

# HAVING THE CASTLE IN MIND, CARRYING THE CASTLE IN YOUR BODY



ANTÒNIA  
DEL RÍO

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# INSTRUCTIONS FOR GOING UP TO A CASTLE

Pilar Rubí

Since its origins, in both East and West, the concept of landscape has been linked to art, primarily in painting and poetry. The term refers to a pictorial genre and is therefore a product of art. Landscape is also a social product resulting from the collective transformation of the environment and nature, a cultural projection of each society in its setting.<sup>1</sup> It is human groups that shape landscape, which does not mean either nature<sup>2</sup> or a place that is visible: it is a cultural construct<sup>3</sup> that requires interpretation on the basis of certain physical features.

We only see the landscapes we want to see, those that do not question our socially-constructed idea, the product of a particular way of seeing and appropriating a geographical space. Landscape reflects a particular way of organising and experiencing territory within the framework of complex, changing relationships, which may be of gender and class, to give but two, and which basically express questions related to power. Landscape, as the result of a collective transformation of nature, is a social and cultural construct.

1. Nogué, J. (ed.). *La construcción social del paisaje* [The Social Construction of Landscape]. Madrid: Ed. Biblioteca Nueva, 2007.

2. "All Nature is artifice, more specifically: all Nature is Human Nature. The case of landscape is an example of this. In the West the term landscape took centuries to appear; until then men and women neither crossed nor looked at landscapes but simply geographical features (lakes, rivers, mountain ranges) or places with a proper name." Fernández Mallo, A. *Teoría general de la basura (cultura, apropiación, complejidad)* [General Theory of Rubbish: Culture, Appropriation, Complexity]. Barcelona: Galaxia Gutenberg, 2018, p. 123.

3. Maderuelo, J. *El paisaje. Génesis de un concepto* [Landscape: A Concept's Genesis]. Madrid: Abada Editores, 2005.

Antònia del Río, *Tenir el castell al cap, dur el castell al cos III*  
[*Having the Castle in Mind, Carrying the Castle in Your Body III*],  
2020-2022. Acrylic and graphite on canvas, 81×100 cm.  
Courtesy of the artist

In the case of the exhibition project “Having the Castle in Mind, Carrying the Castle in Your Body” by Antònia del Río, the landscape is a mental construct created through a creative process in which the artist’s interpretation of a territory leads to a view, an idea generated out of an experiential, participatory process.

The exhibition reflects on the social construction of a natural and architectural setting. While it includes a contradiction, sometimes we are unaware of what we have closest at hand. Antònia, who lives and works in Barcelona, was born in Capdepera, Mallorca. She has never been up to the castle of Alaró, which stands atop a mountain on the same island. The product of a residency in the village at the foot of the mountain, Antònia explored, with the inhabitants of Alaró, what the fortification, its surroundings and the way up to it are like. How the local people describe it, what images it generates and which are the shared places to imagine it and undertake a personal reconstruction. The relation with this landscape is an immediate but also phantasmal dialogue between people and place, to which is added the action of the artist as a one-off, ephemeral vessel for memory.

The artist offers us a route of her own, a kind of catalogue, through different representations of the castle in a variety of forms ranging from drawing to painting, from video to digital projection, from model to sound feature and pictogram. The Alaró castle becomes global and universal, a symbol of all possible castles, without ignoring its distinctiveness.

Antònia del Río’s initial approach to the castle, a place she did not know, was through pencil sketches and drawings on the basis of the oral descriptions given to her by local people, which she recorded in her notebook. *Reconstruccions del castell d’Alaró* [Alaró Castle Reconstructions] is a constellation of illustrations created on the basis of descriptions of going up the mountain and getting to the top. The artist lets herself be guided, imagining and seeing through attentive listening. She forms landscapes out of words, walks in her mind.

The paintings follow the track of the voices, illuminating the narrative and setting out to situate the structures to be found atop the mountain. They are abstractions coloured with minimal figurative points of reference, conventionalisms representing architectural and physical features, in accordance with the title of the exhibition, “Having the Castle in Mind, Carrying the Castle in Your Body”.

