

ART Situacions – Interview with the artists | Part 1 – MACRO, Roma

Interviews with José Guerrero, Diego Marcon and Miren Doiz

22 Gennaio 2016

DI ATPDIARY

Until January 31 [MACRO – Museo d'Arte Contemporanea Roma](#) hosts the second editions of [ART Situacions](#), curated by María de Corral, Ilaria Gianni, Lorena Martínez de Corral and Vicente Todolí. ART Situacions, directed by Pilar Forcada with the collaboration of Zétema Progetto Cultura, in every edition analyze the art scene of a given country and puts it in relation with the Spanish one, offering a deep research on artistic poetics and languages.

In this edition, artworks by Italian artists **Ludovica Carbotta, Gabriele de Santis, Anna Franceschini, Diego Marcon** and **Alek O.** are presented along with pieces by Spanish artists **Miren Doiz, José Guerrero, Rubén Guerrero, Teresa Solar Abboud** and **Anna Talens**. The show, previously hosted at **Villa Croce** museum in Genova, from February 19 until May 8 will be on view at **Matadero** in Madrid.

For this first part we asked to José Guerrero, Diego Marcon and Miren Doiz to introduce us to their pieces in the show, highlighting from which necessities and life experiences they came about and how their research dialogues and have a relationship with the time we're living in.



— José Guerrero, View of the installation, MACRO, Roma, IT. Courtesy the artist. Photo: Fabio Cimaglia

José Guerrero:

"I am showing three different sets of photographs (or polyptychs) that art part of three different series: 'Thames II' (5 photos, 2008), 'Chinle' (12 photos, 2011) and 'New York-Night Lights' (16 photos, 2011-2013). All of them are have in common a certain use of the sequencing to build a very specific narrative in which I am particularly interested in. In the other hands they also have in common being representations of iconic places that are part of the collective imaginary thought the literature, cinematographic and artistic references used in each of them. And they are connected by the use of a certain palette of colors and a certain atmosphere. As in any artist work my pieces are the result of my response to 'a reality' that surrounds me and to which I am particularly sensitive to and decide to approach to. It has to do with the places that I choose to work in, to the lights that I feel attracted for and with the syntax of the photographic language within groups of images.

I guess my work has a lot to do with my response to what I have already seen, experienced and processed intellectually at a present moment. I am particularly interested in bringing other creative and mostly past and classic references (literary, cinematic, painting) to my own commentary or photographic discourse within a contemporary environment. This question might deserve a much longer answer than this one".



— Diego Marcon, Any body suspended in space will remain in space until made aware of its situation [Dick the Stick's sagal] Pre-spaced monometric black vinyl sticker, variable dimension, 2015. View of the installation, MACRO, Roma, IT. Courtesy the artist.

Diego Marcon:

"Any body suspended in space will remain in space until made aware of its situation" (2015), the work shown at MACRO, is the last piece of Dick the Stick adventure. Dick the Stick first appeared in *Interlude (introducing Dick the Stick)* (2014), an animation film about a soldier – Dick – intent on polishing a boot. Dick then has been the protagonist of *A script for Dick*, a book published by Cura.books on occasion of the 3rd Menabrea Art Prize, that consists in a collection of 38 short episodes written by artists, writers and curators, each featuring Dick the Stick as main character. In parallel with the developing of the book, Dick started to take shape as vinyl stickers of environmental dimensions, applied on windows or walls. Each of the stickers portrays Dick in a different pose, tracing a repertoire of icons close to the religious iconography and to the imaginary developed by the characters of pop cartoons. The work shown at MACRO catches Dick in the moment where he realizes to be suspended in the white space of the frame, and so – according to the first law of Cartoons Physic – he falls. Dick comes out of my previous work, *Pour vos beaux yeux* (2013), a film on clouds. His body takes form from those clouds, his outline defines and closes one of them.

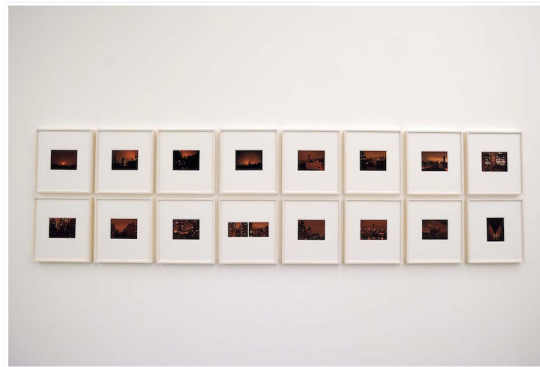
The present needs a distance to be put into focus. To make art is my way to investigate and to experience it. There is no possibility to reply to this question without the risk of talking only about the actuality, and not about the time we are living in".



