

# “The World Landscapes Project”

Ulsan Art Museum  
June to September 2023

Curated by Menene Gras Balaguer & Jina Kim

Mateo Maté

## “The World Landscapes Project ”

The main installation takes us back to the vast landscape crossed by a train that brings us nowhere although it seems to bring us to our destination. The artist's participation is about travelling and exploring remote corners of the Earth through an imaginary train journey. The artist takes the visitors to a new landscape of mountains and valleys and rivers enabling them to make a trip that is never the same. Nevertheless, they can see what is happening around on the big screens that become artificial windows with the projections of the moving image on the walls. The cameras installed inside the electric train are like eyes recording the forms of the changing landscape during the journey through the mountainous territory. This work changes its meaning each time he does it, because the train also goes across his life and across his art practice with no doubt.

The artist has brought to life two other installations, which are part of the same narrative, *Endless Days* (2023) and *Circumnavigating Over My Desk* (2023). The first one is located on a table where the artist tries to reproduce daytime from wee hours to late evenings employing light to project time on the wall as if it were a physical element one can touch and avoid as a way to stop it from running. And the latter represents the working table of the artist in his studio, with the materials he usually works with. Moreover, the two

clocks hanging from the walls are manipulated by the artist to turn them into compasses that show North, South, East and West directions, to make us think about the extension of the planet, as well as of the political, economic and human meanings of the four cardinal points and the relationships that can be established from each end of the world to the other ones.

The newspapers are time forms themselves, to the extent that they narrate events and are carriers of news that affect all of us. Reading them is a way of travelling too, for they are a symbol of time in our lives. Mateo Maté makes a parody of the union between the landscape and the subject that inhabits it, aware not only of the social construction of the landscape and of its age, but also of the agents that transform a natural landscape into a cultural landscape with its impact on private and public life.

Menene Gras







**A diary of the World (2023)**

Installation made with newspapers, camera in model airplane and projection.

Installation in Ulsan Art Museum, Korea.









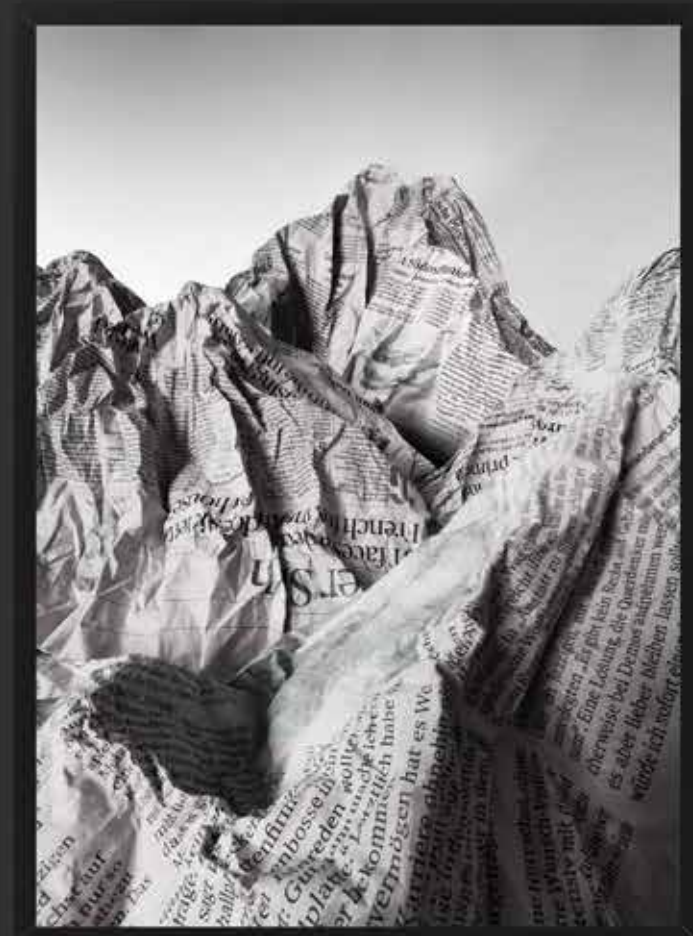












Arqueología del saber (2020)

3 photographs

70 x 50 cms











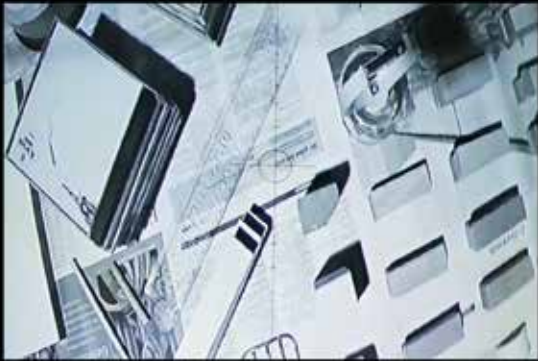
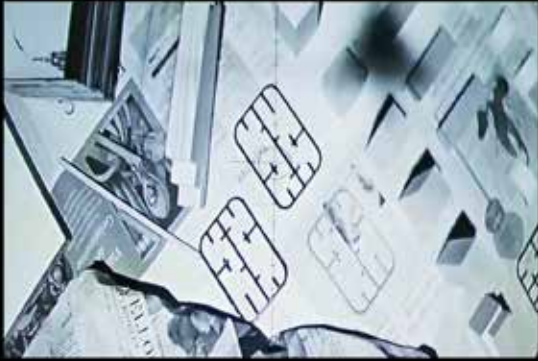
**Circumnavigating Over My Desk (2023)**

Installation made with objects, camera in model airplane and projection.

Installation in Ulsan Art Museum, Korea.









**Endless Days (2023)**

Installation made with newspapers, lamp, motor,  
camera and projection.

Installation in Ulsan Art Museum, Korea.









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## 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.

Imma Prieto, 2015



MATEO MATE (Madrid, 1964) has had solo exhibitions in the Ulsan Art Museum (Korea, 2023), 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/>

## **Mateo Maté**

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