

nina canell
metallurgic weather

kaufmann repetto is pleased to present *Metallurgic Weather*, the first solo exhibition by Swedish artist Nina Canell with the gallery.

Albeit linked to a largely sculptural practice, Canell's artistic vocabulary often revolves around indeterminate processes of transformation. For more than a decade, energy and the mutable forms through which it is manifested have been fundamental to her exploration of connectors and conductors between bodies, in space and over time.

Ranging from fluctuating oxygen levels, wavelengths and temperature alterations to an array of found objects, Canell uses a variety of materials that range from the synthetic to the organic in order to arrive at her distinctive sculptural syntax, which favours a kind of non-hierarchical material morphology. For Canell, the tangible world is punctured by intangible gaps, the intangibility of which is nothing but a matter of registers: of ways of perceiving or of time passing. Hence it is no coincidence that the density and materiality of elements commonly deemed impalpable—air, electricity or atmosphere—are recurrent elements that bind her works as much as her approach and thinking.

Metallurgic Weather presents a series of new works titled *Polyethylene Feels* (2019) that have grown out of repeated experimentation with the infinitesimal bifurcations of electrostatically charged particles on the surface of polyethylene plastics (the most common form of plastic, its primary use is in packaging such as plastic bags, plastic films, geomembranes, containers and bottles). In order to render these micro-charges visible, the work relies on conductive copper particles as they spread out into sudden intricate patterns left behind by the presence of fingers, hair, mechanical production processes and folding.

Invisible to the naked eye, static electricity clings to everything from floors to phones and continuously changes as surfaces come in contact with one another, building up and scattering according to the behaviour of ions. *Moody* (2019) similarly embodies traces of natural electrical loads by way of floor-based lightning rod spheres, vertically aligned as a lilac-white gradient column. Both indexical and mythological in nature, it alludes to internal metallic imbalance, human barometric sensing and the role of metals in atmospheric attraction.

Just as a blanket of electrostatics covers all objects and surfaces, an imperceptible veneer of particulate matter coats the surface of all things. The work *Background* (2019) offers a more distilled gesture, a floor-based shortwave radio receiver surrounded by a cluster of drinking glasses containing coagulated air—supposedly the material with the lowest density in the world—a room's atmosphere turned crystalline solid. The work points to the essentially concrete properties of air—inhaled or tuned into, though not necessarily felt—foregrounding the fact that what is out of visual reach is often considered not to exist.

Nina Canell's sculptures compel us to heed the elements—to view them as active forces—and in doing so create short circuits between seemingly opposed factors: internal and external, visible and invisible, dirt and device. As such, the title of the exhibition *—Metallurgic Weather—* does not refer to a single state, but one or more conflicting states that articulate aspects of climate and mood, basic sensorial collections, and the contradiction between positive space and negative feel.

Nina Canell (b. 1979, Växjö, Sweden) lives and works in Berlin. Canell has had solo exhibitions at S.M.A.K., Ghent; Kunstmuseum St. Gallen, St. Gallen; the Artist's Institute, New York; Arko Art Center, Seoul; Moderna Museet, Stockholm; Hamburger Bahnhof, Berlin and Camden Arts Centre, London. Her group exhibition history includes the Venice, Sydney, Lyon, and Liverpool Biennials; exhibitions at the Museo Tamayo, Mexico City; the Museum of Modern Art, New York; Palais de Tokyo, Paris; Witte de With, Rotterdam, and the Fridericianum, Kassel, among others. Her work is part of the group exhibition *Luogo e Segni*, curated by Martin Béthenod and Mouna Mekouar, which opened on 23 March at Punta della Dogana—Fondation Pinault, Venice.