

**Tomás Maglione**  
**Parisa Kind**  
***overseas, overnight***

**Galerie**

“Time, as we know it, is a very recent invention,” writes author Aldous Huxley in his 1936 essay *Time and the Machine*. He points out that before the expansion of the railroad network in Europe and North America at the end of the 19th century, each community used its own solar time. However, the need for a functioning train schedule to ensure the safe transportation of goods and people required time to be standardized, eventually culminating in the establishment of the global time zones that are still in place today. With this modern concept of time being closely linked to the invention of trains, it’s fitting that cinema too has a historical relationship with the railway: notably, one of the first films screened in cinema was Auguste and Louis Lumière’s documentary *L’arrivée d’un train en gare de La Ciotat* (1896), showing a train moving directly towards the camera in a single shot. Since then, every moving-image featuring a train is in dialogue with this decisive moment of film history – including Tomás Maglione’s video *THIRST* (2022) as part of his exhibition ‘overseas, overnight’ at Galerie Parisa Kind. While in Lumière’s film the train arrives at the station and passengers disembark and board, in Maglione’s video, they are in an infinite loop of waiting. The stationary onlookers are juxtaposed against the velocity of an ICE train, which passes through the station at 200km/h without ever stopping. The sleek glass and aluminum surfaces of the train serve both as a reflector, creating distorted and blurred portraits of the people on the platform, and as a boundary, dividing those who are *in* motion from those confined to watch.

In contrast, Maglione’s newest video *When it burns from the inside* (2023), which is centered around a group of planespotters he has been following for four years, the means of transportation of desire is never rendered visible. Instead, the camera captures different formations of clouds, follows grass blown in the wind, and with every shot comes closer to the planespotters. Images of nature are slowly being replaced by those of hands holding cameras. The airport here is nothing more than a blurry background. Asynchronous to the images, the sound encompasses fragments of conversations with individual planespotters, in which they share intimate insights into their passion: how they can identify plane models by the sound of their engines, what aesthetical decisions they take when photographing, but also how, despite being part of a community, they often find themselves feeling misunderstood by society for their hobby. Both *THIRST* and *when it burns from the inside* can be read as comments on the socio-economic layers ingrained within mobility, exposing how access to rapid transit is stratified. The station on the outskirts of Frankfurt and the fence shielding the runway become emblematic of societal hierarchies, where high-speed travel symbolizes affluence and status, rendering those waiting on the sidelines figuratively and literally distant from these privileges.

Questions of access are at the heart of Tomás Maglione’s work. His recent sculptures *Probe Pobre* (2023), a series of lamps that serve as the main light source in the exhibition, are created from cigarette rolling papers that he meticulously glued together and assembled into cubes. Based on ideas of how an object can undergo transformation, the fragile papers, originally intended to be burnt, now call to mind artist and designer Isamu Noguchi’s famous Akari lights, whose cheap replicas available at any IKEA store can be found in countless households around the world. By using inexpensive materials accessible and available to all, Maglione challenges the conditions of value production. With light being the necessary condition for both the making and presentation of film, the combination of lamp

sculptures and video works in the show testifies to the artist's interest in the different modalities of light to explore its fleeting and changing nature. This becomes most evident in *The Knife Constitución* (2016), in which his sensitive gaze is directed at a beam of sunlight falling through a gap between two highway bridges at the Constitución station in Buenos Aires. In a single shot spanning nine minutes, we see buses and cars driving by, pedestrians crossing the street, and the sun moving slowly from one side to the other, marking the passing of time. Presented in front of the gallery window, through which the lights of the cars driving past Baseler Platz shimmer into the space, it bridges the interior with the outside world. Though subtle, this gesture embodies the understanding that spaces are intrinsically intertwined with their environment.

Over the past years, Maglione has produced a respective body of work that is significantly informed by his surroundings and its inherent political dynamics. In this regard, 'oversea, overnight', the title of the exhibition, not only alludes to the vocabulary of transportation, but also signifies the geographical gap between Buenos Aires and Frankfurt: the cities in which the artist created the showcased pieces, and which have significantly shaped his thinking on public space. Maglione's videos aren't just a visual narrative; they are an investigation into the accessibility of experiences. By constructing sculptures from everyday materials and making the public realm the protagonist of his films, he brings forth an egalitarian perspective, thereby reflecting the democratization of art against the backdrop of transportation-based disparity.

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