



Esteve Subirah
No more landscapes
Physicality strategies
curated by Jordi Vernis

08.06.2019 – 09.11.2019

ADN Platform presents *No more landscapes. Physicality strategies*, a solo show by artist Esteve Subirah curated by Jordi Vernis

- Esteve Subirah focuses his work on the relationship between the landscape and its representation, avoiding the generation of new images.
- Through archival images of Spanish Civil War and colonial Algeria, Subirah strengthens certain processes of landscape transformation.
- On June 8, the opening day, curator and artist will attend the exhibition.

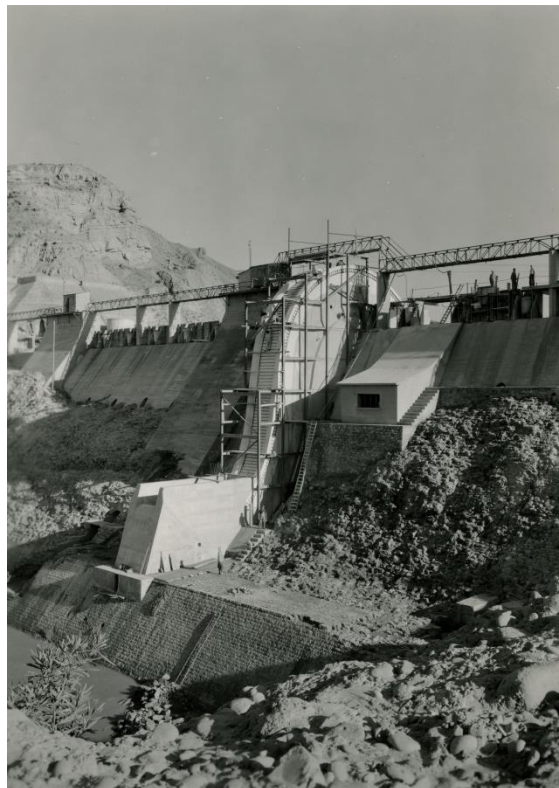
June 8, 2019 - ADN Platform presents *No more landscapes. Physicality strategies*, a solo show by artist Esteve Subirah curated by Jordi Vernis. *No more landscapes* proposes a typical exercise in Esteve Subirah's artistic practice: work on the relationship between landscape and

representation through found documents, avoiding the generation of new images. A sort of "stand by mode" as a form of resistance against the self-exploitation of the subjectivity that selfie culture carries out and which also affects the environment.

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Forma 17 (2014) raises a reflection on landscape through press-agency photographs which show scenes of the Francoist occupation and of the exile of the republicans towards the French border at the end of the Spanish Civil War. Regarding the other project, *Travaux en cours* (2019) focuses on thirty images of reservoirs in northern Algeria which were built during the colonial era. These snapshots were taken by Henri Eichacker, an Algerian photographer who made important reports, mostly about European new constructive techniques which were applied in the African country.

Evidently, we are talking about memory and land occupation, about fascism, about narratives and structures of power, throughout the pertinent questions. Yet by exposing both works simultaneously, Subirah broadens the reading frame of the two proposals. The two sets allude to the function of contextualization and de-contextualization of which they are capable.



Esteve Subirah, *Travaux en cours*, 2019



Esteve Subirah, *Forma 17*, 2014

Together they deactivate the symbolic content that we could assume as a result of prejudices and desires projected on these representations. In this way, the semantic relationship between landscape and image is suspended.

Finally the artist intervenes on photography's documentary capacity by offering a succession of changing territories. By reinforcing the sense of transformation, environment as a static entity is questioned, and linked to the cinema dialectic rather than to an isolated form.

This is how Esteve Subirah's work opens up the possibility of facing the territory not as a representation but as a setting, as a place for living. An approach to a more physical sense of the landscape and the capacity for intervention (another constant in Subirah's production). This way, the occupation processes and the place transformation are strengthened, as well as other key concepts: physicality, materiality, etc. This need to intervene environment in order to experience it is also present in other works included in the exhibition, such as *Fisicitat* (2019), or *S/T* (2019), an intervention which disables a large part of the space by means of two canvases, moving like that the action claimed on the environment.

Finally, the documentary *2km al sur. Km 150: Sant Salvador de la Vedella* completes the exhibition.

Documentary makers Alejandro Cabrera and Carlotta Napolitano transport us with this work to San Salvador de la Vedella, a disappeared village of Berguedà, submerged in the construction of the Baells reservoir between 1970 and 1974. The only remaining element of the old town is a Benedictine monastery and the church, built in the 12th century. The testimony of César articulates the documentary film about the commitment to the environment, making clear the degradation of the monastic building. It also serves as a wake-up call on the alterations suffered, in a place where abandonment tests what is recoverable and what is definitely lost.

You can extend the information on the exhibition and the artists, as well as the ADN Galeria program, on the web site of the gallery www.adngaleria.com and the artist site www.estevesubirah.com



Esteve Subirah , *Fisicitat*, 2019

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