

A game of mirrors

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Ana (Hebrew): Gracious

María (Hebrew): Rebellion

Guardia (Teutonic): Defense or custody

Nicolás (Greek): Conqueror

The significations of three of these names imply tension or struggle among contraries: subjects vs. oppressors in a rebellion, protectors vs. attackers in a defense, the conqueror vs. the vassals. Therefore, it is at least a pertinent coincidence, if not an effect of a subconscious propensity in the creative act itself, that the art work here presented constitutes a show of confronting opposites. And perhaps it is not surprising either that, in spite of that, it offers to view a harmonious panorama in which the antinomies conjugate in unity because the equilibria are obtained with grace, that quality recognized by the first name in the quartet.

Everywhere we find references to stress between polarities. That bond connecting over time the converse phases of the world: the beginning of the universe projected like an arrow into the present, the transition from chaos to order, the forever unknowable "before" linked to the immense, thoroughly analyzable "after". Then, the extremes that touch each other in the dimensions of space: subatomic particles facing galaxies, the lowest behind the colossal, under identified with above, the macrosystem as a function of the microcosm. And those essential dualities of the forging protagonists: the eternal dance of positive and negative, matter invigorated by energy, the organic emerging from the inorganic, the cycle of life and death, male and female in the fertilizing embrace evoked by the numerous allusions to giving birth.

The game of multiple mirrors exceeds by far the thematic alone. Counterposed in the plastic make up itself are informalistic abstraction, geometrizing figurativism and expressionist portraiture. On the symbolic plane, myth alternates with theory sustained by natural science, both humanism and naturalism thrive equally. And in the most transcendent sense of artistic labor, aesthetic mission contends with ethical concern.

Nevertheless, this is not a mere battlefield of concepts, but a field of forces that mutually define each other, interact with each other, and thus they determine a subtle dynamics. The dialogue is not limited, as it is usual, to the author with her work and then the latter with the viewer. In this case each piece displayed finds immediately diverse echoes -formal, technical, thematic, symbolic- with other works in the same collection. For example, a chemical element -carbon- lends its crystalline structure as format for a certain composition, it is intentionally used somewhere else as a traditional pigment for tracing, it is also invoked as the molecular backbone of living matter, its role as a communication medium par excellence since cavemen art paintings down to graffiti in our cities is recalled, it serves as an allegory for beauty and hardness in its diamond state, and stands as a representative of today's advanced technology under the form of "fullerenes".

As a consequence, the visitor becomes immersed in a realm assessed by multiple correspondences, occasionally antagonistic and at other times concurring with each other, so the exhibition acquires the integral character of an organism. It is not then enough to walk in passive contemplation before a series of hanging pictures. An intellectual and emotional response is demanded by the global meshwork of signs and poly-directional reflections designed by a mind of rare lucidity. The invitation is to wander through this rich mesh of significations, arising now with the appearance of a vigorous personality in the Mexican art domain at the dawn of a new age.