

bronze, Mylar, porcelain, glass, steel, Corian, epoxy resin and bright-mirrored finishes construct a universe in which we recognize Hendrix's continuing artistic evolution, even when his career seemed stable and "satisfied." Watching his works is immensely measurable. Viewers may decide to "see figurative works again," "different leaves," "analyses of plant structures," "signals that the artist discovered for us." Gradually, the delicacy of the frames and the grace of irregularities generate a different view about things that we thought we knew and had observed on other occasions, either in parks or museums. We cannot approach the work of Jan Hendrix with a system, with the *déjà vu* system. He presents it that way but also conveys infinite dimensions, various states of "being," sensuality and suspended materials.

Jan Hendrix is a serious and unassuming artist. He is a tireless traveler who has learned to prefer works that can be rolled and travel unframed, like the leaves carried by the wind in autumn. The geographies in which he presents his several exhibitions each year continue to grow in number. Official invitations, commissions, and the pleasure of working in his workshop keep Hendrix in a constant creative state. Leaves, those beautiful vestiges bitten by birds and pounded by storms—these fossilized leaves comparable to textured volcanic rocks, some of an infinite lightness, others solid presences on earth—are never repeated. Whether they are algae, constellations, allusions to clouds, vegetation fragments, perforations on acrylic, steel, or other materials, in the exhibition titled "The We of Me" Hendrix offers an induction of post-conceptual art into transmodernity.

Medium size works (40 by 80 cm), cut out acrylics measuring 320 by 370 cm like *La Tour Blanche 3 and 4*; bronze sculptures—which are more reliefs than sculptures—that measure 120 by 150 cm and other works of similar dimensions, have achieved diverse impressions in the gallery. Always loyal to his roots, Hendrix's innovative designs are not limited to a single material or technique. Through the exploration of different experiences he finds a contemporary vocabulary that incorporates even shiny or reflective elements. A visit to his workshop a few months before the opening of *The We of Me* offered me a glimpse of what I would later encounter in the gallery. Several works, sections and expanded sketches exhibited on a large wall of the gallery were also present in his studio across from his large desk. "I always wanted to have a big table," he said to me as we both visually considered it in silence, comparing his desk and the large wall with objects that were to be included in the exhibition, considering the great change in scale that his work has experienced during this century in which we live.

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Marta Chilindrón

Alejandra Von Hartz Gallery

Argentinean artist Marta Chilindrón (Buenos Aires, 1951), who has lived in New York since 1969, exhibited at Alejandra Von Hartz Gallery some ten movable works in methacrylate/acrylic built on the basis of unfolding geometric shapes. These sculptural constructions take as their point of departure several tenets from the wide-ranging theory of organizational systems and models, based perhaps in the interdisciplinary

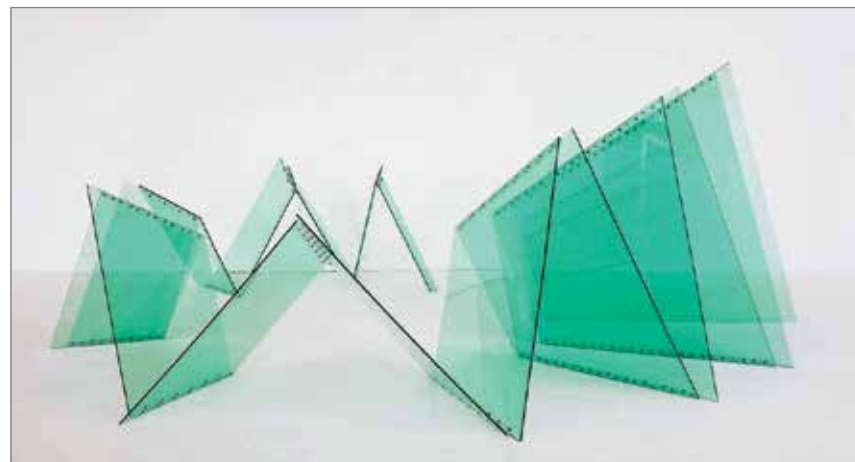
investigations carried out by German biologist Ludwig von Bertalanffy between 1950 and 1968, intended to produce conceptual formulations for the application of empirical realities. This theory encompasses, among many other categories, abstract and conceptual systems, closed and open systems, systems catalogued according to their nature, etc. In turn, these may represent exchanges with the environment (allowing or curtailing motion); temporary systems—which involve the passage of time, change, or disappear, and are opposed to permanent systems—are also catalogued. These systems help understand the unifying principles that are transversal to all sciences, philosophies, or sites of thought, and allow us to study of the fields of abstract knowledge. Chilindrón's works in her second solo exhibition at the gallery, made mainly from industrial laminates in acrylic—polycarbonates—that are assembled using multidimensional hinges and vinyl, carry forward her investigation of this idea of open, closed, and temporary systems.

