

Tiene un destino de nube

Mauro Giaconi

*El corazón de mi pueblo
tiene un destino de nube,
es niebla que en lluvia estalla
y arroyo que al cielo sube,
multiplicada frescura
para calmar al sediento,
rocío en versos colgado
en los perfiles del viento;
mi pueblo ríe, mi pueblo canta,
todos los pueblos en su garganta.*
El corazón de mi pueblo, Alfredo Zitarrosa

[My people's heart
has the fate of a cloud
it is a fog that bursts in the rain
and a stream that rises to the sky
multiplied freshness
to calm the thirsty
a dew hanging on verses
in the profiles of the wind
my people laughs, my people cries
all the peoples in its throat
'My people's heart', Alfredo Zitarrosa]

NF/ NIEVES FERNÁNDEZ presents Mauro Giaconi's, (Argentina, 1977, lives and works in Mexico) first solo exhibition in Spain. 'Tiene un destino de nube' [Has the fate of a cloud], whose title detaches from a song by the Uruguayan singer-songwriter Alfredo Zitarrosa, 'El corazón de mi pueblo' [My people's heart], is an exhibition that explores Giaconi's most recent works, a production that includes an extensive series of drawings on second-hand book pages, and an installation made with the rests of a building located at a corner of Chimalpopoca and Bolívar's streets in Mexico City, one block away from the artist's studio, prior to the latest earthquake that shook the city on September 19th, 2017.

In this exhibition, the works of Giaconi explore and reflect on the tensions between memory, deceit, territory, fragility, and appearance, manipulating and transforming objects in an effort to multiply their meanings and generate polysemic images. These images, in turn, are to be completed by the public, through their bodies, their experiences and their own decisions. In this sense, the audience will have the opportunity to transform, by chance or fate, the experiences and landscapes of the exhibition.

The deceit, the appearance and the architecture are elements often used in social movements for resistance. Giaconi, on the other hand, applies those as well from a formal aspect, in order to reflect on precariousness and instability of the body in an indoctrinated and numb society.

After the September of 2017 earthquake, a few meters from his studio, a building fell down leveling what was a place dedicated to sexual trafficking and labor exploitation of foreign undocumented women. This building, prior to belonging to the private enterprise and to its illegal activities, hosted government agencies. Upon its downfall, it gained special attention by feminist social movements, both for the rescue of possible survivors of the disaster and for the current effort to protect a space of memory and resistance.

Departing from this striking story, Mauro Giaconi began to daily recollect the polyethylene debris that composed the perishable structure of the building and to intervene it to emulate cement and brick rubble, establishing a connection with the façade and content story of these ruins' origins.

Conversely, the artist recollected debris found randomly in Madrid, in constructions whose historical burden is unknown and irrelevant. Both elements – rubble with two sources –, compose the central installation at the exhibition, confusing reality and fiction, and memory with deceit. . The rubble with no historical burden is ordinary, recovered from random constructions, whereas the one intervened by the artist has a powerful narrative related to the natural disaster and the negligence of a corrupt system that, ultimately, culminated in the death of dozens of migrant women who previously lived there, undocumented and exploited by trafficking.

The audience has the possibility to handle these objects and, as an individual experimentation gesture, reestablish the meanings of the assignment by the confrontation of story with gaze and, consequently, of gaze with touch and texture of the fragments.

In another dual operation, Giaconi presents artworks in which he decomposes books sold by their weight, rather than their contents. These books are no longer information container, but recycling or decoration material.

In the exhibition there are artworks made from atlases or Universal History books, classical references of a modern metanarrative that, somehow, shaped the knowledge structures that instituted contemporary societies.

The subversion of contents is, therefore, obtained through the deconstruction of these objects, its rearrangement of pages without hierarchy at the exhibition space and, finally, the intervention with powder graphite, red pigment and erasers in a gesture that challenges the completeness of such discourses and social epistemologies. The result of this creative process is a formal cloud that plays with the margins of the book pages and alters the perception of these ordinary objects.

Mauro Giaconi has had solo exhibitions at BMoCA (Boulder Museum of Contemporary Art), MAMBA (Museo de Arte Moderno de Buenos Aires), Museo Universitario del Chopo, and group shows at the Gregory Allicar Museum of Art, Centro Cultural Recoleta and Museo del Palacio de Bellas Artes in Mexico City. His works are included among collections such as: SPACE Collection, OMI International School of Art, Bemis Center for Contemporary Art, in the USA, and Colección Jumex, in Mexico. Furthermore, Giaconi has been awarded with several prizes, such as: Phillips Prize for Young Talents, within the Argentina and Latin America's rounds, Painting Salon UADE, Argentina's National Drawing Salon, and ArteBA–Petrobrás Prize in Argentina.

The waste, the work, the rest, the remnant, the swill, the memory, the lie, the heart, the evidence, the obsolete, the weight, the overweight, the song, the fracture, the overflow, the anarchic, the regulated, an oxymoron, the individual, the body, the asemic, the shape of a cloud, its un-shape, that transits, static, without borders, amorphous, unstable, that assembles, disassembles and reassembles constantly, that will be rain, downpour, storm, collapse.

Mauro Giaconi

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