

## Diagonal Force

Silvia Rivas

When a body collides with another one, it bursts into the limit that saves us from insanity but that, at the same time, drives us a little crazy. Because precisely in the effect that seems to exceed its causes - one of the countless definitions of the idea of event - lies the possibility of isolating a feeling so volatile and subtle as the one restored by the contact with that other body.

The video-installations that integrate *Diagonal Force* show, of Silvia Rivas, run the cornice of imminent. Intersecting different supports and materialities, the pieces resume the investigation initiated by the artist in her series named *Todo lo de afuera* (2004), where a group of people strive to occupy one same space, while they retain reciprocally each time that one of them threatens to renounce the fight. The subjectivity of who deliver themselves to the dispute comes into tension with the abyss of all that (despite them) stays outside.

Also, in *Diagonal Force* the impossibility extends into a horizon of perpetual time. But in this case, the individual experience is substituted by the interdependency of the bodies that intertwine in diverse actions: knotted by heavy and machine-like rhythms willing to dominate the center of the scene without dismembering the group; suspended diagonally at alertness; or entrenched against the floor in dense displacements avoiding some sort of danger that lies in wait in the upper space. If a body procures to un-adhere of this kind of organism, is therefore reattached by the rest of the bodies to the conjunct, because in Silvia Rivas's work, there's an element that always bursts into and that crashes the persistence of the invariant.

The same happens at the time of combining different materialities, which introduce an aspect of ambiguity between what allows itself to be seen and what hides itself. In some video-installations, the materic character of clay, modeled by the artist, or of the glass also frosted by her, simultaneously unveil and cover different sections of the images projected from behind.

In that way, the pieces overlap the partially narrative imprint held in the technological materiality of the video, with the auratic condition of supports whose surface still have imprinted the marks of manual and artisan work that has given them origin.

*Diagonal Force* alludes to the homonym concept proposed by Hannah Arendt, interlocking a repertoire of movements that are played at the point of collision between past, of uncertain origin, and a future which provenance is also unknown. With the neutrality of a minimal gesture combined with the dramatism of a certain baroque gesture, the bodies shake, push each other, retain and sustain each other, ejected by that oblique force where the equilibrium resists to be stable. All that exists is the action as pure circumstance.

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