

## TONI GIRÓ. Poema Global

For around a decade, Toni Giró's art style has highlighted the difficulties implicit to translations, which, with plays on words and visual devices taken to literal paroxysm, reveal its imperfection and mainly its impossibility. Translation is thus an often intended allegory of breakdowns in communications which affect the public sphere. The works often portray the loss of sense of words and reveal the new meanings these words can adopt when placed in contexts where they do not belong. In all it would be a coincidence for us to have to seek out the uses and abuses of the written language. Thus, in today's world, which is eminently audiovisual, the languages of pictures become illusionist machines where manipulations and instrumentalism are the currency. Toni Giró's insistence along these lines has led him towards a land he knows to be fertilised for perverse communicative action. This is indeed a bloody world, one that is omnipresent in our western world but, by contrast, seen from a distance as if it had nothing to do with our hypothetical wellbeing. Thus, while reaching a conceptual specification and formal simplicity as never before, he has created a work which uses as its backbone the «war adventure» from the second half of the 20th century to today. Irony and subtle humour help him to build a «global poem» in which war arises, despite the prevailing «good guy» rhetoric as the main driving force of our lives. Thus, the «global poem» becomes a polyhedral proposal of art, with several derivatives: ranging from photography to sculptural tri-dimensionality to video-art.

Thus in the same way the surrealists and Dadaists used the element of randomness as a poetical, creative factor, Toni Giró creates an *objet trouvé* –based on the denomination of many military operations and their alleged associated images–, a wide-ranging paradoxical work. The power to link unrelated images found on internet with their accompanying no less unrelated textual lists allow him to create an atlas, a kind of critical compilation which brings together the association of a visual scene with a text that is apparently innocuous when translated literally from English, a language which often hides violence, pain and death. *Golden Pheasant*, *Urgent Fury* or *Joint Endeavour* are just some of examples of this conception of atlas which is built on an associated thought between text and picture and between picture and picture. A work that clearly reminds us of photo montage in which Bertolt Brecht in exile almost became a specialist in his work

diaries and in the publication of a more compact work on war and its consequences such as the photographic atlas *Kriegfibel* or *ABC of war*.

Enlarged Images downloaded from Internet, sculptural works which aggressively fence off and privatise space, a random combination of images of war also downloaded from internet, names of military operations describing those snapshots and images not about distant wars from which connote the syntax, configure a critical global poem based on the disorder afforded by associating unrelated images with titles that are no less contradictory. The war that passes through our collective psyche and is rooted in a Europe struck by savagery and extermination as shown by the video *Memorial*, in which the unbelievable but real names of military operations are listed randomly in an action filmed by and featuring Toni Giró in the *Monument to the Jews Murdered in Europe* in Berlin. That is, in the metaphorical labyrinth par excellence of a Modernity ruined by its paradoxes and incongruence.

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