

Naia del Castillo explores the construction of the identity in relationship with the physical and psychological environments.

The artist works between photography, sculpture and performance. The performance takes shape first of all because of her interest in the relationship between the space and the subject. Sculpture is the medium that allows her to render that relationship physical and photography the expressive medium for capturing and reinforcing that idea.

The photographic – sculptural actions of Del Castillo shows that the performance of the Thing means an anomaly. The most banal in her hands becomes an attractive and suggestive fetish. It is undeniable that the look of Naia del Castillo is special. When she stops at something that captures her attention -everyday objects, attitudes- is able to transform it, to give it a different meaning, of conferring a new life.

Altered Perceptions exhibition is structured to present a complete image of Naia del Castillo artwork, selecting 3 of her bodies of works, entitled *Desplazamientos* (Displacements), *Ofrendas y Posesiones* (Offerings and Possessions) and *Atrapados* (Trapped) that deals fluently with installations, photographs and sculptures.

In her most recent works entitled *Desplazamientos*, (Displacements), she reflects on how we often decorate our homes with images of nature (the tablecloth kitchen, the glazed flower vase, the lamp on the nightstand...), does it not respond to the desire to introduce the wild, the open, the exotic, the potential adventure, in the safe and limited space of the home, of the domestic?

Nuevos Territorios (*New Territories*) the forest in its depth, sometimes beautiful, sometimes dangerous, has been the theme that helped her to explain this idea. First she walked into the deep of the forest and photographed it. Secondly she had printed these images on cotton fabric. Then made patterns out of the sofa on which the artist usually rest and remake it but turning it into wood. With this piece, she returned to the forest to take new pictures. This time under the cloth was a woman.

Entre Flores y Medusas (*Between Flowers and Medusas*) piece has started differently. If the previous one was the forest which dominated and the woman appeared hidden but in this case are close-ups of faces of women facing the viewer, printed on silk. On each eye Del Castillo embroidered with colorful threads a flower, an animal, insects, birds or snakes. There are various allegories interpret and challenge their relationships with nature.

A Traves del espejo (*Trough the Looking Glass*) piece consists of one pair of gloves and a small mirror. The gloves are from rubber and they are used for protection purposes. Printed in cotton is a photographic and 19th century drawings collage that the artist had used to make a second pair of gloves that cover the industrial ones. Along with the gloves there is a small mirror also printed a similar photo collage, behind which hides or protects a female figure. This mirror is not covered completely with photography but have small reserves may reflect the surrounding space. This interacts between the real space, imaginary and the selected one from nature.

In El Rapto, El Encuentro and Narciso (*The Rapture, The meeting and Narcissus*) there is also a transformation. At first, the artist has ask to a taxidermist to stuff some birds, savage and domestic ones, into the positions of some renaissance tableau paintings' characters. After that, she added to the wild bird's bodies one small canvas with still life oil paintings on it. The resultant photographs aim to question our meanings about Landscape and Nature.

In the second floor Naia del Castillo displayed some latest sculptures and photographs entitled *Ofrendas y Posesiones (Offerings and Possessions)* where she investigates on the desire to possess and how to get it we offer ourselves.

In *La Urraca (The magpie)* she explores on treasured riches bourgeois woman whose wealth crushes and immobilized. A magpie looks dominant and vigilant a hidden and absent woman covered with a golden suit carrying 12,000 sewn pearls.

In *El arbol del joyero (The tree of the jeweler)* manufactured a silk red closed shirt, with 4 buttons that act as peepholes of desire and female sexuality. An engagements rings tree symbolizes the trading.

El hormiguero (The anthill) is a photograph of a naked body hidden behind golden entrails.

El jardin (The Garden) is a very suggestive neo-baroque picture, arising games of reality and illusion, and dealing with the desire to possess beauty.

As a link between these two sets of thoughts she presents the photograph entitled *Dialogos III (Dialogues III)* part of *Atrapados (Trapped)* that deals with the interdependence with the everyday surroundings.

Naia del Castillo (b. 1975 in Bilbao, Basque Country) graduated concentration in sculpture at the University of Fine Arts of the Basque Country in 1998. In 2000 she received her MA with distinction in Fine Arts at the Chelsea College of Art in London.

Del Castillo has been recipient of The Rome Prize by the Spanish Academy in Rome, and she was residing and working in Paris and New York as an artist – in –residence in Cite des Arts and ISCP Studio Residency Program.

Miss Castillo has participated in many international shows; Mori Museum, Printemps de Septembre Toulouse, Musee Maeght, Prado Museum, Museum of Fine Arts of Houston, Modern Art Center CAC Malaga, The Stenersen Museum, TEA Tenerife Contemporary Art Museum, and Wurth Museum among many others.

Her solo exhibitions include at the Museum of Contemporary Art Artium of Vitoria, ParisPhoto05, DeSantos Gallery in Houston, Alcala 31 of the Community of Madrid, Distrito4 Gallery in Madrid, Dels Angels gallery in Barcelona, Contemporary Art Gallery Mario Mauroner in Austria.

She was awarded first prize for the best exhibition in the Festival Off PHOTO ESPAÑA 2005.

Her works is part of the collection at Prado Museum, Museo de Arte Contemporaneo Reina Sofia, Museum of Fine Arts of Houston, Maison Europeene de l' Photographie in Paris, Artium Contemporary Art Museum, La Caixa Foundation among others and in many private collections.



The exhibition is funded in part with the generous support from **El Fondo Asistencial y Cultural de VEGAP**