— Miren Doiz, View of the installation, MACRO, Roma, IT. Courtesy the artist, Photo: Fabio Cimaglia

Miren Doiz:

In this exhibition I present three pieces of work. Two of them, from 2015, belong to a broad line of work that I call "No Painting" in which I explore the idea of painting with unusual materials as a way to overcome my "pictorial style". Without using any paint or brushes I avoid the gesture, the mixing of colours and the brushstrokes, and those were the resources that used to define my way of painting. The first of them consists of a twelve-piece series of paintings that I created with all the plastic bags that were in my house at that moment, when I created the work. Underlying is the idea of reusing a very cheap and affordable material that we tend to accumulate and discard. Plastic is used without any control and is very hard-wearing, and this is precisely its main problem. It symbolizes the disposable but on the other hand it can be used for painting. It has its own characteristics but its colours, textures and shapes are common to painting. The other "No Painting" work is made with plastic, felt, sealer tape and a piece of window blind. In this case is a "painting" that leaves the wall and starts expanding, something very present in my work. Lastly, I present a work from 2013 that belongs to a series called "des-hechos" – a pun in Spanish between desechos (waste) and deshechos (unmade). In this series I work with objects or materials that I find around. In this particular case I used a folded piece of corrugated cardboard that I simply folded and painted. My work comes from the act of painting and undoubtedly from questioning its boundaries, but it also has a lot to do with my own personal experiences and life circumstances. All "No Painting" line of work comes from questioning all things learned, from wanting to get beyond my usual way of creating, from leaving my comfort zone behind to be able to progress. I could say that we are living a time of constant change; some changes are imposed to us, and some other we must or want to generate, and in this sense my work wants to display other possibilities and ways of creating.



— José Guerrero, View of the installation, MACRO, Roma, IT. Courtesy the artist, Photo: Fabio Cimaglia



ART Situacions – Interview with the artists | Part 2 – MACRO, Roma

Interview with Alek O., Anna Talens and Ludovica Carbotta

24 Gennaio 2016

DI ATPDIARY

Until January 31 **MACRO – Museo d'Arte Contemporanea Roma** hosts the second edition of **ART Situacions**, curated by **María de Corral, Ilaria Gianni, Lorena Martínez de Corral** and **Vicente Todolí**. ART Situacions, directed by **Pilar Forcada** with the collaboration of **Zètema Progetto Cultura**, in every edition analyze the art scene of a given country and puts it in relation with the Spanish one, offering a deep research on artistic poetics and languages.

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For this second part we asked to Alek O., Anna Talens and Ludovica Carbotta to introduce us to their pieces in the show, highlighting from which necessities and life experiences they came about and how their research dialogues and have a relationship with the time we're living in.



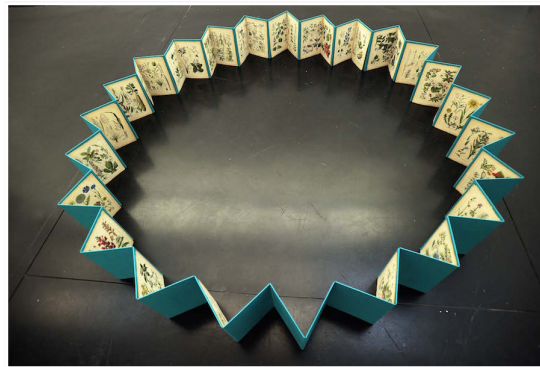
— Alek O., Art Situacions, View of the installation, MACRO, Roma, IT, Courtesy the artist, Photo: Fabio Cinaglia

Alek O.:

"After a rainy day, collect as many broken umbrellas as you can. Better when windy. Visit crowded roads and commercial streets, paying attention to handles showing from the trash cans. Separate the canvases from the metal structures, wash them and finally divide each one in 8 triangles. For Art Situacions I'm presenting a new piece, by combining found umbrellas I look for an image that challenges the limits of the material. The resulting three dimensional image is an invitation to dive beyond the polyester surface.

When I was a child, the easiest way of owning anything was directly picking it up from the streets. Avoiding intermediaries, and with no need of negotiating, this kind of *autocracy* was a first attempt of freedom. I would favour colorful cigarette packs, gold lines, and light blue backgrounds.

