

MUTABLE FRAGMENTS

I see painting as a multiple tool that allows me to move between the ideal of image construction and a constant metamorphosis made of fragments.

Guillermo Mora

Mistakes as part of the process of plastic materialisation, the exploration of pictorial overflowing into three-dimensionality and fragments as personal archaeological remains are some of the variables which converge in artist Guillermo Mora's (Alcalá de Henares, Spain, 1980) exhibition *Long Journey with a Stranger*.

Long Journey with a Stranger retrieves – through the juxtaposition of irregular plastic fragments – the Portuguese idea of Baroque¹, which focuses on man's psychological pain in search of solid anchorages. The symbolic anchorages in the artist's production work through the use of colour.

We find ourselves before a landscape built from an experimental bordering space, where painting overflows, where the pictorial becomes sculpture. A landscape that tells us about chance, error and uncertainty, reclaiming some of the imaginary of Godel's physical universe, with its closed timelike curves, and where the observer can see him/herself in the past.

The sculptural landscape invites us to give a new meaning to each of the volumes that form it, through the return to *Perspectivism*, in which we identify the impossibility of constructing a coherent theory capable of approaching reality in a systematic and contrastable way, except through specific and particular observations. We find sculptural fragments that work as traces of this inherited psychological pain that searches for the kinetic transformation of vibrational colour fields. Colour and matter are dissolved so we can engage in

¹ The term *barrueco* used in the original text in Spanish also means “irregularly-shaped pearl” or “fake jewel”.

a post-structuralist sculptural experience marked by the reconstruction and renovation of formats constructed through the causal experimentation of trial and error.

Mora launches us into a relational plastic space where colour transcends its physical limits and is converted into unlimited potential towards pictorial transformation. Pieces built through solidified colour, matter-colour or overflowed colour – loaded with sculptural connotation – reclaim the notion of chromatic mutability - as evolutionary situation in space and time - and make visible a poetics of essentiality where time is curved.

Long Journey with a Stranger places the observer in an uncertain sculptural space where the symbolic imaginary is rebuilt, not by introducing a new concept which succeeds the former, but by means of a general transformation/deformation of the logic of space².

A mutable and overflowed landscape.

Luisa Fuentes Guaza

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² Concept extracted from Sarah Kofman’s *The Melancholy of Art* published in Spanish by Trilce, Montevideo, 1995.