The digital space brings us closer to the physical one. There is a simultaneous division of physical and digital territory.<sup>4</sup> This duality, as the artist points out, comes out on two occasions: in *Un castell possible* [A Possible Castle], we can see the physical cardboard model of the mountain with the castle and the buildings around it, a bird’s eye view letting us see all of it. With *Un castell possible II* [A Possible Castle II], a large-format render projected on the walls of the exhibition hall takes us to the castle, making the viewer feel they are in it.

The body and movement are physically and symbolically present in the descriptions, which reinforce and recall knowledge of the place, making up an active corporeal memory in which physical, political territory come together. The castle shapes gestuality and therefore has a performative side which plays a significant part in the project, made clear in the video *Corporeitzar un castell* [Embodying a Castle], showing pupils at the local primary school making and repeating gestures, signs and movements (performing, in a way) to accompany the explanations, to show points on the route and how to reach the remains of the castle.

Passing on knowledge, but also the memory of a specific place, has a lot to do with the creation of the place in the imagination. Myths, legends, traditions and representations of the Alaró castle accompany local people in their lives, and

4. Del Río Ferrer, Antònia. Report justifying the subsidy for creativity in the performing arts, music, literature, comic and illustration, visual and audiovisual arts in the Balearic Islands for 2021 by the Institut d’Estudis Baleàrics. Unpublished, 2022.

del Río recreates this on the basis of what they say, which is also related to the symbolism of the mountain and its peak. In *Paisatge sonor del castell d'Alaró* [Alaró Castle Soundscape], we can hear about places common to the inhabitants of Alaró as they explain where they stop, particular spots and their impressions. The concept of landscape involves the way we perceive and feel our surroundings. Landscape is more than just setting; it springs from our interaction with this setting and forms part of us, accompanies us in our everyday life and often appeals to our sentiments.

If personal memory is a fragment of constructed memory, Antònia constructs one for us to invite us to think: a postcard of the linear, geometrical landscape of the two mountains between which the village lies, one of them topped by the castle, together with a sun, which we can pick up and take away with us. A pictogram with a QR code on the back accesses the portable voices of the *Paisatge sonor del castell d'Alaró*. The postcard, which usually shows a landscape, in this case shows two: the one formed by the black line that separates the edges of the drawing and the geometry that forms the audio code that at the same time deciphers the oral memory of the place.

## ON OBLIQUE UNIVERSALITY AND LANDSCAPE AS POLYPHONY

Montse Badia

In the short story that gives Raymond Carver's book *Cathedral* its title,<sup>1</sup> a blind person asks the narrator to describe a cathedral. The narrator can't find the words to express the right image and the blind man suggests he try drawing it with his eyes closed.

*"Are they closed?" he said. "Don't fudge."*

*"They're closed," I said.*

*"Keep them that way," he said. He said, "Don't stop now. Draw."*

*So we kept on with it. His fingers rode my fingers as my hand went over the paper. It was like nothing else in my life up to now.*

*Then he said, "I think that's it. I think you got it," he said.*

*"Take a look. What do you think?"*

*But I had my eyes closed. I thought I'd keep them that way for a little longer. I thought it was something I ought to do.*

*"Well?" he said. "Are you looking?"*

*My eyes were still closed. I was in my house. I knew that. But I didn't feel like I was inside anything.*

*"It's really something," I said.*

The first time this short story inspired work by Antònia del Río was in the context of the project "Reconstructions" (2012), curated by Joana Hurtado. In the series "Catedrals"

1. Carver, Raymond. *Cathedral*. New York: Knopf, 1983.

[Cathedrals] (2011–2013), in the chapel of Sant Roc, Joana Hurtado shared this story with the artists as a starting point for their work.

In the project “Having the Castle in Mind, Carrying the Castle in Your Body”, Antònia del Río acts as a combination of the two characters in Carver’s short story. She is the narrator, because it is her who guides us through this mental, sound and physical landscape of Alaró castle, but she is also Carver’s blind man, as she has never seen the castle and wants to experience it through the experience and memory of others.

