

# Miguel Mitlag



Colour Tests, 2009. Colour photograph. 40 × 60 cm

Photographer and sculptor Miguel Mitlag is an artist who imbues his constructions with the maximum formal concentration and conceptual hermeticism. Concise in his choice of materials, motifs and colours, Mitlag frankly declares that 'things don't move me much'. Thus he aims not for the spectacle or the unfolding of metaphor, but to provoke experiences of subtle perceptual transformation.

Mitlag is a committed formalist, totally distanced from

the idea of the decorative unless it is to imbue a scene with a specific atmosphere and artificiality. His photographic compositions and spatial constructions project a cryptic philosophy about the world around us – the tools, designs and spaces that we see in the everyday environment. These works leap towards a visual hypothesis that, from a deliberately toned-down, barely-there perspective, forces us to challenge the domestication of our gaze.

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Minilab, 2009. Colour photograph. 100 × 100 cm

## Experimental Vehicle



Experimental Vehicle, 2004. Colour photograph. 60 × 60 cm



Holiay, 2008. Mixed-media installation, 7.8 × 4.7 × 3.6 m





Tropical Afternoon Experiment, 2009. Colour photograph. 90 x 90 cm

## Office jobs

2009. Colour photograph triptych. 260 x 80 cm







#11 (New Models series), 2006. Colour photograph. 90 x 90 cm

## New Models series

Thus, for example, his photographs present scenarios for leisure activities or for secret vices, places where one imagines subjects enjoying solitary rituals, assisted by objects, chairs, pillows, rugs and coloured objects that distil an atmosphere of hedonism and perversion.

Mitlag's sculptures and installations are also highly detailed and extremely controlled in their facture. A stripper's platform made out of Formica as a plastic monument to eroticism

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#08 (New Models series), 2006. Colour photograph. 110 x 110 cm



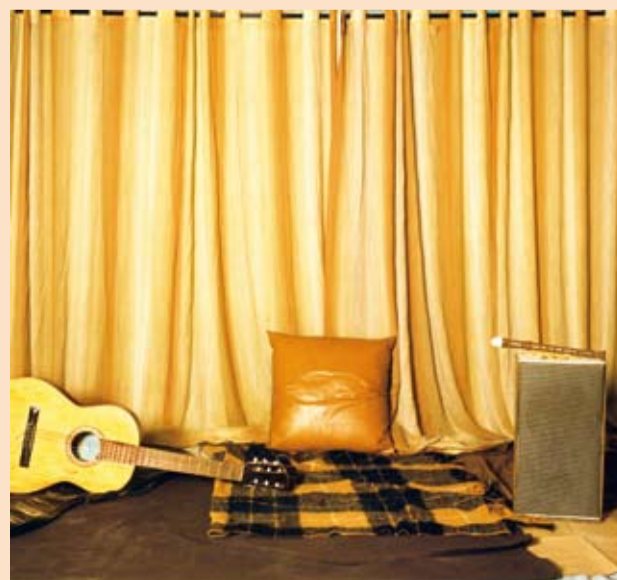


#04 – Litio, 2005. Colour photograph. 110 x 110 cm

(*Plataforma Stripper*, 2006), a money exchange booth, in which to enter and trespass an uncertain threshold (*Codex Platino*, 2007), or the prototype for an Adidas shoebox made on a 10:1 scale which functioned as formal model while also provoking the viewer to question their own sense of perception. There is no room for chance here, however it is not possible to speak of realism or simulation, instead Mitlag refers to his works as 'pseudo realist'. He is searching for verisimilitude while at

the same time making the construction of the set obvious, so that his works may be viewed as maquettes or prototypes of reality.

Mitlag has also occasionally delved into film. Among other projects, his extraordinary documentary *Una Historia del Trash Rococó* (*A Story of Trash Rococo*) courses through the life of the Argentine cult artist Sergio De Loof while revealing Mitlag's sophisticated outlook on the world.



Brown Monument, 2004. Colour. photograph. 68 x 60 cm



Swinging 'BA, 2004. Mixed-media installation. 4 x 6 x 4 m