

## *Errant ways*

There is an involuntary family of artists who have incorporated into their work the nomadic condition of their lives. Driven by their daily actions, fleeing the sedentary condition, these artists have incorporated nomadism and deterritorialization into their own work. The traveller - artists of the early Seventeenth Century, used sketchbooks as a way of recording their trip. Currently, the globalized versions of contemporary art test new ways to make transportable art . The modular installation, digital media and even sketch books, allow us to adapt new strategies towards the notions of movement and mobility.

Sofia's works, presented in this exhibition are related to this genealogy and reflect the circumstances experienced in recent years . Immigration, the artist's recent and future motherhood , changes of customs and adaptation are private milestones that mark the course of her work.

Her installations are paintings that have erupted through the intersection of personal tensions, losing their original form. This fragmentation, identity and image has inevitably left the body and been reinterpreted. In its place is an attempt to reconstruct the first image as part of a puzzle that is altered every time and that must be resolved in a different place instead. This is a game of reassembling where the parts and the gaps are part of the options and where there is a new idea about the process of gestation and deployment possibilities.

Each module functions as a living organism small and restless distributed in the architectural space. It occupies the gallery walls, or of a house or any other place and is adapted to its new environment supported by a dedicated assembly. Her body is flat, wooden violet, green, ocher or maybe grey, dispossessed of an imaginary raft traveling in groups and replaces the land disseminated. It retains a memory of the body weak anthropomorphic dismantling and in turn contains in the words of Sofia, "the potential for continuing change ". These beings inhabit walls and floors, and sustained growth in a different image reconstructed ignoring hierarchies or guidelines.

At present the work is going as follows: the pieces are going to Santiago de Chile to Buenos Aires, where they will be mounted . They leave as luggage fully loaded, become empty and then fill up again . The work - traveller is being diagnosed through so many comings and goings. Each work has images of the last place that it was. Surely, that space managed to find the force to adapt to the new environment through another transitional version. Then the body - work will be mutated into another form, supported by the process of travel, which promotes creative energies through mobility and through the process itself.

As I write this text, the work has begun to migrate from one side to the other, looking for a form to cling to. The writing comes only in this quiet journey. The other seeks to project the unattainable or unresolved, what remains in the realm of the possible. I wonder what a form is like that flees from itself, which knows no definitive place to amalgamate . And then, what happens when something changes? Some words seep between fragment and fragment or between trips, but others will barely touch the new new work.

*De este lado del cruce (Bs. As.), February 2005*  
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