“Having the Castle in Mind, Carrying the Castle in Your Body” is a reflection on the social construction of landscape, on symbolic and identity factors, on memory, on dominant narratives and how they are passed on from generation to generation. Setting out from a very specific goal, to reconstruct the image of Alaró castle—which the artist had never visited—from the stories of local people, the project took a vivid, participatory approach that called on memories and the projection of imagination, invoking shared places and also personal experiences, working on the mental and the physical, bringing out living memory and offering new shared experiences.

The project set out from research work and collective creativity organised into different phases. As a native of Mallorca who had lived off the island for years, Antònia del Río wanted the help of people who lived in Alaró who could tell her what the castle was actually like. The narratives, which were expanded as new versions became involved, included how to get there and the difficulties this involved, sprinkled with the memories and experiences of the people concerned, as well as the popular stories or tales associated with them. There are recurring features in this collective oral narrative: the moment when one reaches the large esplanade; the keep, popularly known as *el constipador* (the colder), which refers to a place that gives you a cold,

where people came up against the contrast between the effort of climbing and the winds that blew just there; the colours used to describe the landscapes at different times of year; the spectacular views and, of course, their symbolic nature, “the setting for a life in Alaró”, as one of the artist’s interviewees describes it.

The polyphony of voices with which Antònia del Río works allows us to make certain parallels with the novel *When I Sing Mountains Dance* by Irene Solà, in which multiple narrative voices introduce us to their memory, knowledge and life. In this respect, both the Alaró castle and the mountain between Camprodon and Prats de Molló in the Pyrenees, where the novel is set, become a kind of voice of voices. Both Antònia del Río and Irene Solà feature an element rich in literary and landscape symbolism and tradition, the ascent of the mountain to encounter the landscape and its extraordinary views.

In the case of the path up to Alaró castle this is not so much the conquest of a peak as an effort—perhaps even a transformation? The polyphony of different voices that describe the path to the castle leads us through a universe somewhere between the literary and the everyday, as well as taking us to the fortification on Thomas Mann’s magic mountain and on Thomas Walser’s walks, with their emphasis on the most physical and everyday (the sweat caused by the steep climb in contrast with the cool winds on reaching the keep or “the colder”).

Standing between the *locus amoenus* (idyllic place) and the *locus eremus* (bare place), Alaró castle combines its symbolic, referential place in the collective imagination with the everyday physical and utilitarian side (with mentions of the restaurant, the car park and how crowded the place is). Antònia del Río focuses on a specific place that might be linked to a universality we all have very close at hand, what French philosopher Maurice Merleau-Ponty referred to as oblique universality. An oblique universality that, according

to Marina Garcés, we imagine as “a view of the universal that does not fall on us from above, but stands beside us as an equal. This is affective universalism.”<sup>2</sup>

The project subsequently took the form of a piece of artistic and educational exploration, for which the artist worked with pupils at the Pere Rosselló Oliver primary school in Alaró, in an exercise of cross-curricular skills. Nearly 400 pupils in different years took part through a range of activities. The smallest had to describe the castle for another child to draw it; children between nine and twelve years old could explain how to get there, portraying the movements with bodily movements and telling traditional stories, tales and legends associated with the castle. The upper years worked on building a model to which all the pupils eventually contributed in one way or another.

All these tales, all these soundlandscapes—or bodily in some cases, as in those of some primary schoolchildren or the older person who recreated with their body at home the way to get to the castle: turning left, walking a hundred metres, climbing steps and so on—are turned by the artist into drawings emphasising one or another of the aspects that came out in the interviews. A description of the castle gives rise to experiences, collective memory, the desire to share, personal stories and subjectivity. The oral is turned into the visual. Intellectual understanding is turned into affective understanding.

