

Spatial Takes (or another line-breaking pass)

Adolfo Montejo Navas

I

Would there be a reason for modulation to be a synonym for freedom? As plastic, operative strategy, in order to be converted into an opening, into a declaration of the limitless? At this almost contradictory territory, Eliane Prolik developed *Defórmicas* in emblematic deconstruction, or rather, in opposition, setting dynamite in a closed structure, a regulated articulation, although plausible for understanding as an open field. Inner space that might be outer space, a shape of apparent confinement which expands rather than limits. Its inherent declaration of principles included, with a ‘rebellion of forms’ (as in Jorge Wagensberg’s expression), at times through geometric configurations of chromatic alchemy, of imaginary detour, the visual metaphor of what was to come. From our current *habitat*. There is an explicit game of exchange in the nature of this work, a non-fixation mutability, another line-breaking pass (a soccer game expression) that stems from a sculptural gesture, with anthropomorphic proportions - human coordinates, extremities at 30, 60, 90, 120, 150-cm scales – which ends up in architecture destiny, in the translation of the ambience of movements. Apparently a counter manifest, a visual paradox: a language game to escape from limitation, from confined spaces, through its own design of colors, ramrod-like blades, since the shapes are kept open. It is a succession of irregular triangles and polygons that not-quite pave but fly, in their aerial movement of adrift undulation with straight lines! Infinite finites?

II

Or spatial takes, sculptural frames, image-time, everything put into action. The ambience perception, the space itself, on the wall, refutes its own monolithic, unidimensional category, and reveals how its interstices and holes make up the constitutive map. The deformation in *Defórmica* – and please be attentive to the language game inscribed in this work – leads to a new tangent space in the sense that it is possessed and dispossessed from the points that allow turning, evolving, drawing a range of intermediate forms from its changeable, moveable, emerging nature. Associated nervures of a field that is actually evanescent, quasi-virtual. A geometry that is chained, entwined in its hinges, rotating axes – more centripetal than centrifugal – displaying a polyhedral sum of visual equations to produce rhythm, a chromatic score – as Matisse did with his cut-outs, already timely pointed out. Compositions of over twenty different colors, whose final effect is eminently pictorial. It would not be out of place to make a reminder, as historic ascendancy, of the poetics of Volpi and Eduardo Sued; in the context of space-chromatic reverberations, the borderline

experiences of Willys de Castro, of his minimal, abyssal spatial, post-concrete constructive apprehension, or the following leeway, also borderline, by Waltercio Caldas or Ronald Simon, designing an image territory that is totally hybrid in its plastic definition of the fragment and of its brief form, of visual, both bidimensional and tridimensional caesurae, as in other latitudes, have amplified the essential, synthetic adventures of minimalist artist Ellsworth Kelly. Therefore, it is licit to bring forth a timely comparison: a famous verse by João Cabral de Melo Neto, although inside out: a knife-only blade, since here it cuts space. Thanks to cutting precision and the very resistance of the industrial, popular material Eliane Prolik literally names, dimensions are given, if not as surface recognized for some other use, already converted into object, and therefore, into a different degree of perceptive alterity. *Defórmica* is a work that not only imparts space, but air, a bird's soul. A work that has gotten detached from itself – from its original matter and symbology – and has taken off to design its own wings.

III

The promise of an expanded space is underlying in *Defórmica*. However, its eminently constructive sensitivity offers the obliquity that is not only formal, but conceptual as well. It is also intriguing, since centrality, symmetry, or axiality have lost their ruling statute. That explains – partially and favorably – the multiple, trapezoidal pieces, their inclination and angulation, creating a dynamic that can be found both in Malevitch and Frank Gehry, saving the distances of purity, impurity of those already historic references. *Defórmica* is aligned with Gehry's worldliness in its very deformation nature, and even in the heterodox reading of neoplasticism poetics, since the pieces by Eliane Prolik evidence a quasi-pop, social, consumptional, playful, joyful idiosyncrasy, despite its well-known rigor and aesthetic awareness. The nature of the present work is actually in tune with something that was pointed out earlier here: the preference to offer an agenda of movement and opening, in articulable construction, rather than something that is final or total – an instigating open-closed condition that nurtures other associations – another relevant aspect when contemplating the clearing in the wood of *defórmicas* and *little defórmicas*, their recent descendants. Evolution on a varying scale – closer to the hand and its gesture – which takes the form of an alphabet, of units, of protoforms, in a visual prestidigitation-like game. Where the straight-line course itself is not the only way to link two points, precisely, through the variations of the law in visual equations that alter that predicate. Note: Ronaldo Brito has already pointed out the intriguing zig-zag movement of *Defórmica*, reported as the trigger of the flexibility and lightness that are also weightless in their ambiance effect, for its repertoire of forms and counter forms, which move color categorically and in suspension. “A game of articulations between geometry and light, where the eye is never caught”, the artist would say. And where the measuring rods conjugate a sportive, even good-humored logic of reverses, exchanges, directions: the intuition for a straight line is not the mythical, closer distance between two points; what takes place not only in soccer or

in life, and therefore, worthy of another register, topology, the semantics that can account for the porous, irregular, repetitive, ironical flow of our movements.