

Title	Objectualisms	Author	Omar-Pascual Castillo
Date	2014	Artist	Jac Leirner
Publication	Jac Leirner, <i>Pesos y medidas</i> . Las Palmas de Gran Canaria: Centro Atlantico de Arte Moderno de Las Palmas de Gran Canaria, 2014.		

OBJECTUALISMS, or, on how to remodel the things that surround us, making them part of an artistic experience, according to the work of Jac Leirner (notes)

OMAR-PASCUAL CASTILLO

When I was a graduate student in *Aesthetic Studies* at Havana's Instituto Superior de Arte, I found Marcel Duchamp's ready-made to be one of the most challenging concepts to confront the then-current ideas of so-called *Critical Theory*. It could be that such a challenge had emerged out of the modern Cuban Vanguard's creative tradition and its mannerist manual guile. On the other hand, when our professors, Lupe Álvarez and Magali Espinosa, used the example of Jac Leirner to demonstrate Duchampian tendencies to us, somehow, those doubts dissipated immediately—for what had been "simple objects" had now become "multiplied objects," grouped, *recollected*, organized as a material increase that had now changed its meaning.

In the post-concrete tradition of new Brazilian art, the work of Jac Leirner marks one of the last twenty years' most important points of inflexion. It acts as such thanks to its characteristic rethinking of the concept of ready-made, reusing—by recycling—the most tangential remains of the West's post-industrial daily life, but crossing diagonally, like the incision of a scalpel or a Japanese Katana, the already antiquated Duchampian concept.

This image, which provides a good description of deconstructive methodology, should perhaps be explained using a more structuralist, archeological logic.

Pesos y medidas, CAAM, 2014

Detalle | Detail

AQUARELA PARA SANDRA
2014

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In my view, Jac's Brazilian roots have left her with the task of dealing archaeologically with a field of research that investigates what we are as a post-industrial, progressive, accumulative species, what our sensory relationship is with the object.

Vista de la exposición | Exhibition view
Pesos y medidas, CAAM, 2014

SPINE
2014

It is a sensuality that combines with a *containment-based* conceptual notion of the object in itself, and turns that object into a surface, a material, a thing in itself that resignifies sometimes as support of other things; other times as a container of color, a chromatic statement; and still others as the unfolding of an ideal in space, that is, as an expansive tool that invades the place in which it is displayed.

Along these lines, then, we could understand the extensive and prolific work of Jac Leirner as a set of dichotomies that checkmates the norming of our experience as a unidirectional path possessing a single meaning, while developing that set of dichotomies as an enunciative instrument. And here, we see the traces of Duchamp in Jac. Nevertheless, when the artist titles her works using sometimes-tautological and/or sometimes-distracting ideas, she creates a dyslexia of meaning, turning the object into a "poetical *potens*" (that idea of Baroque idealization that Lezama Lima turned into a milestone of 20th-century Hispanic literature).

When Jac Leirner's visual conception gives greater emphasis to the omnipresent presence of color than to her use of objectual materiality in anything she sets in motion; when she defines her found-recycled objects as ready-mades—it is not Duchamp who enters the scene of her expositive representation, but the masters of the *Brazilian concrete movement*, Oiticica, Clark, and Camargo, who burst through the background of these operations of meaning.

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CADENAS
 2014

Jac Leirner describes an operation of post-minimalist and post-concrete formalization, one of post-objectual conceptualism's ideological strategies inherited from Duchamp, when she mentions, in a conversation between her and Marlon de Azambuja, *O cor sempre está certo* (perhaps it would be more accurate to translate the phrase non-literally, in somewhat libertine fashion, as *color is always present... there, as a certainty*; than it would be to say *color is always perfect, right*, which would be its literal translation).

It is an operation that Jac defends, mocking Pop Art's perennial questioning of the advertising industry's production of meaning as a production of visuality consumed within contemporaneity, objectifying the *thing* as repositioned and readjusted *things* within the experience of an exhibition.

As if the artist wanted—always—to reveal that these things are surrounding us with their strange industrial beauty, that they need only be given a programmatic shift in how they are displayed, and that this slight shift is enough to be felt as a spiritual trace, soaring above the conditions of post-industrial ruin, as if to grant these things a poetic value, to give them a new weight and new dimensions, new contents and a new value, the sensitive, tactile, reused value of that which has been touched by the artist's hand.

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