Espace Sculpture

Carlos Aguirre : *A Balance of Forces*

Debbie O'Rourke

Duo en art [deuxième partie]
Numéro 46, hiver 1998

URI : id.erudit.org/iderudit/9555ac

Aller au sommaire du numéro

Éditeur(s)
Le Centre de diffusion 3D

ISSN  0821-9222 (imprimé)
1923-2551 (numérique)

Découvrir la revue

Citer cet article

To walk into Carlos Aguirre's exhibition at Deleon White gallery was to enter a world of intersected white space, as if one somehow found oneself within a sheet of delicate abstract pencil sketches. A weight here, a smear on the wall there, gave counterpoint to the slender arcs Aguirre had drawn with metal rods, and the first impression was of a harmonious, elegant minimalism. But the tranquility was deceptive, for close examination of individual works revealed that each piece existed in a state of tension. Aguirre had, out of wood, hardware and various found objects, concocted ephemera better described by gerunds than by nouns. Not a sculpture but a hanging, a crawling, a threatening, a restraining, a swinging, a drawing, a holding. They were kinetic constructions whose stillness was the product of a careful balancing of opposing forces, leading to a sense of instability, impermanence, and even of danger. A mere nudge could have created a release of potential energy resulting in the spectacular destruction of a piece.

In one of the artworks, a log the size and shape of a human torso was cradled on two metal bands suspended from slender rods. Four lengths of surgical tubing hung from the ceiling to support the construction and every juncture was held together by surgical clamps. In another, a metal rod was bolted to the gallery wall. It bent in a graceful arc, one end weighted by a copy of the Mexican constitution. To the other end was attached a pulley from which a small, hand-made bag and a long, straight driftwood branch leaned in opposite directions. Together they maintained a force that balanced the political weight at the other extremity. All of Aguirre's artworks were untitled, but the brief list of materials that accompanied each one gave a clue to deciphering the piece. When one understood, for instance, that the string bag in the previously-described construction was made in Chiapas, Mexico, the reading became very specific. According to the artist, the leaning branch symbolized the land itself, while the bag represented the people who made it. "The struggle in Chiapas is not about Native rights," Mr Aguirre said in explanation of this piece. "It is about the land. It is about who controls one of the richest eco-systems on earth." This kind of conflict is familiar to those which have followed the struggles of First Nations people in Canada. From the Cree in Quebec to the Terne Augama in Ontario to the many tribes in B.C. who battle strip mining and clearcut logging, one finds that the titanic struggles are in reality about the conservation versus the destruction of the last complex eco-systems.

Great corporate and state powers have successfully spent a great deal of time and money enforcing the myth that the interests of any particular group are in opposition to all other groups and to nature itself. Aguirre's constructs express the complexity of the relationship between nature, human self-determination and Power. The most easily described and understood artworks were the most political pieces in the show. But Aguirre is as likely to abandon himself to a totally poetic sensibility as he is to express a political idea. Aesthetically and philosophically he is interested in exploring the tension of interacting forces, the surprising strength and magic qualities of materials. The viewer's unconscious and instinctive reactions are called upon, as well as the intellect.

Aguirre is a quintessential site-specific artist. Travelling from Mexico, he arrived in Toronto with only a few tools and some of the brackets he makes himself for suspending his constructions. As he searches for appropriate materials, each exhibition becomes a personal interaction with the city he is exhibiting in, and he is very talented at finding the best sources for materials. He was impressed with the
Carlos Aguirre, Oughton. Handbag from Mexican constitution. Photograph: John White Gallery.

Each construction in its own way exemplified the dynamism of a living body in its state of tension, repressed energy. Even a resting body is not a static thing but a complex pattern of interacting processes: similarly, it was the balance of tensions that prevented Aguirre's sculptural works from "decomposing" into their component elements.

The maintenance of civilization is also a balancing act, as the inventiveness and energy stimulated by self-interest struggles against the conservative but necessary concern for the whole. The loss of respect and reciprocity results in economic paralysis and starvation. As we have seen many times in this century, the abandonment of responsibility, tolerance and personal conscience results in a great selection of driftwood piles up. This intimate encounter with a new place, from begging recalcitrant storekeepers to negotiating a public transit system while carrying eight-foot metal rods, is intrinsic to Aguirre's working process.

