

Parallel activities

-8th March 6 pm to 9 pm. Master class by Marina Núñez. By enrolment: activitats@esbaluard.org. Price 10 Euros (10% off for members of Amics d'Es Baluard and official tour guides from the COGTIB). Limited places.

-9th March at 8 pm. Inauguration with the presence of the artist.

-4th April at 7 pm. Rendezvous with the curator of the project, Nekane Aramburu. "Aproximación a Reproductibilitat 2.3: vínculos visuales, artificios y fantasmagorías". 7 pm.

With the sponsorship of:



In collaboration with:

UniversidadeVigo

Exhibition dates: 10/03/2017-09/04/2017

Museum Opening Hours:
Tuesday to Saturday: 10 - 20 h
Sundays: 10 -15 h
Mondays closed

ESBALUARD | museu d'art modern
i contemporani de palma



Plaça Porta Santa Catalina, 10-07012 Palma T +34 971 908 200 museu@esbaluard.org www.esbaluard.org

English

Reproductibilitat 2.3. Marina Núñez. Phantasmas

The "Reproductibilitat" series is a project in progress that has been advancing since 2013 via a series of exhibitions that analyse the evolution of the moving image, presenting collective or monographic displays that go from historical photography to the most recent technologies in contemporary artistic practices.

Based on the proposal by Marina Núñez, and in the wake of March 2016 with Narcisa Hirsch, we turn our gaze to the limits of experimental cinema with the arts, the visual tricks linked to early cinema projections and the intervention in the sampling of video-games that generate new, auratic universes integrated into the skin of spaces.

A project designed for the Aljub, the old 17th-century underground water cistern in the Es Baluard cultural complex, in which the creator immerses us in a suggestive atmosphere in complicity with the history of the place and the energies of past lives.

The pieces that make up the project are some of the most outstanding classics by Marina Núñez: *El infierno son nosotros*, ("Hell is Us", 2012), *Ofelia (Carmen)* (2015), *Ofelia (Inés)*, (2015), and the work created specifically for the project, *Phantasma* (2017).

About the project, Marina Núñez writes that,

"Historically, phantoms have been, and are, several things: demonic or sacred spectres that take on human form, deceased souls capable of relating in some way to the living, energy that lingers from formidable situations, or caused by the intense emotions of a living person...

They are related to the existence of a soul that is independent of the body, and therefore of life after death, or a paranormal phenomenon that will cease to be

defined as such when science has better knowledge of brain chemistry and the laws of space-time, or even with illusionist's tricks perpetrated by phonies; the idea of the existence of ghosts is powerful and exciting because they are supernatural phenomena that imply the emergence of something strange and startling that disturbs the rational order of things. Their evanescence in a world of shadows and signs opposes the forcefulness of a starkly clear world. They are mysterious, amazing and fascinating.

Naturally, a conventional explanation of ghosts is that the supposed witnesses of them are disturbed people, with altered states of consciousness, who merely perceive dreams emanating from their brain. Moreover, in psychoanalysis, a ghost is a recurrent fantasy, an image created by our mind; an elaborate psychic reality, part of people's imaginary life, which articulates, in diverse ways (both satisfactory and unsatisfactory) the relationship of desires or the subconscious with objective reality. In any case, in all their potent unreality, they are capable of troubling us.

The already inherently literary space of the Aljub, subterranean, ancient and vaulted like a temple, ultimately connected via a secret tunnel to ancient legends, is perfect for a phantasmagoria of projected images.

The 6 spectres of *Phantasma* cause more melancholy than fear, as they evoke death. Dead bodies on the floor whose faces crumble, eroded by the wind, until become tomb-hollows. From which, finally, other aspects of the being emerge, a kind of essential structures, now emaciated, but who nevertheless do not escape, and also vanish like smoke. There is no alternative beginning, just the disappearance.

The Ofelias also belong to an oneiric world: their faces, like those of the ghosts, disintegrate into particles, becoming riddled with holes, but they are recomposed to the rhythm of the water in which they are submerged. Until the dream becomes flesh, the psychic, organic, madness or death, real.^{8,1}

And beside the air and the water, fire. The inhabitants of *El infierno es nosotros*, with poses typical of the fiendish, try to escape from the flames. But it is an absurd, futile attempt and they inevitably fall into the fire, because each one of their bodies is precisely one of those flames, they themselves are hell, although they may not be aware of this."

Marina Núñez (Palencia, 1966), represents in her works beings which are different, aberrant, monstrous, those who exist outside or against the canon. The anomalous bodies that populate her paintings, digital images or videos tell us about a metamorphic, hybrid, multiple identity. She recreates a destabilized and impure subjectivity for whom *otherness* is not something alien, but basically constituent of human being.

She has exhibited individually in significant public institutions such as: Museo Nacional Centro de Arte Reina Sofía, Madrid (1997), La Gallera, Valencia (1998), Fundació Pilar i Joan Miró a Mallorca, Palma (2000), Verónicas Church, Murcia (2001), DA2, Salamanca (2002), Casa de America, Madrid (2004), Instituto Cervantes, Paris (2006), la Panera, Lleida (2008), MUSAC, León (2009); Centre del Carme, Valencia (2010), Sala Rekalde, Bilbao, (2011), Patio Herreriano, Valladolid, (2012), Sala Alcalá 31, Madrid (2015), or Artium in Vitoria (2016).

Collective exhibitions will include: *Transgenéric@s* (1998, Koldo Mitxelena Kulturnea, San Sebastián), *La realidad y el deseo* (1999, Fundació Joan Miró, Barcelona), *Zona F* (2000, Espai d'Art Contemporani de Castelló), *I Bienal Internacional de Arte* (2000, Museo Nacional de Bellas Artes, Buenos Aires), *Ofelias y Ulises. En torno al arte español contemporáneo* (2001, Antichi Granei, Giudecca, Venecia), *Big Sur. Neue Spanische Kunst* (2002, Hamburger Bahnhof, Berlin), *Pain; passion, compassion, sensibility* (2004, Science Museum, Londres), *Posthumous choreographies* (2005, White Box, Nueva York), *Identidades críticas* (2006, Patio Herreriano, Valladolid), *Pintura mutante* (2007, MARCO, Vigo), *Banquete (nodos y redes)* (2009, Laboral, Gijón, y 2010, ZKM, Karlsruhe, Alemania), *Skin*, (2010, Wellcome Collection, Londres), *Genealogías feministas en el arte español: 1960-2010* (2012, Musac, León), *Monstruo. Historias, promesas y derivas* (2013, Fundación Chirivella Soriano, Valencia), *La imagen fantástica* (2014, Sala Kubo-kutxa, San Sebastián), *Gender in art* (2015, MOCAK, Museum of Contemporary Art in Krakow, Polonia).

Her work is part of significant private and public collections of contemporary art, among which are: Museo Nacional Centro de Arte Reina Sofía in Madrid, Artium in Vitoria, MUSAC in Leon, Patio Herreriano in Valladolid, TEA in Tenerife, Es Baluard Museu d'Art Modern i Contemporani de Palma, Fundació "la Caixa", Fundación Botín, Corcoran Gallery of Art in Washington, DC.

She is a professor at the Faculty of Fine Arts of the Universidad de Vigo.