Two strongboxes meet in the desert. What do they tell each other? Such a happy *combination!* I would like to imagine my work as the combination of today's ordinary with beauty".



— Anna Talens, Art Situacions, View of the installation, MACRO, Roma, IT, Courtesy the artist, Photo: Fabio Cinaglia

Anna Talens:

"I work with site specific projects in different environments and I also build objects. For the exhibition in Macro we selected a group of 4 objects. My objects are about „encounter/meeting“. I find objects in different environments and once they are in the studio I transformed them into works of art. Sometimes the intervention is minimal, sometimes I need to work with the object for long periods of time and sometimes is about put two objects, that were previously separate, in dialogue to build a new meaning. „Ara“ is made with feathers from different birds from the same specie. I ordered them by size to give life to a dead bird. I have woven with copper a strip to put all of them together. This piece is the first one of a serie called: „Rebuilding birds“, such an impossible as wonderful action. I found in an antiquarian shop some botanical illustrations from the nineteenth century, they are hand-colored. It was very sad to see them without the original book, so I decided to build a new book for them. „Hortus conclusus“ is a Leporello that folds in zig zag and that it is display opened on the floor like a closed wall, where you can see inside the plants, like a cloister. It is a closed garden, that paradise where we dream to live in. A place to grow our species and dedicate the time to contemplate, like the monks in the Middle Ages or like the painted garden fresco of Villa

di Livia. „Yo“ is another book that talks about the encounter with yourself, with the time of your own life. It has 100 pages, one for each year, separated by silk sheets every 20 years. At the top, there is a mirror in which you can see yourself and recognize your life transformed into a book that you are writing or reading, consuming year by year. The book is black, in memory of the books that were burned in Die Herzogin Anna Amalia Bibliothek in Weimar. When I visited the library I was very impressed to see how the restorers care of the burned books. In „Fern und firm“ I've done the minimal intervention and it is a product of chance, a fact that I adore. I was working in the studio with gold leaf on paper and I drew a silhouette that casually fits perfectly with the silhouette of Mount Gran Zebrù, one of the highest peaks in the Ortler Alps in Italy, which appears in the middle of this book on mountaineering. This paper serves as a separator and further emphasizes the value of the height of the mountains that we all try to climb.

It is a fact that we all collect objects, to use them, to remember something or someone, to contemplate, etc. I want to communicate through objects. The objects are containers of memory and are capable, when they are transformed and arranged in a sacred way, to evoke stories to the viewer. It is about generating an archeology of feelings and share the nostalgia of an ideal world ever lived. For me art is not only the objects or installations I produce, I transform, or I manufacture, is the way I see, analyze, and feel the life and the world. It is a way to say: I am alive, I'm here, I found this, I felt this and it is amazing and I want you to see it! Life is a precious gift, and this is one of the main reasons why I use beauty as a way to communicate pain.

I feel countertrend, building my own universe that is being created through each of my objects and installations. Each of my work gives me the opportunity to make real something I imagined and know more about this imaginary world, based in the real life. I am working with the tangible, located in a world in which the virtual is already accepted as real. But I guess we still need to touch to prove the existence of certain kind of things. I offer the possibility to stop at the observation of things, rescuing objects of the tangible world to make real what we had imagined. Aware of the existential suffer, I advocate a blissful effort to share with the others, to communicate without words'.



— Ludovica Carbotto, Art Situations, View of the installation, MACRO, Roma, IT, Courtesy the artist, Photo Fabio Cinaglia

Ludovica Carbotto:

"In the last years I am exploring what I call fictional site specificity, a form of site-oriented practice that considers imaginary places or embodies real places with fictional contexts, recovering the role of imagination as a value to construct our knowledge. The installation shown at Macro *Apart, we are together* is part of this research and it focuses on moments of individual isolation, in conditions of communal living and working. This project is a follow up of *A motorway is a very strong wind*, (realized at Careof in Milan, 2014) in which I translated a collection of descriptions into a physical environment. The words collected came from contributions of several artists, critics, and researchers, to which I asked to provide their own personal descriptions of what they perceive as an ideal place for a community. For *Apart, we are together* I have decided to design dedicated objects that can be easily adopted in real situations to experience moment of isolation. This fundamental compulsion emerged several times in the previous descriptions collected as a fundamental need in conditions of communal living and working. Specifically I thought about three different conditions and situations: a working environment, a family group and traveling. *Apart, we are together* is an installation made by three displays with a series of objects, drawings and photographs.

