
—Inside a vortex—and reciting remains static. A permanent tremor has been bestowed upon the ovoid space; the drawing is a quaking of swooning strokes. The use of butterfly wings can be interpreted as a reference to the transient nature of beauty and the mystery of metamorphosis. Cristina Martínez is particularly interested in the mythical origins of the butterfly’s wings; it is impossible not to see here the symbolic correspondences between the soul (Ancient Greek), salvation (The Christian world), and—in more general terms—the world of dreams and clairvoyant. But to Martinat, this solely represents a graphic element that she employs as a sort of vocabulary that splashes the white paper surface with fragments of brown-why-grey butterfly wings. On the center of the piece, I find an in situ installation that consists of ink drawings, which is inspired by and bears the same title as the room-caligraphy poem by Stéphane Walmé’s renowned calligram poems, Crête à crête, Choisir le nom d’Abélard (Choice Tree of the Will Never Abolish Choice). Here, Martinat transforms the spatial disposition of the text into abstract images, but maintains the original’s title, as the dark areas (black) and light areas (white dots) echo and replace the poems and their words. Cristina Martínez respects the words of the poem and actually installs it in front of her visual interpretation of this poem. By reifying both the conceptual—stelization—and formal—calligram—the artist creates a new work, a visual duplicitous of his poem’s work. We find ourselves before an esthetic, tactile, and auditive evocation of the poem.

The second exhibition room contains an installation especially designed for the space entitled De la luz (Light of Stroke, 1999, 19.70 ft by 8.20 ft). Occupying the wall at the back of the room with an imposing and radiant aura, it is the successor of another installation presented in 2006 entitled Salut d’Ombre (Shade of Shadow). The blank space at the center of the composition—like a path of light—tunnels as it contracts with the matrix of marks. Hundreds of paper booklets—each 2 to 4 inches in diameter—drawn with indelible ink, and impressed with touches of marbled earth—are scattered over one another the side of the virgin surface, resembling a symphony, as she describes the installation as essentially graphic. On the lateral walls, there are other works arenatural with such nature, like Voix (Voices, 2003), Bulain-Séverin, Théorème-Séverin, Asse (Tree), and Displacement (Movement, 2008), among others. In these, the elements merge to create moving and trembling universes of soft colors dominated by internal vibrations and resonant modulations.

Present for some years now, Martinat’s appropriation of a coherent artistic discourse—both conceptually and formally—is essentially a search and a sensibility through which the viewer is linked to the other, one after the other, one over the other, at the service of the gesture of the moment, and to form a ball and weft: that is musical and formal. Cristina Martínez loves nature and is able to capture it in its most abstract dimension, with only the most ardent gazes of gulls can eke it. As if we observe nature through a magnifying glass straight through the head of Martinat subtly weaves images that are apparently fragile and that allude to an atemporal,

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José Carlos Martinat
Revolver Gallery
A self-taught sculptor, Peruvian artist José Carlos Martinat (1974) presented the exhibition entitled Ejercicios de Abstracción (Abstraction Exercises) in the second section of Abstraction and Subtraction. Speaking about the name of the exhibition, Martínez has said, “One could say that the whole of the work is the whole as something perfectly pre-constructed and the truth is not quite finishing having a profound presence. Conscientiously with this exhibition, Martinat has said that “the color is a road to understanding the work. We are the students who are doing a series of somewhat basic addition and subtraction exercises, in order to give new and permanent meaning to visual conception.”

Concurrently with this exhibition, Martinat also presented an installation at the Museum of Arte de Lima to mark the reopening of the museum. With 10,000 visitors during the first week after the opening, the exhibit broke the museum’s attendance record.

In the exhibition at the Galería Revolver, Martinat included four kinds of works that are differentiated from one another at the moment of installation: a cement sculpture with broken glass; a magdalena, a beam from a room and produces an illusion; and graffiti images taken from Lima’s street walls. This show is by no means homogeneous, as the viewer can see in the room, with a mixture of colors and geometries that makes it appealing. Each one of Martinat’s works is created with a very specific theme and content, and is a place one may see a mural on Lima, the skeleton of the city that, as been left behind the words from its walls, only consists of concrete and a precarious security system often used in the Peruvian Capital.1

The piece entitled Ejercicios 1 consists of a megaphone attached to a pendulum that moves mechanically and repetitively as it hangs from a window frame. It plays audio taken from artistic manifesta found on the Internet, but these are rendered inaudible because the megaphone is turned off toward the outside of the window. It is as if the manifestos only serve as decorations. The visual elements in this piece are of little importance. Here, the concept of the work is what is important. The pendulum is mechanical, the megaphone electrical, and the two elements are not really aesthetically pleasing. But the importance of the work is not precisely in that it lacks visually appealing attributes. It is a very personal work. Just as Martinat doesn’t rely on any parameters to create his work, the audio of the artistic manifesta serves no apparent purpose, and the art critic recognizes this. The piece was executed by two assistants and supervised by Martinat.

Graffiti is a serious problem in Lima. It is everywhere, and Martinat appropriated some of these wall drawings through the use of a resin, and made them his own. While the quality of the original graffiti resides in their aesthetic beauty and ephemeral nature, Martinat immortalized them by appropriating

Ricardo Yui
Oct 1, 2008

La vida sin Guadalupe Garland Hall

2008, young artist Ricardo Yui (1983) graduated in photography from the Centre de la Image—eminent institute of higher learning equivalent to a university of technology. This is Yui’s second solo exhibition. It is entitled Espacios intermedios (Los Saltos SFPIC 2007/2008: Intermediate Spaces: The 2008 SFPIC Workshop)—SFPIC being the French acronym for the Spanish National Railways. To create this series, Yui spent four months completing an artistic residence at the École Nationale Supérieure de la Photographie (ENS/Ad) in Alès. He sought artistic beauty in the remains of the forsaken buildings and in the ruins of the SNCF degrading back 150 years. The series is entitled Espacios intermedios because it emphasizes the architecture of the place, a space with interior and exterior transitions that are in transition because of the intermediate time in which they are found, a lapse of time that will only lead to even more deterioration. Yui searches for and relies on natural light to reinterpret the ruined buildings with his photographs. While it is true that beauty can be found everywhere, it is through an artist’s gaze that we are able to see this. Yui succeeds with this series because there are photographs for every day, printed in large, medium, and small formats. The majority of the photographs are in black and white, although a few of them are also in color. While all of these photographs reveal the neglect and erosion of the buildings, there is also beauty to be found in them in the treatment of the natural light.

NOTES
1. First view with the artist, June, 2010.
2. Ibid.
3. Ibid.

Augusto Chimbapi

Ricardo Yui. 2009. Imagen pro y Hahnemuhle paper, from noncoracina linol. 41 x 51 in. (104 x 130 cm).

Revolver Gallery, “José Carlos Martinat”, ArtNexus magazine, no 78, Volume 9, 2010