

## **MOLECULES OF INJUSTICE**

*by Ariel Wilner*

*A collaboration with Diana Cohen Agrest*

*Audiovisual work*

*Polymer*

*Series Molecules*

*2 min 54 seg*



### **(IN)JUSTICE**

#### **Tragedy | Pain**

Tragedy's path is always fast. The destination is unique, inevitable. Each step, each unbelievable scene is full of pains and sorrows that are especially suffered by a protagonist, who is an innocent victim. However, all those people around him also experience many vicissitudes; from the arrival of the tragedy on, fall the victim's undeserved misfortunes on his whole world.

Greek tragedies were responsible for portraying through fiction what no longer exists in our contemporaneity: a type of tragedy that purges pain and produces commiseration, catharsis and social balance. The contemporary tragic destiny is desolate because, due to the dissolution of divine justice, the new positivist and modern justice leaves only a lack. A perverse system that creates a mechanism for compensation (justice) that the only thing it can produce today is its own lack (injustice). The pain produced by tragedy never disappears since there is no compensation possible for the loss.

The inevitability of tragedy, the aftermath of death, the latency of pain among the victim's relatives, the incessant presence of the Lack and the obscene part of the justice are all topics that are present within this piece. This artistic production seeks to tense the ideological systems that remain invisible in our societies. Diana Cohen Agrest as a protagonist invites us all to hear her and to perceive the piece so that our mind and senses get stimulated.

## THE PIECE

The permanent absence of emptiness is the most important visual mark of this *polymer*. The *horror vacui* is constantly present thanks to the montage that intertwines different harmonic images with crossfades. This endless flow of stimuli makes that the lack never appears. The piece does not stage the Lack because it permanently resists to represent what tragedy and pain leave as a consequence. The artist keeps showing that it is more effective to make the spectators reflect by the permanent stimulation of the senses.

The narrative structure is sustained by the concepts that the protagonist's voice develops; the voice recording is transparent, since the direct recording of the protagonist's discourse was not edited. This speech is the narrative key element of the piece, because the spectators have not only to follow but also to interpret this intimate, subjective and testimonial conceptualization of the tragedy, pain and justice.

These keywords can be conceived as disembarkation areas where the work invites us to stop. There the spectators will feel how, through the joining of artistic and conceptual resources, the emotional tension finds an unusual time and space to extend itself. Within this exceptional time it is finally possible to experience sensitive and intellectual reflections simultaneously. At some point, this biological and integral process, where mind and body are participants, will bring some light to the darkened relationship between tragedy and injustice.

## BACKGROUND

This art piece belongs to the Series *Molecules* in which the artist establishes collaborative and creative bonds with people, whose social, cultural and artistic relevance is remarkable. In this work the collaborator is Diana Cohen Agrest, founder of *Usina de Justicia* (an Association of victims who have lost a beloved one in violent situations). The Association was created in 2014 not only with the main goal of giving legal advice and emotional support to the relatives of the victims; but also with the conviction that it is necessary to promote the creation of better public policies for preventing the criminal behavior. Diana does what seems impossible: she invests her personal pain to create a collective space, a luminous attempt to make the Lack hurt a little less.

This work was developed and created through a series of dialogues established between the artist, Diana and her husband Gustavo. Subsequently, these talks led to a series of audiovisual experiments. The resulting *polymer* has the active participation of Diana, who displays not her own experience but her rational and emotional conception of the all-day-present tragedies.

## HOW TO EXHIBIT

This piece can be exhibited in analogue or digital spaces. For spectators in domestic environments the use of headphones and a place without any other external or natural light sources are recommended.

The exhibition in professional spaces may vary and can be defined together with the artist; although a space with optimal lighting (blackout) conditions will be mandatory.

For a comprehensive approach to the series, it's recommended to exhibit each piece of the series.

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