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Las comisuras de La Boca **Alicia Herrero**

Cultural Capital (Capital Cultural), 2009
Offset print. Collage original

Alicia Herrero works within diverse supports and practices. Her various projects have been seen in: *dispari&dispari* project (2009); Van Abbemuseum (2008); Mirta Demare Gallery (2008); 4th Göteborg Biennial for Contemporary Art Rethinking Dissent (2007); La Bienal del Fin del Mundo (2007); Museo de Arte Contemporáneo de Posadas (2006); MACRO (Museo de Arte Contemporáneo de Rosario) (2005); NGBK (Neue Gesellschaft für Bildende Kunst) (2003); Shedhalle (2003); Boijmans van Beuningen Museum (2001/02); among others. She carries out Magazine in situ in different cities and coordinates the Investigation Laboratory in Contemporary Artistic Practices (C.C.R.Rojas, Buenos Aires).

Curatorial Text **By Karina Granieri**

The ideas that Alicia Herrero has been exploring for some time now are presented in this remodelled museum by producing a functional object, an artifact with diverse functions, the materiality of the diffuse boundaries between producer and consumer, between reality and representation. The artist selects the most adequate media for her work in an act that does not establish a separation between the artistic sphere and the social sphere. She revises the concept of art's autonomy as the instance of representation of policy, and this movement comprehends the relationship that exists between a work of art and the context in which it is exhibited. In this way she takes on the paradoxical moments that emanate from this relation. She seeks to elude the auratic space and camouflage her artistic practice through alternative methods. She looks for different way to involve the art spectator and proposes a cross of intervals and arguments. Is art not produced to think, feel, and speak, to look beyond that which we see? We are interested in how, through practices in seeing and thinking, the display device and image technology allow for artistic subjectivities to strain the game rules.

In *Cultural Capital*, the title of the intervention, the individual place-mats, used on Fundación Proa Café's white tables, are printed on paper with an image/collage. The artist's procedure begins with the activation of a razor-sharp vision that cuts and saves the attributes of objects, figures, and both virtual and printed catalogue texts. These are re-mapped on the composition level. The work proposes a continuation to the series in process *Art & Capital*. It brings together GBP, USD, and EURO figures with pots, china, and porcelain designs, metals or crystals that correspond to auction and gallery catalogues. This constructive and de-constructive operation aims at the problems of art value, as well as the notion of capital and/or patrimony, creating a dissident area or border in which the signs and forms allow to see certain internal structures and contracts of the Art System. One recalls the article "Perspective of the inverted cone" (Planta, magazine nº 8), in which Fernando Sucari brings us the reflections of Stefan Garmer. Garmer utilizes the Marxist concept regarding commodity fetishism to express the following: "The magic of the work of art brings to mind the phantasmagoric allure of the fetish: instead of contradicting it allure, the work of art imitates the commodity. As with the commodity, one adores it because the work, the society, and the history that produced it are hidden behind its spectacular effects".

The work proposes a topological area situated in a *social zone* of the museum space as a *condition of usage*. It involves itself definitively with those with whom it makes contact, either by participating in a *performative ready-made*, utilizing it as a poster, wrapping paper, or throwing it in the garbage. The symbolic capital, Bourdieu *dixit*, has no obliged use.

Karina Granieri, May 2009.