

TOP: COURTESY THE ARTIST AND NO GALERIA DE ARTE, BUENOS AIRES / BOTTOM: COURTESY THE ARTIST AND OFICINA PROYECTIVA, BUENOS AIRES

EXACTING Camilo Guinot IMMATERIALITY

BY MARIA CAROLINA BAULO

Opposite top: *Esfera*, 2005. Matches, 10 cm. diameter. Opposite bottom: *S/T (panadera)*, 2009. Spores, 35 cm. diameter. This page: *Bicho*, 2010. Sugar canes and scotch tape, 5 x 4 x 2.5 meters.

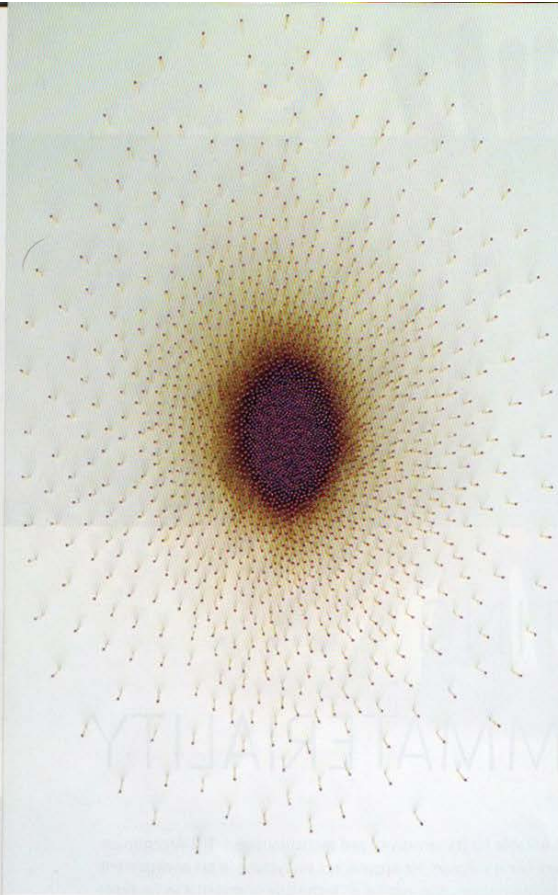
COURTESY THE ARTIST AND SANI WATER RESIDENCY, MUSILO CASTRO/INDIO MARERO, SANTA FE, ARGENTINA



Camilo Guinot's work is notable for its sensitivity and meticulousness. The Argentinian artist works on each piece like a surgeon. He approaches everything in his environment as a potential medium for expression, discrediting no technique or material as he experiments with installation, sculpture, drawing, photography, and performance. Nevertheless, the importance given to objects stands out in his productions: the exactitude of construction, conceptual rigor, and finished form of his sculptures are amazing.

Guinot first came into contact with art when he was a little kid, through play, though he recognizes that the ability to create is a skill inherent to humans and never felt special because of it. His works tell us about an artist trained for years in exhaustive, almost obsessive practices. In each work, formal resources adapt to the necessities of the concept or the nature of the object, and each piece is conceived as a tool for knowledge, acting as a bond between the artist's sensibility and the outside world. Guinot's works establish a fluid communication in which images translate intuitions without language. Each action seems to develop into a new creation; there's no place for repetition, but always room for the creation of something absolutely new.

Guinot's aesthetic rests on several foundations, as he points out: "Ottimio Landi and Javier Lampreabe, Duchamp's attitude, Matta-Clark's physicality, Beuys's messianic and shamanic aura, the precise, precious, and invisible in Boetti, Alÿs and Orozco's simplicity in re-creating the predecessors, Xul Solar and De la Vega's plurality, Miyazaki's worlds and characters, the precarious and sophisticated Gondry machines, Thoreau's irreverence and unique vision, Cage's re-interpretation of Duchamp's attitude, Jorge Luis Borges, Bukowski's sense of humor, Villa-Matta's essays, Murakami's landscapes, the terrible and fascinating challenge in the way that Lao Tzé, Bohm, Castaneda, Heraclitus, the Epicureans, the skeptics see things...and the list goes on and on."



be apprehended, he captures them in a precise moment of their existence, here and now, preserving that portion of time intact. Ephemeral art also captures Guinot's attention, and when he uses organic materials, he embraces their degradation and finitude. Freedom is absolute: the journey, the experience itself, has no boundaries even when it comes to works that will certainly vanish as time goes by.

Guinot has participated in numerous exhibitions, international residencies, competitions, and art fairs. He believes that time will provide his works with new meanings, enriching and nurturing them with every change that takes place in their environment. Art isn't something given once and forever, it interacts with its context and history. The future will bring new ways of reading and approaching the work. Full of ideas and faithful to materials, Guinot's creations carry the stamp of the one who took them beneath his wing day and night for long periods of time before setting them free and watching them fly.

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Left and detail: S/T, 2010–11. Matches and lacquer, 85 x 85 x 65 cm. Below: Fragilísimo, 2006. Matches, lamp, and cord, installation view.

Left: S/T (oval), 2010. Matches, mdf, and paint, 120 x 80 cm. Right: Delta, 2008. Branches, plastic bottles, scotch tape, and chairs, detail of installation.

Life and death, time, and the construction of identity—related themes for Guinot—concern him in a particular way, driving him to search for new experiences. But multiple sources of inspiration aren't the only factors operating in his work: creativity awakens according to the specific context. Series and isolated pieces become alive. There's no methodology regulating Guinot's work, his only method is variety. The act of discovering, the power of curiosity, trial and error, the possibility to play—everything becomes part of a process, in continuous movement.

The importance given to forms is fundamental: forms prevail within these works. The pieces are intense and ordered because the methodology of multiplicity demands a system, certain patterns, in order to organize the elements. These qualities define an artist dedicated and committed to his craft, following a philosophy that he applies not only to his work, but also to his life. The presence of beauty gives evidence to internal rhythms and harmonies, the different parts combining in exact ways to achieve balance. This is particularly obvious in the small pieces, where

attention to detail recalls the care applied to creating ships inside bottles: elegance, patience, and determination govern Guinot's forms. Sculptures created by putting together hundreds, and even thousands, of tiny pieces of wood—matches mostly—lines drawn in space with steel, zinc, or paper supports, they all show the binding conjunction fusing the idea, the concept, and the materiality of the object itself. Guinot defines his forms as "a welcome and goodbye dance, a battlefield and a celebration at the same time; a movement searching for its right spot, its space, its way." Enormous and minuscule rhizomes, these works seem to hold the key to a jealously guarded secret code.

Each one of Guinot's forms is a small part of an entire conception—every sculpture, no matter its size, shape, or format, is complementary and establishes a dialogue with the rest of the pieces. Something similar happens when he works with photography, drawing, and painting; they act as additional links in this large chain, which materializes the immaterial. Immateriality, desire, and memory rule his creativity, and even when they can't

LEFT: COURTESY THE ARTIST AND NO GALERIA DE ARTE, BUENOS AIRES / RIGHT: MARIA WILESHI, COURTESY CENTRO CULTURAL CARLOS MACHADO MARIAN, BUENOS AIRES, ARGENTINA



LEFT: COURTESY THE ARTIST AND NO GALERIA DE ARTE, BUENOS AIRES