

Mabel Palacín with Mirko Mejetta

Paisaje Interior con Marina

[Interior Landscape with Seascape]

With the special collaboration of
Maia Koenig and Jake Aikman

17.09.20 > 27.11.20

Paisaje Interior con Marina [Interior Landscape with Seascape], is Mabel Palacín's latest project (partly carried out during the pandemic, although it has been conceived earlier on), that due to the imposed restrictions, it has opened up to a series of valuable collaborations and imaginative exercises. All of these have ended up turning the project into a reflection on the public and private sphere, the concept of the body (this being either the fragmented body of cinema and its shared body, or the body that affects the body of others). As well as other ideas around the notion of freedom and its association with imagination and synchrony.



Paisaje Interior con Marina is a work that develops from a 3-part system, in which space and images are associated in order to originate a new sensorial experience. As the artist explains: "In a first operation, sound is separated from the image at a perceptive level. The first encounter is with the video's sound that is part of the piece. We hear, then we see. The audiovisual is the image, but it is also its sound, even though it is not generally thought of in this way. A woman's voice narrates the experiences of others as if they were her own. The vision requires an effort and the video can only be seen through a hole in the wall.

The second operation places the spectator as an actor who is watching, since in order to see, she/he needs to take her/his place in the mechanism and exhibit his condition. In the video, the voice we hear is embodied in 3 women, 3 actresses who are the same character. In their multiplicity, they embody the shared body, the body that is part of a larger mechanism. Here, experiences and movements are synchronised, reaching positions in the mysterious interior space they occupy, presided over by a beautiful fireplace.

The third operation consists of adding a second space that appears as a form between a sculpture, a box and a model. The object has also a hole that is offered to the viewer, and inside it, we find the same video that we saw behind the wall, in the somehow compromised situation, that is peeping through the hole. This time, the video appears smaller and it offers itself to an hypothetical ideal visitor. The elegant model of a cinema places the spectator between 2 scales, forming part of a more complex apparatus. Is he looking or is he being looked at?

In this way, the model creates a mechanism by which we can't stop moving from one hole to another, from the wall to the model, thus experiencing sensations that have to do with scale. Behind the wall, in the foreground, an enormous eye is looking at us whilst we look through the hole, and we can't help but to feel a parallelism with our eye when it approaches the model. Are we inside or outside the box? Are we inside or outside the apparatus? We feel that we are between 2 worlds, between 2 scales.

In short, *Paisaje Interior con Marina* calls to see twice, to look twice. A first and a second time in which we try to look inside the gaze. The device refers to a haptic cinema [from the Greek *haptikós*- tactile] where sensations work in communication. Here the senses affect each other and the device's materiality is made present by claiming our participation and invoking eroticism as part of the aesthetic experience.

This is a project, that right from the start, has been developed with the architect Mirko Mejetta, a regular collaborator of Mabel Palacín's installations. Here he signs with her a work that belongs to a series about the space in which we encounter images or the space that they are capable of generating.

This project has also counted on the collaboration of other artists, such as the Argentinean Maia Koenig, an experimental Patagonian multi-artist, who has worked with Palacín and Mejetta from Patagonia (and who has composed a very special version of *Summertime* for the video); or Jake Aikman, a South African painter who has lent his painting *Sketch for Janus* (2019) the Seascape we see above the fireplace. It has also counted with the collaboration of other friends, from here and there, who with their stories and conversations have been part of the project.

BIOS

The work of **Mabel Palacín** (Barcelona, 1965) is a constant investigation about images. The subject of her work is photography considered in all its mutations, including cinema, video and its digital variants. She considers images as theoretical agents capable of developing models from which to understand and expand the contemporary visual landscape. The notion of project is essential in her method of work, in which images generate instructions for use and engender narratives that arise only because of the images themselves. In her work the content of the images is always the spectator, and the spatial dimension as well as the multiple projection of some of these works strongly request the viewer, establishing links between image and architecture.

