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Beatriz Olabarrieta

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Proximity

DECEIT

...on the move.

One of *our** tasks is to give you a *WARNING*, warn you about invisible fields, of territories *you* might not see, but that exist nevertheless.

All parties involved up until this point have attempted to determine all that is needed, *you* too are *now* involved.

Whoever receives a *Premonition*** from Beatriz is set on a quest to prove it or to disprove it. *WARNING*:

life & other forces are on the move & *our* attempts to translate *their* inflections *here* might approach coercion & a choreography of *your* movement through *this* space.

Back in May *I* was *rubbed* up the first time *I* began approaching *this* current series of works, citing *rubblings* from Shakespeare's 'Hamlet' & 'Macbeth' of all things. *They* happened in Barcelona***.

The second iteration in the series of short-circuited machineries operating inappropriately moved too

slowly &/or in a directionless trajectory, butting up against walls or other obstacles.

I asked if *they* asked *me* to let *them be* — again absurdly referring to Shakespeare.

These sculptures however counter either of *her* series' previous disobediences... *these* have absolutely refused to function at all, remaining absolutely still in relief on the wall. Punctuating *their* potential movement in freeze-frame throughout the space, *they've* become screen-shot-still portions; fragments of movement inhabiting the space in sequence; outtakes from a Muybridge study of movement's form whose frames *you* must stitch together *yourself*. Like *their* Barcelona forebears *these* are dismembered wind-screen-wipers for cars & other automobiles, whose original purpose might echo *your* movements through *this* space, suggesting an automated back and forth, back and forth, forth and back.

Thankfully *my* labours responding to Olabarrieta's previous hi-jackings in Barcelona & Berlin, now welcome Tomaso's efforts. *He* & *I* invite *you* to labour here too... all *WARNINGS* still standing. The previous sculptures *I* witnessed radically undermined a certain violence by failing the use value of *their* machinic imperatives. These works here do too without remorse.

What *our* mission is, is unclear. To convey knowledge? To give *you* an explanation? To warn *you*?

Am *I* Progress% or did *I* turn into *Peanuts* Gerry?

How do *we* proceed? Do *we* hide the function of this text behind the sculptures,

precisely like the magnets that would keep *them* anchored here to the walls****, ensuring *their* stillness? Or do we try to make *them*; describe *them*, and think with *them* as if *they* were actual machines? Do we engage, or do we let *them* do something to us?

How can a sculpture *be*? Could it be that giving it a movement, a mechanical life-ness by transcribing *their* voice with *our* literary attempts & *your* kind efforts, allows *us* to let *these* artworks *be*? Or not to *be*? ...admitting the welcomed struggle between self & other, *this* & *that*, a committed impulse Glissant gives to a possibly productive opacity in encounter, encounters between things/selves/rooms/ etc.

A movement goes this way...	& then another. More precisely, the <i>other</i> .

Literature, like magnets, ‘rummages – employing exquisite and deceitful techniques – through the places in which we have hidden our most private garbage’*****.

These sculptures have decided to be gently impolite, exquisite and deceitful, pulled into this field, attracted and dispossessed. Hence, *our* labour — reading & writing — cannot be sure whether *we* are observed or observing. Could it mean that *we* are not *here* to witness *their* stillness, but rather the expectation that *they* will start moving in *our* absence? Mocking *us* and *our* presence here?

*I, my, you, we, our, your, they, their, these, premonition, her, he, them, that, here, this, there, now, be, rub [you will find these words slightly bent – maybe *they* couldn’t bare the weight of *their* own utility]

**Beatriz Olabarrieta, *Premonition(s)*, 2024, mixed metals, 80x20cm

***Beatriz Olabarrieta, *I LIKE TO WATCH*, etHALL, Barcelona 11.05 – 22.06.2024

****Neodymium disc magnets can be screwed in place with a countersunk screw. They are only 4 mm thick and therefore extremely discreet for hanging up sculptures. Please note: Neodymium magnets are brittle and can break if too much force is applied.

***** Walter Siti, *Contro l’impegno*, 2021, Rizzoli: “...*ma allontanare la letteratura dall’elitarismo significa sollevarla dalle proprie responsabilità, che consistono nel rovistare con tecniche sopraffine e subdole là dove abbiamo nascosto la nostra spazzatura più segreta; solo quando fa male la letteratura può davvero essere utile.*”