

**LA
MÉDITERRANÉE**

MANOVRA

**MARCELLA BARCELÓ
MATEO REVILLO
LOULOU SIEM
EDGAR SARIN**

APRIL 18TH - MAY 8TH 2022

LA
MÉDITERRANÉE

MANOVRA

CASTELLO - 2432 - FONDAMENTA DEI PENINI
18 APRIL - 12 MAY

MANOVRA will present works by Marcella Barceló, Mateo Reville, Edgar Sarin and Loulou Siem.

A sculpture born from situation will be improvised in space during the unraveling of the show.

La Méditerranée is an exhibition-oriented research group based in Paris, cofounded by the artists Mateo Reville and Edgar Sarin and the art historian Ulysse Geissler. Its research revolves around theorizing new heuristics for art exhibits.

La Méditerranée works on processes of exhibition in which attention put into specific exhibition ecologies is heightened in terms of organicity, roughness, porosity, as well as employing this exhibition model as a space for action.

In the means of describing the drift of La Méditerranée, one could put forth an analogy with a Jazz formation. Each artist has a lonesome studio practice — alike a sax player working on its scales — as he also finds himself in a complementary space — namely the scene, to keep up with the musician's analogy —, let free to improvisation.

This project has been sponsored by **WATERSHED PROJECTS**.

A special thanks is expressed to Flora Naughtie and Yasmine Helou for their support.

Drinks by :





MARCELLA BARCELÓ

In that November off Tehuantepec — 2022
Acrylic on canvas
50 x 40 cm



MATEO REVILLO

Venise — 2022

Pigment and beeswax on ciment and plaster
240 x 240 cm



EDGAR SARIN

Maestà — 2022

Oil on canvas

195 x 375 cm



LOULOU SIEM

Dirty fingers and found objects — 2022
Glazed ceramics and video loop
Various dimensions

Edition of 5



LA MÉDITERRANÉE

Portique Stoïcien — 2022
Artichokes, zinc, duck tape
215 x 200 x 90 cm

KUNST

=

NEGRONI

MARCELLA BARCELÓ

Marcella Barceló's painting and drawing work are inspired by her regular trips to Japan and by the Mono No aware, an aesthetic and spiritual concept of which haikus are one of the literary forms. A disturbing metaphorical strangeness emerges from her paintings, crossed by the recurring figures of ghostly adolescents.

"I seek to depict anxious memories, to represent that moment when we realize the impermanence of everything. I represent landscapes where there seems to be a potential threat, a slight tremor, a few seconds before being chased out of paradise.

There is an autobiographical dimension to my paintings: the outdoor scenes are memories of my childhood on the island of Mallorca, of hot summers and the smell of flowers picked and rotting in the sun.

MATEO REVILLO

Mateo Revillo's works operate in and around the uncertain terrain of mystery, drawing upon contemporary abstraction as well as ancient times and Mediterranean civilisation, tracing a vast timeline that links primitive frescos with the breaking of the rectangular format as proposed by the early proponents of Minimalism. These works are keen to evoke a hectic, immediate and savage world.

The energy inscribed in the materials, the violence in the treatment of the painted surface - knife cuts, burning wax, screwed into the wall -, build the expressive bodily and archeological language of his paintings.

In a space between painting and architecture, his work aims at the expansion of image beyond the painted surface, and transforming the exhibition into a space of figuration in which other forms of art find their place and image.

EDGAR SARIN

His work bears witness to the formal search for a political and environmental harmony, of which Human being would be the catalyst. Edgar Sarin has been noticed for his work on the generating ruin and for his questioning of the exhibition space. He established few years ago, that it is a question of considering the spectator from the moment when he stops being one; thus inscribing himself in a Mediterranean lineage of the conception of the work of art.

His work is thus elaborated by porosity with the environment. He defends an approach that favors learning about the world and the material - a reasoned form of the creative gesture - which he develops in a plural and precise sculptural corpus.

LOULOU SIEM

In the performance of the object and the play of the viewer, her work attempts something tragicomic in its embracing of failure. Moving between the physical spaces of sculpture and virtual of video she embraces the pre-requisites of materials and uses them to create dialogues with each other.

The material (unanimated) and the body (animated) within this performance discuss architectural space, (immaterial) that we inhabit with physical presence and space that we mark with index.

Working with found texts, sound bites and weaving in pieces she has written, the object is animated and empowered turning poetry into prose and prose into poetry. Using video allows for an uninhabitable space, an archive of information, to critique the formed and the formless. The videos themselves, however, become formed new narratives fighting against genres in film and immersive viewing experiences such as the spectacle - undermining their own critique. In harnessing liminality she invites a disruption that encourages a reevaluation.



VENICE
CASTELLO 2432 - FONDAMENTA DEI PENINI
APRIL 21ST - MAY 8TH 2022