



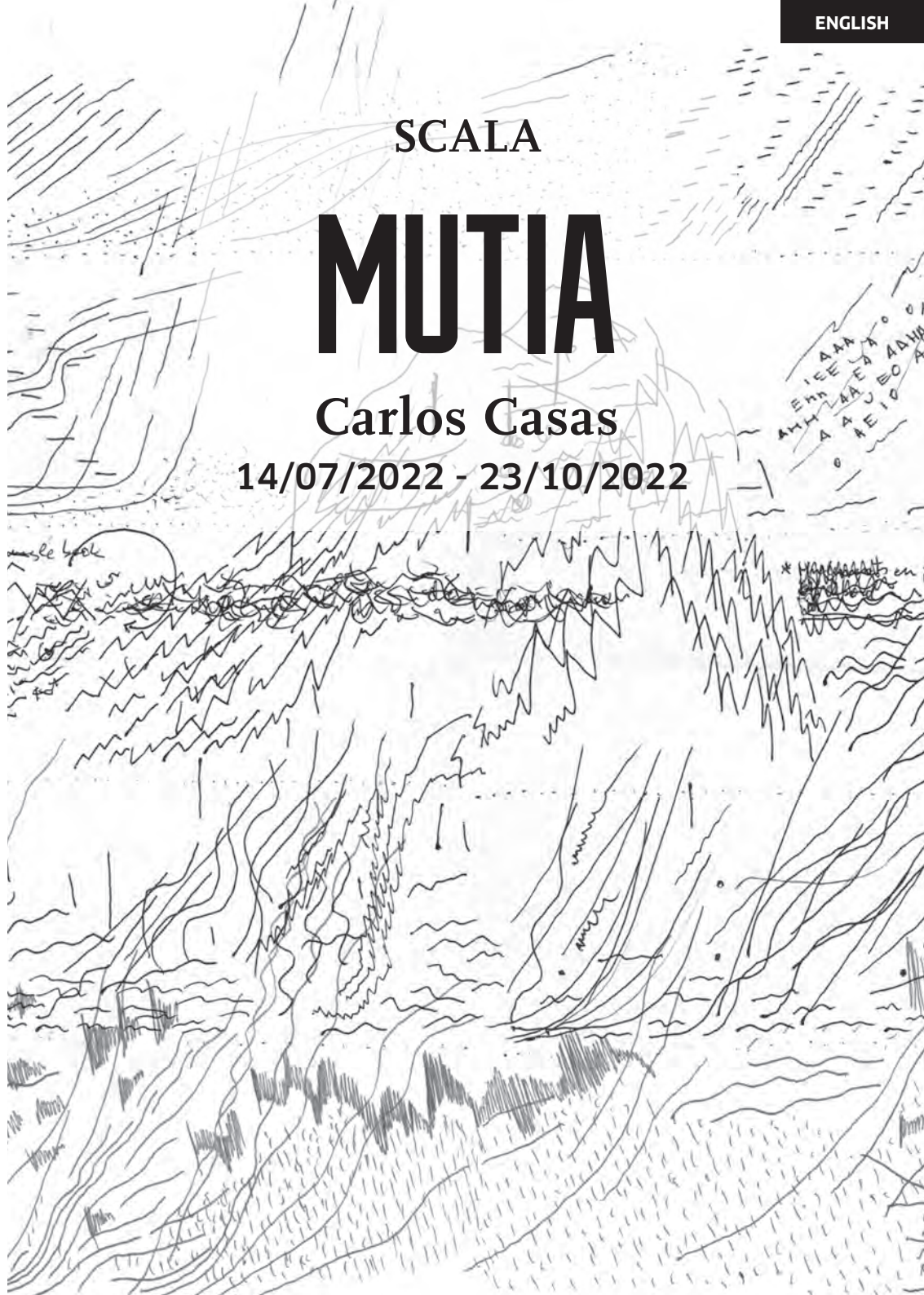
TABAKALERA
INTERNATIONAL
CENTRE FOR
CONTEMPORARY
CULTURE

MUTIA - Carlos Casas

From Monday to Sunday:
9:00 - 22:00
14/07/2022 - 23/10/2022
Length: 13 hours

Sound installation created at the invitation of Tabakalera.
Curated by Oier Etxeberria.
Mix and location sound: Marc Parazon.
Space adaptation and production: Xabier Erkizia.
Thanks to: Chris Watson, Tony Myatt, Joyce Poole, Elena Hill, Krzysztof Dabrowsky, Olivier Marbouef, Saodat Ismailova.

tabakalera.eus



SCALA

MUTIA

Carlos Casas

14/07/2022 - 23/10/2022

Mutia is an installation created from archive and research materials collected and created while preparing the film *Cemetery* (2019). In its format as an installation for Scala, *Mutia* brings together a composition of 13 hours spent in an imaginary jungle that surrounds the cemetery of the mythical elephants on which the film is based. The ambient sound of the jungle heard in Scala coincides with the different moments of the day, and expands the very immersive sensation of the sound landscape's aesthetic.

