

Vernissage

Technology in the arts has insistently been associated with interactivity, with relationality among individuals by way of tools that, through celebration, intervene on experience.

Clearly, however, art's fixation with 'form' has occupied, occupies and will occupy a whole range of 'techs'. And all artistic practice employs its language, its technology.

And it is precisely the approach to form that is addressed in this piece on the basis of the definition put forward by Nicolas Bourriaud. "*Form: structural unity imitating a world. Artistic practice involves creating a form capable of 'lasting', bringing heterogeneous units together on a coherent level, in order to create a relationship to the world.*"

There is no doubt that the age of programmed obsolescence has marked our relationship with the world. From the staging of 'fragile' forms, surely not easily long-lasting, *Vernissage* proposes a work that exists on two levels, human and technological, where the gadget functions as an instigator of sociabilization, as well as its mechanism.

Because, as we all know, the luxury of a society of technology and information has doomed us to models in which physical communication is made precarious. The rhetoric that somehow the machine replaces the human being, ambiguously conditioning his or her freedom, is not just a dystopian mantra. Technology both advances us and somehow makes us precarious at the same time.

And looking at the artistic sector, here we find that affections often move the productive machinery, hence the value is the emotional transaction. But the precariousness, what do we know about precariousness?

Vernissage thus posits the formalization of a conceptual piece, by seeking to place as much emphasis on the materialization of the physical elements that accompany the celebration of an opening (bottles, wine glasses), as in the potential interactivity of the public, generator of the piece itself.

A work that inaugurates a work which did not exist *a priori* invites us to reflect on a professional field, the artistic one, where the maxim is to work with minimums, and in which the realization of ideas, projects (which have already configured a culture in itself, 'the project culture') is only one possibility, often remote.

This installation also reclaims conceptual artistic practice as a mechanism for the generation of interpersonal connections, the moment it begins a dialogue between art, technology and popular culture. Because the majority of the technological advances representing the future, at a specific moment, shift from being exclusive to technicians and become popular. The case of 3D printers is an example of a technology that presented itself a 'futuristic' and quickly became accessible, democratized.

Based on some key questions:

- Is art's admiration of science proportional, symmetrical?
- In the presence of a technological gadget with impressive qualities, do you find it easy to enter into dialogue with the other subjects around you in the space?
- Do you believe in the possibility of a technological culture capable of activating manifestations of conceptual art that are close to the absurd?
- Immersed in the digital age, what do you regard as an 'interface'?
- When a conceptual proposal is materialized, where do you focus your attention: on the magnetism of the material or on the suggestion of the concept?
- What do you think of the following statement? The electronic environment is based on the 2D and 3D universe, but an idea has an infinite number of dimensions.

this work sets out to create a space in which the machine leads us to a conversation about art from art.