In addition to the drawings, portrayals by the artist of the different explanations, the exhibition features painting, the painted landscape (based on the descriptions), on canvases in the format of the figure rather than the landscape. Because the landscape described, experienced is really a portrayal. Another of the questions that arise from this project is

2. Garcés, Marina. *Fuera de clase. Textos de filosofía de guerrilla* [Out of Class: Guerilla Philosophy Texts]. Barcelona: Galaxia Gutenberg, 2016, p. 110.

how landscape is represented and consumed. A topic of special relevance in the Balearic Islands, given the strong impact of tourism and the standardisation this involves. Mallorca's landscape heritage is distinctive and varied, but also fragile. The reality of landscape lies at the root of the construction of identity by the island's inhabitants—but also of the representation of its attraction to tourists. This is a difficult balance, which makes the exercise in recovery and empowerment proposed by Antònia del Río a necessary one.

The exhibition also features the oral landscape, the voice of witnesses, subjective narratives experienced by the people of Alaró, the protagonists of the “setting for life”. And finally, this work of co-creation and community also has a final coming together, a collective climb to the castle, recorded on video as a gift from the artist to the people who shared their story with her but whose age and limited mobility stop them going there.

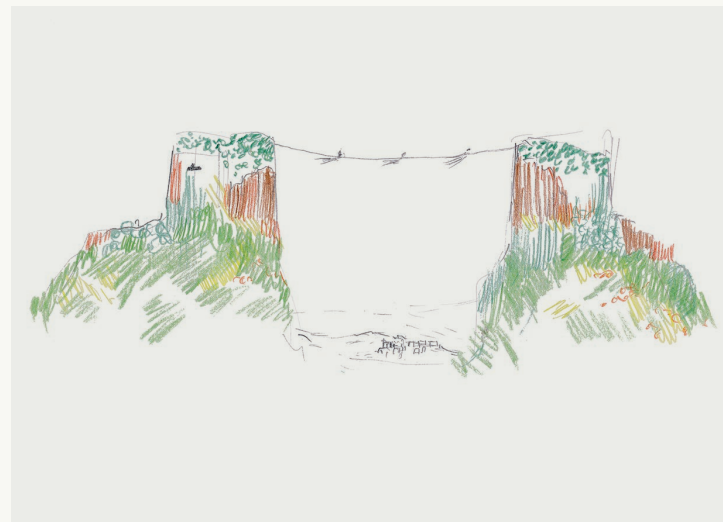
The exhibition “Having the Castle in Mind, Carrying the Castle in Your Body” talks about the representation of landscape in all its complexity, from the traditional representation model to performative and digital ones. The mental landscape appears, but so do affective, sound and bodily ones. It involves the community in a cross-generational way, from pupils in the first years at school to the oldest people who have not been able to get up to the castle for years. Also featured is the gender perspective, because whether we like it or not, there remains a dominant narrative in which the male voice still has more legitimacy. And finally, the exhibition continues to be a place where we can carry on constructing narrative, encouraging encounters and memory, and one in which to keep on sharing experiences, memories and questions.

One fundamental aspect of Antònia del Río's research and co-creation work is rigorous, attentive listening, generating a confidence that makes people open up and explain their most profound thoughts and experiences. The artist

often refers to a quote from Belén Cerezo in her book *Seeing Bodies*,<sup>3</sup> in which she in turn quotes Sarat Maharaj: “For research to be research it must be discussed in the public sphere.” To which Cerezo adds, “It must be experienced collectively.” Antònia del Ríó creates confidence and also trusts entirely in her interlocutors and their descriptions. Like the narrator in *Cathedral*, she draws with her eyes closed, with complete confidence. And this gives rise to the extraordinary, both for the artist, who becomes a kind of catalyst in a process of community emancipation, and for the inhabitants of Alaró, who focus their attention on the present and past of a key feature in their identity.

I can imagine the final climb to the castle with the same energy as that transmitted by some films in which community collaboration and creativity make possible things that seemed impossible. I think for example of Michel Gondry’s 2008 film *Be Kind Rewind*, in which films are “sweded”: remade using scant resources but advertised as coming from Sweden, in order to revive a failing video rental store and, indirectly, a local community who claim, revive and share part of their memory. I can imagine this being the energy that accompanies the collective excursion to the castle and the visit to the exhibition by all the people who took part in it one way or another. I can imagine that sharing is the decisive step in looking with new eyes and seeing the place, the landscape, not so much as learned social constructs but as new shared experiences.