In 2019, her project "Thieves", was the winner of the 6th edition of the Videocreation Prize, promoted by the Xarxa de Centres d'Arts Visuals de Catalunya, the Department of Culture and LOOP Barcelona. During LOOP Festival, in November 2020, *Thieves* will be screened at the Centre d'Arts Santa Mònica (Barcelona).

The same year, Mabel Palacín was awarded with La Caixa's contemporary art production grant, and in 2018 she won the Multiverse grant for video art creation by the BBVA Foundation.

In 2011, Mabel Palacín represented Catalonia and the Balearic Islands at the 54th Venice Biennale with the work *180 degrees*.

Her work has been part of solo and group exhibitions in àngels barcelona, Frankfurter Kunstverein and L. A. Galerie (Frankfurt), Centre d'Art Santa Mònica (Barcelona), The Agency (London), Norwich Gallery (Norwich), Transmission Gallery (Glasgow), Kwangju Biennale (South Korea), Artothek, (Cologne), Taipei Fine Arts Museum (Taiwan), Kunstbunker Tumulka (Munich), Bolsky Gallery (Los Angeles), Galerie Anne de Villepoix (Paris), Künstlerhaus Bethanien (Berlin), MUA (Alicante), Museu Coleção Berardo (Lisbon), Salvador Dalí Museum St. Gallen (Germany), Künstlerhaus Bethanien (Berlin), Künstlerhaus Bethanien (Berlin), Künstlerhaus Bethanien (Paris). St. Petersburg (Florida), Frac Languedoc-Roussillon (Montpellier), MACBA (Barcelona), O.K. Center (Linz.), Casino Luxembourg (Luxembourg), Artium (Vitoria), Reykjavik Art Museum (Reykjavik) among others. She currently lives and develops her work between Barcelona and Milan.

Mirko Mejetta teaches Architectural and Urban Design at the Politecnico di Milano and he directs the international laboratory Outskirt-Leperiferiealcentro.

His work is based on the idea that architecture is a political action for the optimistic transformation of our society. For him, architecture is not reduced to the erection of walls but to the production of thought. He believes that the construction of architecture and public space is carried out through the tools of the trade, but the creation of thought requires the interweaving of a variety of disciplines allowing his activities to evolve in different fields. He has always dealt with contemporary art and by using its techniques and practices he has elaborated his conceptual and compositional language. His main architectural and urban projects, as well as his productions and artistic collaborations have been developed in the context of Barcelona. On the other hand, the city of Milan has become the place where he undertakes urban experimentation and his teaching activities.

Between 2017 and 2020 Mirko Mejetta has been running the urban laboratory *La panchina del architetto visionario: fabbriche della cultura e residenza del transito* (The visionary architect's bench: culture factories and transit residence) with the Politecnico and the Municipality of Milan.

He has directed the executive and artistic production of installations and exhibitions in museums and art centres in the cities of Barcelona, Madrid, Burgos, Turin, Copenhagen, London, Linz, Frankfurt, Montpellier, Venice, Lisbon, St. Petersburg and Florida, among others. In 2011 he directed the construction project of the Catalan Pavilion in the Magazzini del Sale for the 54th Venice Art Biennale. Between 1995 and 1997 he directed Studio Meyetta (BCN) producing and exhibiting artworks by artist such as Yamandù Canosa, Hanna Collins, Jordi Colomer, Carles Congost, José Maldonado, Connie Mendoza, Antoni Miralda, Mabel Palacín and Idrò Sanicne among others. Between 1994 and 1998 he directed the urban requalification of the Barri Jardí de Camps Blancs in Sant Boi de Llobregat. Between 1995 and 1997 he directed the project and construction of Hangar Barcelona, a centre for artistic research and production, as well as artists' studios, commissioned by Barcelona's City Council. Between 1991 and 1997 he directed the project and the construction of *Cinco piezas fáciles*, five public squares for outdoor education, with the collaboration of Yamandú Canosa, in the neighbourhood of Camps Blancs in Sant Boi de Llobregat.