

EL TRABAJO TE HARÁ LIBRE

Brief notes about the politics of forms

It is anachronistic and, even graver, declared candid to speak of the idea of “system” as an omnipresent entity that inevitably rules all the aspects of our existence. Nevertheless, it is also undeniable that in contemporary social nucleus there exists a series of real dispositions that limit our personal options and condition our field of action in a way that our autonomy as an individual is one more of the enjoyable utopias that beautify our naïve dreams of freedom and resistance. According to Foucault, power constitutes and supports itself in accordance to its capillary relation with a series of conventions extremely rooted in man –understood as a social being- and his mechanisms in relation to his immediate environment. In this order of ideas, language, work, recreation, sex, religion and practically any human construction converts to shackles that irredeemably condemn us to an absolute futility.

The geometric deconstruction is one of the most notable constants in the recent production of Emanuel Tovar. Nevertheless this preoccupation is far from being a formal simple exercise completely free from all types of symbolic content. On the contrary, these repeated investigations concerning the dissection of expanded basic forms serve as a simple pretext to approach a much more urgent and relevant theme: the derivation of the lines that conform all kinds of structures that daily surround us like a tangible similarity of an accelerated process of social decomposition in all imaginable levels.

If we compare this hell of form with the statements of Mandelbrot –deliberately arbitrary-, the suspicion arises that maybe this series of patterns with infinite repetitions are not only applicable to the constitution of the clearly capricious forms of nature. Is it also possible that this idea of iteration of basic models directly reflects in the escalation of sociopolitical conflicts and the great identity crisis of the last decades? In this project, developed specifically for the *Museo de Arte de Zapopan*, Tovar conceives geometry and its impeccable evolutions as the ultimate, perfect prison, in which escape does not exist, due to a natural precision that borders on the perverse. In other words, a non Euclidean approximation to the idea of power and individual in our time.

Emanuel Tovar constructs an allegoric journey about the position of the subject in a geopolitical context evermore unstable, with the pentagon figure as the visual crux of the installation and a direct reference to the German extermination camps, one of the most significant episodes of the evermore nurtured and inspiring history of human infamy. At the end of the path he raises a question, more than that, it ends up being a sort of declaration of principles. As conspirators and victims of our own debacle, what is left is to raise the cynicism as a vital attitude and assume that perhaps brutality is not so atrocious if we perpetuate it ourselves.

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