Thus, force transmutes matter and, in the space of the presentation or representation, we have the impression that we are all one in a single moment, the woman that looks at us, and that which is being looked at.

[1] Aristóteles. *Sobre los colores*. Artium & editorial Bassarai, Vitoria-Gasteiz. 2006. p. 70.

[2] Fernández-Armesto, Felipe. *Historia de la verdad y una guía para perplejos*. Editorial Herder, Barcelona .1999, p. 18.

[3] Schopenhauer, Arthur. *Ensayo sobre las visiones de fantasmas*. Editorial Club Diogenes Valdemar. 1998. Madrid, p. 140.

Curating direction, Nekane Aramburu.
Spacial and set design, Miquel Martorell.
With the special collaboration of the following curators: María José Corominas, Ana Bárbara Cardellá Corominas, Magda Albis, Pilar Rubí

Parallel activities:
- 11th, 18th, 25th February and 4th March at 11.30 am. Family workshop "Quin cas, el cos!"
- 15th February at 4.00 pm. Visit to the Teresa Matas's workshop. An activity exclusive to Amics d'Es Baluard.
- 15th March at 7.00 pm. “Les mil i una nits” (1). Teresa Matas meets María José Corominas and Ana Bárbara Cardellá Corominas. Floor zero. Free activity.
- 29th March at 7.00 pm. “Les mil i una nits” (2). Teresa Matas meets Magda Albis and Pilar Rubí. Floor zero. Free activity.
- 6th May at 12.00 pm. Finissage activity, a tour to the exhibition project with Miquel Martorell and Nekane Aramburu.

With the collaboration of::

GOIB CONSELLERIA TRANSPARÈNCIA, CULTURA I ESPORTS INSTITUT ESTUDIS BALEÀRICS

Ajuntament de Marratxí

Exhibition dates: 03/02/2017-07/05/2017
Museum Opening Hours:
Tuesday to Saturday: 10 - 20 h
Sundays: 10 -15 h

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

English

Why do I dress in black if I love life so much?

TERESA MATAS. A review based on contemporaneity

To take one step forward, to get ahead of a certain context, of a certain situation, of a fracture. With her face uncovered, her body in a state of alertness, the bruise and the gun grip. With her hands holding back, moving forward, embracing, blocking, preventing passage or facilitating it. This is the body and the face of a woman that — even though her eyes are indiscernible — is looking at us, at the future and at that past that coexists with our present when the colour black is synonymous with death and only art and love can challenge them or, at least, help us to make their impact on us less destructive.

Teresa Matas (who was born by chance in Tortosa in 1947) is a prolific and intense creator who has lived in Majorca since she was a child, developing there her professional and family life. In Es Baluard’s program, within the framework of our line of historiographical review of the Balearic context, there is an annual show aimed to analyze and visualize individual and collective examples of reference in the contemporary artistic practices of our close environment. After the exhibitions dedicated to José Manuel Broto, Rafel Joan and Rafa Forteza, it is finally the turn of a woman, Teresa Matas, whose work has had an influence both in our immediate environment and elsewhere.

The artist has carried out a large number of national and international projects, and many still remember the retrospective of her work held at Casal Solleric, organized by the Balearic Government in collaboration with Palma City Council, covering her oeuvre from 1991 to 2006 or her most recent show in Germany at the Kunst Galerie Fürth in 2016.

Her body of work, with a marked interdisciplinary character, includes textile installations, paintings, photomontages, ceramics, sculptures, drawings, the use of the text, performances, videos, as well as proposals in the public space. The current project is a much needed reflection on a work that began in the seventies with drawing and painting and which, in a completely personal way, has gradually embraced experimentation with objects and intimate, marginal actions that do away with the materials and accord value to the ephemeral action and to the relationship with the viewer.

In line with this diversity, the project at Es Baluard is addressed from a choral and participatory point of view, integrating different generations of female curators — both those that have worked with her for many years and are of a like mind with the artist, and a younger group, less personally close to her. This approach aims to open up to us new perspectives and ways into Matas’ work. Through the current exhibition design, her work reveals that all times can be contemporaneous and that our movement through physical spaces follows interchangeable routes, like parallel realities or prophecies from a past that was preparing for the future.

The invaluable collaboration of the designer, stage designer and cultural manager Miquel Martorell, the theoretical contributions and active meetings of all the agents involved (María José Corominas, Ana Bárbara Cardellá, Magda Albis and Pilar Rubí) have allowed us to build new types of experiences in the heart of this museum space. These initatives are new in terms of the approach to the creative process; they develop devices for analysis and reflection in which the artist can be both present and absent, participate or stand aside.

The actions, previous meetings and performances in the framework of the room that houses the shows are, therefore, a part of the project itself. Thus, the exhibition layout has six blocks: the Self-portraits, the Beings, the Shields, the Fabrics, the Moving Image and the Footprints in the public space.

Signs supersede the real things as Hannah Arendt said about the way invisible processes ritualistically invade and grasp the concrete world.

Thus, in the exhibition we can feel the universal void of our reflection on the mirror through Teresa Matas: daimonic beings lost in the spiral of the times, today's individualities immersed in a forest of souls and in the event (*Ereignis*), the beautiful and the uncanny. The concept of *Ereignis* leads us to the perception and premonition of an event and of the autonomy of the being vis-à-vis this event.

