are displayed.

References to the world of children are a constant in his oeuvre, but for all their amusing and carefree connotations they primarily serve to construct a critical, contemplative vision of our society. Rather than encouraging narration, Freire attempts to create oppressive atmospheres behind which we sense a veiled criticism of a disturbed, aseptic, terrified individual.