

CERAMIC SCULPTURES – Veronica Brovall





## 1. CRISIS

Κρίσις is the ancient Greek word for decision as well as for the situation that demands a decision.

## 5. TRUTH

The truth of reality is its historicity and contingency.

## 9. EXTERIOR

The exterior has long been within the subject. It is part of it without belonging to it. One could speak of ghostly cohabitation or a phantom presence. In any case, it occupies the subject obstinately. It besets it from the beginning. Naturally it is excessive, but you might call its excess natural. It strains the body of the subject and drives it beyond itself.



## 2. DECISION

The decision cuts through the texture of options, which is another name for the reality of facts.

## 6. CONTINGENCY

Life implies the experience of contingency, as affirmation of what is neither known nor under control; life is a journey or becoming instead of narcissistic confirmation of a stabile self.

## 10. BLINDNESS

Anyone who engages in artistic activity knows that production is ultimately blind. The artist moves toward the unknown. The same goes for philosophy: it must go beyond its knowledge in order to experience the inconsistency of its body of knowledge and lend expression to this experience. Art and philosophy exist only as a precipitous overtaking of the self—a mad dash that allows the subject to advance beyond itself. But to where? Where it hasn't already been. It is progressive in precisely this sense. It affirms what it doesn't know.

## 3. FACTS

What we call reality is the sum of precarious facts, whose consistency we impute by seeing them as facts. But facts are nothing more than facts—which doesn't make them nothing. It means that just because something appears to be a fact, that doesn't make it consistent.

## 7. NARCISSISM

Narcissism is a form of self-assertion based on self-denial. Artistic and philosophical self-implication implies breaking with narcissistic protection.

## 4. CHAOS

Chaos belongs to the order of facts as its implicit truth.

## 8. ART & PHILOSOPHY

A timely, untimely conception of risk would imply the courage to affirm artistic and philosophical thought as figures of resistance to the imperative of what is right. In the context of this thinking, art and philosophy are the self-extension of the subject toward its exterior, allowing it to reach an extreme and pinnacle. It would be in contact with its own impotence. Only in opening to its powerlessness can the subject arrive at formulations of itself and its world that amount to more than expressive gesticulation or documentation.

