

Los límites del paisaje

By Noemí de Haro

Landscape emerges through the human experience in an environment. It is configured in a constant process of connecting structures and meanings. The artistic interventions of Santiago Morilla draw a territory that goes beyond the mere geographic feature. There, in the place that inspired the artist, a part of the significant and emotional potential of the daily structure arises thanks to aesthetic estrangement.

The dances of starlings in the dusks of autumn, the image of San Francisco preaching at birds, the crucifixion of San Pedro, upside down, at the Gianicolo and a forgotten terrace at the Real Academia de España en Roma caused *El accidente de la pintura (The Accident of Painting)*. A critical reflection on the hard reality of the Plaza de la Luna in Madrid lies under *El Jardín de la Buena Dicha (The Good Happiness Garden)* winning project of the call for ideas of *La Noche en Blanco (The White Night)* of 2010.

Santiago Morilla's actions transform both the setting and the experience. And this can be experienced by those who dare to go through the transformed place but also by distant observers. Now that zenithal vision is no longer the exclusive right of God, Morilla's figures, distant relatives of Nazca geoglyphs, correspond to a type of anamorphosis that can only be contemplated as proportioned thanks to the images caught by satellites. Their profile reveals creatures that combine human and animal, they are hybrids that make us doubt whether they are the result of disguise or of the whims of nature. They are misfits, doomed to disappear, to bite the dust, to merge with it. If the limits of landscape are opened to extend its boundaries, its contour will also be drawn.