

## RIVER OF THE THREE ROUTES

*By Eduardo Stupía*

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Mariana Sissia and Nicolas Sarmiento belong to that weird group of artists -perhaps not so unusual within young contemporary artists- whose strict and rigorous approach to technique and method produce a firm commitment upon detail, shown in their works, providing them on one hand with an essential material density of the uses and questions postulated by their languages and on the other hand, liberating them from any business or anecdote beyond those somehow implied in the gaps of her actions in praxis. Sissia shows on the first look a kind of affinity with the iconography of geology, geography and botanic text books. This is immediately obscured by the increasing abnormalities of her construction, apparently so logical and solid. The virtuosity of her tonal elaboration and the intimate balance between artificial and natural appear in her drawings producing a quiet seduction, a mysterious power. Sarmiento registers and detects, which equals to invent, the protein manifestations of a graphic energy that can be displayed as a kind of rough primal proto-scripture or as a delicate beat of stain and wash. His endless system beholds the aridity of what appears as pure body of illegible line and plan and at the same time as the luminosity of what opens in a nutshell in front of our eyes with the magnificence of a fatuous tale. Eduardo Stupía.

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