3. Cerezo, Belén. *Seeing bodies*. Donostia, 2020, p. 15. She quotes Sarat Maharaj, quoted in turn in Wesseling, Janneke. *See it Again, Say it Again: The Artist as Researcher*. Amsterdam: Valiz, 2011, p. 4. This quote comes from a symposium on artistic research in the context of Manifesta 8, Murcia, Spain, in 2010.

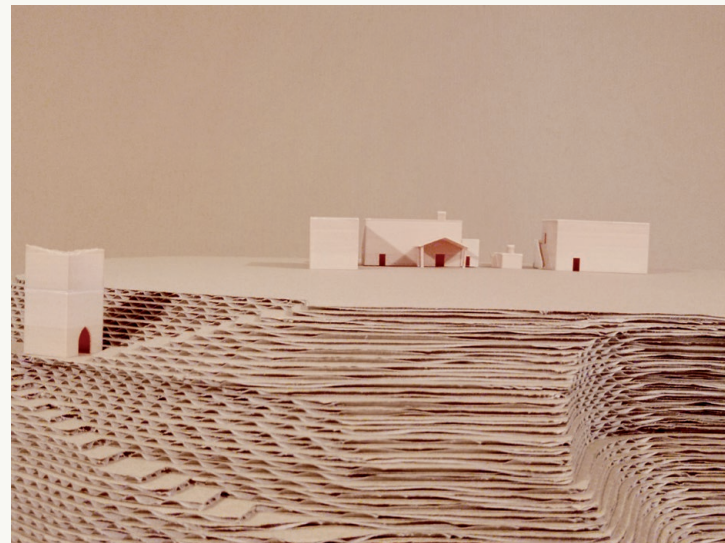


Antònia del Ríó, *Reconstruccions del castell d'Alaró* [Alaró Castle Reconstructions], 2018. Reproduction of original drawings from the artist's notebook. Fine Art print on Enhanced Matte Paper 192 g, 30 × 21 cm each. Courtesy of the artist





Antònia del Río, *Tenir el castell al cap, dur el castell al cos VI* [Having the Castle in Mind, Carrying the Castle in Your Body VI], 2022. Acrylic and graphite on canvas, 100 × 81 cm. Courtesy of the artist



Antònia del Río, *Un castell possible* [A Possible Castle], 2022 (detail). Prototype. PLA filament 3D print and brown B channel cardboard, 34 × 180 × 105 cm. Courtesy of the artist





Antònia del Río *Corporeitzar un castell* [Embody a Castle], 2022 (video still). Video. Single-channel, silent, loop. Duration: 9' 27". Edition: 1/5. Participants: students of CEIP Pere Rosselló Oliver, Alaró. Courtesy of the artist

## INTERVIEW WITH ANTÒNIA DEL RÍO

by Pilar Rubí

PR: In your projects there's a recurring interest in exploring the mechanisms through which knowledge is passed on or lost. Could we say that this research largely defines your artistic practice? Where does your motivation come from?

AdR: Yes, this is the common thread running through most of the projects I carry out. I'm very interested in finding out how knowledge circulates. Sometimes it's a matter of identifying very subtle issues, established dynamics, ways of doing certain things or of explaining them. I think art has the ability to ask questions and makes us question the world we live in. It allows new knowledge to be revealed and at the same time lets us imagine possible futures.

The origin of this motivation goes way back. The focus has shifted over the years and projects, but there's always been a constant interest in the idea of memory.

At home we've lived together and looked after grandparents. In the case of my grandmother we lived through Alzheimer's disease, and in both cases a process in life that was consuming them. At that time I was studying Fine Art, and the work I did then allowed me to deal with the topics of care, passing on knowledge between generations and the process of memory disappearing.

PR: How have you included and structured these issues through your projects?

