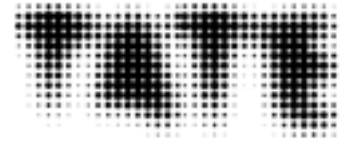


Tate Liverpool, *Touched – Liverpool Biennial*, Peter Gorschluter, 2010



13

Nina Canell
Perpetuum Mobile (go up) 2009-2010

Mixed media, aluminium, castable
 Courtesy: Cornelia Fischer Gallery, Barbara Florkötter & Galina Becker, Wien
 New acquisition by Tate Liverpool under support of Liverpool City Council

The work of Swedish artist Nina Canell explores the relationship between various objects and forces, whereby the parameters of material processes are playfully articulated. The installations are carefully choreographed to create strong physical and natural landscapes which harness the properties and elastic energies inherent, for instance, in sound, gas and water – creating intimate bonds in curving and as well as direct connections. In *Perpetuum Mobile*, and numerous other pieces, she explores the concept of 'perpetuum mobile' – between us and that which we believe, thus suggesting alternative readings of what might be regarded as inevitable.

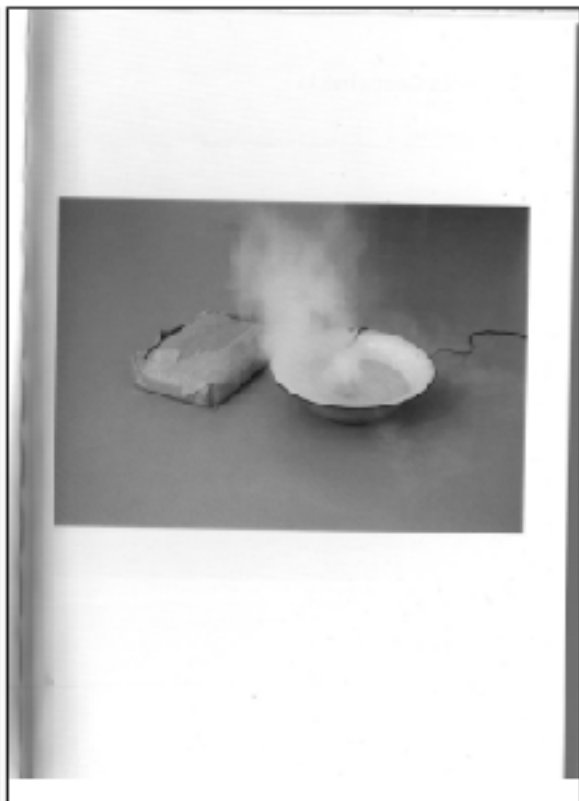
For *Touched*, Canell uses water, a moving element that works with its own weight. Canell's problem as a sculptor: taking its own form but creating energy in gesture. Her's composition *Perpetuum Mobile* from the *Perpetuum Mobile* in which she creates a sense of what is often described as the 'slow and' movement. Canell presents perfectly static objects in which she has created an energetic, ascending movement. By capturing the flow and depth of the Blue Mersey

with an ergonomic, human scale. The act of sailing or gliding over – to grow taller and the movement of sailing is completely motionless – thus being from the perspective of an optical form and plunges into a quiet and serene world for some sense the responsibility of the water itself. In this installation, it is the showing the precisely measured action to open the mind's eye in attempt to define the light of the water. Such clarity of the sense into the present like water is a typical gesture of Canell's work, which often seeks to address a personal position in physical phenomena.

A combination of objects and happening accompanies the work, as the water explores the link between the gallery space and the outside world in a second nature production. The work allows dynamic connections from a heavy on the floor library, which records the accurate topography of the water with a hydrophone, to a table receiver the gallery space. This table and water work establish a systematic connection existing in another alternative point in Canell's fluctuating geometry.

From: *Contemporary*

PERPETUUM MOBILE





Nina Canell

Perpetuum Mobile (40 kg), 2009–2010

13

Mixed media, dimensions variable

Courtesy Konrad Fischer Galerie, Mother's Tankstation & Galerie Barbara Wien

New commission for Tate Liverpool and Liverpool Biennial 2010, *Touched*

The work of Swedish artist Nina Canell explores the relationship between humans, objects and events, whereby the parameters of material phenomena might be articulated. Her installations are carefully choreographed to create seemingly casual sculptural happenings, which harness the properties and elusive energies inherent, for instance, in sound, gas and water – revealing intimate bonds in our existing as well as fictive surroundings. Incremental shifts in frequency, radiation and movement are often exposed in the contingent 'nothingness' between us and that which we perceive, thus suggesting alternative readings of what might be regarded as invisible or imperceptible.

For *Touched*, Canell uses water, a recurring element in her work which also references Liverpool's position as a seaport. Taking its cue from the last musical passage in Gustav Holst's composition 'Neptune the Mystic' from his *Planets* suite (in which Holst conceived of what is often described as the first 'fade-out' in music), Canell presents a perfectly static object in which she has recorded an imaginative descending movement by capturing the fluctuating depths of the River Mersey

with an oceanographic 'Nansen Bottle'. The act of waning or giving way – to grow duller and dimmer until something is completely washed out – thus leaps from the pages of a musical score and plunges into a quiet underwater event. In some ways the transparency of the water defies visible distinction, thus allowing the precisely measured action to open the mind's eye in attempt to define the logic of its strata. Such skewing of the senses into the prose-like realm is a typical gesture in Canell's work, which often seeks to address a personal position to physical phenomena.

A community of objects and happenings accompanies the work, which further explores the link between the gallery space and the outside world in a second marine endeavour. This work relies on chance transmissions from a buoy on the River Mersey, which records the acoustic topography of the water with a hydrophone, to a radio receiver in the gallery space. Thus, radio and water waves establish a symbiotic coexistence, establishing yet another alternating point in Canell's fluctuating geometry.

Peter Gerschlöter

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