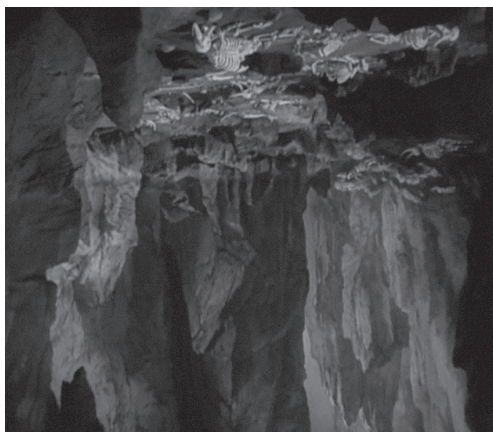
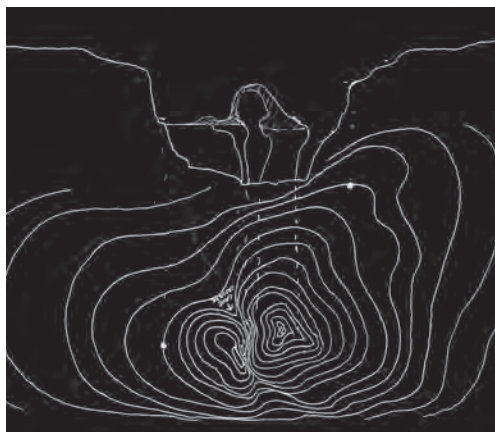
Archaeologist David Lewis-Williams is known for his thesis that the origin of pre-historic art could very well have been a response to a neurological pattern. This statement is based on the connections that the author found between religious rituals and states of altered consciousness, as well as the formal similarities between shaman figures made of rock from locations as far flung as Africa and North America. Beyond whether or not he is able to respond to questions such as the origin of rock art, certain is that the value of the conjecture that he has provided lies in its ability to put into play the new and original formation of consciousness, power of images, and systems of beliefs that we humans develop. For Lewis-Williams, the changing nature of human

From this perspective, we can find certain analogies with *Mutia*, Carlos Casas' proposal for Scala. As an artist committed to audiovisual material, Casas is characterised by his questioning of its physiological power and its ability to capture and give form to the human nervous system. In the artist's own words, *Mutia* arises from an exercise where one imagines how a jungle and landscape could sound if it were meant to protect a topographical myth: the elephant cemetery. It would be this desire for *composition of place* that brings him to create an entire series of sound landscapes and atmospheres based on field recordings, radio-frequency captures, constellations of images, and graphic recordings. The diligence with which the artist develops all of these aesthetic resources would be undeniable proof that he is moved to access this place mentally through imagination.

It should be recalled that *Mutia* was first born as an imaginary radio programme whose resonances crossed the jungle, and only

later would it become a record, before finally manifesting as a sound installation that uses Tabakalera's architecture to create a specific version for the space.

Wandering down Tabakalera's stairs, the public can accompany the artist in his purpose of questioning the relationships that are established between his body and the space that surrounds him, discovering the reproductions and archive materials that inspired and assisted in the artist's creation process. Questioning culture, myths, and the imaginary constantly give form to this experience, which we could place in a sort of flow that oscillates between the real and imaginary, between the oniric and the natural, in a kind of 'taciturnity' of what is seen and heard that would never be fully exempt. In reality, we will be able to choose to stroll through Tabakalera or do so in the jungle itself, checking the reactions produced during this eventual displacement. Passing by, we think about what it means to be present, as well as those shocks and regularities that make up flows of consciousness. Although ultimately, we will also be able to seek refuge in some place in time, attempting to detach ourselves from each and every one of our thoughts.



Carlos Casas (Barcelona, 1974) is a filmmaker and artist whose practice spans film, sound, and visual arts. His films have been screened and recognised at festivals around the world, including the international film festivals of Venice, Rotterdam, Buenos Aires, Mexico, and carried out at many international art galleries and institutions, including the Tate Modern in London, the Foundation Cartier, Palais de Tokyo, and Centre Pompidou in Paris, the Hangar Biccoca in Milan, the CCCB in Barcelona, Madero Madrid and the Reina Sofia National Art Museum Centre in Madrid, MAAT Lisbon, GAM Torino in Turin, the Bozar Museum and Kunsten Festival des Arts Bruxelles in Brussels, among others.

Bio

