

Calla la boca
Angie Jon
02.04 – 28.05.2022

"Calla la boca" is the first solo exhibition of Peruvian artist Angie Jon in Galeria silvestre. In the exhibition Jon presents pieces where the strength of the material is evident, and one can feel its presence within the entire space of the gallery, and although it is very subtly, it means the whole, it becomes matter. For her, the material has the power to communicate, to transmit, it is shown little by little with its manipulation and it gains strength in the process, until it reveals the final piece. This is how Jon works, an idea becomes firm when the material is present, manipulated, and becomes a connotative and denotative baggage, where the experiences and the formal define it, giving structure to the work.

In this case the artist works with porcelain and a plant called loofah, whose fruit is a vegetable sponge. Both materials present determining characteristics that are connected with the speech of the work. Fragility, tension and resistance is what she was looking for and both have provided it. Porcelain is characterised by resisting high temperatures and, at the same time, by its great fragility. These details made her acquire much interest in them and has allowed her to take the material to an extreme fineness of risk, proving to be able to resist, as well as the loofahs, which have had a long process of interventions. But none of these interventions are casual, they define perfectly, in the strict sense, any creative act she performs.

Her works are not objects, I would even dare to say that they are not works, they are actions, actions that are materialized, they are portions of her life that she seals, stops and concretizes, as a way of healing. Each of them are fragments that she is unable to separate from the binomial art-life and although they do not allude to any specific narrative, they are in continuous dialogue with herself. They become a kind of mantra, exorcising, drawing outward and liberating the viewer. Beuys tells us "I realized the role that the artist can play in indicating the traumas of an era and initiating a healing process. This has to do with medicine or what people call alchemy or shamanism."

For Jon it has to do with her human condition as a woman and a migrant, the traces she carries on her skin, which she always represents, and which we see in her central piece, where 15,461 tiny pieces in petal forms deconstrate the principle of mimesis of herself, representing the days of her life until she decides to remove her hair. This action is

recorded and turned into a symbol and is presented in the gallery in the form of a large photograph, becoming the presence of the ritual.

This condition of woman and migrant, which does not start from her life line, and drags and accumulates in her back, a painful and chronic back that becomes a vegetable, the loofah. As if it were a nervous system and that has been transformed into stone, in this case in ceramics, and translates into sculptures of extreme delicacy but rigid, like the body. Tension between the poetics of the weak and the cruelty of the strong.

Angie Jon presents her new exhibition as if it were a personal cartography, where she shows that she has a lot to talk about without going much further than her own experience. This serves her to specify works that are born from the particularity and expand to a more global notion, because we have many tools to turn them into our own vital lines. A cartography that makes us travel through geographic, material and spiritual places, and that challenge us to our own skin. In Micropolitics, Guattari says that "one always has to start from something, that is to say, one always has to have a minimal cartography", Angie Jon does not leave us indifferent with hers.

Vanessa H. Sanchez