

Romance atómico

Anissa Touati

Change in scale is at the heart of Matias Duville's work, illustrating how laughable "reality" is: the arc of the circle always seems to be a line pointing straight at the one passing through it. What matters, then, is "the obverse or the reverse of the medal," the friend or the enemy, the culprit or the innocent. On the scale of eternity, our visible world loses its meaning. There is no more singularity, no more responsibility. Individuals, places, and events are interchangeable, and what one believed to be unique turns out to be only repetition.

Romance atómico addresses the tension that arises when seemingly invisible elements gain new and unexpected meanings. Each of the impressive oysters and their derived forms contains a secret that symbolizes the sublimation of instincts, the spritualization of matter, the transfiguration of elements, the evolution. The show resembles Plato's spherical man, an image of the perfection in man's origins and in his ends. A pearl is born, according to legend, when light or a drop of dew hits the shell; it is, in any case, the trace of heavenly activity and the embryo of a birth, whether corporeal or spiritual, pearl-Aphrodite in its shell.

A moving puzzle that sharpens the imagination and draws the viewer into a world where all landmarks become fluctuating, fleeting. About the enigmatic video *El fondo inestable*, a large space covered with snow and ice, Matias Duville says, "it is utopian, in a way, a sort of idyllic scene like the perfect projection of one's self. I change the gravity, move the element. It's a projection of the mind, a miniature Big Bang, an action-reaction coming from a tiny molecule."

Romance atómico seeks to approach the infinity of the universe, of space and time, and to dissolve individuality. It is journey or initiation, a shred of dreams that frays in the light of day. Sudden revelations of the approach of death, when the negative reverses and, in an instant, the movie of a life equivalent to all life unfolds.

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