AdR: In each project I've been able to concentrate on a specific or salient issue within a very broad theme. At first I focused on the storehouses of memory: places, whether physical,

virtual or mental. From this came projects like *Magatzem de la memòria* [Storehouse of Memory] in 2010, where I wondered where do people's thoughts end up when they die. As if there were a physical place to keep them in. This reflection emerged from reading the novel *L'bome manuscrit* [The Manuscript Man] by Manuel Baixauli, which was the spur for this project and others that followed it. Also, in *Silenci* [Silence] in 2011 I questioned the power structures that censor or authorise voices, while bringing out a predisposition to obey orders of an authoritarian nature.

In 2011, *La biblioteca absent* [The Absent Library] I imagined an ephemeral, almost imperceptible library of the books that have disappeared throughout history because of censorship, plunder, theft, natural disasters and a long list of other reasons. Knowledge we can no longer get at because it has disappeared or to which we fortunately have references in other books that still survive. Assumpta Bassas, together with Joana Masó curating the series "Blanc sota negre. Treballs des de l'imperceptible/4" [White Under Black: Works from the Imperceptible/4] at the Santa Mònica arts centre in Barcelona, where I exhibited *Esporgats* [Pruned] in 2014, also makes me think of the knowledge that could not be, that could not arise. We just have to think about who has had the chance to write books throughout history. The structural systems of power that run though us are not innocuous.

*Esporgats*, for example, is a project run in different settings: public libraries, school libraries or arts centres. *Esporgar* (which means 'pruning' or 'trimming') is the process whereby libraries select a certain number of books to take out of circulation or put in store out of the ordinary reach of readers. There's a whole system for taking these decisions, which affect access to the books by potential users.

All these projects have been exhibited in a form we could describe as installations. To create them in each case, I chose the means that would let me express a message in the most appropriate way. This is why my work is so varied.

I've used photography, drawing, painting, interactive digital tools, sculpture, participation and so on. Also artist's books and publications give the exhibition more space and time for projects to develop and circulate.

PR: What part do memory and the opposite, forgetting, play in your conceptual development?

AdR: Memory and forgetting are two words that I see as being connected, as communicating vessels. I am always surprised at the question of what's left out, what we discard, whether for practical reasons of space or with stated or hidden intentions.

I am intrigued by the systems of power through which some knowledge does not come to light. In my work I set out to explore these territories.

PR: In many of your works and projects you actively involve the viewer. What do you expect from them?

AdR: Yes, some pieces are completed thanks to public participation. I suppose I'm looking for involvement and a link with people. I'm interested in the fact that the pieces can appeal to anybody on the basis of shared cultural parameters, a similar imagination or an experience we can identify and that allows us to have a direct dialogue with the piece, beyond my discourse and my intention, beyond the exhibition programme.

I keep a collection of quotations from the reading that has shaped my thinking, which is also a piece in itself: *Aliment discursiu teòric* [Theoretical Discursive Food], in progress since 2009, and now I remember one, from an interview with Christian Boltanski, who said something like artists need to have empathetic situations. In the sense that we are able to approach works of art on the basis of identifying something we can recognise.

PR: The exhibition “Having the Castle in Mind, Carrying the Castle in Your Body” opening at Es Baluard is the result of work started during a residency, four years ago now, in the town of Alaró, on Mallorca. Why do you focus on the castle? What was the research process? What does it mean to you and what does it mean to the inhabitants of Alaró?

AdR: The residency at Addaya Centre d’Art Contemporani in 2018 was the excuse for beginning this project. At that time I’d spent half my life in Barcelona, where I went to study and where I still live. Having the chance of a stay on Mallorca, the place I’m from, and specifically in Alaró, a town I didn’t know, made me realise I really don’t know the island very well at all. There are lots of places where I’ve never been. Alaró was one of them.

Alaró also turns out to have a landmark, the castle, that I didn’t know either, and I liked the coincidence that Capdepera, my home town, also has a castle.

I’d tried out the research methodology I used in a previous project, “Reconstruccions” [Reconstructions] in 2012, in the series “Catedrals a la Capella” [Cathedrals in the Chapel], curated by Joana Hurtado Matheu in the chapel of Sant Roc in Valls, near Tarragona, and I wanted to transfer this approach to a new context. It consisted of imagining a place I didn’t know through what other people said, and giving form to this image.

