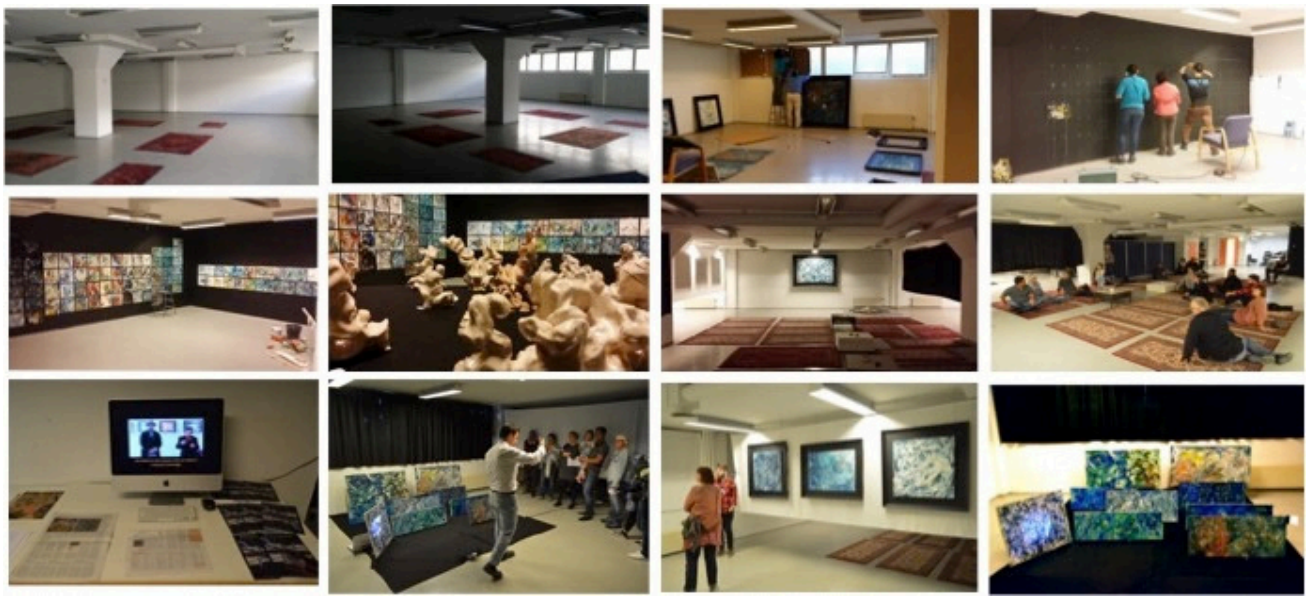
EXHIBITION & SPATIAL DEVELOPMENT

ANTHROPOMORPHIC ELEMENTS

Beyond the Primitive Forms

Marienborg Kunstnerverksteder · Trondheim, Norway · 2016
Solo exhibition · Curated by Elena Pérez





Marienborg Kunstnerverksteder · Trondheim, Norway · 2016

Installation view · Anthropomorphic Elements: Beyond the Primitive Forms · Marienborg · 2016

