



The recent work of Lucía Warck (1962), a mixture of relief, the sculptured object and installation, also has its roots in painting. The need to "weave" writing, to convert it into a plastic feature, led her to abandon canvas as a support.

In the construction of her series *La morada de la araña* (The spider's abode) (1999), she uses a glue gun and heat, which transforms the glue into a transparent "thread". With it, she weaves a mesh similar to a spider's web, on which she writes, as if in filigree: "I construct - I destroy", "I construct my desire", "This is the end", "Your mind is fragile". At times, the woven texts, in uninterrupted sequence, adopt the form of a relief. At others, they hang from the walls or "curl up into a ball" on the floor, like parts of an installation.

Her work, a mixture of object, sculpture and textile art, Silvia Gai (1959) rescues a very skilled and feminine craft: crochet. Patiently, she weaves and shapes human organs, but with abnormalities which are more or less evident, or with mutations or changes in proportion. Then she stiffens the thread, using the homespun technique of boiling it with sugar (sometimes also dyeing it with medical charcoal or brick dust). Sometimes the objects are placed on shelves, without distinction as to the use to which those shelves are put, be it household or medical, as if the illness were a feature of the house, a decorative element. Her more recent work, maintaining the fiction of the organic, combines different materials (mosquito netting, nylon thread, copper wire or macramé) which conserve their soft texture, thereby transgressing the traditional ideal of sculpture as a solid in space.

One of the leading lights in the art of engraving, Matilde Marín (1948) maintains that this is a skill which provides access to other

fields in the plastic arts, such as sculpture and installation. Using experimental techniques, she has been able to produce pieces which resemble paintings, the book-object and collage (with fossil remains and fragments of ceramic from ancient cultures in America). Similarly, graphic techniques have allowed her to commit the trace of smoke to paper, thereby capturing the intangible movement of fire. This is the technique employed in some pieces, since 1996, in which she uses long strips of partially rolled paper.

Renouncing its former independence, sculpture now seems to have achieved a high degree of vitality. Resistant to classification as a "system of objects", it, like other disciplines, crosses into and makes use of features from other categories. The result is a natural tendency towards installation. At the same time, this process reveals the extent of the derestriction or relaxing of boundaries in our time. By extension, it might be added that its changeability is a revealing symptom of the essence of man in the late modern age. ■

NOTES

1. In the second half of this century, artists like Alicia Penalba, Aldo Paparella, Marino Di Teana, Gyula Kosice, Martín Blazsko, Eduardo Sabelli, Noemi Gerstein, Alberto Heredia, Juan Carlos Distéfano, María Juana Heras Velasco, Jorge Michel, Hernán Dompé, Jorge Gamarra, Lucía Pazienza, Pablo Larreta, Norberto Gómez, Pájaro Gómez, Bastón Díaz, Nora Correas, Carlos Boccardo, Ricardo Longhini and, among the younger generation, Claudia Aranovich, Mariana Schapiro, María Causa, Tulio Romano and Enrique Jezik, talk about the hierarchy being overcome by sculpture in Argentina.
2. Hans-Georg Gadamer, *La actualidad de lo bello* (The Topicality of Beauty), Barcelona, Ed. Paidós, 1996, p.67.
3. Etienne Souriau, *La correspondance des arts* (The inter-related arts), Paris, Ed. Flammarion, 1960, p.75.

