

# CRISIS

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*El retorno del cometa Biela / The return of the Biela comet*

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The return of Biela's comet [El retorno del cometa Biela] is articulated around a narrative found in the diary of Conrad B. Rallad, a fictional inventor. Rallad's notes tell the story of a world in which there is no violence, and where creation and creativity have ceased to exist as well. As an inventor and an intellectual, Rallad despises this situation, so he decides to build a machine to recover creativity in the world, and violence with it. He investigates weapons, images, geometry and language. As he gets closer to his goal, he discovers that Biela's comet, a comet that disappeared in the middle of the XIXth century and was interpreted as a symbol of the apocalypse, is coming back to Earth. The comet returns as Rallad activates his machine, and the diary ends. The diary was conceived in collaboration with two other people, who created characters that exchanged letters with Rallad, and that question and inform the process of building the machine as told by him.

The artworks in the show are conceived with various levels in mind. They can be understood as fragments left from the narrative and as comments on it as well, yet they function as individual collisions of ideas. There are three series of drawings, three sculptures and a selection of quotes attached to postcards. 5 partes [5 parts] is a series based on a cartoon published in Chile in the XIXth century regarding Biela's comet apocalyptic nature. The cartoon was streamlined and divided into its different elements, as if trying to understand what was the nature of this event. Planos [Blueprints] and Poemas [Poems] are two series of drawings made from the same process. A number of schematics for weapons and satellites, both real and fictional, was obtained and used as a basis for this drawings. Poemas is comprised from mostly unedited schematics, and the ambiguity or unambiguity of some of the objects depicted points to other symbolic references in their geometry. Planos, on the other hand, searches for a subjectivity in these machines.

Two sculptures, Nave [Ship] and Detonador [Detonator], were developed following an investigation of Soviet futurism. They seem to depict some form of comic geometry, but the rusted iron they are made out of suggest they are the remains of some kind of structure. Untitled -metal box full of circuits and sand- also seems like a vestige of a device. Finally, Otro lenguaje es posible [Another language is possible] is a selection of quotes from different revolutionary groups from the XXth century in Latin America. They are divided between writings that speak to the enemy, quotes from manuals or speeches to the revolutionary party itself and poetic fragments from letters and pamphlets. Each is accompanied by a small hand-painted postcard of the jungle, the setting of many guerrilla skirmishes