

There are discrete ways of demonstrating power, the sun knows this very well. We can abruptly distinguish how its authority manifests itself when we are suddenly forced to close our eyes after directly experiencing the impact of its rays.

In time, we have learnt to maintain a harmonious relationship with this distant star. We invoke it in dark days, and seek shelter from it in the summer. But for human beings there is no natural urge that is greater, than to rebel against that which is oppressive; this star is no exception. Yet, how can we beat the sun?

Gustav Fechner, a 19th century scientist and mathematician, attempted to confront the sun to build theories regarding "afterimages", the purplish print left momentarily on our retina after exposing our eyes to a strong light source. Fechner, in his eagerness to understand how light affects us, overexposed his sight, becoming hypersensitive after long periods of direct experimentation, forcing him to live in complete darkness for much of his life. During this period, he created semi-scientific essays about the soul and angels, surrendering to theorize about abstract fantasies, in his inability to define matters of the tangible world without the clarity that daylight provides.

In *Under it still*, Rosario Aninat's pieces arise from an in-between world, experienced in the eternal transition between dawn and dusk. Beneath an apparent lethargy, the pieces gradually seem to give in to the transition between one world and the other, being exposed to forces of different intensity. To sustain themselves, they seek different forms of resistance by demonstrating their constant interest in finding ways to exercise their power. In them, we recognize a kind of collaborative logic that has been established through chains of meaning, languages and codes that we will only be able to unravel if we are able to successfully harmonize with the frequency in which they communicate. Through this language of environmental noise, they find and understand each other. We are the ones who don't belong.

In the space of electric lights at L187, Aninat's objects are placed attentively to the different presences that surround them, from which our eyes appear as another set of lights that have the capacity to affect them. In this disparate logic, we are now the spectators who become the sun —we are the suffocating light that puts them in the spotlight— and without being able to protect themselves they tell us: that's enough. Our light seems to have the capacity to crystallize its evolution in time, illuminating concrete forms that have adapted to their environment and managed to find in their silent existence the most efficient way to face these evanescent suns that surround them.

I wonder to what extent will it be sensible or amusing, for them to get involved in power dynamics against us, and at what minute, on the other hand, does it seem better for them to give themselves completely into their slow but definitive disintegration in time.

Text by Javiera Gómez

1. Rosario Aninat, Floor Screens, 2020, wood, plastic foil, light tube, heating pipes 300 x 116 x 94 cm
2. Rosario Aninat, Found Negatives, 2020, silkscreen diptych on paper, metal clips, plaster board, 110 x 165 cm
3. Rosario Aninat, Plaster Shadow, 2020, plaster boards, wood, rubber, metal clamps, 110 x 95 x 13 cm
4. Rosario Aninat, Clay Bags, 2020, red clay, plastic bags, red chalk, light tube, steel bars, 555 x 250 cm
5. Rosario Aninat, Corner Piece, 2020, plaster boards, latex paint, 165 x 158 x 15 cm
6. Rosario Aninat, Smell of Nothing, 2019, forged steel bar, 10 x 50 cm
7. Rosario Aninat, Untitled, 2020, photocopy on cardboard, 17 x 11,2 cm
8. Rosario Aninat, Untitled, 2020, analog photography, light tube, 18 x 12,3 cm
9. Rosario Aninat, Curved Viewpoint, 2020, MDF wood, painted tin sheets, 300 x 43 x 75 cm
10. Rosario Aninat, Room Screen, 2020, plastic foil, steel frame, blue tape, 298 x 242 cm
11. Rosario Aninat in collab. with Nicolás Rupcich, Skinned Square, 2020, latex paint, water pipeline, 65 x 48 x 20 cm
12. Rosario Aninat, Copied Brick, 2020, cement on aluminium sheet, 100 x 6 x 12 cm

An edition will be published to accompany the exhibition.

Price list on request.

