

## **ORDER AT SUNSET**

Photos & retouching: Flavia Da Rin  
Assistance and production: Luis Terán  
Art: Mariano Grassi  
Makeup: Veronica Mendoza for Natura  
Hair: Jose for Volume 3 - Paraná 1163

With the excuse of the Petrobras award that Catalina León won at ArteBA, we put together this fashion production made by four artists, Flavia Da Rin, Mariano Grassi and Catalina León who participated in the Kuitca grant and lighting artist Luis Teran. The result is this fashion production, half fairy tale, full of fantasy.

In the following pages we will meet Catalina León physically, posing for Flavia Da Rin's camera. But to get to know a little more of her, we invite her to chat, and here is what came out.

### **Which places do you go to when you want to get inspired? Museums, galleries, night clubs...**

I put on some vallenatos and I imagine that I'm in a tropical country! I read certain texts that usually accompany me, or play with my little neighbors from my studio. I don't have the texts here at hand, but I could send them to you. I feel romantic and tropical music from the bottom of my heart, though my heart is very, very cloying.

### **The sun: is that why you chose those yellow shoes?**

Hahahaha! Yesss!

### **What are you working on now?**

Holidays. I'm not going much to the studio, it is very cold, and I have so much to organize that I get overwhelmed. And besides there is a mice nest under the oven!

### **Oh the mice, so sweet...**

Yes, sweet in the film of the chef rat, but the truth is that it's gross.

### **When did you realize you were going to be an artist?**

Mmmmm, I don't know, let's see. I think I always had the feeling, since my childhood, that I would bond with the world, the way I do or try to do now, in the sense that being an artist is a profession that also in its ideal form (at least from my point of view) involves some devotion and a way of being. About wanting to be a painter I realized when I was 17 and I didn't even know how to draw!

### **You also like to write, is that right?**

Haha yeah, here on my own I do, I read it afterwards and I want to kill myself!

**When you create, are you an instrument of something divine or as Nietzsche said, is art physiology?**

I don't know if the divine is something higher, inspired, etc.. Many times when I paint I feel this way, as "pampered" by life. Like when you go to a party and dance a lot and they play all the songs you like. Sometimes I get really bored and other times I feel indifference and hatred for painting. But I always have the memory of that great party. More than divine instrument, I am in a state of profound joy. But that state often does not match the fact that a work is good ... often a good painting came out while I was on the phone talking bullshit.

**Tell me about the award you won in Arteba, the Petrobras Award.**

Let's see, maybe the description I wrote when I applied. While it was not exactly like the final result it was very close in feeling. I don't know if you read it. It's the one that came out in nearly all the newsletters, it ended by saying "may painting be just another fruit in a pomegranate tree." A wishful expression that somehow prays (and allowing myself to be extremely romantic) it is a plea for painting to become flesh. Somehow putting paintings on the floor, on one hand made the spectator integrate physically and thus be part of the work. Also putting the paintings on the floor was a kind of sacrifice made in pursuit of that union. And of course, as a necessary condition to become flesh, it must be accepted ephemeral

**Sounds like Christian liturgy, take and eat all of my body...**

Yes it could be! A more erotic Christianity perhaps!

**ArteBA has the rights to that work, doesn't it? And they can assemble it whenever they want...**

Theoretically yes, (ideally yes) but then you have to see if it is doable. I would prefer it wasn't like that. I like the idea that that same work could have other shapes, and not try to copy the one it had. First because the plants suffered greatly, therefore it would be mean. But I could be wrong. Anyway I like to think that the work can regenerate itself, maybe they can be paintings hung on the wall, maybe they can put it in a garden and plant trees on it and finally all that is left are just pieces corroded by the water and the sun. Or it can be reassembled and be superb. Let's say that it would be ideal that it wasn't rigid and that it could be adapted to different situations.

**What did you do with the award money?**

Oh, I learned to go to the bank! I'm going to use it to live, basically.