



Dolores Zinny and Juan Maidagan.
Where the Lion Jumped, 2000.
Installation.
Variable dimensions.

presented by the Argentinian artists Dolores Zinny and Juan Maidagan at the Rufino Tamayo Museum, an attempt was made to reflect these two aspects within the same installation. The space was intervened with a series of continuous walls separated from one another by a distance of approximately 30 cm., each perforated with concentric circles which increased in diameter as the serial walls continued. Once placed in space between the white walls, the circles painted with gold on the inside revealed the visual tricks which were the subject of the work. When looked at from the installation side, their size increased uniformly, the result being that the spectator/participant felt that he was in a tunnel. Seen from the opposite end, the result was a vision of a golden tube extending away from the spectator, creating the sensation of going on for ever.

We are currently witnessing how space and its appropriation have acquired special importance, especially as a result of the ubiquitousness of the electronic media. Thus geography, maps, journeys and travel accounts have undergone an interesting development in the field of artistic practice. Visual poetics has recorded the most banal activities as well as documents of considerable historical importance. In fusing ourselves with a space that is presented to us as the continuity of our own body, we have to redefine the limits of the person and forge a new concept of identity as the frontier of the individual. The excess of

data and figures with which we are bombarded every day makes us feel submerged in a undefinable kind of time, caught in some frozen space. It is in this context that we should take account of the importance of revaluing our concept of space, the coordinates of which have been lost through an over-saturation of images and pictures.

In their installation, Zinny and Maidagan recover this need to reconsider space as the surroundings that justify the development of man's identity and sense of belonging. Fragmented space must be unified to involve bodies and energies that interact on it so as to become once again part of it. While time appears unattainable and unretrievable, the attempt by artists to rediscover the sense of physical presence in a space threatened by virtual reality is extremely valuable. This objective was fully achieved in *Where the Lion Jumped*. Furthermore, the transformation of inert matter into a concept of full participation through the idea of play offered a much more complete perception within a newly recuperated space.

Luz Maria Sepulveda

Dolores Zinny and Juan Maidagan
Rufino Tamayo Museum

From time immemorial, art has been linked with the idea of play, with the ludic character of human nature being the subject of theoretical analysis. In this exhibition, entitled *Where the Lion Jumped*,