

## CHROMADYNAMICA FLEXIONANTE & CUBO ONDULATORIO

A discreet disturbance in the evolution of the art of our time emerges here: Elias Crespín (Venezuela, 1965) and Felipe Pantone (Argentina, 1986) exhibit at Galería RGR a group of individual works and two works in collaboration.

In *Chromodynamica Flexionante* and *Cubo Ondulatorio* converge two broad and very different investigations that the artists have carried out individually for a long time, in the case of Elias Crespín seeking to make a subtle dance emerge in the air, executed by metallic elements that make up geometries, moving spatially in choreographies that he programs himself; while Pantone in search of universality through maximum visibility, a premise that he has brought with him from the street, from monumental painting and graffiti, but also from the internet, a visuality constituted by the contrast and saturation of elements graphics native to the universe emerged from the digital revolution.

Disturbance that in the eyes of the public is perceptible as a subtle collision in movement of elements typical of each one's work: color gradients and a highly contrasted palette, constant in Pantone's work, oriented perpendicular to the geometric "flexionante" element, and a precise choreography indicated by the motor programming, another constant in Crespín's work. Collision that producing an axis of perpendicular relationships to the movement, it makes the colors elastic, the eye unites the reds, the blues and creates a new visual link.

Is it from the speculation about the visual field where we could begin to unweave the central, focal, frontal vision of a scopic regime? What Marcel Duchamp said about his Rotoreliefs, the discs with images of spirals that he had used for his film *Anemic Cinema*, which he turned with the help of a turntable, reminds us that this was one of the beginnings of a battle that persists against the retinal in visual art.

In 1935 Duchamp wrote to Katherine Deier, an artist and patron of the Dadaists, about Rotoreliefs:

"I am going to play with the discs and the spirals that I used for my film. I hope to sell each box at 15 francs (...) I showed it to scientists specializing in optics and according to them it is a new shape, unknown so far, using the process of volume and relief."

(<https://www.cinematheque.fr/article/1586.html>)

The retinal fatigue, to which Felipe Pantone constantly resorts as if he were turning a knob in a graphics editing program, but in the program of his own poetics, would operate differently in specific visual fields: that of a person with eyestrain in whom the sensation of visual fatigue would be exacerbated and perhaps he would avoid looking, in contrast to the indifference he would give to another visual field more agitated on a daily basis such as that of a teenager who subscribes to TikTok, and the attraction it arouses in someone who goes around a city on a skateboard, that "we" for whom graffiti artists paint, who looks sideways at one of their huge murals. These are tensions that he is interested in promoting, creative spaces that he constantly explores in his practice.

The geometric dances of suspended physical elements designed by Elias Crespín expressly question vision, they avoid the passage of concepts, of discursive language that does not form the basis of experience -unless we broaden our definition of language to include that of stars or particles- as we have sometimes been required to think. The movement that Crespín programs by modulating forces: gravity, mass, light, responds to grammars that relate more to the dynamics of the universe or celestial mechanics than to the conventions agreed upon among humans as language. And they look for a concordance with that part of the visual field that perhaps makes us evolutionarily related to species that communicate through other languages.

If we imagine, as Yuk Hui proposes, an algorithmic principle<sup>1</sup> -regular and automated laws of motion and principles of emergence- governing the universe, then this principle would also be directing the production of meanings, objects, thought, images and all that we have called art from our scale. In the same way as a accidental disturbance generated by an internal dynamic from the universe could make emerge a catastrophe, perhaps, minimal gestures like this collaboration between two artists whose creative processes inevitably make us turn to the works of the great masters of optical and kinetic art on this continent, such as Gego, Carlos Cruz-Diez or Jesús Soto, instigated and accompanied by this gallery, could cause discreet -or not so much- disturbances in the history of art.

1 Hui, Yuk (2015). algorithmic catastrophe—the revenge of contingency, Parrhesia23 (104-123) (<http://parrhesiajournal.org/parrhesia23/parrhesia23.pdf>)

Tania Aedo Arankowsky