

Opening of the First Chapter. Miho Hagino

A wooden stool. On the stool a bicycle wheel. On the stool and the wheel, a name: Marcel Duchamp. On the stool and the wheel and Duchamp, the quest of a Twenty First century artist: Miho Hagino.

In this exhibition Miho Hagino goes one step further in the line of coincidences gathering around her own personal life and the work of French master Marcel Duchamp. Starting with a collection of museum captions and the random finding of a Duchamp piece in a California cellar, Miho has established a reference system that allows her to move freely between realms that are distant and isolated only on the surface (and this revelation forms the core of her contribution): from personal intimacy to art history; from the beginnings of the Twentieth century to the beginnings of the Twenty First; from France to Pasadena, from Osaka to Mexico; from art that speaks about art itself, to art that speaks about who knows what; from painful memories of screws in the femur, to the pink radiating spokes of a bicycle wheel on a wooden stool: step by step a most unusual map emerges of an unwonted world.

The exhibited piece is a free interpretation of Duchamp's renowned "Roue de bicyclette" (the 1913 original is lost), developed by Los Angeles artist Jason Rhoades as a contribution to Miho's project. A red carpet leads the spectator from the elevator to the art-piece, which lies alone in a corner of the gallery space; this act of hospitality constitutes yet another stroke in the complex cartography. A video is presented in a neighboring room, showing some aspects of the bicycle wheel's mysterious journey into Miho's world. Among other things, the spectator will: get lost in a discussion between Miho and Rhoades concerning a cancer grown over one of the stool's legs; enjoy Miho's off-camera little nervous laughs; suffer along with the artist the difficulties of expressing oneself in a language other than one's own; discover that the "Roue de Bicyclette" acts as a witness in Miho's wedding to Paco Marcial.

The spectator is advised to take certain precautions. He or she could easily become part of the work of art—in this regard Miho is ruthless—, so much so if the person wears a pink garment, brings a rose to the exhibit, has a key holder in the figure of a bicycle, has a broken spectacle, or comes from the countryside and bears the surname Deschamps.

Mauricio Ortiz