PROJECT PROFILE

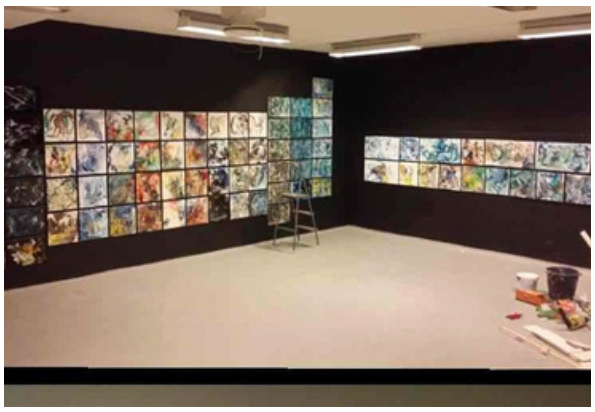
The exhibition began with the space





Space before intervention





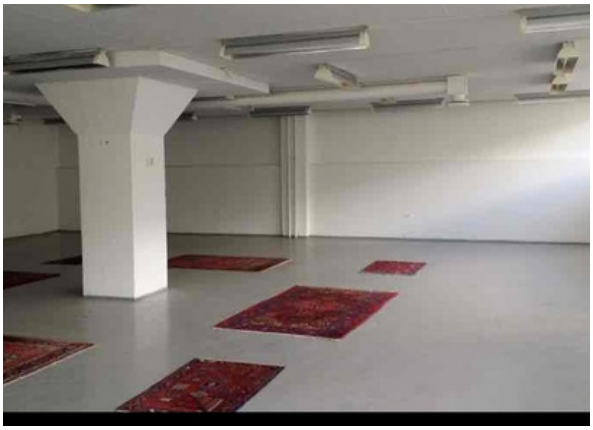
Exhibition environment after spatial transformation

TYPE	Solo exhibition / spatial exhibition development
VENUE	Marienborg Kunstnerverksteder, Trondheim
YEAR	2016
ARTIST	Daniel Romero Nieto | DARONI
CURATOR	Elena Pérez
SPATIAL DEVELOPMENT	Daniel Romero Nieto | DARONI

The project developed through the direct transformation of the exhibition room. The existing architecture, its windows, columns, ceiling lights and circulation were treated as working conditions. The spatial design was resolved on site through low-cost construction, blackout strategies, movable curtains, painted surfaces and repeated tests with the works.

SPATIAL STUDY

Reading the architecture





Existing room: open, bright and visually continuous





Initial tests with carpets defining provisional zones

The room arrived as a bright, continuous interior with strong daylight from the window bands and little separation between areas. The first decisions concerned scale, orientation and movement: where the visitor would enter, where a work could hold distance, and where the architecture needed to be interrupted.

Light, distance and circulation became materials of the exhibition.

The spatial study preceded the final placement of the artworks.

LIGHT & ATMOSPHERE

Constructing darkness



Blackout process at the window wall · works and frames staged on the floor



Darkened exhibition environment with black curtain partitions

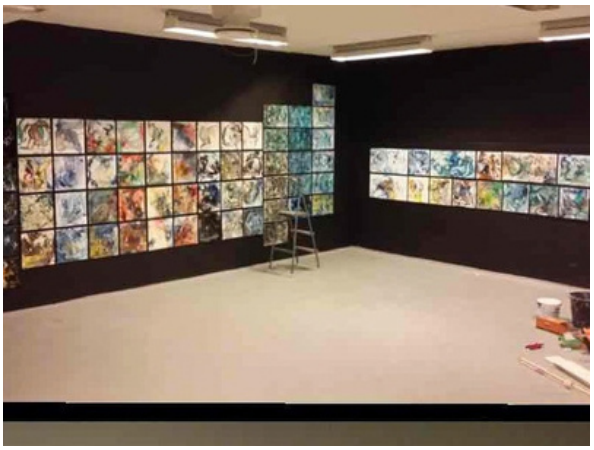
Daylight was progressively reduced by covering the windows and introducing black surfaces. The room was painted and screened so that the works could be read against a controlled field. Black curtains also became economical movable partitions, allowing the open room to acquire temporary walls and distinct zones.

INSTALLATION DEVELOPMENT

Building an exhibition architecture



Mounting and alignment on the black exhibition wall



Completed modular field after the wall transformation



A dark wall was built visually through paint, fixing points and repeated alignment. The modular works were tested as a field rather than as isolated objects. The temporary partitions expanded the available wall surface and created sightlines between paintings, reliefs, sculpture and projection.

OPEN ROOM —— **BLACKOUT** —— **PARTITION** —— **MOUNTING** —— **SPATIAL FIELD**

The low-cost solutions were part of the spatial language: cardboard and blackout material at the windows, curtain walls as dividers, and direct painting of the room established the conditions for the exhibition.

