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Author José Augusto Ribeiro
Artist Jac Leirner

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The aim is not to dwell on the question of what can be art, with materials gathered from outside the realm of aesthetics. Rather, it concerns the question of what art can be, as an autonomous instance in relation with the various social limits. The work incorporates the objects that are accumulated just as they are, in their everyday physical properties, designated toward a specific end, offering them the chance to take on a different condition, in the participation of an artistic thought. The gathering and ordering, now, of these dozens of items, of these hundreds of units (from various origins, in time and in space, and from likewise diverse networks for the circulation of merchandise) compose structures that approximate the modern repertoire of sculpture, painting and drawing. At the same time, in their rows they bundle indexes of a complex of activities, ranging from productive ones, as indicated by the hardware, and nonproductive ones, as suggested by the cigarette papers, photographs, etc.

At first glance, these pieces are striking for the linearity of the set, the clear and direct presentation of their elements and structures – in most cases, the elements and structure composing a single whole. There is definitively no subterfuge, there are no nuclei, only articulations and juxtapositions, all explicit, in pure exteriority. The gestures, the actions, for their part, are reduced sufficiently to a minimum to allow for the maximum delight of their repetitive manual production, of passing cables through holes in things, passing them through tubes, connecting this with that, aligning similar elements, one after another, in sequence... This makes it redundant to speak of the small collections (that is, of hardware nuts) to dimension the levels of compulsion and obsession implied in the work. For this reason, also, there is also the impression that as soon as they are integrated to the production, the materials already appear excessive. Not because they are “left over,” or anything like that. But because they are the cause and effect of a pleasurable expenditure of energy. In the end, the result is precise, succinct, dry.

Rigorously common and discreetly demanding, the pieces featured in this show make us think that triviality and preciousness are equivalent. At least when the admiration of everyday objects results – as it does here – in an admiration for these same objects. One of the characteristics of the work is to take apart hierarchies and invert values. Without fearing the concomitance of orthogonality and ornament, of symmetry and incongruence, of formal refinement and crudeness, without fear of conjugating the impersonality of the solutions with the delivery of individual references. Moreover, the achievement of austerity and elegance is partly owing to descents into what is usually identified pejoratively as low, crude, immediate. Nor could it be otherwise: ambiguous, the work is situated at the extremes. Its language is tensioned to the point where it can upset the order of the categories, of registers, of tastes, where it can ceaselessly produce and break apart meanings. Only with shapes and colors that are as extraordinary as they are exceptional, which, expropriated, no longer belong to anyone, but to everyone.