

... Men's evil manners live in brass; their virtues We write in water.

William Shakespeare, *Henry VIII*

In a world obsessed with industrial over-production, the concept of waste plays a vital role, and the practice of recycling material is of immediate, vital importance. Due to their artificial nature, plastic objects have proven the greatest source of adversity with regard to this practice. Notoriously, the North Pacific currents are merging much of the plastic waste that has been dumped into the sea and have created a veritable island of garbage the size of Texas. Art, by nature, recycles the images and the dynamics of life and society, and—as though in an alchemical experiment—literally and symbolically transforms matter into something that goes beyond its original meaning and function, creating the very scrap and the particular means of passage needed to produce the kind of detonation that leads to a chain reaction of implications and critical issues. The plastic cups represent, at various levels, the actual dynamic and, simultaneously, a parody of the cycle of consumption, and of the failure in the recycling process. They replace the fragility and preciousness of the eternal reusability of glass. They are disposable par excellence as it were, so easy to break and crack that they entice consumers, through a process of sensual neurosis, into reducing them to pieces, or crushing them altogether, once emptied from liquids, so as to carelessly toss them wherever they may fall in the intoxication of the party's end. In Sofia Goscinski's installation, the battlefield that is left at the end of the party has been frozen and emphasised through the alchemic conversion of the plastic cups into brass. This material, flexible, resistant, and sensually golden-hued, presents the beholder with a tactile and visual oxymoron through its allusion to the seemingly transient thinness of the plastic, and anchors, thus extending through time, the melancholy of the 'game over' on the floor, now elevated to a stage at the end of a portrayal, in an effort to transmit, or better coagulate, the invisible gap between art and life.

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