

About experimentation

The value of experimentation is, first and foremost, practical. Insofar as it revolves around doing and not around seeing or the dogged and tyrannical desire to see, experimentation is hounded by all sorts of classical remembrances.

Experimentation addresses the treatment of materials or, rather, is conditioned and positioned according to the materials treated and, therefore, contemplated. The experimenter makes way for a passage, multiples actions (cutting, caressing, slicing, pasting, joining, erecting, erasing, etc.) and alters states (from red to green, from stone to mud, from leaf to branch, from canvas to paper, etc.). The experimenter even displaces acts (conceiving and then exalting, adulating and then ironizing, delighting in and then burning, etc.).

Experimentation is never a single act, that is, it is not homogenous. It is not locked away in an ivy tower or justified beforehand. It often runs risks in the contemporary space; it grasps, for instance, that it can be open or permeable, that it can mingle with mass-produced consumer goods.

Experimentation is subjected to the humor of the hand and to the power of vision, to the fantasy of listening in, and to the movements of the heart.

Experimentation is the pursuit of a non-existent center, the search for the perfect reply. It is also exile that leaves traces, spirals, volutes. It makes its mark and establishes limits while it advances towards that place as longed for as it is unlikely.

Mónica Giron, 1983

GIRON, M., [et alii.], Cat.Ex. ESAV 83, L'École supérieure d'art visuel expose, Musée Rath, Centre d'art Contemporain, Halles de l'île du 20 Octobre au 20 novembre 1983, L'École supérieure d'art Visuel, Geneve, Suisse. Pag 89, 106-107

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