The objects on which I worked for *Apart we are together* are the prototypes of tools useful to isolation, silence, change of space perspective and reversal of temporal conventions in a group life condition. In some cases they have functional characteristics very simple, in other cases, their functions are entirely imaginary. The starting point for the design comes from some topics from the texts collected previously, as well as from my own experiences related to travel and certain family dynamics. From some time I am thinking about the possibility of starting a long term project departing from the idea to enter wholly imaginary objects into the real-life. Or interfere in the daily reality with abstract elements. If I started by considering fictional narration, interpreting its words to build a real space composed by sculptures, drawings, photographs and objects that can be adopted in real-life situations, what interests me now is to decipher and interpret this material again, translating into a text one more time. In fact, I'm working on a third chapter of the project. What I would do now, since these are not cataloged objects, is to relate them to other areas not directly linked to the art First of all I would like to test these artifacts to a family, employees of an office and a traveler to gather evaluation feedback on their usefulness; later I wish these objects encounter various specialists as an archaeologist, a psychologist, a planner, so that they analyze them using their vocabulary and language specific.

In the specific work *Apart we are together*, the relationship between individual and group (small or large) leads to reason on the meaning of isolation in our contemporary society. Normally the word isolation is used with a negative connotation, and reflects an unfavourable condition. The isolation to which the objects invite for, even if goes through tricky or imaginary operation systems, reflects, in my opinion, a common need and a common will without any negative meanings. The complexity is inherent in the objects, it's almost like we have to rely on something that has a specific shape, its own vocabulary, its specific function, which are stranger to us to justify our need for isolation. For example, in order to isolate in a conversation face to face, within the family context, we need the Muffle Phone: these appliances are indispensable to establish a real conversation for very large and noisy families, in fact, are able to eliminate all background noises and to amplify the voice of the two interlocutors. During a trip to the Sky Glasses for Dreamy Travelers allow us to continuously watch the sky and the Urlatoio gives us a break in a stressful working environment. If I can speak more generally of my work, however, in the last years my interest is to investigate spaces and places of living with a narrative approach focused on the role of the imagination. Much of contemporary thought recognizes the imagination as a critical tool and cognitive and generative of new visions and possibilities of the real'.



ART Sictuacions – Interview with the artists | Part 3 – MACRO, Roma

Interviews with Anna Franceschini, Rubén Guerrero and Teresa Solar

26 Gennaio 2016

DI ATPDIARY

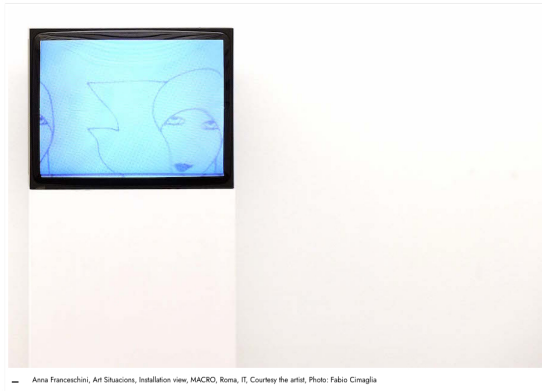


— Art Situations, Installation view, MACRO, Roma, IT, Courtesy the artist, Photo: Fabio Cimaglia

This is the third part of a series of interviews we did with the artists participating to [ART Situations](#), a group show curated by [María de Corral](#), [Ilaria Gianni](#), [Lorena Martínez de Corral](#) and [Vicente Todolí](#) hosted until January 31 at [MACRO – Museo d'Arte Contemporanea Roma](#). ART Situations, directed by [Pilar Forcada](#) with the collaboration of [Zètema Progetto Cultura](#), in every edition analyze the art scene of a given country and puts it in relation with the Spanish one, offering a deep research on artistic poetics and languages.

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We asked to Anna Franceschini, Rubén Guerrero and Teresa Solar to introduce us to their pieces in the show, highlighting from which necessities and life experiences they came about and how their research dialogues and have a relationship with the time we're living in.



