

Carrefour
Jorge Macchi, 2024

It could be a wind rose or a weather vane, any of those meteorological and geographical instruments dating back to antiquity. Except that, historically, they worked in tandem: a weather vane at the top that oscillated according to the air, a wind rose below, fixed, indicating the cardinal points. In Carrefour, however, both objects were synthesized in the manner of a literary port- manteau (that linguistic game where two words combine to form one). The axes - north-south, east-west - are not fixed, but are themselves a vane. Only occasionally do the real geographical points coincide with the axes of the work. Rarely has reality been magnetized by fiction with such brazenness. If the old dictum is true and in art you have to lie to tell the truth, Carrefour is a work of its time, a slab of certainties, an elusive object that speaks of the fact that having a north is an entelechy and that everything we believed to be fixed now presents its radical doubts.

With a crazy mechanism, Carrefour is also British nonsense in its purest form. Lewis Carroll would feast on Alice in front of an instrument that only needs to question whether the sky is above or below. Situated in the main rotunda, the work receives winds from all angles, guaranteeing a constant subversion of the map, a good metaphorical dizziness. The blues singer Robert Johnson had an epiphany in a similar place and described it as follows: "I went to the crossroads and came back with terrifying new powers".

María Gainza