

Mónica Giron

This text is part of the catalogue of Mónica Giron show at dpm arte contemporáneo, Guayaquil, Ecuador, 2006. It was originally written as part of the curatorial training the author was doing at the University in Stockholm, Sweden.

Mónica Giron's culturally rich personal history provides the inspiration for her art of sculptures, paintings and drawings. She was born to a family with a European background in a small and lively Argentinian town called San Carlos de Bariloche in Patagonia. The mixture of population in this southernmost region of Argentina consisted of indigenous inhabitants as well as settlers from various European countries and featured a rich mixture of artistic professions.

Mónica Giron studied fine arts in Switzerland between 1979 and 1984 and this is when she familiarized herself with the contemporary art scene of the 1980's Europe, an experience that gave her the perspective of an outsider in the art scene of her home country upon her return to Buenos Aires. In a similar manner her art and background was perceived as "other" when she was studying in Europe. It is this interplay of outsider and insider perspectives, and being at home everywhere and nowhere, that lies in the centre of Giron's artistry. She claims to have worked from the viewpoint of a conqueror, a perspective she inherited with her European roots, for most part of her early career. Her piece titled *Shrunken Heads* is a conscious procession of the same theme and features a collection of three fist size sculptures with an unfinished surface attached to wooden sticks. These miniature sculptures with handles could be seen as odd trophies from conquered regions. Her large scale sculptural work titled *Neorriollo* depicts a bundle of human bodies, adults and children alike, tangled to each other as if in a desperate attempt to hold together against an unclear threat from outside. Raw surface and blurred shape of the

piece conceals the faces of characters and speaks of the identities lost or confused.

During her current studio residence within Iaspis in Stockholm Mónica Giron has completed a series of 9 drawings titled *Intellectual Osmosis*. Each of the nine pieces consists of passages of boldly drawn circles on a foundation of one black and one white paper attached next to each other. On their own, each circle could be perceived as a symbol of totality, but together have formed a dynamic network which spiders across the paper. Osmosis stands for the movement of water molecules from an area of high concentration to an area of low concentration, perhaps a definition that is applicable to the movement of people alike.

In addition to anchoring Giron's artistry to her personal history or place of origin the abstract and unfinished appearance of her work allows the viewer to recognise something of himself in the work as if looking into a mirror. In "Decay of Lying," Oscar Wilde argues that life imitates art and that art's sole purpose is to elicit pleasure in man. He believes that art exists for its own sake, in its own realm, divorced from the influences of history and society and is supposed to create something that is above and beyond both life and nature. In a similar way Giron's art defies definition and stands on its own.

Pia Korhonen,
Stockholm, 2005

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Translated to Spanish by Sandra Giron, 2006.