

El mundo según Alexandre Arrechea

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In *The Map and the Fact*, Alexandre Arrechea rebuilds that idea of Nicholas of Cusa, in *De Docta Ignorantia* -and Borges inserted into one of his stories in *The Aleph*- that "A straight line is the arc of a circle infinity". At the same time, this exhibition of Cuban artist 44, Magnan Metz Gallery in New York, brings up a Byzantine conceptual dilemma: man establishes his own deceptive relationship with reality through graphic representations, so the map, with all its limitations, may "prevail" over the "real" topography of an area.

To add fuel to the fire of imagination, and a minimalist aesthetic, the artist confronts reality and representation in a sample consisting of only two parts: *The Map* (*Map*, 2014), polyptych of four watercolors on paper, framed panels independently; and *The Fact* (*The real thing*, 2014), installation of 18 panels painted wood, acrylic and metal, yellow orange which, according

Arrechea, a section of the territory represented in *The Map*, a segment that is in rugged terrain crossing perfect circles, like a topographical draftsman had slowed down when it rains on a mirror of water.

Reaffirming this idea, an elusive topography of rain, any liquid map and impossible-the world as Bauman region, perhaps-the artist slips between the grooved relief increased installation photographs of raindrops and honey on leaves, as fossils trapped in stone resin.

Between the map and the territory a complex conceptual and formal dialogue level is set, but also optical, which practically makes a work of the other parasite. Which is not to say they can not live independently, but the synergy achieved in this sample. As in every major piece authentic-and *The Map and the Fact* it is-there are different layers of readings that fit the receptor. It may be "a visual metaphor of pre-Columbian cartography with your 'placement' of a continent on the other used as a reassertion of power", or change contrast that geocentric mapping narrated in *The Fact* and still persists symbolically in the world order contemporary with the heliocentric representation of the planets and their orbits in the galaxy (*The Map*). As we said, it can also refer to the representation of a solid world of rigid social structure versus liquid, volatile and constantly changing. Note that the geography of *The Map* suggests that wave, ocean movement. The color is also used on these parts function: warm orange "real" territory contrasts, offering balance subverts almost lunar blue, cold, the mapping.

Alexandre Arrechea has succeeded in more than a decade of solo work that very few rock stars. Leave a landmark group like The Carpenters, presumably away from an aesthetic which renounces individual authorship in favor craft skills, in a kind of vindication of anonymous job to do freelance career. And the remarkable thing is that what has been achieved without sacrificing neither success nor the aesthetic concept, passing a turn-and perhaps more traditional billing rústica- to a first-of industrial and architectural world, short of megalomania, including ever, despite its minimalism constructivist, some detail that reveals their humanity.

No Limits (Park Avenue, 2013) timely sculptural installation in situ, along the central New York Avenue, its playful interpretations of iconic buildings in the city -Empire State, Met Life, Flatiron, among others, was a moment hinge on the internationalization of its name, which was already well known in the Latin American circuit. To the extent that in recent months, alongside

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this exhibition, Alexandre Arrechea has become one of the fetish artists Babel steel; also collaborating with *artist showcase*, showcases exclusive *boutique* Hermes in Madrid. In October also goes on sale the book *The inevitable space, The Inevitable Space*, the Cuban researcher and curator Cristina Vives, Turner under seal, walking his career to date.

As you can see, *The Map and The Fact* happening at a time overhead for the artist, so it is no exaggeration to recommend it as a *must* in any tour of the capital of art.

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The Map and the Fact of Alexandre Arrechea, is displayed at Magnan Metz Gallery until October 11, 2014 521 West 26th Street, New York.212.244.2344