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Mabel Palacín

Hinterland, 2009



Video, 11'14 min.
Master HD
Ed. 5 + 1 HC

LOOP'09 FAIR

28.05.09 > 30.05.09

Opening: Thursday, May 28th, 7:30pm

"Hinterland" is a territory or area of influence. The word "hinterland", in German, literally means "the land behind" (a city, a port, etc.). In a larger sense, the term refers to the extent of a settlement's sphere of influence. It is an area whose commercial nexus is the central settlement. One may consider the "Hinterland" those zones around a city that, overcoming the notion of the peripheral, become crucial to the cities themselves, developing an enormous influence over them.

Hinterland is part of a project that addresses the question of the multiple nature of images, in this sense it considers the point of view as a fundamental element in the construction of an image. Maintaining a particularly extreme perspective: the "god-view" of video games and satellites, it demonstrates that vision is related to having a body in the world, and that one does not see only with the eyes, but also with the body.

Hinterland photographs a very large, general territory occupied by a series of people and objects, seen from far away and from a high vantage point. Following the logic suggested by the type of optic employed, the telephoto lens of the camera does not approach the object, but rather, the image of the object. *Hinterland* is both photography and video and takes advantage of the double nature of each medium. The camera does not move through physical space, travelling instead through a photograph, an image torn from time.

Hinterland is an enormously contaminated territory where the photograph and moving image, images and language, or sound as a constructive element converge. It reconsiders the contemporary problems of the "media", in such a way that one idea materializes as two different ones, so that at the end it does not pertain to any medium specifically.

Hinterland will be presented at LOOP'09 (28-30th of May) and at the Museo Berardo (Contemporary Art Museum of Lisbon) on the 28th of May, included in the exhibition dedicated to the artist with the same title.

Since early in her career, **Mabel Palacín** has worked within the space where photography and film intersect, or, more concretely, where the moving image and the still image meet. Her work addresses the mediation of reality that images imply, and explores other possibilities for images capable of showing alternative realities.

Palacín understands the image as an important agent in the construction of reality, and considers the camera as an instrument for investigation that maintains peculiar relationships with the real while, at the same time, allows for the comparison of people and things via their representation and, in the best of cases, overcomes representation and achieves a presentation of both events and things.

Employing the mediums in a way that differs from habitual practices allows Palacín to create extraordinary presentations of the actions. In her work, nothing occurs directly because reality is mediatized; the characters and things behave similarly, never acting directly, having always adopted a detour that summons the apparatus and puts it into debate.

The best way to explain an image is through another image. Almost all the projects that the artist has done juxtapose more than one image. This second image puts the first one into doubt, and vice-versa, until this instability, internal to the images, becomes a point of tension capable of transforming them into something different from how they appeared *a priori*. This is a way to intensifying them and erase their innocuousness, but also strengthens the work in terms of the relational value of the image that acquire one meaning or another depending on the position they occupy.

Palacín's projects have been show in: Salvador Dalí Museum, St. Petersburg, EEUU (2009), Museo Berardo, Lisboa (2009), LOOP Festival, Barcelona (2008), MACBA, Barcelona (2006); CCEBA, Buenos Aires (2006); Museu Empordà, Figueres, (2005), Centre d'Art Santa Mònica, Barcelona; MUA, Alicante, (2003), Artothek, Köln; Taipei Fine Arts Museum, Taipei, Taiwan (2001), Kommunale Galerie Weisensee, Berlín; Museo de Arte Moderno de Buenos Aires; (2000), among others.