

# FORMATOCOMODO

## THE SILENCE TALKS

**RAISA MAUDIT  
MAR GUERRERO**

Sound is a reaction of vibrations that expand in an elastic medium in the form of waves, that is the reaction of matter to movement and its interaction with itself. Silence is understood as the total absence of sound, which is physically impossible without technological intervention or total absence of matter in which to expand these vibrating waves. Silence is also understood as the absence of voice, the absence of a regulated account. Is sound possible beyond matter and physics? Is sound possible without artificial intervention? Can voices speak from another time without any vibration what so ever? Can we turn the sound into silence?

*Where nothing leads to nothing* begins in the water and ends in it again by introducing a strange element that activates a game of perceptions and uncertainties through light and color, by mixing the photographic image with the photographed motif. If we assume that while the universe destroys, it also builds, we cannot really determine, by a superficial observation, if something is evolving to or from. While "towards" generally tends to manifest itself in things a bit dull and darker, things in evolution "from" tend to be a little lighter and slightly more striking. In this sense, nothing in itself, instead of being an empty space, vibrates with possibilities, keeping the universe in a constant movement towards or from the potential. Through the images collected and their subsequent transformation and staging, it is intended to emphasize a temporary experiential issue, using water as matter and as the transitory element of generating thought.

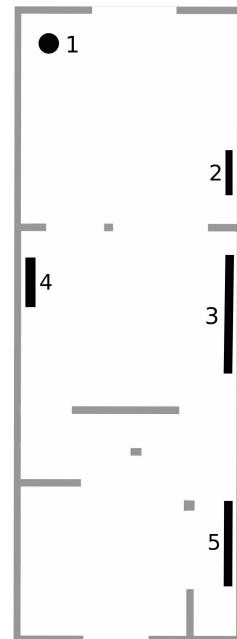
The film *Here it is, the march of things* explores the residence King Carlos Alberto of Sardinia lived for three months and died in exile from his homeland, sick and sad in 1849 after losing the war against his own son, a conservative and absolutist. The house located in the center of the city of Porto was converted into a Museum (currently the Romantic Museum). Its figure travels through space in the imaginary domestic recreation of fictional layers. Different contemporary objects that pretend to be historical are mixed with personal objects without any distinction and the rooms allude to being inhabited while preventing that very possibility. The interior design of the house was last redesigned by the scenographer Tito Celestino da Costa. Plastic food, stuffed animals and game rooms that cannot be played are mixed. The film is a journey between these layers of fiction, inhabiting the house when there is no one really there. The sound, collected from field recordings of the noises of an empty house (the creaking of the wood, the wind in the windows, velvet brushing velvet, unfinished harpsichords) composes a sonic landscape, like the living breath of that dead house while a subtitled text alludes to the fiction layers of that story. *Here it is, the march of things* is a phrase written by Allan Kardec (father of the spiritualist current) to contrast materialism and spirituality. How in materialism matter is the cause and its interaction produces an effect, and in spiritism the spirit is itself cause and effect at the same time, generating the theory that invisible actions can marry visible effects, the creaking of wood, the wind in the windows, velvet brushing velvet. What does that sound in a dead house that pretends to be alive means?

C/ Lope de Vega 5  
28014 Madrid  
(+34) 676723819  
(+34) 914293448

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- 1 **Raisa Maudit**  
What is up is down, 2019  
35 x 50 cm  
Alpaca, polyurethane, pvc, resin, lichen, gravestone fragment
- 2 **Mar Guerrero**  
Where nothing leads to nothing, 2016  
Digital print on hahnemüle paper.  
40 x 60 cm  
1/3 + 1PA
- 3 **Mar Guerrero**  
Where nothing leads to nothing, 2016  
Video 00:03:14
- 4 **Mar Guerrero**  
Where nothing leads to nothing, 2016 - 2019  
Digital print on microperforated PVC, tarpaulin and wood,  
methacrylate support.  
75 x 100 cm
- 5 **Raisa Maudit**  
Here it is, the march of things, 2019  
Video HD 16:21 min



**Mar Guerrero** BFA at Castilla La Mancha University (2014), Master on Artistic Production at the Politécnica de Valencia University (2016) being awarded with an Erasmus scholarship at the École Supérieure des Beaux Arts Nantes Metropole (2016). Among her solo exhibitions highlight: *Comic Networks* at Galería Formato Cómodo, Madrid (2018), *Cosmic Expedition* at Nirox Foundation, Sudáfrica (2017) y *Crónicas marcianas* at Fundación Chirivella Soriano, Valencia (2016). Mar Guerrero was selected by El Ranchito artistic residente program at Matadero Madrid - AECID and Nirox Foundation (South Africa), later joining the Program for Applied Artistic Research del Art Center South Florida, Miami (2018), the II Programa de Formación Comunidad de Madrid - Open Studio (2019), the residency program SÍM at Reykjavík, Islandia (2019), and the ORBITAL Residency at Cantabria (2019). She has been awarded the first prize at the V Convocatoria Sala d'Arcs 2016, Valencia and has recently obtained a scholarship to participate at BANFF Artist in Residence Emerging 2020, Alberta, Canadá.

**Raisa Maudit** Studied classical music and composition, BBAA at Barcelona University (2010) specialized on image and new media. Her projects have been shown at prominent institutions such as MACBA (Barcelona), MUSAC (León), Museo Universitario del Chopo (México DF), Gitte Bohr Gallerie, Club fur Kunst und potisches Denken (Berlin), Espacio Flausina Lx (Lisboa), Galería Fernando Pradilla (Madrid), Swinton Gallery (Madrid), Canarias Mediafest (Canarias), Galería Código (Nicaragua), Feria ESTAMPA (Madrid), Feria SWAB (Barcelona), CA2M (Madrid), Galería Paula Alonso (Madrid), LABoral Centro de Arte (Gijón), Fundació Joan Miró (Barcelona), HOME Manchester (Manchester), Keyston Gallery (Los Angeles), Supermarket Art Fair (Estocolmo), Museo Romántico (Oporto) entre otros. She has worked with important curators like Sarah Perks (UK), Julia Morandeira (ES), Myke Tong (USA), David G. Torres (ES), Martí Manen (SWE). She has been awarded at Generaciones 2019, La Casa Encendida (2018), ÁREA 60 de TEA Tenerife Espacio de las Artes (2017), Injuve Creación Joven (2015), Canarias Mediafest (2010) and Estampa (2009). She has joined artistic residencies at Addaya Centre d'art contemporani (Mallorca), Museo Romántico (Oporto), Pantalla Fantasma (Bilbao), Man-Mad (Manchester). She took part at the de selection committee at Intransit 2015 y has given workshops and conferences at CA2M, Injuve, Sala de Arte Joven, Facultad BBAA at the Universidad Complutense (Madrid), TEA Tenerife Espacio de las Artes, Margenes del Arte en Sala El Águila and Centro de Arte La Regenta. In 2017 she curated *The Witch and The Bitch* and *Combinar Visible*, two exhibitions at the TEA Tenerife Espacio de las Artes. In 2018 she curated the Spanish pavilion at Supermarket Art fair with the support of the Spanish embassy at Sweden. In 2018 she also made *Play with Fire* at PS Mirabell (Manchester). Nowadays she works at Ex Libris in MIAC (Lanzarote) within the concession for the realization of the museum's programming in 2019.

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