

2015

Contra la gravedad.

Against gravity.

Museo de Arte Moderno de Buenos Aires. Argentina

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Retrospective. Drawings, paintings and sculptures



Marina De Caro

CONTRA LA GRAVEDAD

El trabajo de Marina De Caro se centra en la exploración de la gravedad y la forma. A través de sus pinturas, investiga cómo la gravedad afecta a la estructura y al movimiento de los cuerpos. Sus obras son una mezcla de ciencia y arte, donde la física se encuentra con la imaginación. De Caro utiliza líneas fluidas y colores vibrantes para crear composiciones que desafían la gravedad y nos hacen reflexionar sobre nuestra propia existencia en el espacio.

En esta obra, De Caro explora la gravedad a través de una figura central que parece estar suspendida en el aire. Las líneas que componen el cuerpo de la figura fluyen y se curvan, como si estuvieran siendo atraídas por una fuerza invisible. El uso de colores cálidos y fríos crea un contraste que resalta la estructura orgánica de la obra. De Caro nos invita a observar cómo la gravedad moldea y transforma las formas, creando un mundo donde lo imposible parece posible.



After a long trajectory of working together, the curator introduces us to the artist's universe with the following words: "The open door to constant experimentation will be at the base of De Caro's artistic practice. The result is a prolific oeuvre, always open and always in process, made up of thousands of works of art.

and always in process, composed of thousands of drawings and hundreds of sculptural, object, spatial and educational projects that converse with each other, reinvent themselves and intertwine with each other in a seemingly chaotic but always organic manner.

As if, as De Caro advanced from one stage to the next, following the coherence stage following that coherence we have already delineated, he simultaneously tensions, interweaves and interweaves all other weft of possibilities that precisely put that coherence in check, making it explode into a thousand pieces, or traces, or tones. Hence the difficulty for the historian

to classify his artistic practice. Like all great artists, De Caro resists. His images, his constructions, his sketches and drawings, have a power of their own that shatters the very idea of explanation or completeness.



Overwhelm resorting to various tools among which drawing and color are the protagonists. They are two infiltrators with their own strength, whom De Caro invites to his table, his workshop, his kitchen.

to his table, to his workshop, to his kitchen. He opens the door wide and welcomes them to the alchemy they may propose. He allows transformation, magic.

It is this constellation, this universe of freedom typical of De Caro's search and experimentation processes, that we have chosen to present the artist through her first retrospective at the Museum of Modern Art in Buenos Aires.

Victoria Noorthoorn,

Excerpt from the text for the exhibition catalog.



























Event horizon

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Site specific



"The artist not only offers his way of seeing and understanding the world, but in doing so proposes a different way -suggested by the work- of perceiving, relating to and being affected by objects or events. The work becomes, then, an offering: a tool that the spectator could use to reach a new perception and understanding of his or her surroundings, and thus modify -or at least partially deflect- the way he or she perceives, relates to and is affected by objects or events. -or at least partially divert the inherited and naturalized conceptions. Both in her vast artistic career and in the educational militancy she developed in parallel, Marina De Caro put special focus on offering that tool to help build a particular type of subject: one that does not necessarily evolve by accumulating and reinforcing a generalized knowledge, but that transforms itself every time it experiences a new dimension in its life. Whether through color, estrangement or imbalance, De Caro invites the public to shed their certainties and cross an abyss to end up floating, surrounded by vibrations or within a zone they do not know. That is to say, for De Caro the work always takes place in the spectator. But this should not be taken as a simple canonical reading about what -or for what or who- art is, but the knowledge that is dictated to us and that we generally naturalize without objections. This includes, of course, the knowledge offered in a museum.







"Horizonte de sucesos", the unpublished project that is part of her retrospective, embodies visually, physically and emotionally this particular way in which De Caro conceives art, at the same time that it drives a vast reservoir of senses. One of the principles that the artist has always held was to evade the self-referentiality of art and for her work to bounce around in multiple places. And while this project has its point of entry in the various ways of thinking a museum from the subject that perceives and the relationship it establishes with space and objects, it also moves towards a particular experience of color, mourning, psychology or black holes".

Javier Villa,

Excerpt from the text for the exhibition catalog.

"Horizon of Events" is a site-specific project that the artist created on the occasion of the vislumbrar las siluetas y fragmentos de las obras gracias a la entrada de luz de la única abertura en la parte superior del enorme pieza textil. La instalación se of historical works. The viewer was able to glimpse the silhouettes and fragments of the works thanks to the entry of light from the single

opening at the top of the bag. of the huge textile piece. The installation rested on a multicolored landscape of glazed tiles that involved the viewer in a physical way, calling for a more attentive state of perception involving not only vision but the experience of transit as a mandate for life in general.

If we construct, perceive and fill with meaning the objects and events that surround us, then we compose the world we desire; from the experience of the work of art, we can see the world we desire.

We twist through the work of art.







