

Depictions of landscape in painting and film are often associated with subjective transformation. Often resting on a tragic/euphoric order, setting is seen as a state of mind. In literature the figure of the flâneur embodies another way of achieving this. The flâneur wanders around the city floating from salon to café, amusing himself and making discoveries, experiencing the city as if it were the substance of a dream. There is an erotic dimension to this “losing oneself” in the slipstream of the crowd, or indeed, in the city. Love is the conquest of discontinuity between individuals.

In a varying light, in his *Grundrisse*, Marx describes capital’s will to tear down every spatial barrier to intercourse, i.e., to exchange, and conquer the whole earth for its market. The conquest of space and time and the mastery of the world, of both “mother earth” and of global markets, appear in many capitalist fantasies as sublime masculinist expressions of sexual desire and millennial belief. An symmetrical powergeometry is put into play: some initiate flows, the rest are left on the receiving end. Hegemony’s ability to roam the world strengthens it in relation to its relatively immobile users, or those rendered immobile because they can only roam its mesh of morbid analogons.

It seems that for decades now the invocation of the flâneur, as agent, has led not so much to timeless experiential drift as to the production of spaces which act as interstices of economic and political relations, each full of their own internal structures of domination and submission. Occupied by these (no longer very new) masters[1], who hold the centre without any strict spatial policy, coercion and persuasion converge over and over with the power of decision making and the capacity to consume.

[1] Lefebvre, Henri, “The Right to the City (1968)”, *Writings on Cities*, Blackwall, 2010, p.131

Gili Tal (b.1983 Tel Aviv, Israel) lives and works in London. Recent solo exhibitions include Vilma Gold, London; Temnikova & Kasela, Tallinn, Estonia; Sandy Brown, Berlin; and Life Gallery, London. She has participated in numerous group exhibitions including Glasgow International, Glasgow; Kunstverein München, Munich, and forthcoming at the Museum of Contemporary Art, Salt Lake City, Utah. This is the artist’s first solo exhibition in the United States.

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