

Figurative exchange, metamorphosed figure, metabolised through different disciplines. Object, symbol, sign acquires a semantic and significant diversity by being subjected to a sort of spiral evolution. The role of the object in space is a constant in the artistic research in the work of Irene Pérez Hernández, the three-dimensionality as well as the concept of dimension and infinity are part of a field where the author uses different disciplines: photography, porcelain and animation as the keys to a dialectic game.

Out of the Loop' introduces the spectator into a metaphorical space in which the object is inscribed within a constant loop of space-time, extracted from human linear reality. The series, composed of several sketch diagrams projected onto a wall, begins with two simple circular drawings divided into two halves on a flat porcelain surface. A work in progress in which, as the loop progresses during the projection, a process of infinite combinations of possible forms is observed, ending with the creation of the final image. A process of infinite expansion related to Wilhelm von Humboldt's characterisation of language: 'The infinite use of limited meanings', or a catalysis in which language itself - as Baudrillard would say - is at stake. Faced with this transformation of the object, of language, we ask ourselves: Is this game, this infinite use of language, the end? In this sense, the author refers us to the animation 'The Garden of Kyoto', clearly alluding to Eastern philosophy, and the importance of 'ritual' in which the body is no longer a symbol of life, but a substance in constant transformation without any kind of individuality. Philosophy that contrasts with a linear, individual and irreversible system where the circular form ceases to exist, takes us away from the circuit of reversibility. We live and then we die, would be the premise. Existentialist metaphysics that opposes a poetics that can move through ceramics, minerals, vegetables, animals and that would be the final word, the final object, the constant change, or the 'out of the loop'.

Throughout Irene Pérez Hernández's artistic process there is an almost imperceptible play of opposites, subtly reflected in the very title of the project: 'outside-inside', 'infinite-finite', 'end-eternity'. Possible combinations of a universe that expands and contracts at the same time, a microscopic-macroscopic world made up of subatomic animal, vegetable and mineral particles. It is not in vain that the author refers us to the classic 'eternal return' of 'Thus I speak Zarathustra', in the work of the German philosopher Nietzsche. Infinite and tireless repetition, in which man will only succeed in becoming the superhuman when he manages to live without fear.

But if we leave aside the conceptual and philosophical premises, throughout Pérez Hernández's work, we also find a concern for aesthetic and harmonic procedures within the artistic production itself. Both in the treatment of the 3D animations, the ceramics, the drawings, and the structuring of the work and the different photographic sequences, with the fragments of the object inscribed among the people inside the garden, we find constant care in the finishes and an ongoing aesthetic concern. Finally, the whole evokes a poetics of reversibility, of harmony with nature, of thought as a process of creation and survival. However, we find a conscious thought that something different thinks of it, not as an end but as liberation, a bit in

the Borgian manner of 'History of Eternity' when the author himself details in the prologue of the essay when talking about the cycles of time and eternity: *'it is a splendid artifice that frees us, even fleetingly, from the intolerable oppression of the successive'*.

*Out of Loop installation for the exhibition Room Art at Centre del Carmen, Valencia 2013. Catalogue text by Rosa Ulpiano.*