

DE DOBLE FILO – Double-Edged

In Double Edge we come once again face to face with performative language at work. Performatory language, as stated already, is a constant concern in Clemencia Echeverri's work. The language that appeals to her is one that is not useful for telling, for narrating, for describing, for theorizing, it is rather a language that functions, that creates, as it speaks, a voiceless speech. And this is because her work gravitates around the retrieval of the event.

The event refuses to be spoken. It runs against learned knowledge, against certainty. It resists the act of making known as Derrida would put it. It unfolds itself within the secret, in the promise which is the very basic principle of language, and it is always the possibility of impossibility. We cannot master the occurrence consciously and therefore, we are not able to pronounce it.

*María Belén Saéz de Ibarra
Curator and Art Critic
Speech as action text.*

Using different approaches, Clemencia Echeverri has explored the problems related to the collateral effects that violence and the armed conflict have on Colombian society. In the video *De Doble Filo*, *Double Edge*, Clemencia Echeverri stresses the intensification of the catastrophe that is produced by the destructive ability on human beings and which is comparable to the power that natural forces have. The only difference lies in that the momentum of the devastation generated by individuals and groups is ever increasing, and does not seem to be ruled by a cyclical character where destruction and construction alternate.

De Doble Filo handles an accelerated time, the time of vertigo. At the beginning of the video, there appears a persistent rain that while wetting the soil, also destroys a drawing of small houses. The rain starts as a ashore and steady intensified finally to it carried away of the land it has serviced. In a paradoxical way, the editing of the video as an endless recording turns into a contrived memory that, without cessation, reconstructs images that have just been sunk into oblivion.

*Carmen María Jaramillo
Curator
Other Glances
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