

Whereof one cannot speak,
thereof one must be **silent**.
Wittgensteinⁱ.

**In the vicinity of the membrane.
-Among the humus and the air-**

Dalia de la Rosa

For the Greeks, Titan Prometheus was the creator of the first human by modelling mud masses. This myth, like many others, delves between etymology and imagination, which alters or enriches the course of a narrative based on the evolution and transversality of an element that focuses our interest: the idea of surface and the origin of the humus concept. Whose meaning refers to soil or earth, and derives in words such as humble, humility, human, transhumant, etc. This earth is not a static body, but a body in constant evolution, just as Prometheus thinks of human beings. Humus is what separates the surface of the earth from the air, acting as a membrane formed by organic compounds in decomposition and oxidation that allow for life to develop and therefore movement takes place on it. Prometheus was a creator of life, development and, above all, a poetic origin for humans. The poetry that we find in this story is the reflection of daydreams manifested in mythologies and in how the focus of the narration is placed on a complex mechanism where dense semantics [...] *complicates it, diversifying more and more every time, and turning the story into a small labyrinth of meaning*ⁱⁱ.

The mythological narrations imply going back to the start, they are based on the creation and the history of the birth of different forms of representation like handicraft or writing, that symbolise a challenge facing nature whose strength is bowed through gravity. That is to say, they evolve like architecture, in negative and in struggle against the force exerted by the Earth towards its centre. Thus, Prometheus is a character that creates from what is negative and the notion of prohibition. He challenges the gods through the creation and management of a raw material, clay. The act of challenging presupposes the birth of the nature of art, not only as representation but as dissent from the beginning of its origin. Of course, this dissertation takes the freedom to entangle the order of concepts and the threshold of arts or of representation, as an aesthetic tradition, and therefore it is more a utopian essay of what we could understand as experience and artistic experimentation. In analysing the work of Laura Mesa and her proposal Motives and Drawings, it is a question of looking at the space the works occupy, if they are located between ground and air, between the line and the lightness of movement, without excluding the possibility of other things happening in that space and celebrating another way of telling the origin of pieces or the idea of creating from the future. The drawing, which could be a simile of clay as matter that is transformed, is the work object used by the artist and the fragmentation of all its constituent elements are the power of action that

imprints the mobile character to her current work. As with post-poetry, this approach presupposes affirming not wanting to change the world necessarily - art cannot be used to do that- in an attempt to understand the present, but accepting it as it is: with its pace, repetitions and borders. Creating and facing its material nature with all its weaknesses and strengths.

This way of narrating from the future considers that one does not have access to the past purely speaking. We do not know the past, only fragments and the imagination fills in the gaps, those gaps in which stories like Prometheus' show up. Some cavities that the "classic future" uses as a tool for contemporary narration. In this sense, Mesa does not resort to the representation of a specific and past story, nor to the creation of a new narrative, but it is applied in the generation of a concentrated, fragile and resounding substrate in its materiality. And to resort to the mythological nature of thought, creation is part of this task of understanding the present through the future, of understanding drawing from its conceptual dematerialisation, constructing with other remnants of the past - in the sense of memory - other possibilities and of the present in the form of repetition - in its ongoing execution -, in time, of a concrete activating unit.

The piece called Column, whose presence is not completely dominated by form, is dematerialised in its mimetic aspect to materialise in a linguistic one, in the development of the drawing through what its elements show. And what it teaches is a more direct relationship with the world and its three-dimensionality, with an aspect that compels all bodies, anchoring to the ground, a membrane from which all the foundations of representation emerge. In Laura Mesa's attempt to shape what surrounds her, which is described through drawing, there is no genuine expression, nor correct, what is given is a series of repetitions and traces that together would form the substrate. The link established with the pieces of the artist are material and conceptual, like correspondences that have crystallised in pursuit of an aesthetic experience. Through these, there is a speculative feeling with the everyday world, as we live it, and the drawing is stripped of its function of representation and use to be freed from that relational concretion. Here are the conditions to develop another type of independent thinking, to see what leads to those objects being as they are.

Both this piece and many of those that make up the sample are activated through the layers that constitute them, almost as independent islands. In these multiple images, repeated by contact, the traces are perceived as if they were a specular effect until they became islands, original islands, essential as those described by Deleuze in his Cause and reasons for the deserted islands. Defined as a true organism [...] bringing a movement from the depths out into the open air. The idea of isolation is highly present and has to do with an almost volcanic approach that the artist confers to the work of Motives and Drawings from the idea of magmatic and creative emergence.

Laura Mesa's work stands out for having an identity of its own and a strength that concerns not only the power of the tools of drawing, down to its purest expression, but a vision, as we have been mentioning, that goes through past, present and future. To shape the world, its own, the artist first reinterprets the multiple roots of the discipline of drawing. Conceived in this exhibition from the mobility by different paths, to become a contemporary subject outside any disciplinary axiom. The sample begins with the idea of indivisible unity, that is, taking into account what the minimum organ is, perhaps from an anatomical logic-generator of thought, and how this experience of surface visibility is conceived.

The layers and layers of ink that overlap may well be pages of an unwritten book, not thought out and instead with condensation of different times on them, full of content yet to be deciphered. But, it is not necessary to read them, if we think of them as written pages, they contain repeated, fragmented and reiterative gestures about their own becoming object of observation. They cannot be grasped, it is only possible to place oneself as observer of a sum of traces and forms that, from literary theory, we could define as an unstable poetics that combines aesthetic reflection with a bias between the imaginary and the ideological. This search for meaning has the ability to transform trace into a subjective compass and scale. The artist is sure of her position, of the situation in which she stands before the world and in front of the spectator. For this reason, the space here is peripheral and labyrinth-like, in this way, both she and the spectator - also located in that periphery - contemplate fluctuation and repetition with a great amount of legends and orientations as a guide that is drawing the world map.

This sum of coordinates is directed towards that peripheral viewer, who from the outside looks inside a map delimited by a space, which at times overflows with objects. This physically marks the idea of observer and the partiality of gaze on the same situation, not all see the same because the -symbolic- space is irregular and crossed by a column. That Column, silently opens the eyes and redirects viewers towards many other possibilities and alternatives. But, what is the alternative that Laura Mesa chooses? Within a world dominated by the logic of objects, externally, it is difficult to communicate about other non-objective realities that strictly speaking, as Wittgenstein thought in point number 7 of the *Tractatus*, one cannot think about them. *Motives and Drawings* is an attempt to exist philosophically in the world, to exist as an act.

Between the humus and the air we find the act of drawing: a transverse evolution towards other places, perhaps not yet solidified and therefore without a centre of gravity that constitutes it as a floor on which to walk and in which, for now, static bodies float.

ⁱ Last aphorism or number 7 of the *Tractatus logico-philosophicus* by Ludwig Wittgenstein.

ⁱⁱ Sánchez Robayna, Andrés. (2009). *Breve mapa de islas comparadas*. En *Islas: La exuberancia del límite*. Madrid: Revista de Occidente, N° 342, pág. 128.