

**WALL AT THE ENTRANCE |**

The forms are repeated and multiplied. The person doing hula-hoop draws shapes that would make you think of geometric art and their promises of liberation, the great aspirations of history framed by the History of Art from Popova to Clark, going even through dance and structural body. It is nostalgia but also action with purpose, not just a series of references loaded with unfulfilled promises, which persist and somehow remain. The winter garden of Copenhagen also whirls and spins with its staircase and plants, we enter into a possible narrative that ends with the figure of Mercury at some distance. The two films in Super 8 have the warm grains of images already in disuse that point to another temporality, a gentler one. This might be a space charged of direct emotion, but that is where Johanna Unzueta achieves something fundamental, these two films are part of a mural painting, they continue to exist between them, along with the drawing and the room. This adding relationships process multiply how we see, permeating our link with what we catch a glimpse of, nothing is definitely the point where the meaning can be elicited as definitive.

**DRAWINGS WHICH ARE SCULPTURES |** The act of filling oblong shapes with lines in graphite or pastel, sometimes stained with natural pigments, is a recognizable act, almost like sewing up or weaving—the lines sometimes looking like threads and colored wools—. This action makes one's get closer to them not just as physical objects to be seen at distance, but also realizing the act itself as a clue about how they were made, as one is coming near and breaks with a fossilized convention of what seeing art is like—with respectful distance as well—.

When there are small holes, they make a layer on the paper between two moments, verse and reverse, light and opacity, transforming the paper/drawing altogether. Those are hanging on the wall hinged and framed, floating together with wood and glass. The experience is physical, drawings exist on the plane of paper at the same time as paper is a material object in space, not just on the wall trying to be part of a renowned art space, which claims a certain "a-historicity" determined by the market, art institutions and European historical processes. Unzueta clearly rejects the endemic hierarchical relations in the alleged neutrality of the work in the wall. Normally art with capital letter had expected to belong to a higher space, which makes the person looking at Art feeling in debt and a bit

inferior to what he is actually seeing, all of which has a clear antecedent in his works made with felt. (From here comes a lot of rage from lay people to art, the feeling that the work laughs at you if one does not understand, looking at you with disdain) Johanna provokes an intimate and close relation, a conversation between person, object, image and space. All this is subtle and not manipulative, plainly open and quiet. It is quite similar to thinking about how the drawings were made, as if one were witnessing how they are being made as one looks at them. There is a conjunction between indexicality—the very process of how they are made as they are seen—and the act of looking and recognizing systems.

The geometric forms that tend towards a symmetrical organization can be thought of as related to the body, they are mirrors from the physical symmetry of each person. If they are subdivided or grow, one can also consider thriving from a cell or seed in nature. There is a conjunction between drawing as evidence of presence, like an act making allusion to the body that do and sees the drawing. That conjunction at the same time causes one to enter within the logics of the image, and one quietly sees a kind of introspection that is at the bottom of abstract art from all time: the numberless works

from several times which use geometry and symmetrical orders, from Persian carpets to Andean fabrics and tantric drawings, to give just only three examples. In the art of Europe from Emma Kunz one can see parallels with respect to healing potentials: in their works are shown and produced energies on a human scale. Klee can also be someone who has tried to talk about an intimate link between vision, work and energies with curative potential. I must confess that it is difficult for me to believe this in many works of contemporary art, because they always seem to be false promises from a cheap spirituality. Johanna's works, however, are credible, honest, and hint at types of re-connections of the subject.

When you feel a kind of respite you think about the circumstances that led to needing it. The works of Unzueta are not exclusively positive, they are in process. They have a conjunction between body, act and contemplation, collapsing indexicality and iconicity; the drawings are iconic when referring to harmonies and symmetries with natural aspirations and healing, albeit they are paths to walk with the eyes, there is something to heal. At the same time, they have tensions which produce knots of

conflict that one might resolve or not while continuing to look at the drawing. This process of feeling that the drawing is passing away in duration and is equivalent to real time of oneself as bystander duplicates, or perhaps only makes evident for the first time the tangible presence of being there at that moment seeing those lines in that paper which are an object in space. (There is a work by Lygia Clark: *Walking*, where she proposes to cut a Moebius strip without stopping until there is nothing left to cut, lines getting smaller while the person who does the work discovers that the meaning is in the process itself and not in the final assignment—which initially was for Clark to make a physical work—, there is no point, only time and act).

#### **STORIES AND DIAGRAMS |**

Johanna Unzueta makes abstraction at this time, where it is difficult to aspire through the utopian dimension/ spaces from social liberation. It does not have the scale of ambition which Art History has given to abstraction in canonical Modernism. It has, nevertheless, ambitions and desires to liberate but not already saying that what is being shown is "Important", but the forms of organization that one saw or grasp in them can designate relationships among

people and oneself. They trace or delineate because they make you see progressions, on the line, laden with emotion and desire willing not to stabilize in a timely aesthetic moment.

The ways of understanding abstraction can now be thought of as diagrammatic systems which refer to concepts that are not necessarily describable in words but imply notions and language connections. They have contradictions and forces in tension that are aligned or not with ways of making visible on the drawing's surface people and places. Tomma Abts and Kerstin Brätsch, for example, are two painters who use abstraction and their devices to put narratives into play, as processes of organizing the image related to how a group of people behave in a moment "a" or "c". It is no longer about existence or history but about interconnections between objects, eyes and people, the filters that are operating between people and things, consuming and desire to be able to talk, for instance, how can this be made visible? It is an anti-grand narratives procedure, but not because it is less ambitious. Unzueta participates in the strategic "minor tone" of this tactical abstraction. It is not a constructed one, but is the result of, among other things, a gender process where a woman

who paints or draws express her given position produced by her, avoiding the dogmatic manifesto (or using it as active mockery), re-articulating forms to see them as diagrams of lived moments. It is complex to speak this way because it requires some experiential conviction, one must be in front of the works and know that they seem to be abstract art, yet they do not behave as such, they are not solved in this aesthetic moment but persist.

The drawings of Unzueta escape the condition of modernist healing because they are and will be "in between", productively saying that they are like this at the moment, but in another can be something else. Just like the wall at the entrance of the exhibition one recognize the elements, and would anchor or wedge them in moments of liberation readable through art and culture, for an instant, but they continue determining each other, without stopping; adding

moments and details that do not stop because they are alive, reminding one that the act of being with artworks is to re-understand what it is thinking, seeing and be present.

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