When I arrived in Alaró, in order to make contact I went to a bar in the town square and approached some young women who had just arrived and sat down. I went over holding a notebook and a sound recorder. I explained I was an outsider and asked whether they were from the town and if they had ever been to the castle. I asked them how to get there and what it was like. They were kind enough to let me record the conversation and they answered my questions as

I drew in the notebook. After this conversation, I asked them whether they could suggest someone else to answer the same questions. This was the start of a series of connections that led to the next voices I was to talk to.

So, I went to interview the people recommended to me. They were so generous that they gave me people’s telephone numbers to arrange to meet. I was able to go to local shops, meet in bars in the town for a drink together, and even go into local people’s homes. During the residency in the town I did the field work, by which I mean the interviews.

In 2021 I got a creative grant from the Institut d’Estudis Baleàrics that allowed me to take my research into the classroom, with infants and primary pupils. I suggested to the Pere Roselló Oliver state school in Alaró to take part in the artistic/educational project and they accepted eagerly. I’m very grateful for this. The whole plan for the school year was about the castle, with a methodology of project work, and all the staff and pupils at the school got involved in this cross-curricular topic. Some of the creations and the children’s results were incorporated into the works that make up the exhibition.

For me, the project “Having the Castle in Mind, Carrying the Castle in Your Body” is a space for artistic research that on the one hand has enabled me to explore the form of the works of which it is made up from a diverse, innovative viewpoint. On the other, it involved several generations. I was able to see how traditional knowledge—that which lasts and that which vanishes—is passed on and circulates. Also to wonder about what we want to last and how. I feel it was a game that has opened up spaces for imagination, listening and empathy.

For the people of Alaró, I realise that the castle is an important part of their identity, as a more established, predetermined form or even to define, if this project can move or shake up something. I don’t know whether they’ll agree with what I’m presenting, but it will certainly be fun to listen to

the arguments it causes about it does and doesn't resemble the appearance of the "real" castle. If this actually exists, as the truth is not the same for everybody.

PR: The voice as a sound image is a resource you had already used at other times.

AdR: The potential of the voice to make us see images is something that has always fascinated me. The first time I used this resource in an art project was in "Reconstruccions", as I explained before. In this case, it was about imagining the chapel of Sant Roc, in Valls. I did the interviews by telephone, using a telephone book to call houses around the place. Then too, people had to recall the chapel and tell me what it was like. From all the versions I created a synthetic image in a browsable digital render. With the voices I edited a sound collage where I played with the contradictions and reaffirmation in each of the versions. The piece of the virtual/imagined space could be seen in the physical, real space, so that the similarities and differences with reality could be compared.

In one of the pieces in the exhibition "Having the Castle in Mind, Carrying the Castle in Your Body, entitled *Paisatge sonor del castell d'Alaró* [Alaró Castle Soundscape], we can hear a choral voice made up of fragments of different people's voices describing the setting, the path with the markers, the key landmarks not to get lost and what we find when we get to the top. This voice formulates images in the listener's imagination, and we can see the Alaró castle, even without ever having been there.

PR: You deal with landscape as a cultural construct; what are the implications that interest you?

AdR: I like playing, diving in and taking apart the concept of imagination based on the construction of the preconceived image we have of things, in this case the landscape.

I'm also interested in how territory can shape identity. The layout of the rooms in a home, or geographical features in the landscape, determine behaviour, character, ways of doing and being, together with cultural construction, intersecting with questions of gender, class, ethnicity and so on.

In all this there is an involvement of the body in the formulation of memory that I find interesting. Bodies have memory. They move, even if we don't think about it. This is what we call "body memory", a subconscious motor memory that helps people to navigate and locate themselves. However, gestural body memory happens when we have learnt a movement, even in situations that might seem absurd. When we've accustomed or domesticated the body to behave in a certain way, the body responds out of inertia. With "Having the Castle in Mind, Carrying the Castle in Your Body" it's been very curious to see how physical and mental movement, active body memory and physical movement of the body come together, at the same time reaffirming memory and shaping knowledge through experience.

