

We always think bordered between some edges

The boundary problem thinking or the border between limited and unlimited in the ancient Greeks' cosmogonies appeared when they imagined the celestial vault as a dome with infinite breakthroughs, stars, beyond which there was an unbound fire. This is the rendering of a dialectic which spaces the human thinking between a *here* and a *there*. We always think bordered between some edges. We have one *here*, but all the time its opposite *there*; an interior, but also an exterior; a body, but also a soul; a transcendent, but in addition to an immanent; black next to white etc. Pairs of opposites became so familiar to us.

From this idea I started my works where in a first stage I tried to bring out a view of dialectical structures using black and white geometric shapes which are designed to highlight the opposition. Then I rendered the way in which human thinking is geometrized as it may be found in the works where limit has been conceived in terms of the Italian philosopher Gianni Vattimo *linear narrative* or *post-linear narrative*. The circular relationship between a *here* and a *there* is more obviously visible where the interior of the circle is coloured in red, the gray being background.

The same thing is happening in *Linear Narration* and *Post-linear Narration*. But in the second one - representation of the contemporary world - this limit, the product of a reasoning that edges a physical *here* and a metaphysical *there* is overflowed and the existence turns the dialectic rapport limited-unlimited melting it down.

Linear Narration questions upon the *phallogocentrism matter* - a strong thinking, cartezian certitudes or solid based past metaphysics *motor-element*. The piece of chalk stands as the epitome of traditional education whose concepts were strict, rigid, is the Supreme Authority itself. It has the power to determine the concept, drawing the circle which equates to what Gianni Vattimo calls *strong thinking (il pensiero forte)*, characteristic of modernity. The chalk speaks in its linear narrative in the name of Truth, of Totality and Unity.

The other work *Post-linear Narration* renders the vanishing of strong ideologies and systems in a time of weak structures where reason is no longer central. It's as if the latter would have lost its power, would have acquired vague contours, would have been eclipsed. Only a trace remains. *Post-linear Narration* shows a transgressed line of the circle. Strong thinking, rigid and solid certitudes disappear along with The Supreme Authority. They are replaced with a fluidity and mobility of horizons and concepts which propagate, dilute.

Along the way I came to think that the representations of these ideas in a geometrical, abstract manner may affect the meaning. For this reason, in some of the works, where there is a character, I have experienced a new type of link, this time a link between an essence and an appearance (the essence represented geometric and the appearance anthropomorphic). These are the ideas I wish to elaborate and expand now in my studio, combining the image type characteristic of the works till now with forms of the existent surprised as narrative element.

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