Chilindrón constructs movable assemblages on the basis of geometric shapes that can be manipulated and generate dialogic relationships between bi- and three-dimensionality. In the same vein, she analyzes the potential for motion in the spatial construction of planes. The study and manipulation of geometry have been present in Chilindrón's oeuvre from the start, when she built works and spaces on the basis of fortuitous encounters; her core interest is the spatial study of the works, the space they occupy and the empty space they generate, and their motion.

Chilindrón started producing this type of modular works in the late 1970s, with objects in wood, and from 2000 on she focused her investigation on her current strategy. The issue of the temporal/spatial in her works also alludes to key art-historical references, as, on the one hand, she is in part inspired by constructivist artists like Malevitch, Gabo, Judd, and Torres García, and on the other has Lygia Clark's *Bichos*—a series of sculptures using metal sheets and assembled geometric shapes, produced by the Brazilian artist in the 1960s—as an important referent.

Temporal Systems seems to hinge on the large-scale *16 Trapezoides* ("16 Trapezoids"), from 2015, made in transparent green acrylic; this work comes across as possibly a somewhat monumental architectural model, and is accompanied by other works in small and medium formats, some on stands and others on the wall. *Pyramid 18*, from 2007, is an example of the continuous mutation of forms offered by the artist. Here, we are able to build a pyramid on the basis of a hexagon that rises in a sequence of triangles.

Marta Chilindrón. *16 Trapezoids*, 2015. Acrylic and hinges. 18 1/2 x 47 1/4 x 44 3/32 in. (47 x 120 x 112 cm). Photo ©Oriol Tarridas Photography. Courtesy of Alejandra Von Hartz Gallery.



On the pedestals, one standout is *Soft Triangles*, from 2013, three small-format works made using strips of soft colored vinyl. They are mobile and allow us to rework the circle, the spiral, and the tower; they break the matteric rigidity of the rest of the works on exhibit, some on the floor and some on the wall, that bring into the gallery a refreshing organic element.

Chilindrón's work does not remain static; rather, it mutates, generates different volumes, and provokes instability. Indeed, via the possibility of change and motion, it attempts to critique the work of art's aspirations of permanence and the supposed rigidity of volumes in space. Starting with these unstable ideas, merely a pretext for the exploration of change, other aspects of Chilindrón's work deserve highlighting: a playfulness that exalts curiosity, and the desire to have the audience be, in part, also the creator of the work. There is also a message about change, motion, and *impermanence*, and another about the intrinsic fragility of the work of art, determined by its transparency and by the kinds of materials used by the artist, which are delicate and forceful at the same time.

Chilindrón's works invite viewers to manipulate them advisedly to generate changes in their flow and motion, starting with a set of shapes and moving towards new one, with great variability. Delicately, the viewer (wearing cotton gloves) can manipulate the works, alter their shape, and bring it to rest in a different position until the process is restarted. The works on the wall can also be hung in different ways. This manipulation by the audience blurs the lines around the figure of the artist-as-creator and the notion of the passive viewer. The viewer, who acts as a medium to bring into actuality a different possibility, rebuilds the work.

