

Assemblages and sculptures

These are aged, hard woods, found by chance, and which I attempt to rescue from oblivion. They are the core material of my works. The dominant lapacho and curupay also integrated with *ibirapitá* and *ibiraró*, all of *Guaraní* origin. The rich texture, color, consistency and weight tempt me to use them plastically, while imposing the commitment of sensitive use. Thus, the texture observed in all materials reflects the wounds, the fatigue of decades of work in drums and mills. In the case of lapacho and curupay, the various colors are evidence of the vicissitudes of their use: rust, acid, lime. On the other hand "*yvyrapitá*" boasts a sunny reddish hue rooted in the etymology of its name. The temptation of introducing the use of the brush in the execution process has clashed once and again with the exquisite and resisting sensitivity displayed to my sight by the material in its natural state. And, it is in this state that I have incorporated them to my works.

From the backgrounds and boxes of my beginnings, to which I would stick wooden shapes, around 1993, I started to change towards constructions where the material expands to cover the full surface. Here, limits are broken and the surface is awaiting free occupation.

As for composition, I have tried to maintain a methodic and – as free as possible – order, seeking to keep a distance from the pure objectification of the pictorial, geometric normativism or figurativeness.

The process, ranging from the initial drawings to the moment when the work is stopped at some point, is demanding. The lack of ductility of the material contributes to this, and makes one miss the line, the brush stroke or the refreshing patina. If the outcome does not meet expectations it is hard to modify, almost always irreparable.

Also demanding – I have chosen it thus – is to find a balance between the order of composition and the respect for the material.

I have tried to maintain the dominance of order, seeking to link it to the material, looking for the plastic enhancement of the works and the minimization of mutilation of the material.

The woods used were born and grew in the *Guaraní* land. A land, a people and a language that I have enjoyed for twenty years.

Hence, it was naturally harmonious and respectful for me to name the works in the original, beautiful language.

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