WORKS IN SPACE

From surface to bodily presence



Material field · painting / mixed media



Anthropomorphic form · sculptural development



Sculptural works positioned within the modular painted field

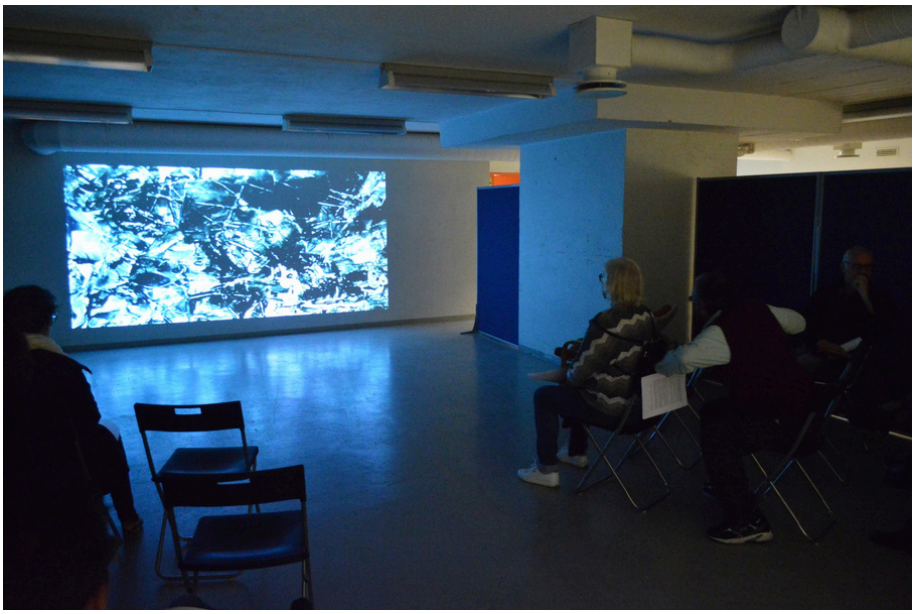
The installation placed painting, modular fragments and three-dimensional forms in direct proximity. Changes of scale became physical: the viewer moved between surface, relief, object and room.

ARCHIVE & MEDIATION

The process entered the exhibition



Documentation



Video projection of MORFOGENESIS

Documentation was placed inside the exhibition as material to be consulted. Folders, printed records and video opened the making process to the visitor and linked finished works to the decisions, tests and research that preceded them.

The archive became part of the encounter.

The exhibition exposed its own construction as a layer of experience.

TEMPORAL STRUCTURE

Meditation as a threshold









Meditation before the public presentation · Marienborg · 2016

Before the public encounter, a period of meditation changed the rhythm of the room. After weeks of construction and installation, the space entered a slower temporal register. The pause marked a transition from preparation to reception and made attention itself part of the exhibition experience.

PUBLIC ENCOUNTER

The exhibition becomes inhabited



Public presentation



Visitors moving through the exhibition



Final installation view · paintings, black curtain wall and low display plane

Once opened, the spatial structure was completed by movement, viewing distance and conversation. The darkened partitions, carpets and display zones organized different speeds of encounter across the room.

CLOSING

A temporary architecture for perception

ANTHROPOMORPHIC ELEMENTS developed through thetransformation of an existing room into a controlled exhibition environment. Light was reduced, windows were covered, black surfaces were introduced, curtain partitions generated additional walls, and the works were positioned through repeated spatial testing. The resulting exhibition joined artwork, architecture, documentation and temporal experience within one constructed field.



Elena Perez presentation

CREDITS

PROJECT / EXHIBITION	Anthropomorphic Elements: Beyond the Primitive Forms
VENUE	Marienborg Kunstnerverksteder · Trondheim, Norway
YEAR	2016
ARTIST	Daniel Romero Nieto | DARONI
CURATOR	Elena Pérez
SPATIAL DESIGN & INSTALLATION DEVELOPMENT	Daniel Romero Nieto | DARONI
DOCUMENTATION	Project archive · Daniel Romero Nieto | DARONI

DANIEL ROMERO NIETO

Artist · Researcher · Trondheim,Norway

daroni.art · studio@daroni.art