

ADDDAYA CENTRE D'ART CONTEMPORANI
ALARÓ / MALLORCA

ERGONOMIC FORMS AS PRECARIOUS MODELS OF ADAPTATION

MIT BORRÁS

Curator / RACHEL LAMOT



To whiten my teeth.

Lit by blue led comes the elevator that leads me to the last floor of the building, my home, my soft and tender cave. Waterfalls, the sound of my Iphone warning me of the time, 11 a.m., within half an hour my acroyoga coach arrives. Today we will do several new postures while listening to Brian Eno. He usually grabs me by the ankles until we both look for the extreme position of balance, then we high five.

I get home and everything is in order, pilates balls roll towards me welcoming me as if they were two Pomeranians. Green tea tastes like grass but it makes me pee more and better, I decide to drink a litre before Andy arrives and quickly purify me, I must remove from my body any remnants left from Sunday's meal. I order Vietnamese soup.

To bleach my anus.

I have noticed that my insteps of my feet do not bend as much as those of the Salzburg ballerinas. Maybe it is because I am supinator or maybe pronator; I must do the fucking tests because the ignorance of this data does not allow me to choose the right footwear. Andy arrives and I know what is coming to me, a real session of contained violence between macho men who sweat mint. High five, Andy.

The work of Mit Borrás is essentially installation; different objects are organized in the space within an almost cosmic order. Silicone balls, polyester fabrics, massage equipment; objects that without being technological allude to the machine and technical progress.

In the creative process of the artist the idea of cave is a recurring concept. Cave as a refuge of the man of the XXI century that is surrounded by consumer objects, as the first earth inhabitants used basic elements for their daily life. The sticks and stones of the prehistoric shelters are now thin sheets of transparent plastic, synthetic sponges, translucent materials of Rose Quartz and Serenity Blue, according to the Pantone system. The space that for the first men played a protective role is, nowadays, a place for leisure and relax, fresh, modern and perfectly regulated; a soft cavity where we can feel the pleasure that life gives us while surrounded by nature but without nature. Today there is a massive supply of objects that offer to the consumer similar experiences to those find in nature but without the discomfort of it, the most hygienic part, the most aseptic and surgical side, the control of the light temperature, the fragrances of collective spaces for our free time, the colour range used in our homes. The latest works by Mit Borrás transfer us to wellness related environments as part of the leisure industry. Yoga, chromo-therapy, spa, sports and micro-perforated, blue and sacred materials, spiritual and ancestral.



Mit Borrás. Ergonomic Forms as Precarious Models of Adaptation, 2017. Image courtesy of the artist.

The big multinational companies carry out researches on our habits of life to find the perfect and adapted object, the specific device that leads to balance, serenity and lightness. These tools have been created with the pretension to lead us to a mental state of evasion; a place free of commitments. The sensations that these objects evoke are more important than their practical use. The pieces of Mit Borrás affect the shape, brightness and hardness of the utensils but they do not appear to be used for what they were designed for, they are deliberately unused. Gel relaxing masks on silicon balls and stones, bathroom grab bars with soft fabrics in pastel shades and blocks of granite supported on inflatable objects. The mere possession of these gadgets is already a pleasant stimulus and the relationship between them an imperfect ergonomic assembly with sedative effects.

Ergonomic Forms as Precarious Models of Adaptation transports us not just to a place, the soft cave, but also to a specific moment, that of technological singularity. The hypothetical advent of artificial intelligence capable of autonomous redesign would imply an acceleration whose consequences cannot be predicted. The work of Mit Borrás may well allude to that strange technological dawn in which the different elements decide to combine among themselves outside our control, to give way to incompressible constructions. The ergonomics in the pieces of Mit Borrás plays a fundamental role; it conditions the final form of technological objects, leisure tools seek to avoid injury as a result of continued use. The random permutations proposed by the artist of such flexible objects result in erroneous anatomies, defective systems.



Mit Borrás. *Ergonomic Forms as Precarious Models of Adaptation*, 2017. Image courtesy of the artist.

Mit Borrás exhibits *Ergonomic Forms as Precarious Models of Adaptation* in Addaya from July the 29th to September the 30th, 2017. The exhibition will feature a set of installation pieces produced by the author during his residency at Addaya in July 2017. *Ergonomic Forms as Precarious Models of Adaptation* could be considered the continuation of the work exhibited at *Exgirlfriend Gallery* in Berlin (2016) under the title *Completely Familiar Entirely Artificial* where it already dealt with topics related to the concepts of progress and technology, the

generation of ergonomic environments and sports routines acquired by a new human being who needs to experience the calmness of a yoga session, electronic music and a medical-aesthetic hygiene. Activities related to relaxation that have been acquired in the standardized offer of leisure for preventive control of the citizen, spaces for workers with beautiful bodies, optimized and adapted to the precariousness of the new workspaces, ancestral behaviours that are corrected until the denial our own nature.

Rachel Lamot. 2017



Mit Borrás. Ergonomic Forms as Precarious Models of Adaptation, 2017. Image courtesy of the artist.

OPENING / Saturday July 29th, at 20.30 pm

Exhibition from 29th of July to 30th of September 2017

Opening hours: Tuesday to Friday: 5.00pm-8.30pm; Saturday: 11.00am-2.00pm; 5.00pm-8.30pm.

Other times: By appointment

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