

## THE CONJUNCTION

*By Clara Rios*

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The outline/design of a drawing incorporates everything. It reveals the materiality, the previous stage, as well as the idea. It has the ability to reveal things that don't exist yet. Not only does Mariana Sissia draw, but she thinks in drawings; she transforms mental activities into graphite drawings. She presents it like an idea, like a medium which enables her to create a thread of concepts that define her as an artist.

*The Conjunction* is a demonstration of the artist's cosmovision: it devises new questions and introduces series that create a code. She approaches the drawings on a physical as well as an esoteric level; like a universe that contains visual as well as spiritual beliefs, notions and concepts. It involves an encounter between paths and perspectives, of which each drawings speaks in an enigmatic and fragmented way, leaving footsteps that reveal the cartography of Mariana's work.

This territory, drawn as the result of a collaboration between the pieces, creates a conceptual foundation for the artist. In *The Conjunction*, she seeks the union of opposing pairs: hyperrealism edged by abstraction, which in turn moves to the rhythm of pure graphite laid on paper and vice versa. It is an act of reconciliation between distinct parts, one that constructs Sissia's worldview and reaches, in Jungian terms of the conjunction, something akin to a religious rite, an otus divinum. That state –where matter condenses into spirit, or in this case, where the ethereal becomes material through the work– is the sacred space of her practice.

The images obtained touch different parts of the idea of origin, the beginning of form and of matter. The circular shape, seen in the series of mandalas or in some of her graphite drawings, remind us of the perfect shape, or of drawings found in bas-reliefs dating back to ancient times. On the other hand, these primal images are also present in the explosions of colour against the dark backgrounds. The textures emerge from the paper as if they'd always been there, and Sissia helps them out from the surface. Landscapes that look like a big bang: that moment just before everything, that moment just before nothing.

The drawings produced between 2018 and 2023 encompass in some ways all of Mariana's production. Figuration and abstraction come together in total harmony, like complementary opposites. Here, the meeting between perceptions do not clash, rather they are an invitation to find a balance between reason and spirituality. The approximation of these two universes is nothing other than a means to make the invisible visible, to pour out the inner explosion onto paper, and transform introspection into an outpour of graphite. In the face of something as sacred as this encounter with the work of art, the artist offers various ways of interpreting it. These primal concepts, original/native/primal to humanity, are at the drawing's disposal. Drawing being the essential language of the arts, the one that grasps ideas and helps them come into being.

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