

The Dizziness of Words

by Walter de Queiroz Guerreiro

Member of the Brazilian and International Association of Art Critics – ABCA/AICA

In the likeness of a plastic experience, roles in life are accepted

In the great game of existence, Erica Kaminishi induces us to live our own interior space through a pictorial experience. With strict accuracy, her exhibit in the Victor Kursancew Municipal Art Gallery, in Joinville, causes the viewer a first impression of being face to face to one more lection of experiences of the neo-concrete movement, transcending of new meaning for time, space, shape and color. White circles over a black background (or the inverse), circumference sections, displacements caused by curved lines crossing background figures; everything seems to be pure geometry at a first glance. But at a closer look, we notice that the shapes are formed by constantly repeated sentences, and the field is a limited space of a house inside a game board. Alternate houses, white and straight, very suitable for conflicting situations, from order against chance, from the individual with respect to the universe, filled by the artist with words, creating a dialog, like a ritual of adaptation to the world.

However, it is clear that the game pieces of Erica move in a plane spiral, a constant affirmation of the being over the ephemeral state of the moment. The lines of force form a circular current, the “Maelstrom” of Edgar Allan Poe, attracting us inexorably to its vortex, beyond the surface. The lines reveal themselves to be words, continuous sentences, and the viewer becomes a participant in the game with the artist, leading us to dive into the reading, assuming the risks comprehending of a sense. And so, the sentences repeat themselves, establishing an independent course from that of its destination. Adding a new exterior termination to its own message in a dramatic game imposed by the artist, she says that “the subject of the game is the game itself”. The unveiling of a sentence leads to another, an observer showing its condition of someone who experiences a game that is played, in an attempt to comprehend its own artwork, the game itself.

The sequence of these sentences are, at the same time, an integral part of the game, they help in the formation of a separate consciousness of the text, of a cognition built upon the interpretation of the work. The black and white of the rocks are just opposing symbols, they show the existence of the gray, a period of mutation which makes continuity possible, the dynamics of time and space under the action of man.

In the turmoil of words proposed by the artist, a diversionist maneuver of her real intention, she hands us the game: “This is my game. There is freedom in the eyes; mine will never be like yours. The game is played however one wishes to play it. It is a mixture of citations, secrets and charades, but it is just a game of words”. In the dizziness of words, a cheerful impulse becomes an impulse of art, over the appearances of the world.

Joinville, April of 2004



Exhibition Between Addiction and Pure – MuMA Metropolitan Museum of Art
2003 Curitiba Parana, Brazil



Exhibition Between Addiction and Pure - Joinville Cultural Foundation
2004 Joinville Santa Catarina Brazil