



Weserburg

Museum für moderne Kunst

Mateo Mateo



Landscape
Europe
2020 – 2021

27. August
—
3. Oktober
2021

MATEO MATEO, LANDSCAPE EUROPE 2020-2021, 2020

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märklin

weserburg.de

“Landscape Europe (2021)”

“I journey to discover my Geography” is a work in progress in which I reflect on individual existence through a series of elements that make up my domestic environment. A toy train travels, with a camera on its back, my intimate universe, magnifying it on a screen. A self-portrait through my everyday objects.

The sociologist Michel de Certeau describes in *The Invention of the Everyday*: “The everyday is invented with a thousand ways of poaching”. Daily creativity to fight against the power struggles that take place in our most familiar surroundings. The left overs of a dinner, a table, an unmade bed, some old newspapers ... These are some of the objects that build my geography, many of them have always accompanied me and with them I have recreated my memory & this landscape.

I want to reflect the present. I will do present works. Because I always live in the present, because I do not know the future and I am not lucky enough to remember the past. I will work with the nearest realities. In which I can be sure that things happen. That they are not hearsay, that they do not belong to others. I will trace an archeology of my present, a geography of myself. "If we consider that we do not have anything beyond our sensations, we then must explore them as if they were unknown places." These works have a kind of feeling of melancholy caused by the absences of what has already taken place.

We live in the world of mobility, where travelling is very easy. I think there are hooks of seduction for escaping

oneself. But ... why running away, why travelling? If the monotony comes from me, it will always go with myself. If freedom is not found within me, I will not find it anywhere. My first wish was to escape from the monotony, from what I know, from what it is mine, from what I want. But when I arrived in paradisiacal countries, bucolic landscapes in the imagination of the monotony of my day to day, I only found others who wanted to run away towards my monotonous origin.

If we consider that we have nothing beyond our sensations, we need to explore them as if they were unknown places. Without maps and without guides, we only have the routes that we are marking ourselves. "No matter how high we go and no matter how low we go, we never get out of our sensations." We never escape of ourselves. There is only one landscape; the one that we draw with our senses. In eastern cultures the wise man develops a contemplative spirit with which he does not need to leave his dwelling to comprehend the entire universe. All the books can be in the rereading of a book. All musics can be in a musical work. In this series of Works I don't move away from my everyday objects.

We are what we read. Our thinking is structured from the information and knowledge that we acquire largely through reading. In this series of works I chronologically accumulated all the press that I read during the last years. I did excavations to establish relationships between past events and try to define where I was at that moment to understand myself. Most of the discoveries

were fragmentary and incomplete, as were my memories. The perception we have of the past is vague and skewed. Like in and archeologic work.

We know that the metaphors around our memory have referred countless times to the stratum; To speak of the memory of the earth in geology, or of humanity in anthropology, necessarily implies an allusion to the stratified configuration of temporal events. The conviction that time passing is in a way hiding, something that is not only left behind, but is irretrievable and refers (as a projection of the future) to an inevitable relationship with Death.

Thus, time can also be understood as decisive. In some of the pieces a temporary void is manifested as a crucial iconographic element. An important part of the works is shown as stages of an event that could continue, not as something finished, but as an intermediate moment, stopped by its own decision; a way of approaching time as something fragmentary, capable of linking moments, but never as an unbreakable linearity.

A train passes through a landscape made of newspapers. The traveler sees news, events and characters that shape the reality of that moment. Politics and human conflicts are brief moments that define our daily landscapes. They will remain in our memory as one more layer of the endless story.

A projector connected to a camera installed on the train shows what it is capturing on a screen in real time. The change of scale transforms the landscape into something real, a journey through valleys and European cities. Everyone sees reality from their own obsessions. Subjectivity marks our relationship with the world in this archeology of our inner visions.

Mateo Maté



Landscape Europe (2021)

2021 Installation made with newspapers,
model train and projection.
Medidas variables.

Installation in Weserburg Museum für moderne Kunst.















Landscape Europe 2021

Fotografía digital enmarcada

Medida total: 76 x 106 cm enmarcada

Ejemplar 1/3



So streuen die Deutschen
POP

DES
EAT
HOLA PRINCESAS

Wirtschaft
A quartet vor Krise in Indien

Taking status

Trump



Archaeology of Knowledge
1999 Photographys
100 x 70 cms

MATEO MATÉ

Mateo Maté uses everyday objects, often related to his daily routines at home, to explore how the spaces we inhabit in late modernity are imbued with tensions and violence in which the private and the social, the political and the existential, the individual and the collective, merge and intertwine. Interested in the symbolic potential of the metaphor of cartography, Maté creates sculptural and performance spaces that, while seeming familiar, are deeply unsettling, as if they were plagued by latent dangers, by disturbing enigmas.

In his works, this artist from Madrid suggests that in the current context, in which our most immediate surroundings have become indecipherable geographies full of threats and uncertainties, we have to reconsider and reinvent the notion of inhabiting to be capable of broadening our views and of bringing back specificity to the spaces and objects around us. This is what happens, for example, in *Área restringida*.

The artist frequently uses irony and prompts the viewer's critical involvement along with a certain element of chance. Mateo Maté's installations address issues such as the construction of identity, the increasing militarisation of the domestic sphere, the experience of estrangement, the relationship between art and life, the emergence of video surveillance as a new narrative of contemporary life, or the internalisation and naturalisation of power mechanisms.

MATEO MATE (Madrid, 1964) has had solo exhibitions in the Weserburg Museum (Bremen, 2021), Galleria Nazionale de Arte Moderno (Roma, December, 2020), Alcalá 31 (Madrid 2017), Casal Solleric (Mallorca, 2017) Museo Lázaro Galdiano, el Museo Biblioteca Nacional de España and Museo del Romanticismo (Madrid, 2013), Museo Nacional Centro de Arte Reina Sofía (Madrid, 2012), Museo Siqueiros (México DF, 2011), Matadero (Madrid, 2010) or in the Museo Patio Herreriano (Valladolid, 2008), amongst many others.

He has also participated in group shows in Centro Botín (Santander, 2020), Centro de Arte 2 de Mayo (Madrid, 2020), Artium (Vitoria, 2018), Museo Thyssen-Bornemisza (Madrid, 2017), Fundación Miró (Barcelona, 2015), MART (Trento, 2014), La Nuit Blanche (Paris, 2014), Hirshhorn Museum (Washington, 2014), Fundación Tàpies (Barcelona, 2013), The Herzliya Museum (Tel Aviv, 2012), Museo de Arte Contemporáneo (Santiago de Chile, 2012), Museo Berardo (Lisboa, 2011), BOZAR (Bruselas, 2010), Jeu de Paume (Paris, 2007), PS1 MoMA (Nueva York, 2003), etc.

<https://www.mateomate.com/curriculum/>