In his exhibitions in Mexico, Aguirre has, occasionally, incorporated human remains into his works. At Deleon White the presence of the human body was strongly suggested. The use of surgical materials inserted an awareness of vital processes, bodily fluids, vulnerability, invasion. Wood often stood in for the body: the cradled torso mentioned above is one example. One enchanting piece consisted of two charred driftwood lengths, echoing an adult arm in size. Suspended on springs, they "drew" on the white wall.

Each construction in its own way exemplified the dynamism of a living body in its state of tension, repressed energy. Even a resting body is not a static thing but a complex pattern of interacting processes: similarly, it was the balance of tensions that prevented Aguirre's sculptural works from "decomposing" into their component elements.

The maintenance of civilization is also a balancing act, as the inventiveness and energy stimulated by self-interest struggles against the conservative but necessary concern for the whole. The loss of respect and reciprocity results in economic paralysis and starvation. As we have seen many times in this century, the abandonment of responsibility, tolerance and personal conscience results in an extraordinary resource for Toronto artists and designers: a cornucopia of wires, tubing, components, parts and materials where they give good deals but don't give a damn about the arts. No amount of begging will get them to let you into the basement to fetch a part if they have decided not to open it for the day, as Mr. Aguirre discovered the evening before his show opened.

At the other end of the spectrum was Jacob's Hardware: an old cluttered, shoe-box of a shop where a worker often spends fifteen minutes searching for a part that will solve a customer's problem for a few cents. Aguirre also discovered some wood-carvers' secrets: Lee Valley Tools and a bend of the Don River where a great selection of driftwood piles up. This intimate encounter with a new place, from begging recalcitrant storekeepers to negotiating a public transit system while carrying eight-foot metal rods, is intrinsic to Aguirre's working process.

In his exhibitions in Mexico, Aguirre has, occasionally, incorporated human remains into his works. At Deleon White the presence of the human body was strongly suggested. The use of surgical materials inserted an awareness of vital processes, bodily fluids, vulnerability, invasion. Wood often stood in for the body: the cradled torso mentioned above is one example. One enchanting piece consisted of two charred driftwood lengths, echoing an adult arm in size. Suspended on springs, they "drew" on the white wall.

Each construction in its own way exemplified the dynamism of a living body in its state of tension, repressed energy. Even a resting body is not a static thing but a complex pattern of interacting processes: similarly, it was the balance of tensions that prevented Aguirre's sculptural works from "decomposing" into their component elements.

The maintenance of civilization is also a balancing act, as the inventiveness and energy stimulated by self-interest struggles against the conservative but necessary concern for the whole. The loss of respect and reciprocity results in economic paralysis and starvation. As we have seen many times in this century, the abandonment of responsibility, tolerance and personal conscience results in an extraordinary resource for Toronto artists and designers: a cornucopia of wires, tubing, components, parts and materials where they give good deals but don't give a damn about the arts. No amount of begging will get them to let you into the basement to fetch a part if they have decided not to open it for the day, as Mr. Aguirre discovered the evening before his show opened.

At the other end of the spectrum was Jacob's Hardware: an old cluttered, shoe-box of a shop where a worker often spends fifteen minutes searching for a part that will solve a customer's problem for a few cents. Aguirre also discovered some wood-carvers' secrets: Lee Valley Tools and a bend of the Don River where a great selection of driftwood piles up. This intimate encounter with a new place, from begging recalcitrant storekeepers to negotiating a public transit system while carrying eight-foot metal rods, is intrinsic to Aguirre's working process.

In his exhibitions in Mexico, Aguirre has, occasionally, incorporated human remains into his works. At Deleon White the presence of the human body was strongly suggested. The use of surgical materials inserted an awareness of vital processes, bodily fluids, vulnerability, invasion. Wood often stood in for the body: the cradled torso mentioned above is one example. One enchanting piece consisted of two charred driftwood lengths, echoing an adult arm in size. Suspended on springs, they "drew" on the white wall.

