Touched – Liverpool Biennial (catalogue) Published by Tate Liverpool, 2010 Written by Peter Gorschlueter

Nina Canell

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Perpetuum Mobile (40 kg), 2009–2010

Mixed media, dimensions variable Courtesy Konrad Fischer Calerie, Mother's Tankstation & Galerie Barbara Wien

The work of Swedish artist Nina Canell explores the relationship between humans, objects and events, whereby the parameters of material phenomena ight 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 scending movement by capturing the ctuating depths of the River Mersey

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CALOUSTE GULBENKIAN

with an oceanographic 'Nansen Bottle'. The act of waning or giving way – to grow duller and dim 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 ind's eye in attempt to define the logic of its strata. Such skewing of the sens into the prose-like realm is a typical gesture in Canell's work, which often seeks to address a personal position to physical phen

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 or 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 coexiste establishing yet another alternating poin in Canell's fluctuating geometry. Peter Gorschlüter

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Nina Canell Perpetuum Mobile (40 kg), 2009-2010

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 with an oceanographic 'Nansen Bottle'. The act of waning or giving way - to grow explores the relationship between humans, objects and events, whereby duller and dimmer until something is the parameters of material phenomena completely washed out - thus leaps from might be articulated. Her installations the pages of a musical score and plunges are carefully choreographed to create into a quiet underwater event. In some seemingly casual sculptural happenings, ways the transparency of the water defies which harness the properties and visible distinction, thus allowing the elusive energies inherent, for instance, precisely measured action to open the in sound, gas and water - revealing mind's eye in attempt to define the logic intimate bonds in our existing as well as of its strata. Such skewing of the senses fictive surroundings. Incremental shifts into the prose-like realm is a typical in frequency, radiation and movement gesture in Canell's work, which often are often exposed in the contingent seeks to address a personal position to 'nothingness' between us and that which physical phenomena. we perceive, thus suggesting alternative A community of objects and happenings readings of what might be regarded as accompanies the work, which further invisible or imperceptible.

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