

Rafael Hierro or "From this paradise II"

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To say things fully and freely in a brutal way, is to place oneself at the edge of death which may well resurrect us.

Down the slopes of oblivion and down the rust of the iron plates, we walk on towards our own inescapable decay.

Connected by a language of breaks and catches, Rafael Hierro's work refers to a synthesis of unlimited registers. A work deeply rooted in physical reality, the purpose of its production begins and ends in this tactile sense. The reference to this emotive reality becomes unavoidable given the absence of any other valid paradigm. His purpose, therefore, is absence. His system, degradation.

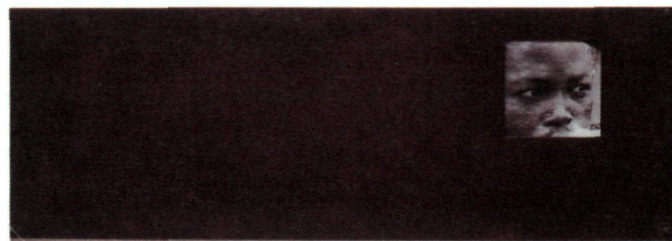
Surfaces that possess profound vital sensibility, that bear the mark of present loss of matter in the sphere of the mass media, its trails correspond to the compartmentalization of the screen, to the challenge of its message and its time-sharing use.

The images of the missing people, previously frozen in the screen's terminal, are submitted, like any human being, to a code of expiry.

R. Hierro intervenes, from that precise moment, in the cataloguing of those faces, as another subproduct of the colonization and territorialization of collective memory, systematically and progressively annulled for the sake of a globalization that totalizes us. His structures stem from the hang-over of information about the other. The person who only contributes the negative of the hired still.

His gaze settles on the other's gaze, confined to those doors of the metallic lift of memory that close after every newflash. The other turns towards us to confront us in his own territory. The place where he establishes himself. The photocopy's life, short until its disappearance, reflects its own time of memory. Its oxidation breathes humanity. It is in this sense that Hierro reaches the difficult encounter between Ethics and Aesthetics which few of our creators have reached. His rupture puts him on the edge of a genre: Landscape, as a deed of Property. Portrait is annulled as an affirmation of superiority over others. The still-life is cancelled as a trivialization of nature.

Hierro claims both for himself and his work an ethic. An ethics of interpretation. The photocopy that decays before our eyes tacitly answers the Paradise that Millares already figured in his sack works and writing. Our sculptor doesn't go to the place or acts on the moment. Hierro fastens his work onto Man. Without any boundaries or limits. He fixes his honesty



Rafael Hierro. *In Absentia 5*. 1992. 60 × 170 cms.

on the naked wall, under the plate and on A4 paper. His archaeology becomes universal in order to cross a dense landscape. Archaeology with images that are still living.

There are no races in his work, there are only human beings of which remain a simple Frame. *In Absentia*, the series that gives rise to these words is the work of an ethnic minority. A Creole minority that has no language; it only faces the absence of the other. An ethnic minority that dissolves. A minority that is tried for political reasons which proliferate all over the world in absence of the indicted and inspire his work.

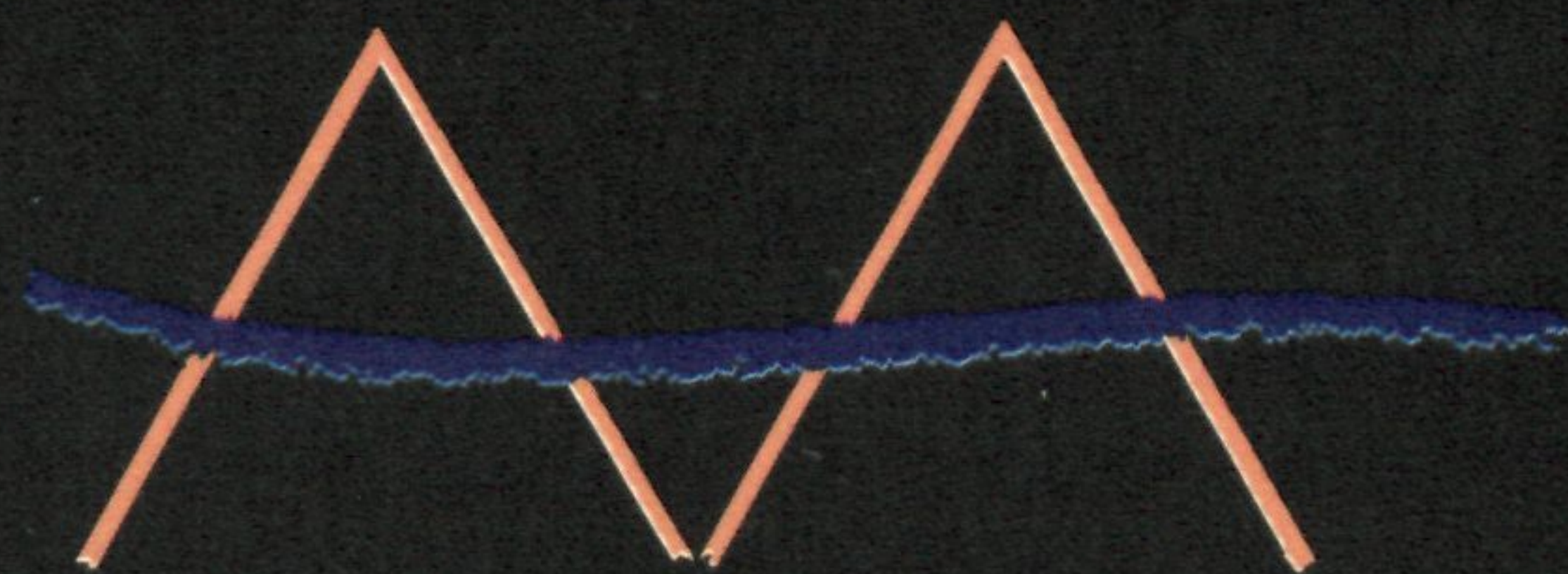
The cancellation of the Social Contract, the document of our most immediate and irrational reference basis, the frontier, leads him to a new metanarrative: The new frontier is the new contract.

Hierro thus represents the ethics of multiplicity, of the mastering of the permanently fragile barometer that gives the "adequate" messages to fit the event. Yet, his works, "take place", in the deepest sense of the word.

His works are essentially ontological, in the sense Heidegger uses the term, that is, they are defined in the process of knowledge that is concerned with being per se, not as mere formal identity, nor as mere happening, but as that which renders possible existence.

The search for the purpose of the reason, not of the desire, that can't choose between the metal of the structure and the paper of the order that can't be countermanded.

The self-complaisant fable that we gradually compile of our everyday life overflows, in the angles of the channels full of R. Hierro's syntax. The metanarrative of the New Frontier demands the acknowledgement of receipt from the spectator.



CENTRO ATLANTICO DE ARTE MODERNO

