

Il futuro non è ciò che era
Nacho Martín Silva.

We continue the new Box 27 stage with this second specific intervention proposed by the Madrid artist Nacho Martín Silva. *Il futuro non è ciò che era* refers to a phrase that made Axl Rose, the leader of Guns'n'Roses, when asked, in the last stage of the band, on upcoming projects. Obviously he responded in English, but Martín Silva translates it into Italian because, for him, this language "refers to the civilization and classical culture" and also has a lyric connotation, as part of the work itself. The exhibition shows a pictorial installation where nothing is where it is assumed that it should be. Formally we observe several canvases with a spatial chromatic palette, with aspect of being a defragmented whole, like a messy puzzle, another in which, clearly, a figure that at once seems to be rebuilt is hinted and a section of wall overhangs three-dimensionally, sheltering a figure that we can remember that we are seeing in the different paintings, but we cannot be sure of, since it is facing backwards.

Quantum teleportation enables transmission of the quantum state of certain particles to other different particles that are within a certain distance, transmitting information, but no matter. The issue is that it is governed by the theorem of no cloning (articulated by a group of scientists, Max Born, David J. Böhm and Albert Einstein himself, among others). This elementary theorem for quantum physics says that it is impossible to create an identical copy of a quantum state without destroying the original. In fact, you need to destroy the original state to extract the information that you're going to teleport.

Thus, the space becomes a kind of teleporter capsule typical of any film or series of science fiction, where the work has suffered interference on his return from the past (or future), creating a piece, supposedly random in its placement, where distortion creates in the viewer a sense of disturbing, always present in the artist's work and asking, at the same time, the authenticity of their own work.

Nacho Martín Silva (Madrid, 1977) graduated in Fine Arts from the Universidad Complutense de Madrid, where he lives and works. Individual projects include *Tirar del hilo hasta quedar ciego*, at Galerría JosedelaFuente (Santander, 2017), *El Gran Estudio* at the Centro de Arte de Alcobendas (Madrid, 2016), or the solo project *This is Not A Test* (Madrid, 2014) within the curated section *Drawing Up*, within *Estampa*, international fair of contemporary art. He has participated in group exhibitions in museums, galleries and institutions as *Espacio Odeon*, Bogota; *Centro Párraga* in Murcia; *Centro Cultural de España en México*; *Maus Hábitos*, Porto; *CGAC*, Santiago de Compostela; *OTR*, *Galería Paula Alonso*, *Sala Amadis*, *Centre Centro o Matadero* in Madrid and the *Sobering Galerie* in Paris among others. He was awarded the biennial award *Pilar Juncosa and Sotheby's to artistic creation*, prize *Estampa-Casa de Velázquez* or *3 Absolut-Jugada a tres bandas* award. His work has been shown in several art fairs, like *ARTBO* in Bogotá, *ARCO Madrid* or *Artesantander*.

Tolo Cañellas

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