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Regina de Miguel: Aura Nera

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ARTS SANTA MÒNICA

In the Hell, Dante meets king Minos who is judging the souls according to the divine law. Here, at the Second Circle, the sinners are dragged by a mysterious black air (aura nera) to serve the sentence. Dante, terrified for being at “a place where the darkness is bent”, describes a whirlwind, which, besides its lack of substance, is powerful enough to upset the material world; it is an incorporeal will and that is, therefore, its most demonic feature.

A Dantesque shadow is projected from the Regina de Miguel’s proposal. Taking up a the laboratory imaginary and subjecting it to an unusual and unpractical light, the artist builds up a research enviroment that is not able to accomplish its original goals, a potential uncertainty lab –inhabited by inorganic beings and ghosts that are almost impossible to measure– whose experiments can make us glimpse the dark regions of human knowledge, as well foresee upcoming ways future thinking.

The installation summons its audience around a sound piece composed by Lucrecia Dalt and played by three feminine voices, which points to mythological shuperhuman triads, as those of the Hesperides, Caritas or Moiras. This composition –performed by Lucrecia Dalt and Ania Nowak– invokes life’s beginnings in the deepest past, while it prefigures many chimeras, potentialities and the foundational myths that construct the future.