

MUNTREF CENTRO DE
ARTE Y NATURALEZA

SEBASTIÁN DÍAZ MORALES



Force, 2003, Digital video, 15' loop.

In a Not So Distant Future

**APRIL 13
TO AUGUST 5**

Wednesday to Sunday, from 2 p.m. to 7 p.m. Free admission
MUNTREF CENTRO DE ARTE Y NATURALEZA. VENUE ECOPARQUE. (EX-ZOO)
Av. Sarmiento 2725, CABA.

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The succinct scenes of *In a Not So Distant Future* burst into the hall like dystopian omens, warnings about what is inevitably imminent. Amidst the solitude of indifferent Patagonia planes, a couple – the last hope of survival for humankind – struggles against the forceful wind. We perceive the presence of the natural element, which is inherently intangible, solely through its reflection, its repercussion on the bodies and the surrounding sound that, along with the line of the horizon, unifies the landscapes beyond the scope of the devices. The simple, specific actions appear in an infinite loop imposed by the continuous repetition of events, inert in a no-place without any characteristics. The contemplative time matches the cyclic rhythm of an apocalyptic vision fed by the austere aesthetics of the images, which, as Wim Peeters points out, “achieve the condensed eloquence and the visual power of the Japanese haiku”.

For many years Sebastián Díaz Morales has been experimenting with the linguistic possibilities of the moving image in the territory of documentaries, short films and video installations. By fragmenting the linearity of the traditional narrative, his stories

oscillate continuously between fiction and reality, and achieve immediate poetic efficiency by means of basic resources. The landscape is often the indisputable protagonist of his videos and, in this case, it is configured as a tragicomic imaginary: nature has revolted against humanity, whose last representatives, helpless out in the open, struggle to survive while desperately repeating preposterous actions that reveal their pitiful impotence and the utter inefficiency of their tools.

Benedetta Casini
Curator



The opening of this new MUNTREF venue devoted to the Centro de Arte y Naturaleza on the premises of the Ecoparque is a milestone for art and culture for several reasons: it broadens and enhances our endeavours to transfer the academic space to society, thus increasing the promotion of culture by reaching out to new audiences. Furthermore, it entails the recovery of a traditional building of the city's life that is restored its heritage worth and given a new life to become a beacon for the expansion of Buenos Aires cultural dynamics.

The shows by artists Angelica Markul from Poland, Sebastián Díaz Morales from Argentina and Larry Muñoz from Colombia – the latter participated in the first residency at the MUNTREF Centro de Arte y Naturaleza – initiate the artistic activity with emphasis on the landscape, and the preservation and the rescue of nature. The three shows feature various approaches that allow us to focus on dimensions where nature and culture are reunited through observation, the recovery of myths and the capture of images and sounds.

I celebrate the work of the team of our university that once again strived to materialize a project that we will continue to develop and expand.

Likewise, we wish to express our deep gratitude to the officials of the city of Buenos Aires without whose disinterested and enthusiastic support the MUNTREF Centro de Arte y Naturaleza, venue Ecoparque project would not have been possible.

Aníbal Y. Jozami
MUNTREF
Rector

SEBASTIÁN DÍAZ MORALES was born in 1975 in the Argentine city of Comodoro Rivadavia. His pictorial language bears the mark of this "Capital of the Wind". As Díaz Morales himself says, the experience of growing up in an extreme environment in the middle of nowhere led to a particular way of perceiving reality.

His films and videos, which he has been producing since 1995, show that reality is nothing more than a figment of the imagination. Every figure and every narrative in them is a metaphor for the boundary between reality and fiction. His films revolve around the suspension of time and the displacement of space and time through the constant dreaming and reconstruction of reality.

Morales works with various filmic techniques such as montage, cartoon-like dissociations or slow motion. Sound also plays a leading part, whether in the form of noise or film music.

Some of his works are reminiscent of science fiction. Their narrative style and dialogues are of a minimalist character, yet their imagery evokes associations by which the viewer discovers a new take on reality.

His work has been exhibited widely in museums, galleries, and festivals worldwide including the Tate Modern, London; Centre Pompidou, Paris; Stedelijk Museum and De Appel, Amsterdam; Le Fresnoy, Roubaix; CAC, Vilnius; Art in General, New York; Ludwig Museum, Budapest; Bienal de São Paulo; Biennale of Sydney; Fundació Joan Miró, Barcelona; MUDAM, Luxemburg; and

Fundação Calouste Gulbenkian, Lisbon and the last Venice Biennale, Viva Arte Viva. His works can be found in the collections of the Centre Pompidou; Tate Modern; Fundación Jumex, Mexico; Fondazione Sandretto Re Rebaudengo, Turin; Costantini Collection, Buenos Aires; Fondation Pinault, Paris; Sammlung Goetz, Munich; and the Museu Coleção Berardo – Modern and Contemporary Art Museum, Lisboa, among others.

In 2009 he was awarded with a Guggenheim Fellowship.



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