

# LAURA F. GIBELLINI

## Variations on a Landscape

MADRID  
GALERÍA ASM28

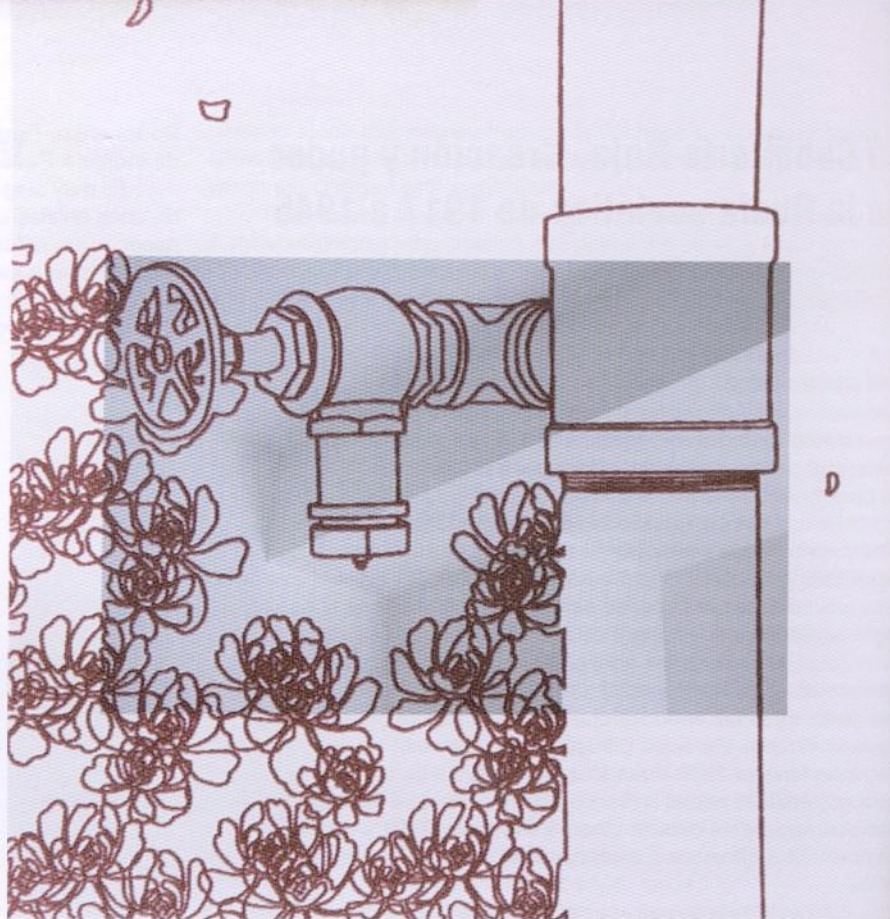
### An Intimate Geology

#### SUSET SÁNCHEZ

The entrance to the gallery positions us before an image which completely covers a wall (*Mapping an Interiority VI*, an offset and ink print on paper, 2010). It is a dreamlike view: from a corner emerges a pipe onto which hundreds of flowers seem to have tumbled, covering the representation space. Later, the journey through the show takes us to other interior maps, fragments of a domestic environment, day-to-day objects –a coffee maker, a suitcase, and a cup of tea– which have been colonised by unusual vegetable species. Their whimsical spaces envelop everything, tangling through the composition, trapping the two superimposed planes in the image, that of the object and that which alludes to the photographic reproduction of a place. It would seem that, in this private cartography, the artist had tried to discover the sensory relationships between a smell, a texture, an object and a place, and establish the coordinates where she will be able to evoke the memory of her personal map.

It is worth noting the small sculptures which resemble stratigraphic representations. Made from different-coloured post-it blocks, the frailty of these layers of paper seems to be a metaphor for the vulnerable condition of memory. These throwaway pieces of paper, which play the role of reminders and have adopted sinuous shapes, become irregular silhouettes, whose figure will be repeated in a series throughout the exhibition. This form becomes a matrix which will evolve, forming reliefs, tracing new maps, new landscapes, sometimes in the photographs of a city, and sometimes on sheets of wallpaper. The latter could be used to paper a room with mental landscapes, images where abstraction and naturalism come into tension.

The city, the home, a place in the home, the spaces which contain our biography and where we build our territory as individuals. In the *New York City Panorama* polyptych (digital print and gouache



*Mapping an Interiority VI*, 2010. Courtesy: Galería ASM28.

on paper, 2011), those places barely become lines, sketches, a succession of points to be rebuilt or recolored, depending on our state of mind, the perspective of our gaze and the way we have inhabited them. Meanwhile, during the whole show, a constant sound is heard. Intermittent whistles, mechanical notes which, like the images themselves, are repeated in an uncomfortable litany.

The cartographic idea which runs through the whole show is confirmed by the video which closes the display and which is the source of the soundtrack which floods the gallery. An abstract landscape, a plane of lines, dots and stains which represent topographic profiles, geological views of an unrecognisable terrain. The only precise reference of this three-dimension vision is the word "North". We wonder if this is a physical or subjective north. This show is highly personal, created on the basis of a visual poetry which attempts to describe the emotional coordinates of its author. The first impression could be to be merely fascinated by the form, by the permeable aestheticist intention of the works; however, it is worth delving further, defeating seduction and observing, with the care and precision of a geologist.