

¿POR QUÉ LAS VIVIENDAS SOCIALES TIENEN FACHADAS DE COLORES?

JORGE ISLA

EXHIBITION HALL OF THE PROVINCIAL COUNCIL OF HUESCA

EXHIBITION HALL OF THE PROVINCIAL COUNCIL OF HUESCA presents ¿“ POR QUÉ LAS VIVIENDAS SOCIALES TIENEN FACHADAS DE COLORES?” by JORGE ISLA.

GENERAL INFORMATION

Title: **¿POR QUÉ LAS VIVIENDAS SOCIALES TIENEN FACHADAS DE COLORES?**

Artist: **Jorge Isla** (Huesca, 1992).

www.jorgeisla.com

www.instagram.com/jorgeisla.nft

Opening: **Friday, April 19, 2014, at 7:00 p.m.**

Duration: **April 19 - May 19, 2024.**

Location: **Diputación Provincial de Huesca.**

Address: **Porches de Galicia, 4, Huesca, Spain.**

Hours: **MON - FRY: 12:00 a.m. - 2:00 p.m. /**

SAT – SUN: 12:00 a.m. - 2:00 p.m. / 6:00 – 9:00 p.m

TEXT OF THE EXHIBITION PROJECT.

Why do social housing buildings have colorful facades? is a monographic exhibition by **Jorge Isla** (Spain, 1992) at the **Exhibition Hall of the Provincial Council of Huesca**, focused on the Villa Isabel Group in Huesca, Spain. A set of attached houses located in the city center, which originally, located on the outskirts of the city, was covered by the Cheap Houses Law of 1911.

The project's origin takes this group or housing union as a starting point, exemplifying the response to the "housing problem" whose origin is related to the industrialization processes that emerged at the end of the 19th and beginning of the 20th century, and therefore, the consequent population displacement from rural environments to cities. The need for housing for the working class and concern for the unsanitary hygiene and habitability conditions of the houses developed parallel to the need for urban expansion of cities and justified the emergence of legal regulations on "cheap houses."

The exhibition, specifically conceived for the Exhibition Hall of the Provincial Council of Huesca, and taking the above as a starting point, presents a central axis with material from the municipal archive of Huesca, including the construction authorization file and original plans, along with a series of photographs dated between 1925 and 1975, taken by Ildefonso San Agustín, Rodolfo Albasini, Santos Baso, Hermanos Viñuales, Manuel Fanlo, and Ismael Pascual of the place where the urban intervention took place, all from the collections of the Photographic Library of the Provincial Council of Huesca.

Surrounding this historiographic material, and as if it were a skin, 64 monochromatic paintings have been installed in the adjoining rooms, corresponding to the 64 colors of each of the facades that currently make up Villa Isabel. The paintings, measuring 80x120cm, where the sum of their perimeter establishes 1m², manifest a direct reference to real estate speculation, art, and imagery today.

The installation invites reflection on the history and evolution of this residential complex, as well as on the historical, political, and economic circumstances surrounding it, where those facades, which have changed over time, reflect urban transformation and the loss of homogeneity, indicating the influence of individualism in contemporary society and establishing a reflection of the global context in a situation as local and intimate as in a group of houses in the city of Huesca.

In parallel with the exhibition, a publication has been edited that collects the results of the research, with texts by Jorge Isla, the researcher and also artist Juan Pablo Ordúñez, and Carlos Copertone, a curator and editor specializing in urbanism and territorial planning.

ABOUT THE ARTIST: JORGE ISLA - BIO.

Jorge Isla, born in Huesca in 1992. Currently resides in **Bilbao**.

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He has received the VEGAP scholarships 2015, residency at the College d'Espagne à Paris thanks to the MECN (2018), residency scholarship from the Bilbaoarte Foundation (2018, 2023), the Javier Rosón Prize from the Ankaria Foundation for best young artist's book (2019), the 1st Prize of the Young Art Show of La Rioja (2019), the work acquisition prize of the Brocense Hall (2019), La Térmica residency (Málaga, 2020), Aid for research, creation, and artistic production from the MECN (2020), the Joaquina Zamora de Aragón work acquisition prize (Zaragoza, 2021), the work acquisition prize of the Miguel Hernandez University (Elche, 2021), the Production Scholarship from the Bilbaoarte Foundation (2021), the Inmaterial Prize from Tabakalera (Donosti, 2022), the Scroll Prize from Las Cigarreras (Alicante, 2022), the Ramón Acín Scholarship from the Huesca Provincial Council (2022), the INJUVE production grants (2022), and the IX Mardel Prize (Valencia, 2022), Acquisition Prize University of Loyola (Seville, 2023), and the Basque Artist Program from the Guggenheim Museum (Bilbao, 2023).

He has exhibited individually at the Párraga Center (Murcia, 2024), Provincial Council of Huesca (Huesca, 2024), Bilbaoarte Foundation (Bilbao, 2024), Da2 Artium (Salamanca, 2023), Las Cigarreras (2022), Arte Santander (2022), SC Gallery (Bilbao, 2022), Antonia Puyó Gallery (Zaragoza, 2021 and 2017), Rambleta (Valencia, 2020), Presente Gallery (Porto, 2020), Valencia Natural History Museum (2018), Photoespaña (2017), Kir Royal Gallery (2017), XV Biennial of Photography of Córdoba (Córdoba, 2017), and CentroCentro Cibeles (Madrid, 2016), as well as in various collective exhibitions and fairs, both national and international.

Finally, his work is part of the following collections: ANKARIA Foundation (2019), Cáceres Provincial Council (2019), Irún City Council (2019), Harddiskmuseum (2020), Salamanca City Council (2020), Hoy es Arte Magazine (2020), IAACC, Pablo Serrano Museum (2020), Málaga Provincial Council (2020), Enate Winery (2021), Zaragoza Provincial Council (2021), Miguel Hernandez University (2021), Ses12Naus Foundation (2022), Ifitry Centre d'Art Contemporain (2022), Felanitx City Council (2022), Mardel Foundation (2022), and Loyola University (2023).

ABOUT THE ARTIST: JORGE ISLA - STATEMENT.

Jorge Isla's (1992, Spain) practice examines the political, social, and economic mechanisms of contemporary society by subverting their status through dichotomies such as reality and fiction, cause and effect, presence and absence.

He represents a set of ideas based on the concepts of border, reinterpretation, and resignification as a conceptual object through plastic research by combining various media: writing, image creation, video, and installation, depending on the nature of each project.