**Mirta Kupferminc**

Rodrigo Alonso

Mirta Kupferminc’s work is engraved in a very precise contemporary production line; a line becoming an integral part of a broad aesthetical tradition, but at the same time meeting the requirements for present-day languages and discourse formulations. This line retraces the old-time ability of art to plunge into universal narratives, address social life, and become an agent for history and memory, without denying the kind of reflexivity and synthesis contributed by conceptual practices.

Each art piece emerges as a place where both individual and collective expression are at stake through marks and images that gradually build up as if they were tectonic layers. These works are endowed with particular density, and they should be explored, since they generally display a frequently simple but attractive surface, but they are only a gateway for a much denser and challenging space, which facilitates convergence of history footprints, community (material, spiritual, and emotional) stories, personal life events, myths, and a constantly changing world. However, there is neither excess nor over-information in these art pieces. Instead, there is a sort of multiple resounding voices that gradually and softly echo inside the viewer’s body and mind.

This action has enabled the artist to plunge into her family history and the Jewish culture in which she was brought up, in order to draw out of these sources a number of metaphors that go beyond the peculiarities of individual experience. Driven by a fully humanistic vision, she celebrates the ability of art to overcome contingencies and project itself with ecumenical intensity. No matter if she starts from the suffering of her parents at concentration camps or from the bewilderment at sacred books, her work activates a field of meanings that gives each spectator a chance to encounter his own quandaries and his own shadows. In view of her personal history, our attention is not surprisingly drawn to certain recurrent topics, such as body, identity, writing, and memory.

Within the scope of her current project, Kupfermic addresses a set of Jewish texts in order to examine them from a non-religious perspective. Although they belong to her home heritage, and therefore are not alien to her, she undertakes the task of scrutinizing them inquisitively; overcoming classical interpretation barriers and meanings attached to these stories as heavy signification layers, which have rendered them obscure and sometimes inaccessible texts. For such purpose, she has chosen a playful vehicle, the “as if” scenario, which allows her to approach these texts “as if” she were not familiar with them, “as if” it were the first time that they have been uttered. On doing so, she restores their capacity for revelation, and she finds avenues towards new meanings that she later develops through a wide variety of plastic resources.

Committed to this task, for the first time she has made a couple of soft sculptures inspired by the myth of human creation, and its most controversial leading character: Eve, the primeval woman. Detached from disobedience, sin, and fault, here Eve appears as a mother, at the same time protective and oppressive, as a character with a weight of her own (no longer subsidiary to man) and taking on her role in God’s plan to give rise to the succession of times. Resorting to alternative readings, Kupfermic reviews the relationships among God, Adam, Eve, and the snake, which implies to revisit the complex relationships among life, knowledge, law, and pleasure.

One of the sculptures consists of a succession of female breasts that could enrobe an individual in the style of a dress. A summary of food and pleasure, the principle of life and joy, these breasts gain stature as an existential core, without leaving the body. Fleshy, cardinal, and erotic organs, they are equally agents for desire, need, and law. Kupferminc underscores this powerful authority when she decides that her art piece will be entitled *Eve: Chair of all Mothers*. Within the suggestive confluence of the multi-faced nature of breasts, the primal mother and the authority principle, the piece promotes the image of a powerful and fundamental Eve, and it rescues her from the victimizing readings to which she is often subject to.

The other sculpture is also a sort of dress. However, here the symbol (which is not absent) is integrated into a scene that catches the eye in the first place. This represents the inveterate landscape of Eden, precisely when history of the world is about to be set into motion. Here, the artist has hidden a word that can only appear by means of a plastic resource known as anamorphosis. This word names the unnamed, the “fourth party in dispute”, the secret protagonist that generally does not come to light in traditional biblical readings.

Upon introducing the Father as the axis of this narrative, Kupfermic supports the theory which sustains that there is no primeval disobedience, but a perfectly orchestrated plan in order to put into action a conflicting relationship among knowledge, natural succession, work, history, pain, and desire. And once again, she drives apart from the notions of fault, sin, betrayal, and victim.

Using very simple materials and strategies deeply rooted in her own world, that of art, Mirta Kupfermic invites us to see those narratives with new eyes, because they usually appear as unchangeable stories. However, nothing committing the human being so intimately may be so static in the look of an artist. Every creation entails an implied consequence and a constant flow of events. The sort of creation proposed by Kupfermic urges us not to close out the meanings of those narratives that question us insistently.