

Marta Barguno Krieg's paintings depict carefully crafted scenes of the ordinary, realistic in their composition while seeping with indefinable magic, placing each work in an alternate reality. The characters find themselves gazing back at the observer as if looking back at a long-lost friend or, as is the case for her self-portraits, caught up in their own existence, rarely giving notice to the viewer in their midst. Rather than imbuing the works with a distinctively recognizable palate, the vivid colours percolate out of every brush stroke, invoking feelings of the uncanny that both define and defy the characters themselves. Ultimately, Barguno Krieg captures the notion of Deleuzian 'fabulation' by crafting percepts and affects that go beyond the lived experiences painted in each scene and leave one wondering if you genuinely remember those colourful encounters.

Barguno Krieg's photography takes a distinctively different tone. Rather than crafting an alternate reality to seem familiar, she alters recognizable scenes to imbue them with palpable magic. Abandoning a reliance on the digital, be it cameras or editing tools, she manipulates reality itself through a combination of double exposure and rotating the camera. Once developed, the vibrant images transport the observer to other worlds where horizons are mirrors of themselves and the echoes of the recognizable move through the image. Similarly, Barguno Krieg's other photographs capture stories and landscapes with unparalleled vividness that demonstrate the importance of the physical act of shooting and developing film. Within all of these surrealistically vibrant landscapes, the human as subject no longer exits and yet they remain omnipresent, appearing as object, observer, and artist in some more-than-human assemblage.

Taken together, Barguno Krieg's works are both unsettling and familiar, spectral and bodily, magical and absolute. Akin to scenes crafted by film greats like Kubrick or Gilliam, the realistic paintings and abstract photography both create their own worlds that call on us as observers to participate in. In one moment, the work is comforting and peaceful, then, without notice, a radical weirdness is exposed that is equal parts captivating and reactionary. Describing her studio practice as one of long hours with a focus on detail while her photographic ritual as immediate and embracing of the "flaws" of analogue images, Barguno Krieg proves that the power of emotion and attention to colours can generate a diverse body of work that defies medium. And that ordinary everyday life holds a particular kind of magic waiting to be exposed.

Marta Barguno Krieg has traveled all around the globe from her home in Barcelona, Spain, painting and taking photographs of many of the places and people she has encountered along the way. Her visual arts practice draws from a mix of tonalism, realism, and various contemporary art movements while exploring ideas around exposing the allure of the ordinary, creating stories through the restructuring of the familiar, and the fabulation of the self/other false dichotomy. While often called upon to paint remarkably colourful wall-spanning murals or elegantly simple hand-poked tattoos, Barguno Krieg's artistic practice demonstrates a breadth of skill and precision. Typically working across painting, photography, and drawing, her work demonstrates the power of an artist's gaze to envision a reality much like our own, yet full of mystery, passion, and magic.