Teresa's artistic work has already been analyzed in its defining aspects and in different publications. Her work evidences the influence of literature-based feminisms (María Zambrano, Santa Teresa de Jesús, Marguerite Yourcenar, Simone Weil, Virginia Woolf, Silvia Plath and Alejandra Pizarnik) and, without intending it, of the feminism in the visual arts (Gina Pane, Eva Hesse, Marina Abramovic, Jana Sterbak, Valérie Belin, Louise Bourgeois, Ana Mendieta, Hannah Wilke and Annette Messager). The numerous specialists that have dealt with her work — William Jeffett, Alicia Murray, Maria Fluxa, Maria Luisa Borrás, Piedad Solans, Isabel Cadevall, Santiago B. Olmo, Pablo Rico, Joan Guaita, Mª José Corominas, Pilar Ribal, Cristina Ros, José Mª Parreño, Biel Amer, Lourdes Durán, Antonio Zaya or Juan Carlos Rego — have also written on her trajectory and thematic series.

In these series, we find immutable constants representing a single whole that have been intertwined from her beginnings up to the present day. These elements are: the representation of the tragic self, iconographic references close to religious imagery, the appropriation of arte povera, the appropriation of expressionism in painting or of Viennese actionism, evidence on the role of women in society or on gender-based violence, and the use of conceptual practices and of the text as a poetic and political weapon.

In Es Baluard, from a global perspective, we have organised the general project around two core ideas that I regard as fundamental in the work of this artist:

The self-referential dimension

The perception of all times as only one

The route of the show is, therefore, not developmental but theme-based, since we sense from a unique focal perspective the transfiguration of the tragedy of life in form. The Greek idea of fate, characteristic of the Hellenic and Western world, was valued only until the 17th century. Teresa adopts part of its influence and gives a sense to the irrational tragedy from the timeless "I".

We should not forget how in the Orthodox Christian tradition it is considered that "icons contain part of the essence of the sacred reality that they represent".[1] Aware of this, the artist appropriates precisely symbols and images to represent her own liturgy where the self-referential and the individual are categories used to point to the universal.

The Danish philosopher Soren Kierkegaard brought to light the dichotomy between the ancient tragic and the modern tragic in his essay "The Tragic in Ancient Drama Reflected in the Tragic in Modern Drama," (1843) included in the first part of his extensive publication *Either/Or* where he pointed out how in modern drama pain was born out of the awareness of one's own suffering.

This can be clearly seen in Teresa's work from the seventies both in the drawings about her environment and in her pieces from the mid-1980s such as the series *Dolors* (1985) or *Amado mío* (1991), her dark paintings of windows, crosses and the letter T repeated again and again. This led to her first solo exhibition at the Gallery LLuc Fluxà (1993) under the title *El Mundo*. *La Esfera estremecida*, which already displays the main themes of her current work.

In her performances, mostly performed by her personally in a very demanding physical challenge, the stations of her Via Crucis — indirectly or evidently recreated — play a part in the present through the rite. The appropriation of the real is also revealed in works such as *Requiem* (recorded in the district of Corea in Palma 2001), a clear example of a practice that uses waste and objects — belonging both to the artist and to other people — as raw material and a work in itself. Following the Aristotelian doctrine of the catharsis, she uses the *objet trouvée* or the double of the real as an iconic structure that refers to the tragedy and to the idea of fate.

Fabric as a kind of dry skin, re-appropiated fragments of memory that are recycled and transformed into new processes and situations. Beginning and ending, monochrome and circular.

In the materiality of its surface, black is a well and a mirror for the artist and her work. According to Aristotle: "Colours don't exist separated from objects, but they are properties or attributes of them. (...) The transparent plays an important role so that the colours become visible."[2]. For each culture the sense of colour refers to different sociological and mental constructions. The Romans marked the most dramatic or negative days with black stones. Similarly, the new clarity and the achromatic nature of black are linked to all the negative and death-related ideas that West associates with this colour. In the East it acquires other nuances; for instance in Japan it is associated with the mystery and the night, whereas in China it is linked to the feminine energy, being considered the king of all colors and associated with childhood as a beginning of a cycle and of life. Many women cannot choose the colour they want to wear and the colour black still expresses this lack of freedom even in the 21st century.

In Teresa, there are no intermediate states, black is synonymous with death. The death with which one learns to live, which covers, hides or designates our bodies as a coat of arms and a flag.

"Since we have to think about the inner essence of man, which remains unharmed by death, as if it existed outside of time and space, one action of the deceased upon us, those that are alive, could take place only through numerous intermediaries, all located on our side, so that it would be difficult to determine to what extent it really came from the dead person" [3], writes Arthur Schopenhauer

How can one understand resilience, when the layers of times are heavy blankets that barely allow us to breathe the instant? Time and all times, the cross-generational times of Amazons, sorceresses or successors of an ancestral lineage bind together her whole oeuvre since the perception of these times is a foreboding embedded in a continuous present

For the unconscious, time is not linear. Bending the temporary sequence or sensing that, in the same present moment, the meeting of past and future is linked to the experiences and theories of quantum physics.

We begin to speak of historical time starting from the 5th century BC, but various scientists and philosophers have contributed to make more widespread ideas that place us in a space-time similar to a spiral in which, at one given moment, parallel realities and events belonging to stages unknown to the human mind can converge.

Edmund Husserl's time diagram presents us with the current moments, those of the living present, where past probabilities and future possibilities merge, combining the experience of the consciousness of an "I" able to catch a glimpse and interact between different temporal layers. From the Kantian metaphysics to the first experiments of quantum mechanics around 1900, when Max Planck revealed that the radiation of the so-called black bodies (a closed furnace in thermal equilibrium) could be justified with the possibility of light propagating in packets of energy, these ideas are increasingly accepted.