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Contemporary art not always corresponds with ease to the idea of a specific work applied to matter, making the uncoming work. Matter, on which man acts has its demands. Contemporary artists propose to take them into consideration, abdicating fighting against its own nature, but on the contrary, willing to act according to it. Thus, the contemporary artistic projects no longer include, necessarily, the notion of ability, dominion over the material or even a virtuosity brought to manifestation. Since Surrealism and Dadaism, artists seek in the complicity of chance and aleatoriness, the manifestation of undefining laws which may contribute to their creative conducts, opening unperceived meanings.

Nowadays, the artist frequently engages himself into a dialectic process with his ideas, his established plans preliminarily set as project and the confrontation with the work he is undergoing. Many contemporary artists see in art a way of thinking about and resisting the absurd, the portion of the world given to us as ready-made. Thus, instead of dominating the materials of their artistic expression in order to produce finished objects, which reinforce the current systems, they prefer to engage in the process of doing and undoing, suspending, approximating and distancing, deslocating, taking hold of, transferring, inducing reaction, letting drain or condensing, leaving matter at the mercy of its own energetic field, in a great freedom of action. Thus, they act on the contrary of any expectancy, conducting the work to a state of limit, without disregarding the possibility of surpassing the limit of its own existence during the period of exposition. They reckon with the complicity of the spectator for its own destruction.

What these artists want to strengthen is the idea that art, being more than a physical reality is an action as well as creative conduct. What they propose, want to suggest and even bring to evidence for themselves and for others, is that one can think and mainly act, in a different manner; that we can transform or simply let it act in another fashion that which is real and was given to us as finished or determined.

Eriel Araújo, on the other hand, utilizes his knowledge of chemistry to research reactions and behaviors of matter to create objects and poetic situations. With this, he intends to call attention to the invisible mobility of all things. As substract of his work, we can find paraffin, ice, vegetable coal, cotton balls and perfumed essences. But the central theme of his research is to build poetic instances with the uncoming matter, sometimes suspending objects within her, other time provoking situations in order to make her change her state or even disappear. The graphites imprisoned in parallelepipeds of paraffin resemble graphic signs which suggest congelation of time, as well as signs found in the rupestrian art; the ice block that melts disappearing in the cotton bundle, the essence of wood exhalating its smell taking us to the primitive stages of matter as being presented. The spectator reacts to the presentation, not only with his eyes, but participates in the installation with his senses. With the abilities of an alchemist, **Eriel** researches material reactions, creating situations of condensation, solidification, absorption and evaporation, in order to awaken archaic memories and call attention to the primordial condition of our subjection to time, the attempts for its suspension and the innumerable transformations of being.