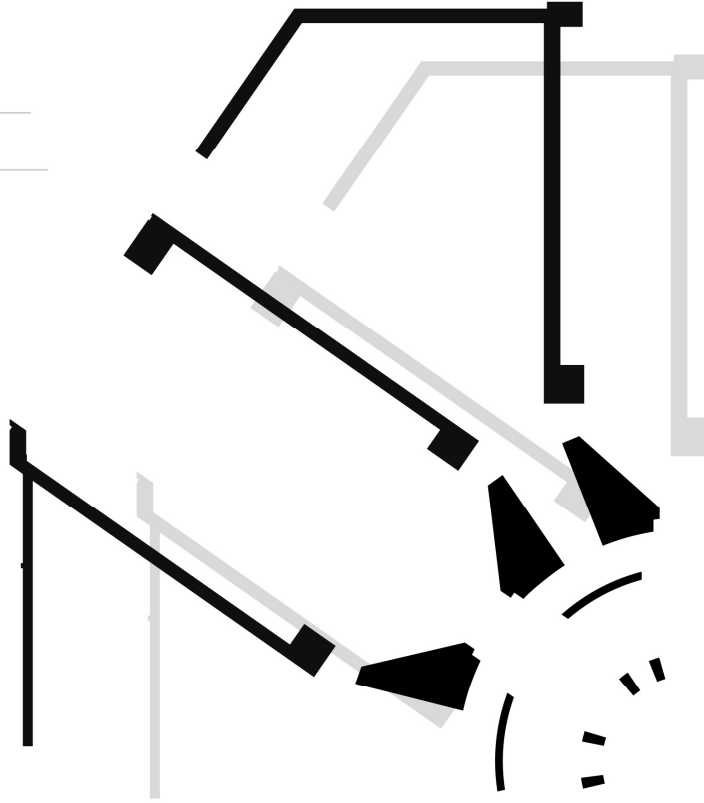


maider lópez
desprazamento



MAIDER LÓPEZ

Displacement

10 June – 18 Sept 2016

Exhibition galleries on the ground floor

Tuesday to Saturday (including bank holidays) from 11am to 2:30pm and from 5pm to 9pm
/ Sunday, from 11am to 2:30pm

Curated by: Iñaki Martínez Antelo

Produced by: MARCO, Museo de Arte Contemporánea de Vigo / Koldo Mitxelena Kulturunea

With the collaboration of:



Press release

Summary of the exhibition project

Displacement is a site-specific intervention on MARCO's ground floor which consists of a 50cm high duplication of the existing walls of the museum. When displaced, the new walls allow us to re-think the space by creating un-habitual perspectives, itineraries, and circulation paths.

Displacement is also the title of the exhibition by Maider Lopez (San Sebastian, 1975), an artist with an extensive career which includes interventions in public space and international exhibitions. The exhibition reviews her work from the last ten years in which everyday actions and realities are questioned. The urban space and the natural landscape are fractured by means of strategies that alter habits and relationships. New spaces and situations are created as are new rules of the game, inviting us to rethink our surroundings.

To displace means “to move someone or something from its usual position”, a definition which provides us with the keys to understand these artworks. Not only does Maider Lopez use displacement as a means to create situations of estrangement, but she also demonstrates the will to depict a new mental space in which we can confront our established ideas.

The exhibition has been produced by MARCO de Vigo and Koldo Mitxelena Kulturunea, where it was opened from October 2015 and February 2016. In addition to the intervention which gives title to the exhibition, a walk through the spaces of the MARCO's ground floor brings together a complete series of works from the last ten years, which are conceptually connected to the central piece of the exhibition.

The exhibitions catalogue includes a text titled “Unlocking the Joints of the Real”, by writer and curator Fulya Erdemci, in which she describes how Maider Lopez makes us experience with the state of things by performing slight changes, subtle alterations and movements in order by adding a quiet style of humour to her works and involving the active participation of people coming from different backgrounds:

“Through the tiny details of everyday life, the spaces that surround us, and trivial ordinary interactions between people, in her projects, we develop insight into the structure and order of things and are surprised by the fact that how fragile they are and can be simply otherwise”.

