

# THE MANUEL FELGUEREZ ROOM

## IN THE FRANCISCO GOITIA MUSEUM

Between 1967 and 1973, Felguérez was on his way, timidly at first and later at full tilt, toward the application of geometric forms in his compositions. Geometry in a whirlwind, geometry at rest, creative geometry, aggressive geometry to irritate or testify to its determining, absolute presence. If the human body is volume and line, why should the triangle, why should the circle, why should the square not also be forms that create spaces? Forms that generate forms and demand their own space, and, what is more, demand their independence in the new form they have acquired, as well as their scale and dimension.

On that long journey, that torturous road had to end in a poetics and an action, both of which were revealed in Felguérez' December 1973 exhibition "The Multiple Space" in Mexico City's Modern Art Museum. Some of the works from this exhibition are now shown in the Manuel Felguérez Room of the Francisco Goitia Museum in the city of Zacatecas.

The painter himself has conceived of the process, defined the road and the result thus:

Start with a few simple geometric concepts, like the circle, the triangle or the square; organize them until you produce an idea-form. Then, with a pencil, draw this idea-form on paper, giving it an order. Think of the color silver and surround it with a few cold colors; think of the color gold and surround it with a few warm colors; in both cases, organize the color, give it an order, a logic. Take the brush and apply the color over the sketch, creating a design formed by planes.

Every plane contains potentially infinite volumes. Choose one and create a relief; the color will also take this dimension. Then, take the volume and development in space and show that the concept painting-relief-sculpture is obsolete, worn out; that form-color is one within relative spaces.

I would like to make of the form—not the form in space, but the form that creates space—the movement that creates space—the multiplication of the scale the multiplication of the object to penetrate multiple spaces; permute the forms, combine, use displacement. In short, describe, invent, show the living form within the multiple space.

This intimate relationship between art and science, given that there is not a sharp dividing line between the two, but rather a continuum, had ample impact in artistic circles. Octavio Paz said,

Felguérez' proposals do not come in through our ears, but through our eyes and our sense of touch: they are things we can see and touch. But they are gifted with mental and animal properties, not by some mechanism, but by a logic. The multiple spaces do not speak: silently, they unfold before us and transform themselves into another space. Their metamorphoses reveal the inherent rationality of form. The spaces literally make and fashion themselves before our very eyes with a logic that, at bottom, is no different from the seed becoming root, stalk, flower, fruit. The logic of life. Idea-forms, says Felguérez, his own excellent critic. But there is nothing static in this world: forms, images of finite perfection, produce through the combination of their elements infinite metamorphoses. Not a space for contemplation, but a space for building other spaces. Art with all the rigor of a demonstration that, nevertheless, produces unexpected objects on the borders between chance and necessity. Felguérez' objects are visual, tactile proposals: a logic of sensibility that is also a creative logic. ■■■

