

AEMULATIO

on Border and Passage

*“...Rather as though the spatial collusion of *convenientia* had been broken, so that the links of the chain, no longer connected, reproduced their circles at a distance from one another in accordance with a resemblance that needs no contact.”¹*

A stone falls on still water and produces a reverberation of circles at a distance from one another, circles that resemble each another, but not entirely.

Aemulatio requires the imminent presence of the subject to unleash the phenomenon that gives rise to creation in art.

The cacophonous irradiation of countless concentric circles sets off a phenomenon where the subject breaks in on a peaceful natural landscape and triggers an event.

What makes that event ensue, its origin, is physical; the act of throwing a stone onto the still water to produce the reverberating circles. That can only begin with the artist's will to transformation. The circles partake of the same originary vibration; though their semblance is not literal or transparent, they form part of the same action of throwing, indeed of throwing oneself into the artist's act.

Fronterizo y Traslación (Border and Passage) rests on the concentric circles of artistic creation to bring together works of opaque transparency and constant vibration, works whose proximity is risky.

The Gaze

The first circles come before us like rigid visual schemes, hard mental forms, a kind of scientific demonstration; it is akin to looking through a precise instrument of measurement or observation. They also partake of architectural experiences such as the dome of Giovanni Lanfranco's Sant'andrea della Valle Church in Rome (one of the first to make use of the Trompe-loeil). There, illusion is at the service of persuasion: when we look up, the figures shrink and the

dome seems to open to the sky. The topic is the glory of heavenly paradise.

Those two experiences merge in the series of watercolors entitled Eclipse. If in the baroque the image was a means of persuasion and of channeling impulse, these works envelop the viewer in an act of interrogation. Before these works with no visual anchors to structure our vision (figure/background, horizon line or perspective), the viewer finds himself in a state of speculative reflection where contemplation is rendered an act of dismantling. Every last one of our visual certainties disappears.

The center of each Eclipse is slightly skewed; it is so small that it is hidden. We participate, cut off from representation but immersed in the stunning intensity of color. And we wander in the maze of detail, where form forgets line, its limit blurred to create folds: the folds of that world.

The meaning of Eclipse is twofold: as luminous universe, it is cosmic, but it is also a blind spot in our vision.

The a priori conception of space that comes before culture takes hold in the image but, unlike the dome, it is not a pre-established symbolic space but rather a pulsating intuition.

Along with Eclipse, this room contains five sculptures in the round from the Kol-Homo Sapiens (English version) installation. These gray granite pieces reproduce geometric visual conceptions: cubes and semi-spheres peer up at us from the floor's surface.

On one of the cubes the word soul is written in English, and on the other spirit. In each case, the word serves to dismantle the rigidness of the form, channeling sense towards the sensitive. Both Eclipse and Kol-Homo Sapiens form part of a mental genealogy, the territory of the law and of the restitution of meaning.

Us

In the works in the SX series, the virtuous form of the one and the other pose in an endless space of irradiation. The distances between the figures are smaller

here; sometimes they touch, or even merge. In either case, they are always wrapped in the halo of love's frenzy. The formal aspects of the representation—the watercolor's line and color—recreate an almost idyllic staging of the relationship between the one and the other. Still, the two figures never merge to the point of disappearance into oneness: they are always two.

These works contain a scene of reciprocity in color, of exchange, a correspondence befitting translation.

Within this second concentric circle, idealization is de-constructed, limiting the union between background and motif, and between figures.

The SX works are the promised reconciliation; they make us yearn for it or make its absence felt in our yearning.

Language

The installation *Pais Salvaje* comes from the idea of limit as territory, more specifically the border between Argentina and Chile. On the basis of encyclopedic nominalism, Giron makes use of light to divert meaning to the sphere of creation.

The movement enacted in the texts multiplies and, in so doing, scatters meaning. It broadens the plural nature of sense and, at the same time, replicates us in the scene, thus interrogating through the speech act.

3 Modelados Legal, an homage to two great artists, is strikingly raw. The work contains the figure of Duchamp with his three *Stoppages Étalon* and of Víctor Grippo with his *Construcción de un horno popular para hacer pan*. Their procedures and methodologies, visions of art and its fusion with life, resonate in this work. Like Duchamp before her, Giron drops one-meter lengths, but instead of thread she uses loaves made with one kilogram of flour.

When the loaves drop onto baking dishes, a random physics determines a form. In *3 Modelados Legal*, the loaves settle on to the world, and art is ren-

dered limitless as the irreducible in language cannot be grasped.

In *Compás sacapuntos* (watercolors), delight in language is combined with quantification and restraint in space. Once again the limit appears, but now through its instruments. Yet, univocality is impossible, manifested only as a transparency in form unlikely or banned.

The essential core of the concentric circles is set off by a blow, and it envelops Giron's creations in the folds of language, in the irreducible limits of the invisible. The operation consists of erecting that core once again, but elsewhere; translating and moving it, time and again, not in an automatic or programmatic fashion but rather with the impulse to activate the nonsensical, the inadequate, the multiple.

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Notes

(1) Michel Foucault. "La palabra y las cosas. Una arqueología de la ciencias humanas" 1966. La cita extraída corresponde a la definición de *aemulatio*.

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