Exhibited works

***Desplazamiento*, 2016**

Installation

Plasterboard and paint

132 linear m

MARCO, Museo de Arte Contemporánea de Vigo

With the collaboration of Justo Román

The installation outlines a duplicate of the walls, through a front and side displacement (217 cm and 415 cm respectively) of the floor of the building.

The new walls, with a height of 50 cm, offer us the possibility of rethinking the place by interrupting the usual dynamics of use and perception of the exhibition galleries and the museum's restaurant. At the same time, the obstacle creates other perspectives and routes, generating unusual circulation patterns.

***65 lápices 4B*, 2016**

Installation

Wall piece drawn by Sol Álvarez Soto, Rebeca López Villar and Gabriela Lusquiños Santos

MARCO, Museo de Arte Contemporánea de Vigo

One of the museum's walls is covered with 65 pencils and therefore creating a large scale abstract drawing which measures the place and time needed in order to perform the action.

***Cámaras de vigilancia*, 2008-2016**

Installation

Surveillance camera cases

Measures variable

MARCO, Museo de Arte Contemporánea de Vigo

This installation copies and multiplies the already existing safety cameras in the museum. With a central "nest" made up by a great number of replicas, a "plague" is created that extends itself through different spots in the museum by re-signifying and visibilizing a contemporary device as present as much as invisible. This artwork was created for the exhibition *The Museum as Medium*, 2008.

***(Telón.)*, 2015**

4 curtains 9,60 x 5 m/each

Theatre action and video (8'54")

El Público, Centro Federico García Lorca. Granada, 2015

A theatre without actors in which the curtains fill the scene. The curtain has ceased to be a tool for transitions between acts, and has become a part of the scene itself. A theatre production which is hinged upon the raising and lowering of the curtains, creating endless colour combinations. Diversity of rhythm and movement which allows for random encounters between the different curtains and colours.

Moving Stones, 2015

51 photographs (15 x 20 cm/each)

Columna, 2015

Installation

77 stones, rod and printed paper

314 x 18 x 18 cm

Disappearing, 2015

Video

48”

Cappadox, 2015. Cappadocia Struck

The artist took a series of walks through Cappadocia, selecting, transporting and relocating stones along the way. Through the act of walking, the artist made minute gestures which transformed the landscape. These movements are shown through documentation, both photographic and cartographic (coordinates), indicating the points where the stones were picked up and put down.

Local stones are used to adapt the column to the height of each exhibition space.

Piscine Saint-Georges, 2014

4 channel video installation

4’34”

14 June 2014. Play Time. Les Ateliers de Rennes

4^a biennale d'art contemporain. France, 2014

The Saint-Georges swimming pool was built in 1926. Around the same time, the city built other facilities in order to meet the leisure and entertainment needs of the population. In this context, 86 swimmers responded to a public call from the artist to swim in the pool. The work, which includes both the performance of the event and its documentation, is shown as an installation.

The impossibility of maintaining a circle of swimmers, the overcrowding caused by swimming in line in a full swimming pool, the organisation of the participants and the need to adapt to the pace of other swimmers are all elements that play with a contradiction that develops when rules and structure are set against the recreational purpose of the event.

Making Ways, 2013

Installation

Videos and vinyl on the wall

Measures variable

13th Istanbul Biennial, 2013

Making Ways, 2013

Video installation

Double screen

23’44”

Making Ways, 2’15” in Karaköy, 2013

Video

2’15”

The urban layout of Karaköy in the city of Istanbul does not match the use people make of it. Thus, ways of crossing the street became the subject of analysis and documentation. The movements and routes of pedestrians were recorded, observed and classified, with the aim of creating typologies based on the behaviour and movements of the pedestrians, who create routes beyond those established by law.

The installation includes an instruction manual which presents the behaviour of pedestrians as an alternative to the 'official' routes; the pedestrians' routes often seem to have a will of their own.

