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Las comisuras de La Boca

Julia Masvernát

Los gestos textiles (Textile Gestures), 2009
 Cutout paper

Julia Masvernát is a visual artist and graphic designer. Her work is developed through various medias and techniques: wooden objects, cutout paper installation, shadow projections, interactive audiovisual games, web platforms. The intimate relationship with the materials and their transformations (of form and meaning) is a recurring theme in her projects. She has exposed works in various individual and group shows (C.C.R.Rojas, C.C. Recoleta, CCEBA, arteBA, VideoBrasil, Fundación Telefónica, Fundación PROA, Galería BM). She has participated in the Rojas-UBA-Kuitca scholarship 2003-2005. She took part in the group works Terraza and the Taller Popular de Serigrafía. She is a university professor in electronic art and gives a youth-oriented workshop in visual arts.

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Curatorial Text By Karina Granieri

I need these words to be written
 Arthur Bispo do Rosario

**We wrinkle the text, at the same time fracture it as we read and listen.
 We fold it over. We relate corresponding passages.**

We sew together the disperse, extended, and divided parts found throughout the surface of the pages or in the lineality of the narration: to read a text is to recompose the textile gestures that have given it its name.
 What is virtual? Pierre Lévy

In the work of Julia Masvernát there is a rumor of enunciation of everything there is in the world...*so that the red string of experience can be passed from one hand to another*, in the words of Walter Benjamin. Citing sources is a possible path, but it does not seem to be the case today. The texts that compose Julia's work are in many cases composed of foreign words. They are first names. To feel the foreign as one's own, an operation which brings to mind the copy left, to the comunitarian use of words, a healthy polisemantics that still resists the nationalization of meaning.

The textile gestures evoke a new text, a new landscape with multiple voices: a remix of word sources that endlessly overflow until silent. Where perspective loses reason and is fractured, proposing open meanings: taste, smell, sound, hearing, speech, inhabited spaces, an attempt at prolonged conversations. The voices scream and listen, *dangers and treasures drawn from the mouth to the ear*. All of the phrases, words, fragments, have an origin as well as a future path. They were found, selected, and collected for the poetic and conceptual presence, for their historic value, for their subject data, and it is thanks to infinite interpretations that this path is possible. As if the texts gave the artist orders, orders that move from reading to writing on paper cutouts, orders in manuscript handwriting with a predominance of curves that intertwine and evoke the graphics of our first formal writings.

The texts are now here and waiting for a dialogue, an actualization, a detainment as precise and accidental as the rhythm of lectura marked by the hollow air passage, an *institutional hollow*. There is no succession of signs aligned one behind the other, the work flirts with the architecture and invents spectators, a suspended construction in a frozen moment. Fragile, monumental craft that proves itself, its strength, its *strength fields*.

Karina Granieri, May 2009.

Note: the words in Italics correspond to the repertoire of texts in the work.