

Ensayo de Situación II: Soy un pedazo de atmósfera

Mariana Telleria: *El primer momento de la existencia de algo*. Viernes 14 de junio

Eduardo Navarro: *Órbita*. Viernes, 28 de junio

Curadora. Sonia Becce

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“The second edition of *Situation Essay* is less an attempt at interaction between artists rather than an attempt to propose a possible relationship between entities as dissimilar and strongly characterized as a soccer stadium and the headquarters of a private university.
private university.

On this occasion, River collaborates with Di Tella to make two experiments feasible that take place in its playing field, but deferred in time. While in one stubbornly insists on a punctual action that seems to ignore the scale of the field that hosts it, in the other several situations flourish, which as a whole collaborate to provoke a directed sensorial experience”.

Sonia Becce

Situation Essay is proposed as a series of curatorial experiments aimed at relating two different works in relation to each other. Neither a solo show, nor a group show, nor collaboration, it is a curatorial essay aimed to overlap two proposals of spatial and temporal experience. The series began in 2011 with the Diego Bianchi and Karina Peisajovich's exhibition curated by Inés Katzenstein in the UTDT exhibition hall.

Special thanks for their great predisposition and warmth to: Cristián Francisco (Stadium Manager of the Club Atlético River Plate), to Architect Manuel Díaz Ramos (President of the River Museum), Carolina Rossi (Institutional Relations of the River Museum) and Florencia Murno.

* Title of a song by the artist Federico Manuel Peralta Ramos.

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Situation essay II: I am a piece of atmosphere

I am a piece of atmosphere

I am a piece of atmosphere

Sometimes I thought I was a bear

There are people who are not human beings

She is a butterfly

He is a truck

(Excerpt from the song by the artist Federico Manuel Peralta Ramos)

The second edition of the project Ensayo de situación* is the result of a curatorial proposal about the possible relationship between entities as dissimilar and strongly characterized as a soccer stadium and a private university.

Once the artists who would participate in the cycle had been confirmed, the choice of River as an exhibition space arose after thinking about and evaluating other possibilities. At first, Mariana Telleria and Eduardo Navarro presented projects for the Di Tella University exhibition hall, which implied drastic alterations to the architecture, including the opening of doors and windows and the construction of new accesses.

The difficulty of carrying out the proposed modifications, led the artists to consider the use of alternative spaces, such as the garden, the bathroom, the parking lot, and the roofs of the University, even the San Luis Chapel in the adjacent public square. The failure of this last initiative - the use of an exogenous space that would potentially give rise to a collaboration between Church and University - was nevertheless inspiring to imagine a new exchange - now River and Di Tella - which appeared more as a wish than a plausible reality.

Surprisingly, after some timely dealings with the right people, River (a stadium for 60000 people! materialized as a concrete possibility for the experiment. The conversations between us, intense from the beginning, became almost frantic. There was no shortage of mutual inference, sustained ravings, arguments refuted and curatorial interventions re-examined.

The result of this enriching process is two singular works, which behave differently in their relationship with the public and, above all, in their differently relationship with the stadium space and its specificities.

Both the title of this second edition of *Ensayo de Situación* and the titles that Mariana and Eduardo chose for their respective works, have a correspondence with cosmology and physics. The first moment of the existence of something reminds us, according to the artist, "to those foundations that try to give some explanation about the cosmos or reality", emulating perhaps that magical infinitesimal transition between the moment 0 and the beginning of the Universe. Millions of light-years ago, according to the Big Bang scientific model, matter and energy were densely concentrated and it was from a colossal "explosion" that the Universe began an expansion that has not ceased and that brought about a very important loss of heat; as a consequence, the previously brightly illuminated space, became the darkness we know today.

In *Órbita* Eduardo Navarro proposes -in line with his other works- a transforming personal experience. It is not by chance that he chooses to title his work with a word that refers to the trajectory described by one body around another, due to the presence of forces that induce this movement and keep them linked. In his proposal, the axis is a directed sensorial practice, a trance, with satellite situations that collaborate -if one trusts enough- to reach a state of physical and spiritual well-being.

Phase I. Mariana Telleria: The first moment of something's existence

The well-known trick of the tablecloth is successful when it is removed in one go and with the exact speed so that, due to the inertia principle, the objects that are supported do not fall and remain in the same place. Telleria insists on this punctual action that -as a recurring leitmotiv- the actor stubbornly executes over and over again, regardless of the result. The artist operates on the scale from a double perspective: on the one hand, that of the modest, minimal, absurd but effective action, which takes place in a corner of the other, that of the stadium, which withdraws thousands of times to be able to attend and listen to almost

nothing. The stadium, without the usual number of spectators, dramatizes the enormous disproportion between potential use and actual use.

The work proposes to the public to concentrate on something very simple, on the immediacy of here and now. While the artist seems to renounce the authorial presence, she explores the paradox of an intervention scripted down to the last detail.

The live scene maintains the division between audience and stage, or better, between fans and teams in a soccer game. Mariana Telleria not only separates the audience and disregards it; she is also unconcerned about time when she invites the spectator to attend a fragment of her working day, "to see that little piece of my day. As if the River stadium was my studio," says Mariana

"For the spectator, there is no beginning or end, I reserve the extremes of the day for myself". What is presented is a process, an open form that does not behave as self-sufficient or complete. With the repetition, it transforms itself so that it does not crystallize into a mere object of contemplation, restoring to the audience its sovereignty.

Phase II. Eduardo Navarro: Orbit

Órbita is materialized as a guided meditation, which requires the acceptance by the audience of certain basic instructions: concentration to perceive the architecture and its effects on the mind and body; stripping to forget the proliferation of objects and signs that surround us daily.

In this work, Eduardo Navarro breaks through the audience's stillness by means of a spiritual action that links each one with the work, making subjectivity emerge in a space that when fully, can be overwhelming. Although the silence is not absolute -the work itself resorts to light and subtle sounds- it restricts one of the fundamental characteristics of the stadium in use and turns it into a trance territory. "The audience has to enter one way and leave another," says the artist. "The idea is for the stadium to function as a temple, magnifying the state that each one reaches. Architecture always goes hand in hand with emotional states and how we feel when we inhabit it, even if it is for a short time, as in this case.

A notable aspect of Navarro's work is the particular way in which he infiltrates the religious and spiritual aspects of beliefs, doctrines and convictions. But his artistic procedure does not take one of the more predictable paths, such as sarcasm and critical observation but rather explores the promise of transformation inherent in these practices. With the aesthetic ecstasy of previous works, such as On/O and La sede, Órbita situates itself in that disconcerting limbo between the functional and the constitutional, leading to a celebration of the auspicious possibilities of art.

Sonia Becce