



Rocío Garriga (1984, lives and works in Valencia) is an artist with creative interests in different media and disciplines; sculpture, video, photography, installation, sound, and she is also a professor of sculpture at the Faculty of Fine Arts in the city where she lives. She is also a lucid intellectual analyst (she has a degree in Philosophy), as this essay demonstrates, of certain paradigms and symbolic representations in contemporary plastic creation, or in the discursive complexity inherent in that same artistic production. The very title of this small (in length) and dense essay - 'Silence and contemporary art on both sides of the mirror' - would confirm both the plurality of aesthetic and philosophical interests that are 'orchestrated' by its author, and the reflection, from the noblest of words and speculative thought, of the same polysemic richness that we see in her plural work as an artist.

The title of the essay already gives us a first indication of the many interesting 'overtures' - in its natural musical sense: placing in time the first notes and chords that, as an index, will be developed during the performance (reading) of the work - that Rocío Garriga distributes throughout the essay. These 'overtures' - some of which are more developed and 'thought out' than others that are simply stated - are probably too many for the discreet length of the book, but this would not be to the detriment, on the contrary, of its intellectual successes, which are sufficiently interesting and lucid for them to offer us the possibility of thinking about them and with the intelligent 'tonality' with which the author has presented them.

We read: 'In the tacit acceptance of the clichéd opposition between silence and language, we tend to overlook the fact that, in much of the information we handle, and in which we "realise ourselves", it appears under "sensitive aspects" that are much more characteristic of silence than of the word'. This is a truly mysterious and obscure 'overture', but interesting enough to attempt an interpretation of what has been read by altering certain enunciative principles. Could we "decipher" the 'silence' to which Rocío Garriga refers under another meaning? Faced with the 'silence of the unconscious' (RG), is it possible to ask whether this could be a defence of the artist subject in her struggle against symbolic collapse? Can we interpret the relation that the author of this essay establishes between 'current art' and the 'actuality of silence' as the fact that 'no thought, however fugitive, however unconfessable, passes through the world without leaving its mark' (Cesare Pavese)?

We have already commented that this is an essay with many overtures: preludes, introductions, beginnings of varying intensity; but it is undeniable that it possesses a

very suggestive discursive richness in its many successes, and also in those others where it wants to cover too much, leaving the (intelligent) idea in a semantic flash, in a silent brushstroke, in a rather forced foreshortening. I would say that this is an essay as admirable as it is singular, as lucid as it is debatable, as suggestive as it is 'conflictive', as easy to read as it is 'incomprehensible' in some of its fragments. And I would add something that I find even more brilliant: it possesses an 'ethical' quality that, like a basso continuo, manifests itself in almost all its pages. I wrote 'ethical', but I meant to say 'moral'. It is 'moral' in its intellectual honesty, in the way that the film director Jacques Rivette considered that 'travelling is a moral question'. I believe that with its many successes and others less fortunate, Rocío Garriga's essay is an intelligent journey around the silences (and noises) of contemporary plastic creation.

Luis Francisco Pérez

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