Each construction in its own way exemplified the dynamism of a living body in its state of tension, repressed energy. Even a resting body is not a static thing but a complex pattern of interacting processes: similarly, it was the balance of tensions that prevented Aguirre's sculptural works from "decomposing" into their component elements.

The maintenance of civilization is also a balancing act, as the inventiveness and energy stimulated by self-interest struggles against the conservative but necessary concern for the whole. The loss of respect and reciprocity results in economic paralysis and starvation. As we have seen many times in this century, the abandonment of responsibility, tolerance and personal conscience results in
vaster, more abstract and more absolute in the punishments it can deal out.

Aguirre's wooden beams, threatening delicate human constructions, are metaphors for this power over others that has been present throughout civilization but has reached an exponential intensity in this century. But he has an equivalent fascination for the strength that can be manifested in small things, especially operating together or in counterpoint to one another.

For example, Aguirre made a quaint construction out of newspaper and surgical swabs. The swabs are roughly made of wood and plastic foam, and the tips are the size and shape of chicken hearts. Aguirre tied them together so that the "hearts" - not sentimental shapes but the form of living organs - make a wheel with the sticks as spokes. The circle symbol is ancient and ubiquitous, representing such universals as community, and the continuity and cycles of life. Like Damocles' sword, a wooden beam loomed over this delicate construct. It had been hung from the ceiling by surgical thread attached to nine small magnets whose attractive force carried the weight of the beam.

This complex piece carries a heavy weight of social and psychological metaphor, but its use of materials also induces wonder and curiosity. Surgical thread has many strengths, often carrying the gift of rescue by a surgeon's hand. But here was visible manifestation of its power. Magnetism is often a metaphor for the invisible bonds that bring people together, and it is a visible manifestation of the forces that drive the subatomic and the cosmological universe.

Like many contemporary artists Mr. Aguirre intends that his work be read, not merely looked at. But he brings to the gallery a sensibility that is poetic more than didactic. He has not adopted or created a code by which his works can be translated, but exercises the full range of meanings that can be suggested by his materials. For instance, wood is employed as a substance that not only possesses its own beauty and character but can represent something as tangible as a human body part or as abstract as state power, threat, or nature itself.

Aguirre creates artwork that invites the intelligent viewer to decipher it but does not reduce the experience to the level of an obscure and exclusive parlour game. Reading Aguirre's work does not require a background in theory and art history, but only an informed and curious mind. Like Anishnaabe installation artist Rebecca Belmore, Aguirre creates wordless statements that employ the dictionary of the body, of Nature, of the media environment in which we struggle to survive and protect one another.

Reading Aguirre's work does not require a background in theory and art history, but an informed and curious mind. Like Anishnaabe installation artist Rebecca Belmore, Aguirre creates wordless statements that employ the dictionary of the body, of Nature, of the media environment in which we struggle to survive and protect one another.

Carlos Aguirre. A Balance of Forces
Deleon White Gallery, Toronto
May, 1998

L'exposition de Carlos Aguirre, A Balance of Forces, à la galerie Deleon White de Toronto se composait de plusieurs constructions cinématiques. L'impression de calme qui s'en dégageait résultait du parfait équilibre entre des forces antagonistes, d'où émanait une sensation d'instabilité, d'impermanence, voire de danger. Toutes les œuvres d'Aguirre étaient sans titre, mais la liste des matériaux accompagnant chacune d'elles fournissait un indice pour les déchiffrer. Lorsque l'on comprend, par exemple, que le filet dans telle œuvre a été réalisé au Chiapas (Mexique), la lecture en devient très explicite. Selon l'artiste, la branche inclinée symbolise le territoire lui-même, tandis que le sac représente les gens qui l'ont exécuté.

Une importante corporation et des instances gouvernementales ont dépensé avec succès beaucoup de temps et d'argent à renforcer le mythe que les intérêts de quelque groupe particulier entrent en opposition directe avec ceux de tous les autres groupes. Les constructions d'Aguirre expriment toute la complexité de la relation qui se tisse entre la nature, l'autodétermination et le pouvoir. L'artiste élabore des constats sans mots qui utilisent le langage du corps, de la Nature, et des milieux environnants dans lesquels nous nous déboutons pour survivre et nous protéger les uns les autres.