

ZONAS REFLEJAS

Mónica Girón

For the work of art to be a transforming agent, the ability of analysis and interpretation has to exist. In this exhibition, Mónica Giron formalizes the different methodologies she applies to refine perception and acquire knowledge both in her life and in her work production as well as in her practice in the artist formation area. There's some trust/distrust in the objects that is present in her thinking, as well as a firm belief that the artistic sensibility conducted by these objects points out and potentially adjusts what needs to be changed. That trust/distrust and that firm belief caused her artistic practice to intertwine traditions that devise diagnostic tools, used to gain knowledge about what is generally intangible, whether it is in relation to oneself or to our surroundings. In this way, she combines astrology, Tai Chi, homeopathy, Feng Shui and an analytical system for works of art in different levels, which she has been defining throughout time. These intertwinements proposed by Giron urge to think about our words every time we speak, and to think about our personal methodologies every time we get to see a piece of art once again.

In the exhibition two types of projects are introduced. On the one hand, the objectualization of tools that could potentially boost the perception and discernment of works and contexts – *Cadena de sentidos* and *UIOE*. On the other hand, projects that note, diagnose and organize a need of the country that is both social and cultural, a magnitude far beyond the gallery or the artistic sphere – *Umbrales*, from the Museo de Arte Decorativo and the Academia Nacional de Bellas Artes, and *Corredor de nado*.

Cadena de sentidos is a piece made of copper; a guide that expands on the senses that we are familiar with, those we can use and combine in different ways. It is a collectively created list, to be potentially continued and manipulated. It lies within the intersection between piece and method, having the possibility to assume different shapes (on its first incarnation it was made out of paper.) There are four *UIOE* (Spanish acronym for “useful for interpreting, observing and understanding”) displayed in the exhibition. The first one is a small edition that contains every sense from *Cadena de sentidos* and the materials Giron uses and combines in her educational instances: seven levels of understanding, Feng Shui field (creative cycle and destructive cycle), meridians and an exercise from the Bronze Age. The other three are stairs of different heights that allow for a different approach to the pieces, distance, panoramic view of the space and access to writing and analytical material. They are objects that can move through the gallery: traversing them is interpreting.

Umbrales expose the problems that the Academia Nacional de Bellas Artes is spatially experiencing. Sharing the same building with the Museo de Arte Decorativo and other academies, the entrances are structurally disproportionate. Giron, after making a Feng Shui analysis of the building and both opposite entrances, first suggested making the problem visible and proposed modifying the fountain that is in the intersection between both institutions by replacing it with a labyrinth, which lets energy flow.

Corredor de nado starts in the Tigre Delta (Museo de Arte Tigre on Luján River) and ends in the City of Buenos Aires (Parque de la Memoria). The project draws a line that links a space that works on the memory of the bodies and the Río de la Plata and its Delta: diagnosis/treatment. The series of paintings from *Nadadores* and *El ciervo de los pantanos* arise from this project. The first one draws an analogy between the body meridians and the rivers within a territory, while the second one is a turquoise blue metal sculpture that represents the Río de la Plata basin and references an animal living in this zone. The observation intertwines different dimensions: bodily, institutional, animal (nature in general) and panoramic or satellital. And the diagnosis/treatment lies in pointing out the problem coming from the intersection between these different levels.

The work of art is the previous stage to an event happening, or that element which has the potential to force issues to be considered in a different way. If Giron's projects have a hint of impossibility, it is because impossibility, in a work of art, is transforming. The spatial display of this “impossibility” is the one that may change the course of things, that's where trust/distrust comes from.

Javier Villa & Santiago Villanueva
(Translation by Fabrizio Arias Lippo)
October 2018
Barro Arte Contemporáneo
www.barro.cc