A sculpture that is another, and another, and another, brings to the fore the idea of the object's permeability. A three-dimensional object becomes bi-dimensional, and vice-versa. Cubes, pyramids, accordions, hexagons, triangles, and other kinetic constructions move to produce other volumes. Geometric shapes that mutate into new ones through repetition and the union of geometries that reflect about the *continuum* transgress our sense of location in space through their manipulation, staking it all on the most unstable thing we know: life.

AMALIA CAPUTO

Roberto Huarcaya. *Amazogramas*, 2015. Installation and detail. Variable dimensions. Photos courtesy the artist and Dina Mitrani Gallery.



Roberto Huarcaya

Dina Mitrani Gallery

Tomorrow we will lose ourselves into the unknown

"What lies beyond?—he asked pointing to the north. Forests, swamps, and an impenetrable jungle. Who knows what might be hiding there?"¹

Since the invention of photography, in 1839, an intense debate has raged concerning whether it is a mirror of reality. The fidelity and the interpretive character of a created image have been questioned, as has been a photograph's capacity to communicate, emulate, represent, or create a new reality. In recent years, Roberto Huarcaya (Lima, 1959) has experimented with the impossibility of representing the vastness of nature, of emotions, and of our environment in the broadest sense, first through his use of panoramic cameras and more recently the production of extremely long photograms. In the course of his career, the relationship Huarcaya establishes with the landscape, both natural and human, has been of great importance as part of a sustained interrogation of our presence on the Earth.

In *Amazogramas*, his second solo exhibition at Dina Mitrani Gallery, Huarcaya is interested in generating "something" beyond what the camera is able to capture, something that allows him to grasp the intangible: the experience of vastness and immensity; nature in its virginal state; the wilderness that is the planet's natural lung. After a complex reproduction process, including travel and long exposures, Huarcaya creates a first large-format, temporary installation by placing rolls of emulsion-soaked photographic paper in the depths of the rainforest, hanging from trees or leaning against them and directly exposed to natural light, day and night; he also exposes the paper to beams from flashlights for long periods, thus eschewing optical devices—the camera. Huarcaya's actions take place in the Bahuaja Sonene region of the Peruvian Amazon-basin rainforest. Afterwards, in the gallery, Huarcaya builds a second installation, a photographic labyrinth hanging from the ceiling, an organic, mobile, fragile volume that viewers must traverse with great care, as if blazing a trail through the jungle. "How could I ever forget the solemn mystery of those forests? The height of the trees and the thickness of their trunks went beyond anything I, raised in the city, could possibly have imagined; they shot upwards like magnificent columns, and there, at a great distance over our heads, we were able to discern the blurry point where their lateral branches expanded into ascending gothic curves that intertwined to form a giant green dome, penetrated only by a fine, dazzling line of light cutting through the majestic darkness."²

In this process, Huarcaya builds a unique cartography, a kind of tracing of the forest on paper that's to the passage of light through the natural canopy; in truth, it is generated to a large extent by chance, which plays as big a role as in all of natural life. The photographer becomes not a creator as such, but a facilitator, the medium that makes it possible for the forest to paint its own portrait, for light to create an imprint of sound, of wilderness, of humidity.

Long vertical or horizontal exposures of entire rolls of cotton fiber photographic paper, measuring 30 meters in length each, are developed right there in the forest, using circular tubs designed by Huarcaya; they return our gaze to a past that featured chemicals and sealants, attempting to "reveal" the very process of photography as it captures and blocks light and the silver halides not sealed into the paper are liberated. The resulting photograms are a return to the primitive and to the beginnings of photography; to the essential, the earth, and nature. Realizing that the extended image that hangs from