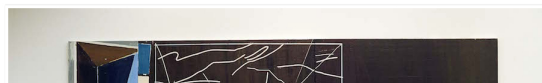
— Anna Franceschini, Art Situations, Installation view, MACRO, Roma, IT, Courtesy the artist, Photo: Fabio Cimaglia

Anna Franceschini:

"Among the multitude of works I selected, together with the curators, for the entire 'tour' of the Art Situations exhibition, in the Macro museum we decided to show a 3 channel video installation called THE DIVA WHO BECAME AN ALPHABET. The piece, originally shot on 16mm film and then transferred to digital, belongs to a personal research around the Via face Don typeface, patented by Hans Donner and Sylvia Trenker in 1983 for Mekanorma; it uses a feminine portrait as a model for the fonts of a complete alphabet. It constituted the starting point of an investigation on the idea of portrait in art that led to a constellation of thoughts on feminine identity and body, the relationship between women and the construction of a public persona as in the case of movie stars – Divas – in the past, reflections on eternal fame and anonymity

I think from the same necessity of any other piece, on the one hand, the urge to give output to a research; on the other hand this work has a strong connection with my biography. It is quite rare, for me, to work consciously on biographical episodes. I got to know the typeface because I 'inherited' a folder of rub on letter sheets from my father; I guarded them as a treasure for years and at some point I found that was the moment to work on these wonderful materials.

I think that for an artist is very difficult to sanction a direct relationship with the present, that is not purely formal (like the use of some technologies instead of others, or the appropriation of contemporary aesthetics). And then, being directly connected with a present that is constantly on a change, put the artist in a situation of constant anxiety, that doesn't give space to a relaxed reflective moment as the risk of obsolescence is always present. Trying to understand the times we are living in it's good, but maybe is not a 'contemporary' activity, it probably always needs a 'differential time', to speak in mathematics terms, while 'chasing the present' is an activity that is good when you are a teenager. Constant updating at my age has to give some space to in-depth research that might be in dialogue with a remote past, for instance".





— Rubén Guerrero, *Art Situacions*, Installation view, MACRO, Roma, IT, Courtesy the artist, Photo: Fabio Cinaglia

Rubén Guerrero:

"All works, although differently, raise issues under the painting process itself. The set has a strong self-referential character. On the work *A (B (C))* I try to place the viewer in front of a structure, that works like a Piranesian architecture, it contains the three basic forms of design representation: triangle, square and circle. The diplych *S / t idée de peinture* emphasizes the primary essence of painting, comparing it to the canvas with children's games coloring pages. *S / t* it's a small format work that aims to paint the painting. Distinctly baroque and rhetoric, the book represents two of the most basic and emphatic painting conventions: the gesture and the texture, but opposite and paradoxically represented from a literal and aseptic point of view.

My work emerges from everyday situations. It's out of doubt that curiosity and desire that arouses in the spectator it's an essential part to generate doubts and questions who make them reflect on the origin and the purpose of the painting.

My pictorial research is based upon my closest environment. Any kind of quotidian event is susceptible to influence on my daily work in a more significant way than any other affair around the current moment we're living".



— Teresa Solar, *Art Situacions*, Installation view, MACRO, Roma, IT, Courtesy the artist, Photo: Fabio Cinaglia

Teresa Solar:

"All the things that are not there" tells the story of a young woman who travels from the East coast to the West coast of the USA following the steps of the American engineer and photographer Harold Edgerton. Her voice will lead us through an evocative and rather uncertain road trip, telling tales built upon Edgerton's experiments and deviating from his crystal-clear images. Harold Edgerton was the inventor of the strobe light and the first high-speed pictures. He was also the inventor of the underwater photography and the camera used to record the first developments of the atomic bombs. Our character will find herself confronted with the impossibility of entering the forbidden places where Edgerton worked. The movie wonders if these frustrating frontiers, the ones that make their vision impossible, are the key to thinking them differently, gaining access to these classified places through fictional reconstructions in which different characters will have to deal with blindness, non-existing sounds and imaginary limbs.

The starting point of the movie is the paradoxical relationship between his photographs, that rendered visible the invisible, and the spaces where these pictures were taken, that remain forbidden and obscure to us. The film walks along the thin line between the images of the unknown darkness and the abrupt blindness caused by the radiant, revealing glare of the flash.

The reflection on Edgerton's work is rather contemporary, for example, when thinking about the disappearance of *Air Malaysia's* plane in 2014. The disappearance of the plane was a great shock not only because of the great tragedy of admitting all the passengers dead, but because we could not believe that with all the technological advances of our world such an enormous object could be lost, just disappear from the surface of Earth, undetectable. And we could not believe it because all image technology (satellites, cameras, etc) has developed so much that we can't accept anymore that something can remain hidden from us or from our technology. And all the belief in the image started with pioneers such as Edgerton, whose images have led us to think that we are able to see and control every single element that composes our reality. The video tries to draw attention to this particular idea: "The Earth is still a *Terra Incognita*, there are still so many things that stay under the radar of our eyes and our technology".