Polder Cup, 2010

4 Sept 2010. *Ottoland*. Witte de With Center for Contemporary Art and Skor / Foundation Art and Public Space. The Netherlands

Paint, vinyl and photograph on the wall

Measures variable

Polder Cup, 2011

Video

10'38"

Polder Cup_Post, 2011

Video

4'05"

Teams Photo, 2011

15 photographs

24 x 36 cm/each

By means of an open call, promoted by the Witte de With Centre, which installed a banner on its façade as an invitation, a football championship was organised in the polders, areas of land reclaimed from the sea. The football pitches incorporated the geographical features of the area, such as water channels, which required the players to create new strategies and rules appropriate to the new situation. In this context, the dynamics of the game replicated social situations in which allies and adversaries are determined based on specific scenarios.

Another Via, 2009

Postcard

10 x 15 cm

Al-Ma'mal Foundation, Jerusalem

A postcard that sends the reader on a route through Jerusalem, in which the journeys are conditioned by random interaction with other individuals and urban elements. The project was designed for the specific context of this city but can be applied to any other place.

You can start the walk in the city from any point and at any time. Walk straight until you come across any of the items listed below. When you do so, turn left. If a street fork or you reach a dead end, turn right.

- Someone dressed in red
- Someone smoking
- Something yellow
- Someone speaking on the phone
- A green awning
- Follow someone wearing glasses until he/she arrives somewhere

Line of Sight, 2008

Intervention in public space

Installation

DM, paint and screening

Measures variable

29 Aug 2008. *Intrude 366*. Zendai Museum. Shanghai

Installation of a series of mobile structures in a square in Shanghai in order to conceal the advertising signs from a specific perspective. By choreographing the people responsible for moving the orange panels, the artist aimed to hide the advertising and set the use of urban space against its public ownership.

Crossing, 2007

Photography series

66 photographs

20x30 cm/each

Hangar-CBK-Duende Studios Grand, Rotterdam, 2006

The action, carried out during a residency at Duende Studios in Rotterdam, consisted of documenting the moment at which the clothing of a person walking through the city matched the colour of a building or urban element. To do this, the artist waited in different spots for these chance encounters to occur.

Once the snapshots had been taken, they were set out in a line, generating a route through various urban scenes that shows the moment in which people are disguised by their surroundings.

366 Sillas, 2007

22 Sept 2007. White Night. Madrid

Video

10'14"

366 chairs were arranged in the Plaza de la Villa and the Plaza de las Descalzas in Madrid. Set in contrast to the rigidity of urban furniture, which determines how we move and interact in an urban space, these chairs made it possible to inhabit the city based on the specific needs of each moment, creating new dynamics and demonstrating that the way a city is used creates public space.

The project resulted in a video and a series of photographs that show the different configurations that these spaces acquired depending on how people used them and on the situations that arose in the squares.

Ataskoa, 2005

Photographs

(2) 87 x 131 cm, (1) 87 x 114 cm, (1) 50 x 33 cm

18 Sept 2005. Intza, Navarra

Ataskoa took place in 2005 in Intza, Navarre. An open call was made to create a traffic jam on the mountain. An everyday situation was decontextualised, generating new possibilities by bringing together opposing points of view and creating a new interpretation of the use of automobiles and our relationship with nature.

Parkings, 2005

Photography series

9 photographs

67 x 100 cm/each

Proyecto Coches. Museo Artium. Vitoria-Gasteiz

A series of photographs of unofficial car parks as they empty out, leaving cars out of context. When the car park is full, inventive individuals create new spaces where there were none, making new parking spots. When the vehicles that arrived first and conditioned the position of those following have left, they leave cars in places and positions that make no sense; they follow a logic that we can no longer understand.

Playa, 2005

Photograph

(2) 87 x 131 cm

18 Aug 2005. Playa Zumaia, Guipúzcoa

A Sunday in August, all those arriving to Itzurun beach in Zumaia were given a red towel to use that day. With this action, the apparent summer normality of the beach is interrupted, by introducing an even and homogenising element which modifies both our interpretation of this everyday practice and the perception of the landscape.

