



ART

The landscape of the digital age

The exhibition 'Metapaisatges' of the Pilar and Joan Miró Foundation shows, until January 6, revisions on digital nature have conducted six international artists



M. HELENA VALLÉS. PALMA. Before Duchamp, the artist's ultimate goal was to propose a vision of the world staff, evokes emotion. And it was a huge ambition. With the advent of Derrida, the creator not satisfied with projecting a perspective of the environment, but trying to create their own world dissolving the eyes of the predecessors. It is almost a rival to God.

Six international artists join forces in this last category of work, to give the viewer to be closer to the Pilar and Joan Miró Foundation, 27 works that proposed revising the traditional notion of landscape through digital art. The exhibition was inaugurated yesterday and may visit until January 6 next year.

Adam Chapman, Mauro Ceolin, Joan Fontcuberta, Thorsten Knaub, Scott Snibbe and Carlo Zanni use computer tools and the same digital language of the Information Society in order to articulate a vision of the landscape, sometimes from critics and other since irony, deconstruyéndolo.

For the director of the Pilar and Joan Miró Foundation, Magdalena Aguiló, "bring these proposals in this area shows the interest we have new experiences in contemporary art."

The variety of formats characterizes the exhibition tour. You can find everything from fingerprints through experiences in the net art, video or interactive installation. In this regard, the commissioner of the sample, Pau Waelder, stressed: "This exhibition is the most important process used by artists to articulate the work, that the form or the result itself."

The work of Adam Chapman, Legible Nature, the viewer provides a video projected on the ceiling with the stamp of a heaven in which a flock of birds cross forming the letters of the Manyoshu poems, a collection of poetry Japanese century eighth dealing with the ephemeral beauty of nature. The poem takes about 200 days to generate all the letters of all the verses, making it impossible for the viewer can see the complete sequence. It is an illustration that the changes in nature have a rhythm of their own, oblivious to the rush of contemporary individual.

Mauro Ceolin brings three series to the sample. In SolidLandscapes visit the virtual environments of video games and best-known stops on those sites that have captured for playback later hand with his pen. In DebugLandscapes represents a series of scenes in which they are mistakes made by man against nature such as the construction of a hotel at first virgin Colònia St. Chloe, to expose all real estate speculation. Finally, Promotional Landscapes reproduced buildings technological large corporations, such as Adobe or Sony, giving them a major role in shaping the society through the products they produce.

Orogénesis Joan Fontcuberta shows the unreality that resulted in a landscape artist as idyllic as that of Canada. This led him to experiment with the idea of creating an artificial landscape with 3D simulations.

The recording the movements of Thorsten Knaub through a GPS device allows you to pick up your position in a graph so that their movements are represented by a line on the screen discovering unexpected landscapes. Scott Snibbe explores the landscape as a territory to possess or delimit. And Carlo Zanni, the last of artists, with Ebay Landscape creates a virtual landscape that regenerates from data obtained on the website, in which the mountains are eg stock indices Ebay.



Fontcuberta made this image of the series' Orogénesis' after a brief stay in Canada.

MULTIMEDIA



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