As you can see, the body and the performative side are important parts of the project. It explores an experience linked to the body and highlights its symbolic and physical presence. Bodies and gesture represent—and at the same time are—territory: political territory, physical territory and digital territory.

PR: The way through the exhibition is almost an itinerary through possible representations of landscape.

AdR: I set up the route around the room so that we can immerse ourselves in the imagination of the castle. The drawings in the notebook, enlarged and hung on the wall, are the first images I imagined and set down on the ground, on the spot. Next come the paintings I did in the studio, years later, based on the drawings in the notebook and listening to the recorded

interviews. These voices emerge from the painting plane to take on volume in the sculpture/model of the mountain.

The video made using the children's gestures when they described the castle and how to get there is opposite the paintings, in a body dialogue. The frames on which the landscapes are painted are in a figure format traditionally used to portray human bodies. And in the video *Corporeitzar un castell* [Embodying a Castle] we can see how the children's bodies draw the shape of the path or how their feet make the gesture of walking, as if they were climbing to the top of the hill.

In a way, the scale of the sculpture/model of the mountain *Un castell possible* [A Possible Castle] gives us a bird's-eye view of it. This dialogues with the digital 3D render *Un castell possible II* [A Possible Castle II], which is an immersive projection where we find ourselves inside it, in the middle of the flat area, as if we had climbed up.

Finally we come to the postcard *Paisatge sonor del castell d'Alaró*, which we can take away with us by scanning the QR code on the back, to listen to the voices that describe it. And we can even colour it.

PR: Will you go up to the Alaró castle someday, or will you stick with the constructed image?

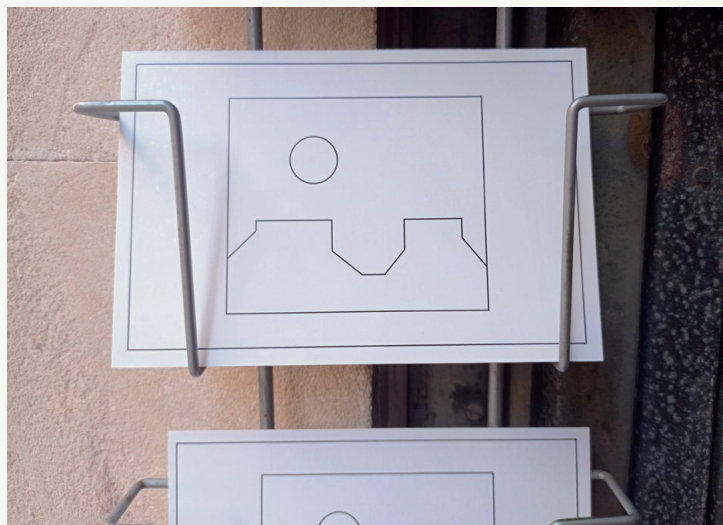
AdR: Yes, one of the first things they said to me in Alaró was, "Haven't you ever been there? You really must go up there!" Ha, ha, ha! I really liked that phrase. How can I live without going up to the castle after all this? I really want to.

I want going up there to be part of the project, to close the circle. One thing older people said to me, grumbling and with a certain sadness, was that they couldn't go up there anymore. Somehow I'd like to offer them this gift to say thank you.

We'll issue a public invitation to go on the outing. It'd be a matter of getting there with the instructions I've been given. The journey will be recorded on video and I'd like to be

able to watch in an old people's home or at the arts centre in Alaró, Casal de Son Tugores, so that the old people can join the outing without having to climb the mountain.

However, to close this circle I mentioned and give meaning to the title "Having the Castle in Mind, Carrying the Castle in Your Body", I intend to embody the castle myself, in a performative action, based on the children's gestures and the memory of the gestures of the people I interviewed, and project the video of the outing onto my body.



Antònia del Río, *Paisatge sonor del castell d'Alaró*  
[Alaró Castle Soundscape], 2022. Postcards, sound.  
Edition: 1/3. Courtesy of the artist

*Having the Castle in Mind,  
Carrying the Castle in Your Body*  
Antònia del Río  
From 28th October 2022  
to 29th January 2023

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