Exhibited works / Process tables

Part of the works in the exhibition are displayed in the galleries on process tables, in the form of documents resulting from each project:

Iturriak/Fuentes, 2016

Installation in public space

24 Jan 2016 – Dec 2016. Jardines de Ondarreta

DSS2016 Cultural Capital

The project consists of installing in the same square 13 fountains that have been removed from different places in the city over the last 25 years. This ensemble and compilation tugs at people's memories and seeks to turn the square into a 'Square' with a capital S, through history, memories and the reuse of urban furniture that has fallen into disuse.

Mountain, 2013

Building of a mountain

2600 m³ of dirt and grass

Lower Austria Art in Public Space. Grafenegg. Austria, 2013

This project grew out of an invitation to the artist to carry out a project in Grafenegg Park, where a lake was being built.

The artist created a mountain with the earth removed for building the lake. There are terraces and benches on it, which create new viewing points and different ways of experiencing and perceiving the landscape.

How do You Live this Place?, 2010

4 December 2010. Deveron Arts. Huntly, Scotland

Creation of a collective and subjective map of the city through people's experience of their surroundings. Based on their personal experience of public space, participants placed five stones in different parts of the city following a colour code.

These colour codes were documented through snapshots of the places in which the stones were placed and a map which was generated collectively, with participants plotting the local landmarks where they had placed the different coloured stones.

Football Field, 2007

Intervention in public space

Paint and goals

34 x 18 m

Colour digital photograph

125 x 70,30 cm

Provisions for the Future. Sharjah Biennial 9, United Arab Emirates, 2009

In the museum square in Sharjah, the lines of a football field are drawn, incorporating the existing items of urban furniture, which interfere with the game. In this way, an urban space is redefined, linking it with a recreational activity, which promotes the coexistence of different uses of public space.

On the artist

Maidier Lopez (b. 1975, San Sebastian, Spain) develops her work by creating interventions in public space and also in the architecture. Her works often involve the active participation of the viewer as part of a space which has been subtly altered.

Graduated at the Faculty of Fine Arts Bilbao (1998) and MFA at the Chelsea College of Art and Design, London (1999), Lopez has exhibited extensively here and abroad, including the Venice and Istanbul Biennials, and Sharjah. Some examples of exhibitions in public spaces include *Ataskoa*, *Polder Cup* and *Playa*, alongside a number of exhibitions such as the following:

1645 Tizas. Matadero Madrid (2016); *Desplazamiento*. Koldo Mitxelena and MARCO Vigo (2016). *Play Time*. Les Ateliers de Rennes, 4^a biennale d'art contemporain. Rennes. France. (2014); *Mom, Am I Barbarian?* 13th Istanbul Biennial (2013); *Mountain*, Lower Austria Contemporary (2013); *Between you and I*, Skor and Witte de With, The Netherlands (2010); *Eclats*, Centre Pompidou-Metz (2010); *Sharjah Biennial 9*, United Arab Emirates (2009); *Line of sight*, Zendai Moma Museum, Shanghai (2008); SCAPE Christchurch Biennial of Art in Public Space, New Zealand (2008); *AdosAdos*, Guggenheim Bilbao, Spain (2007); *Columnes*, Caixa Forum, Barcelona (2006); 51st Venice Biennale (2005).

Exhibition catalogue & documentation

The book published by Koldo Mitxelena Kulturunea on the occasion of the opening of the exhibition in Donostia/San Sebastian includes a text by writer and curator Fulya Erdemci, alongside texts by the artist on each work and images of them.

Maidier López. *Tokialdatu/Desplazamiento/Displacement*
256 pp. Euskera, Spanish, English
Donostia/San Sebastián, Koldo Mitxelena Kulturunea, 2015

Also, on the occasion of the show at MARCO, the Library and Documentation Centre features a document dossier, which is available in the Library-News section of the MARCO's website www.marcovigo.com, and offers links to news on Lopez's work www.marcovigo.com.

Información & guided tours

The gallery staff welcomes queries from visitors regarding the exhibition and offers the usual guided tours:

Daily at 6pm

'A la carte' group tours, by appointment only. For bookings, call +34 986 113900

Contact Communications and Press Office

Marta Viana Tomé

Tel. +34 986 11 39 08 / 11 39 03 / 11 39 00

marta.viana@marcovigo.com

<http://www.facebook.com/marcovigo>

twitter. @MARCOVigo3