

Until then, some kind of wild

Adrián Espinós Ferrero & Daniel Vincent Hansen

Gallery BOX presents an exhibition exploring two possible futures in *Until then, some kind of wild* where infrared photography contrasts with an ecosystem of sculptures. An otherworldly natural world occupies the space and shows us where we could be headed. Curated by Hannah Giles.

Things that may seem as constant as those mountains on the horizon will occasionally vanish overnight. Lakes dry out leaving nothing but mud behind, some unusual species of bird is suddenly never seen again. Change comes in many forms, and often in waves. Make sure to remember that while some changes are small, others can envelop the entire world. Something is coming, it has always been coming, some future that we won't be able to imagine, maybe it's already here. Until then.

The pieces of Adrián Espinós Ferrero roll and turn all throughout the first space of the gallery with the project *Growing with no name (GRO.WI.N.N.)*. This group of sculptures works as an ecosystem with industrial interference, surrounded by bi-dimensional pieces as affected spectators. The ecosystem seems to prefer to shroud itself in latex, plastic or steel rather than roots and leaves, as if it's in some dirty stage before developing into something more stable. *GRO.WI.N.N.1.1* grew with an accumulation of pieces of a construction game. After a molding process its casting was used to keep adding pieces to form 1.2. This interaction goes on until the last work of the series. The next phase for *GRO.WI.N.N.* is to complete a pregnancy, where a sculpture gets attached to an object, and becomes a mold to develop *GRO.WI.N.N.2*.

Daniel Vincent Hansen's piece in the inner room, titled *The Perfect Flower and Other Stories from the Eternal Forest*, shows us another kind of nature, one that has grown pale and indifferent to us. The infrared photographs and short texts tell the story of a forest that sometime far into the future has come to cover the entire planet. We're introduced to a place where all of the knottily interconnected plants have gathered to reflect on their place in the world. They've even put together their own form of history that lives somewhere in between them. It's a history that not only looks back at the many things that happened in the past, but also ahead to seek out new ways to grow.

Adrián Espinós Ferrero (Alicante, 1985) lives and works in Malmö since 2019, where he moved after finishing his MFA in Umeå Konsthögskola. During the last ten years, the Spanish artist has exhibited his works in the gallery Sala Parés in Barcelona, Weld and Andersson/Sandström in Stockholm or Gallery CG in Malmö, among others. The diverse artistic practice of Espinós Ferrero is very related to growing and transforming processes. In an ideal point his works are intersections in the life of an entity. This is why his paintings and sculptures are very inspired by what is biologically and geologically stable, like getting ready for the remote chance of doing exactly what is needed by an entity whose parameters are far away from our awareness.

Daniel Vincent Hansen (Gothenburg, 1991) lives and works in Trondheim. He finished his MFA at the Oslo National Academy of the Arts in 2017, and has since shown his works at Babel Visningsrom and Fotogalleriet in Norway, and Artothek & Bildersaal in Germany, among others. Hansen often plays with novel technology to tell stories of different places or objects, both living and dead. With a focus on places too immense for any stories to contain them, he wishes to open up for new ways of understanding these spaces and the vibrant things inhabiting them. Hansen's contribution to the exhibition was made possible with funding from Norsk Fotografisk Fond, Billedkunstneres Vederlagsfond and Trondheim Kommune.