

Archipiélago Oeste

Curators: Anne Alessandri, Lorenzo Giusti, Nekane Aramburu
Es Baluard: 8th.06.2018 – 26th.08.2018
FRAC Corse: 28th.10.2017 – 15th.01.2018

In an ancient age, like that of a Homeric epic, the creative archipelago of a Mediterranean where the islands are places to put in at port, take a few moments away from the maelstrom of the system and think about the artistic process in itself, proposes a dialogue between those close to one another. Interchanging, breathing in the moment and being capable of retaining the energy of their minutes to inject them into the future. Islands that are connected, intersected in a specific space in order to generate a privileged parenthesis in the midst of a crazy world, where frontiers separate and waters join, where artistic processes reveal themselves to be the realest medium within the unreal. A path in company conceived to reach an objective, where the hands that deliver and share allow one to consider that before, a very long time ago, there was a common Mediterranean. The Balearics, Corsica and Sardinia, with their museums and a generation of artists who only look ahead.

“Archipiélago Oeste” came into being with the aim of connecting and lending visibility to the young artists and most relevant museums of the three Mediterranean islands – **FRAC Corse** (Corsica), **MAN, Museo d’Arte Provincia di Nuoro** (Sardinia) and **Es Baluard Museu d’Art Modern i Contemporani de Palma** (Mallorca). This common project which was inaugurated last November in Corti (Corsica) revealed a generation of emerging artists from the three islands, in an exhibition with a title in six languages (Archipiélago Oeste / Arxipèlag Oest / Arxipel Ouest / Arcipelagu Punenti / Arcipelago ovest / Arcipèlagu Punente). Now, at the Observatori of Es Baluard, the project is reflected and inserted into the reality of the Balearics, with a review of the selected projects: **Arantxa Boyero** (Mallorca), **Roberto Casti** (Sardinia), **Mimi Enna** (Sardinia), **Guillem Portell** (Mallorca), **Pauline Rognoni** (Corsica) and **Alexandra Villani** (Corsica), and the project is commenced at the FRAC Corse (Corsica).

Arantxa Boyero (Palma, Mallorca, 1982) lives and works in Mallorca and Madrid. She graduated as an advanced photography technician from the Palma de Mallorca School of Design and obtained a master’s degree in photography, concept and creation at EFTI, Madrid.

She defines all of her projects as mini-actions, regardless of the technique used in them. She studies human behaviour, observing the conduct of living beings like cats and plants. Employing mindfulness techniques, she plays with her environs so as to challenge traditions and reflect on subjects such as intimacy and the idiosyncratic relations of her environment.

In the exhibition “Archipiélago Oeste” Arantxa Boyero presented the project *Seres Marinos* (2017), of which we present a testimony in the Observatori, with some of the drawings from the installation and the video *Bolero Mallorquín* (2011). With *Seres Marinos* (“Marine Beings”, 2017), with which she constructs a seabed using illustrations of imaginary creatures, created thanks to the collaboration and participation of several groups of children from the islands of Corsica and Mallorca through workshops held by at FRAC Corse and at Es Baluard, with the support of the education teams of both museums.

Nekane Aramburu

Roberto Casti (Iglesias, Sardinia, 1992) works with different media, through which he researches the relationship between acts of creation and the fruition of art, highlighting their ambiguities. His works transmit the tension caused by that which we cannot fully understand, revealing in particular the contradictions that emerge from the rapport between art and public, individual and collective, between solitude and mimesis.

The works presented by the artists for the exhibition at FRAC Corse evoked ambiguous, misunderstandable atmospheres and employed different media to investigate the subject of Otherness, promoting sacred and mysterious experiences. One of these projects in particular -*Al di là del bene e del male, della vita e della morte* (2017)- is based on Weird Fiction but above all on the Nuragic civilisation and Sardinian worship of Maimone, which penetrated the island around the 13th century BD.

In the performance at FRAC Corse, *1:1* (2018), of which we can see a video in the Observatori, two musicians, one facing the amplifier of the other, try to tune their guitars. The sounds recorded during the performances are transmitted over the loudspeakers which, along with the guitars and other equipment, mad up the elements of a unique sound installation that was located in the hall.

Lorenzo Giusti

Mimì Enna (Oristano, Sardinia, 1991) an artist on a quest centred on the significance of image in the everyday context where it is exhibited. These images, obtained using the photographic medium or taken from external sources, such as books or online materials, are integrated into the installations, videos and performances with the aim of seeing how the language of art can be connected to everyday ways of life, ways that are known, and to all that exists and is familiar. *Shop* (2017), the project Enna presented for the FRAC Corse in November and of which 4 drawings can be seen in the exhibition, is sourced primarily from the initial pages of *Guida alla natura della Sardegna* by Fulco Pratesi and Franco Tassi, published by Mondadori in 1973. Photographs, texts or whole pages of the book can be extrapolated and applied to everyday objects: deckchairs, beach towels and sunshades, alluding to an idea that is circulated of Sardinia as a recreational island.

Lorenzo Giusti

Pauline Rognoni (Ajaccio, Sardinia, 1997) lives and works in her home town. She studied visual arts at Versailles and Corti (Sardinia).

The self-portrait is not a simple exercise for Pauline Rognoni, but an important part of her pictorial work. The human figure in general is very present with its imperfections and imprecisions, resulting from a drawing that does not freeze contours, a colour that is not contained within the stroke.

Sometimes the figure is small, lost in indiscernible surroundings: the town is more of a setting, nature is the translation of a diffused dream. Sometimes, the figure is enormous and includes everything, gestating all of its parts: an ogre who swallowed everything or an organism functioning like a huge factory in powerful disarray. But when Pauline is interested in nature, the sensation is different. The exterior is the field for exploration and the oblivion of the ego.

Anne Alessandri

Guillem Portell (Vilafranca de Bonany, Mallorca, 1990) lives and works in Barcelona and Mallorca. He is a graduate in art and design from Escola Massana, Barcelona.

Through his work, Guillem Portell seeks to reflect on the changes arising from the Balearic identity, environment and context. His work is structured through the representation of current events that are usually related to power, corruption, speculation and the exploitation of the territory, using different media and formats, and employing an ironic language of caustic humour that comes close to the conceptual. *How to be an artist: el peso de un apellido* (2017) was the piece Portell presented at FRAC Corse and with which he questions a recurring problem of young people in Mallorca: whether to continue the family business or follow their own professional interests. The performance took place in Corti, in the rooms of FRAC Corse and a summary video of it can be seen in Es Baluard's Observatori. Through this piece, Portell manages to combine the traditional family work of Mallorcan confectionery and his dedication to the world of art.

Alexandra Villani (Ajaccio, Sardinia, 1992) lives and works in her home town and earned a Diplôme National Supérieur from the School of Fine Arts of Toulon (France).

Villani practises drawing and installation in a manner that instinctively combines and constructs within interpretation, skill and improvisation. Her technique is based on sensitive experiences and intuitive correspondences between matters that are inert or animate, natural or manufactured. Objects, thoughts that are tissues in the same mesh, perceived and felt in a critical environment that evokes the tangle as described by Laurence Lorenzi: "The signs mix and acquire graphic, mechanical or sound forms. It is at once a question of presence and evocation. A certain melancholy may come from an interrogation about the past, but the transformation of memories into active signs creates a continuity of resonances through media as diverse as they are unexpected. Pragmatism does not harm poetry – they coexist. From surrealism to Fishli and Weiss, this has been proven". (*Le maquis corse. D'après les textes anciens et modernes*, Laurence J. Lorenzi. Ed. L'Harmattan, 2002). Anne Alessandri

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