



## CAMARA #4

*Un decir*

By Guillermo Daghero

### WHAT IS SAID? WHAT IS DONE? WHAT TO SAY?

It could be said that writing is an action that is realized in several ways, and these ways transform into possible interpretations (when you are saying write, you are saying rewrite, transcribe, inscribe –to use written language in some way).

Words make themselves seen and felt. They gain textual shape. They work as signals that leave their mark. Wherever we see them, words tell, represent and manifest themselves.

We could ask ourselves what is the sense of writing in the world of words, what to do with them, how to incorporate them, what to do with that daily use, with their surrounding letters, books, literalism and readings that make up our lives?

Un decir (“A saying”) brings together pieces from various artists whose common theme is work with words—and words, on first impression, have meaning. A word can be discussed as a plastic element, as a thing, as letters or drawings, and whether we like it or not and from the place they are observed, words always signify, they always say something, they say and cause something.

The words that surround this saying can be understood as voices, or simply as echoes of something that has been experienced and incorporated. It is there that the action is realized and translated, imprinting the way in which it is manifested and exposed. It is there that the saying of each one takes shape and speaks. Every piece says something, enables some reading and it is not said for the sake of it, it is not just any saying: in this collection there are texts by the artists themselves and others that come from books, letters or that simply appear as an objet trouvé. They are fragments. Phrases. Texts that act as multipliers of sense, whose intention is to give another background to the written, another shape, another duration. Words do not correspond only with books as containers and vessels of semantics, but also with the art as a means to make sense of their reading.

### WHAT IS SAID ABOUT EACH PIECE

By themselves\*

Hernán Camoletto

*Painting exits the stage.*

*Assembled discourse remains.*

*Discourse never rises in solitude.*

*Discourse appears in relation to the person who speaks with others. Discourse is a way to establish oneself in the world.*

*Discourse is never final.*

*The Form of discourse is Silence.*

*A library. A facade of niches. Assembled bodies by attachment. Discourse-word-body-image. Texts-aleph. Initial stone on which the building rests. We exist by assembling. In which other way could we conceive ourselves?*

*Our dead people, our readings, our memories, oblivion define the border. Keloid that works by piercing. It permeates. Just like meaning, like water, it goes through layers of the dermic, mutable, perishable subjectivity we can talk about and the other, more elusive, which holds the shape the mirror refuses to give us. Reverberation of voices touching the reversible flesh of our history.*

*What are the intersections that make us? What is the value of this assembly?*

Facundo Díaz

*“Painting, drawing and poetry are a trilogy and unity for me, in which I reveal personal mysteries or increase uncertainty by appealing to geographical and natural elements, where drawing is responsible for a way of writing, and writing is responsible for a shape, to be drawn. A small lighthearted gesture is my unfinished history of art.*

*My poems have a pretty simple format, I usually present them as notes in a notebook, framed, or stuck to the wall with tape, but generally I prefer to frame them and give them the character of an object or drawing.”*

Pauline Fondevila

*“Text for me is the most direct way to generate an emotion, or rather to generate the sort of emotion I am looking for. Those emotions would be something*



*that has to do with melancholy, memories, childhood... genuine, universal emotions similar to those that certain graffiti or slogans from demonstrations generate and, of course, songs. That is why my work, and “La Promesa del río” too, is full of references to popular songs. In this one it is particularly obvious because the sentence is a verse from an Andrés Calamaro song I appropriated, just like we do when a song we listen to suddenly reflects our mood precisely.”*

Nicolás Machado

*“In some previous periods of my output, and in the current one, writing and text are present, in different ways and represented languages. The reading of poems, novels, essays and different books and texts has influenced the conceptual ideas of the pieces I create. I am interested in the enunciated power that text or words have in a visual work. That confluence of both languages coexisting reaffirms what I want to convey and cause in the receptor.”*

Rocío Moreno

*Regarding words, initially the writings on the soap went together with the found object, there was no intervention from me with the soap. Finding them was quite random, casual and adventurous. The soap found me casually hanging around downtown. I had entered to buy ordinary candles in a cleaning supplies store in front of Mercado Norte, I remember the sign referring to “Cleaning supplies” and, if I recall correctly, I also took a card from the place with this symbol, resembling a Saint’s card. This meeting, almost trivial, resulted in the text that is featured in the piece, which looks like a prayer or a request.*

*Cleaning supplies*

*Clean me  
Purify me  
Intensify my senses  
Silence my fears*

*Repeat 20 times*

Huenú Peña

*“I have always read a lot, especially novels, short stories and poetry. When I was young I used to get obsessed with a book and read and reread it over and over again. This was the case with Alejandra Pizarnik in particular. I thought the poems were very visual and rhythmic, I was dazzled by the words she used and repeated. From then on I started having this urge to materialize the sensations reading caused in me, something that was partly musical, mathematical and synesthetic.”*

Soledad Sánchez Goldard

*“Writing in my work may be linked to certain readings, or to an interest for words, their meaning and their reverberation in the objects I create. Is it a legacy from theater?... Those mouthfuls of unfinished dialogues with myself and my family history. Sometimes words appear as an unavoidable need, sentences arise that transform into notes in notebooks, which translate into embroideries on fabric, into questions with no answers, into political howls. Once, I said that I draw with words. I am not so sure of that anymore, or if that is a way to define what I do. I think with words, I think I have a visual memory. Do words have more strength for me than images? I am interested in a certain urgency and a certain precariousness that is present in what I write, in what I embroider, in what I cross out.”*

*Translation by Fabrizio Arias Lippo*

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