

Capitalist spelunking

About Martín Touzon's "The production of the new"

Proposing an oblique dialogue about the political and economic realities of the country, but also of the region and the whole world, *The production of the new* is a large format transportable sculpture that points out and problematizes the fine line between legality and illegality, and between the formality and informality of financial capitalism's strategies in an uncertain everyday context.

Getting inside this work almost demands a spelunking exercise. Its layers, constantly moving and forming themselves, imply a complex adventure towards an 'inside' that becomes the 'outside', and the other way around. And that trip becomes itself an inside folding over the outside, and an outside folding over the inside, which calls attention to the tissue's continuity; at the same time, it calls attention to the continuity of our own constituent surface.

Following the same undulation as the waves of financialization, *The production of the new* suggests also an amorphous spatiality that expands itself through its body's hardness. A piece that has been produced patiently, follows the circumstances' signals and incorporates them into the production process.

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From an anthropological-philosophical approach, caves –as origination spaces that emerge 'from nowhere' with the telluric rhythms that, from time immemorial, have (de)formed the planet– have come to represent, in the language of economics, shelter against the unforeseen elements.. Facing an uncertain and changing age, shelter becomes a current necessity: just like 'bricks', dollars have always represented stability. And in a financially uncertain context, Buenos Aires introduces a new kind of cave: money-exchange-caves. Those caves are strategic answers that emerge from the informality to face and shape this anomaly offering passers-by and tourists places to buy and sell semi-regulated currency.

Thus, on one hand, the constant question that crosses *The production of the new* and that it poses is, in a direct way, how to rethink a mode of circulation that highlights the 'caves' paradox. But also as an allegory, it problematizes the transparent occultation as a contemporary form of shelter as well as an economic, political and cultural action. From that point of view, the piece asks about the – known but silenced– swing between legality and illegality. A swing that is drawn within the tautness between informal practices and their relative and variable formalization.

On the other hand, *The production of the new* highlights a double paradox. First, a cave that is artificially built, unnaturally, not following the telluric moves but the aesthetic institutions regarding the contemporary political and economic context: the new needs to be produced. This first paradox folds on itself as an economical process. Production, circulation, change and consumption are abstractions that *The production of the new* concretizes. And second, the sense of the shelter is compromised by its own simultaneous obviousness and necessity. It's not a whim: outdoors life is put at risk. Nevertheless, our lives show the circulation of goods and/or services. In that same sense, shelters are offered and demanded. The second paradox unfolds itself as a re-folding that enables a flight, that twists and tenses inside and outside, between the office and the façade, between shelter and the outdoors.

K.H. – Buenos Aires, July 2016.