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Texto Nicolas Robbio

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Why a table, a chair, a ladder? Nicolás Robbio describes these as objects of general knowledge. The types of things that appear throughout his work are precisely this, no more, or less, than generally spoken *things*. Just as all of the resonance contained by this cipher, 'thing', in language may be passed over by habit, the specific resonance of the everyday thing itself is often hidden from view, disguised by its application as a practical, usable object. To be general in the way that things are general is not to be empty, dulled or meaningless. On the contrary to be general in this way is to contain, hold and carry meaning beyond the bounds of any one point in time or space.

The etymology and use of the word *thing* (especially in the English language) articulates the buried connections and affects of apparently discrete objects, and Nicolás Robbio strips things down, into the fine, multiple and mobile elements of which they consist. He takes them apart, as if attempting to uncover what it is that holds an object together as a thing, and reassembles them - with other elements, of other things - in a way that emphasises the fact that objects (witnessed or imagined) are not brought to mind complete in themselves, suspended blankly. His use of transparency reiterates this, pointing to the fact that we both see objects and also see *through* them (as things). In the moment of encountering these altered but common things, something as apparently simple as a piece of furniture can become - very suddenly - resonant. Not every object we encounter in life has the same availability, this quality of being a general, close at hand thing. Robbio's attentiveness to *particular* images or objects emphasises this, he chooses those that are particularly adhesive to the reception of meaning. His delicacy in handling materials coaxes out buried affects with a sensitivity that can be felt, contributing to the physical affectiveness of his work, and putting into place the intimacy with which it is experienced. Paying such observant attention to the ordinary and the everyday is also an acknowledgement that it is common things that contain the most potential for meaning, and that it is such things - in their availability and receptiveness, but also in their elusive anonymity and mobility - that hold us together; things remain, persistently, *between* us, neither fully owned nor fully explained.