CONCERTED SUPPORT T1

FLORA ars+natura: *Collaboratory for the Arts* T1a

***Matter and Tempo* T2**

Since mid-2018, FLORA has run the *Collaboratory* program, which offers a space for developing processual and experimental works to artists who have taken part in FLORA residencies, with the aim of bolstering the network and strengthening the artistic community built up over the course of five years. In this context, Marcela Calderón and Juliana Góngora were invited to participate in a joint exhibition, based on research carried out by each of them, in accordance with their interests and without any strictly established concept.

Marcela Calderón and Juliana Góngora usually work with organic materials. Their manner of production consists of exploring their visual possibilities without forcing matter into a state that is not its own. On the contrary, their works are built from the understanding of the properties of the elements and their symbolic possibilities. The artworks of Calderón and Góngora are typically produced in a long-term, costly, and meticulous process, such as Calderón's piece *333*, built with dandelion seeds and exhibited at FLORA in 2017, or the sheet woven with rice grains and thread, part of Góngora's *Cuja*, also presented at FLORA in 2016. This type of work or the use of living materials that imply natural processes of transformation over time—resources deployed by both artists—determines a particular temporality in their modes of production that is manifest in the present exhibition, which establishes a specific tempo, a kind of constant rhythm.

Calderón has studied the life of bees and works with the materials they produce: honeycomb, wax, and honey. From this research, the artist will use honey directly on the wall, whose mode of production of which is closely related to bees' organization of labor.

Bees live approximately 45 days; over this time period, each one performs a series of vital tasks for the hive. These tasks are performed in precise stages with exceptional synchronization. Replicating this regulation of labor, Calderón creates a composition that will be progressively transformed throughout the weeks of the exhibition. For this intervention, the artist will work without a preconceived idea, betting on experimentation with natural elements. In this way, each week the work will be modified and will not reveal its complete form until the end of the exhibition, linking its production to the length of the exhibition itself.

Juliana Góngora presents pieces wrought in stone with water and lime deposits that allude to the initiation rituals of certain cultures who dig a well in the earth at the time of each new family member's birth, thus initiating the process of lime hydration, which is necessary to prepare the material for use in construction. This procedure took place over several years and

coincided with the individual's maturity. With the implementation of this ancestral technique, the work too will be transformed, manifesting different states over time. Similarly, Góngora works with another organic material: milk. Given their uses and functions, lime and milk have more than one feature in common. On the one hand, milk is the food that makes life possible for mammals; lime is used to prepare the soil before sowing, thus making fertilization possible, and thus also enabling life. Because of its calcareous component, lime is also known as "the milk of the earth." At the same time, it is a binding material that has been used since ancient times for building, while milk is also essential for bone construction. Alluding to this constructive possibility, Góngora molded a series of sticks from milk and earth to create a floating roof.

In parallel, Calderón creates a form that grows organically on the wall, produced from molded wax and reminiscent of the same honeycomb from which the material has been extracted. Through it, the artist explores the strength and possibilities of the material, commonly associated with fragility.

From the research and experimentation with these materials, the artists unfolded a series of varied ideas, driven by their own interests and questions. In addition, both have opted for a mode of working that is governed by a specific rhythm—established by the method or the material—that implies a series of gradually occurring natural changes. Each one of them has favored process and taken advantage of its possibilities; each has decided to let matter dictate the time of production and, to some extent, form. Thus, the works presented in *Matter and Tempo* establish a temporality different from the everyday one, far from the characteristic speed of the city, the illusion of immediate communication, and excessive consumption. The artists choose to cast in their lot with a sense of time opposite the one established by Western capitalist society, simultaneously moving away from the parameters and the demands of the artistic field. It is a commitment to other ways of producing, to a different understanding of the processes of artistic creation—guided by greater freedom in artistic performance, conceived from an experimental perspective, and sustained by work with materials and their capacities for interpellation.