



## Si la luna hablara

Verónica Calfat brings into the field of painting traces of the ancestral mythologies that shape our unconscious: ancient metaphors and origin stories of civilizations. Yet her visual vocabulary is not drawn solely from these histories and traditions—other myths, other temporalities, and other cosmologies also serve as her raw material. Prehistoric goddesses, popesses, witches and meditators, totems and encrypted treasures inhabit her work.

This act of transposition—of carrying one world into another—unfolds like the abandonment of nomadism in favor of settlement and cultivation. Calfat approaches painting as an archaic substance, furrowing it like soil to be sown. What she plants within this dense, corporeal matter—this sensual oil worked in impasto—is archetypal, unconscious imagery. What emerges and takes form within this cultivated terrain are references to the symbolic realm: a visual language of the mythical and the mystical.

In constructing her images, her use of oil sticks introduces a process marked by friction and resistance between material and surface, recalling gestures more akin to drawing or sculpture. She distances herself from the fluidity traditionally associated with painting, instead working as one who carves, incises, or traverses space, leaving behind a trace—building images volumetrically.

Calfat titles this exhibition *If the Moon Could Speak*, and reflects: “To imagine how the Moon would speak is also to ask how these paintings would speak—the two share the same vibration. Would the Moon express itself through a silvery light? Through its tides? In waves of emotion?” These are questions of the impossible, yet they

activate the imagination and open onto other forms of language. She adds: "It expresses my way of thinking and painting. I pose questions in different tongues—astrology, religion, physics, philosophy, painting—knowing they have no answers, yet feeling it is essential to move through them. It is a surrender to mystery, which has no end."

This interplay of words and images forms a spiral of signs that touch, reveal, and conceal one another. It is imbued with the resonances of witchcraft and intuition, and with the possibility of reclaiming these terms as contemporary values. Her figures inhabit this threshold: they are of the earth and of carnal desire, but also of sublimation and of the smoky residue such consumption leaves behind. These images turn inward, suggesting interior spaces—temple-like sites of thought and meditation. Earthbound bodies and vaporous spirits coexist.

Her paintings possess a paradoxical vitality: like corporeal icons, they radiate outward while holding secrets within. They have eyes attuned to mystery and hearts of silver, like the Moon.

**Silvia Gurfein**

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Verónica Calfat has exhibited her work since 2010. This is her fifth solo exhibition, and she has participated in numerous group shows. She received the First Prize in Painting at UADE (2019), the Second Prize in Painting from the Central Bank (2019), and the Third Prize in Painting from the National Arts Fund (2016). Her work has also been selected for the Klemm Foundation Prize and the Banco Nación Prize. She has been awarded residencies at the Sommeratelier International at the Neo Rauch Grafik Institute in Aschersleben, Germany, and the LIA Leipzig International Art Programme in Leipzig, among others.