



PROJECT ROOM

MARTA CHILINDRÓN

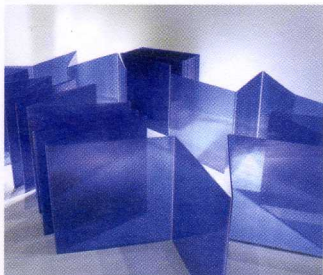
INTEGRAL GEOMETRIES

February 28 – July 7, 2013

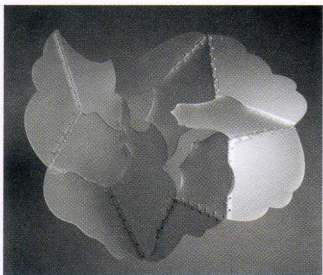
INTEGRAL GEOMETRIES: A CONVERSATION BETWEEN MOLAA ASSOCIATE CURATOR SELENE PRECIADO AND ARTIST MARTA CHILINDRÓN.



Table and Chair / Mesa y silla, 2000



Cube 48 / Cubo 48, 2006



Cloud / Nube, 2009

SP: Since the beginning of your career as an artist, you have experimented with perspective - first in figurative painting and then with tridimensional objects. These beginnings, closely related to personal and domestic spaces, gave way to a series of sculptural constructions in wood that resemble spatially-expanded furniture. What has been the importance throughout your work of functionality vs. non-functionality and the relationship of the object and the body?

MC: My focus has always been on questioning the accuracy of our perception, our interpretation of reality. Both in my early paintings and later in my wood sculpture I tried to capture the state of flux of everything. The wood sculptures with references to furniture were reconstructions of domestic environments, my intimate spaces; they were an extension of me. Affected by an extreme perspective, I fixed the forms into an impenetrable balancing place, where usually one of the dimensions was reduced or eliminated, for example: the floor plane reduced to a line in my 1984 *Bedroom piece*. Those environments were unstable and non-functional.

SP: Your hinged constructions are evidently related to Lygia Clark's *Bichos*, in that they have similar mechanisms made of geometric shapes that fold and unfold into different configurations. Can you please talk about the influence of Clark's *Bichos* and Neo-Concretism, and the importance of the interactive aspect in your work?

MC: Lygia Clark was a wonderful innovative artist whose work I really admire; it dealt with inner life and feelings. We do share formal similarities but we arrive there from different places. In my case, I am investigating the dialectic of perception and how we process change. I explore the ideas of sequencing, beginning and end, making objects that are complex networks with no definite shape that exist between the second and third dimension with infinite possible configurations. Participation of the viewer is important because it brings the person into the work; the public is the performer and the viewer, and that dual involvement is an important element in my work.

SP: Your work combines many Modernist languages ranging from Constructivism to Minimalism, embracing structure, functionality, the use of industrial materials such as Plexiglas, and favoring the aesthetic formalism of abstract forms. What is the significance of art historical dichotomies such as formalism vs. structure, sensorial vs. aesthetic, or even sensual vs. scientific? Do you feel that your work is more related to the Modernist vanguards or to American Minimalism?

MC: Since my explorations inevitably lead me to examine the infinite interpretations of reality, I have a natural resistance to define my work; given that one limits the meaning by eliminating other possible interpretations. But I can say that I welcome elements of many different art languages and disciplines, like math and physics. I seek to communicate in as many ways as possible and to reach as many people as possible. Mari Carmen Ramírez mentions in her essay *Against the Grain* (from the exhibition *Joaquín Torres-García: Constructing Abstraction with Wood*), "Torres-García believed that individuals by and large and artists in particular should strive to avoid classification."

SP: Another important movement related to the question above is Joaquín Torres-García's Universal Constructivism; language as precedent to form, signs and elements and their/our relationship with everyday life, but most importantly, the idea of unity or construction as foundation. What is the role of geometry and its scientific and metaphysical implications in the experience that the viewer has with your constructions?

MC: Even though I was trained in the U.S. school system and an early influence was the conceptualism of my teacher Luis Camnitzer, I recognize in my work important elements of Torres-García's Constructivism. The meaning or concept is very important but so is the object. Undoubtedly, Torres-García has been a major influence in Latin American art and although not usually acknowledged, subtly so in European and North American art. I am inclined to use geometric and familiar forms because they are easy to organize and to relate to. I like the idea of a broad reach for my work, of it having meaning for the public as well as fellow artists and students. I feel the work is successful if those who come to see it leave with something to wonder about.

SP: Finally, you mention the importance of perception and fields related to science and mathematics in your work, where polygons unfold to multiply or create other shapes in a plane, such as in *Hexagon Spiral*, 2013, where hexagons can spread out into a flower-like flat shape or a tridimensional spiral. Is there a connection between the geometric concept of hyper planes and the bidimensionality of each component (individual shapes) versus the three-dimensionality of the complete unit (hinged shapes) in your works? Is the intention to challenge our concept of space?

MC: I use real space and real time to create an experience that goes beyond materiality. It is about how our mind processes what our senses tell us. Our perception of the world is very subjective.

Another concept within my work is connectedness. Phenomena is understood or explained as a sequence of causes and effects. Whatever we do or not do based on our perceptions has consequences and its effects are felt all around us. I try to illustrate this idea by allowing the viewer to discover the hidden shapes that are part of the networks I build.