



English

Microinjertos (bypass)

Carte Blanche a Tolo Cañellas

This is not an exhibition. “Microinjertos (bypass)” [‘Micro-grafts (bypass)’] is presented as an experiment, an infiltration into the museum’s permanent collection. Grafting a plant implies introducing part of another one that has a bud so that this fragment or graft can sprout.

Treating the collection as a static garden (for at least one year, which is how long the changes usually last), I carry out these micro-grafts, through the different halls; in some cases, as a troubling element and in others, reinforcing the discourse. Since this is a tentative proposal, the results may be unexpected, unforeseen, or it may even fail and be totally misunderstood. For two months, this subtle, gestural test will create an itinerary and an experience that is different, through the permanent collection. The lights of all of the museum’s halls will be dimmed, in an effort to prevent the monumental nature of the rooms from intimidating spectators, so as to make them feel more comfortable.

The first of the four rooms, dedicated to the classics and the avant-gardes, where landscapism predominates, is where first Montserrat Soto (Barcelona, 1961) bursts in, with *Invasión-Sucesión 19* (2011), a large-format photograph showing an arid landscape that we contemplate through an emergency exit with glass doors, followed by Xim Llopart (Palma, 1983), putting painting aside to penetrate in the world of sculpture, with *Nº 120 (paisaje, figura, marina)* [*No. 120 (landscape, figure, seascape)*], 2017, in which he reduces three frames to shavings, redefining the pictorial/sculptural landscape itself.

Exhibition dates: 14/03/2017-14/05/2017

Museum Opening Hours:

Tuesday to Saturday: 10 - 20 h

Sundays: 10 -15 h

Mondays closed

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In room 2, shared by those two friends, Picasso and Miró, the director of the museum herself, Nekane Aramburu, introduces an infiltration - what she calls study cases, specifically Case 2: Genders and Transgenders, where she “tries to cover a complex period for the focus on the human body, genders and transgenders travelling along a path from surrealist approaches, the new realisms and the naïf to the use of photography in conceptual art as a political instrument, from the ‘sixties to the ‘eighties. To this end, we propose three works by three artists who are apparently diametrically opposed: Isabel Villar, Salvador Dalí and Robert Mapplethorpe”, explains Aramburu. Initially I focus on this, making a meta-infiltration, a gender extremity, introducing an unseen drawing by Ismael Smith (Barcelona, 1886-New York, 1972) showing a naked male human body that forms part of research work performed by the Equipo Palomar collective (Mariokissme and R. Marcos Mota) on this figure, revolving around his personal conflict with his sexual identity. M. Reme Silvestre (Monóvar, 1992) also enters into play, with *Son* (2015), a digital impression mounted on a chrome towel rail where she presents the (post)human body as an object of study, objectifying and dematerialising it in order to turn the flesh into malleable matter, totally idyllic, unreal and artificial. Modification of the body taken to the paroxysm of branding.

We enter the processes and contemporaneity rooms where the micro-grafts are more diffuse, but accurate. I decide to take the *Horóscopo* (2003) series of drawings by Antonio Hidalgo Nebot (Son Servera, 1931) out of the museum’s reserves, part of a large donation made by the artist which was relegated to the warehouse and not shown previously, as an act of consideration. *They are these or they may be others / Things leaning on the wall and the floor* (2014-2015) by Cristina Garrido (Madrid, 1986) reflects on the more contemporary ways of exhibiting, revealing the frontiers between creation proper and exhibition tendencies in today’s art world. In the last room, Tim Noble & Sue Webster (Stroud, 1966 / Leicester, 1967) suggest, through *Untitled (Rat and Trap)* (2005), the path towards the last part of the room, a residual interspace where Albert Pinya (Palma, 1985) situates *Napoli 2008. La inmundicia es riqueza* (2010-2017) [Napoli 2008. Filth is wealth], a superlative installation, an art landfill, of his own work.

Is it not amidst the rubble that artists feel most comfortable?

Works:

1. Montserrat Soto
Invasión-Sucesión 19
2011
C Print
220 x 235 cm
Courtesy of Galería Horrach Moyà, Palma

2. Xim Llopart
Nº120 (figura paisaje marina)
2017
Installation. Wood shavings
Dimensions variable
Collection of the artist

3. Equipo Palomar
Dibujo sin título de Ismael Smith
c. 1960
Pencil on paper
32 x 23,5 cm
El Palomar Collection

4. Mari Reme Silvestre
Son, 2015
Chrome metal towel rail and digital print on 260g semi-glossy paper
90 x 65 x 19 cm
M Reme Silvestre Collection

5. Antonio Hidalgo Nebot
«Horóscopos» Series
2003
Pencil on paper. Set of twelve drawings
50 x 35 cm each one
Es Baluard Museu d'Art Modern i Contemporani de Palma, donation of the artist

6. Cristina Garrido
Things leaning on the wall and the floor
«They are these or they may be others» Series
2014-2015
Acrylic paint on laser print on RC paper
100 x 66 cm
Pep Escudero Collection

7. Tim Noble & Sue Webster
Untitled (Rat and Trap)
2005
Welded metal and light projector
Dimensions variable
Edition: AP2
Es Baluard Museu d'Art Modern i Contemporani de Palma

8. Albert Pinya
Napoli 2008. La inmundicia es riqueza
2010-2017
Installation. Accumulation of waste and inorganic refuse
Dimensions variable
Collection of the artist