

Acero
Inolvidable
DEONRUBI

Lucila Garcia de Onrubia (b. Buenos Aires, 1986) has worked under the alias Deon Rubi since 2014. She studied Communication in Audiovisual Arts at the Universidad del Cine and Visual Arts at Florida International University. Her work spans various media, including jewelry, design, and sculpture, resulting in hybrid pieces that merge different disciplines. She has exhibited in galleries, museums, and fairs in Argentina and abroad, including notable spaces such as Central Fine Gallery, Design Miami, Malba Museum, NADA Miami, ArteBA, and Sight Unseen. Deon Rubi is also the co-director and founder of the Mueble Escultura project.

Acero Inolvidable is the artist's second solo exhibition and her first in the country.

To Whom It May Concern:

There is no college degree for making love. Nor is there one for finding it. Manuals? They always fail. Tactics? Never fewer than the possible ones.

Lucila Garcia de Onrubia decided to train in archery for six months—she needed to understand how Cupid holds his bow and arrow when he casts his love spells. Now she knows, and it seems that *Acero Inolvidable* is the second relay on her perplexing journey to catch a love that's worthwhile.

"They are often considered the most sensitive and dramatic people in the zodiac," states a blog in regard to those born under Cancer, the sign indicated on the artist's natal chart. The site offers another key piece of information: tenacious and challenging, they often put on a sturdy armor for protection, just like a crab's shell. Based on these references provided—with almost irrefutable scientific accuracy—by the internet, we can imagine why there isn't the slightest hint of plush or a few—at least subtle—drops of pink paint in the room. Even the fabric hanging on the wall is rigid, motionless. Like a coat of mail that has witnessed too many battles, although deteriorated, it boasts its resistance. There is desire, a lot of desire. There also is untamable ambition. However, perhaps for that very reason, there are hardly any signs of fragility.

Her curious artifacts for enchanting her target—alluring traps that here take the form of seats, lamps, sculptures—are metallic and shiny, attributes that have become synonymous with the artist herself. Some are actually so mirror-like that they appear to be invisible. Light and sharp as an arrow, they exhibit a precise logic of strength, weight, and meaning in their structures. They aim to conquer without losing their balance. How daring, some may say, to approach the concept of love—a sappy theme by definition—with chromatic

austerity, a hint of mechanical rigor, and a lack of material paroxysm.

Despite this, Deon Rubi quietly admits the urgency to negotiate certain details to get her way. What a paradox—to take the rawness of a factory and the coldness of metal, likely seen as soulless, distant, and unyielding, and put a familiar, ad-friendly, popular, and naive image before it: that of a heart. Who doesn't like hearts?

Cleverly getting her message across, a natural skill for someone raised in the age of smartphones, dating apps, and instant reactions, she set out to design molds to extrude and cut tubes and profiles in the shape of the most iconic and beautified organ in history as she pleases. By just taking a look inside one of the segments held by those cute cherubs, we find a panoptic device in which a myriad of custom-made types of love seem to come together, a sort of modular Aleph that would even surprise Roberto Galañ himself.

How many people fit on a love-struck bench? One, two? Five stacked together? Who would dare to have a date on a table crafted for romance? Apart from the unconditional bed, can a piece of furniture be polyamorous, or even serve as an excuse to begin a really passionate, multi-partnered relationship? After all, these helpless signs—industrially conceived but finished with the quality of a jeweler's hand—create an arsenal of knowing icons, which lie waiting for the right recipient, someone who can appreciate them and consummate the dreamed match at last. Perhaps the masterplan of a legitimate metal-pop girl? Time will tell.

P.S.:

In her book *All About Love* (1999), activist Bell Hooks notes that, before speech, babies respond to caregivers with coos or looks of pleasure. That is, even before we have words, there are gestures and behaviors through which we express love.

The parallel with the creative act and the emotional dimension of *things* is clear in this regard: before the theoretical rummaging that classifies objects and argues about how *good* or *bad* they are—to the extent of declaring it and putting a price on them, sanctioned by authorized voices—, objects communicate. And it is in this kind of art, the art of communicating without intermediaries, that Deon Rubi finds herself completely at ease.

A self-taught artist, she is driven by intuition. Her work, however, aligns perfectly with critic Charles Jencks's definition in *The Language of Post-Modern Architecture* (1984), since the set lends itself organically to the dialectical play between two codes: a trivial one that is full of clichés and commonplaces, and a modern one that creates neologisms and offers technical solutions that are groundbreaking and unthinkable given the dramatic shift towards deindustrialization currently promoted in the country.

"I make fantasy furniture," she replies with confidence. Taking refuge in the indisputable nature of that statement, through pure trial and error, Deon Rubi manages to avoid trendy pretexts such as "regional identity," unquestionable and publicly praised terms that—even if occasionally relevant and except for a few genuine examples—nowadays often further develop the simplistic, exoticizing, and export-oriented narrative of Argentina that proliferates in international exhibitions. By skillfully and craftily going against them, in line with valuable members of a generation that rejects labels, she dares to stand

up for adversity and provide new avenues for understanding, which are more universal, or intimate, and free of exaggerated ethics and aesthetics.

Otherwise, wouldn't imposing a univocal way of experiencing or representing "identity"—in an endeavor as dynamic and far-ranging as imagining is—be as crude as applying biological criteria to human gender? Without underestimating the value of old traditions and the clear cultural and economic constraints, do geographical limits and the land comprised within them really carry so much weight as to dictate inescapable patterns? As the 21st century progresses, are only conventional production models and raw materials used to create a work? What if the landscape is the metaverse and the stage, the future? Is it pointless to forge ambiguous poetics, free from approved "schools," standardized discourses, or presets built on false dichotomies, such as north/south, industry/craftsmanship, political/apolitical, useful/useless, tangible/intangible?

In short, through a practice fixed between emotion and calculation, the intangible and the tangible, the eternal and the immediate, Deon Rubi poses fresh questions before a disciplinary environment that is often stale, caught in an endogamic, hermetic spiral; and what is even more courageous is that she uses an uncomfortable subject—our will to love and be loved—to address a situation shaken by social apathy, institutionalized cruelty, and the disposable nature of human ties.

Juan Ruades.

Buenos Aires, October 2024.





Ok Cupid, 2024.
Edition of 5 + 1 AP.
Extruded, polished, and cast aluminum.
80 x 100 x 100 cm / 31.49 x 39.37 x 39.37 in.



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Love Seat, 2024.
Edition of 10 + 1 AP.
Extruded and polished aluminum.
60 x 200 x 45 cm / 23.62 x 78.74 x 17.71 in.



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143, 2024.
Edition of 10 + 1 AP.
Mirrored acrylic.
55 x 40 cm / 21.65 x 15.74 in.



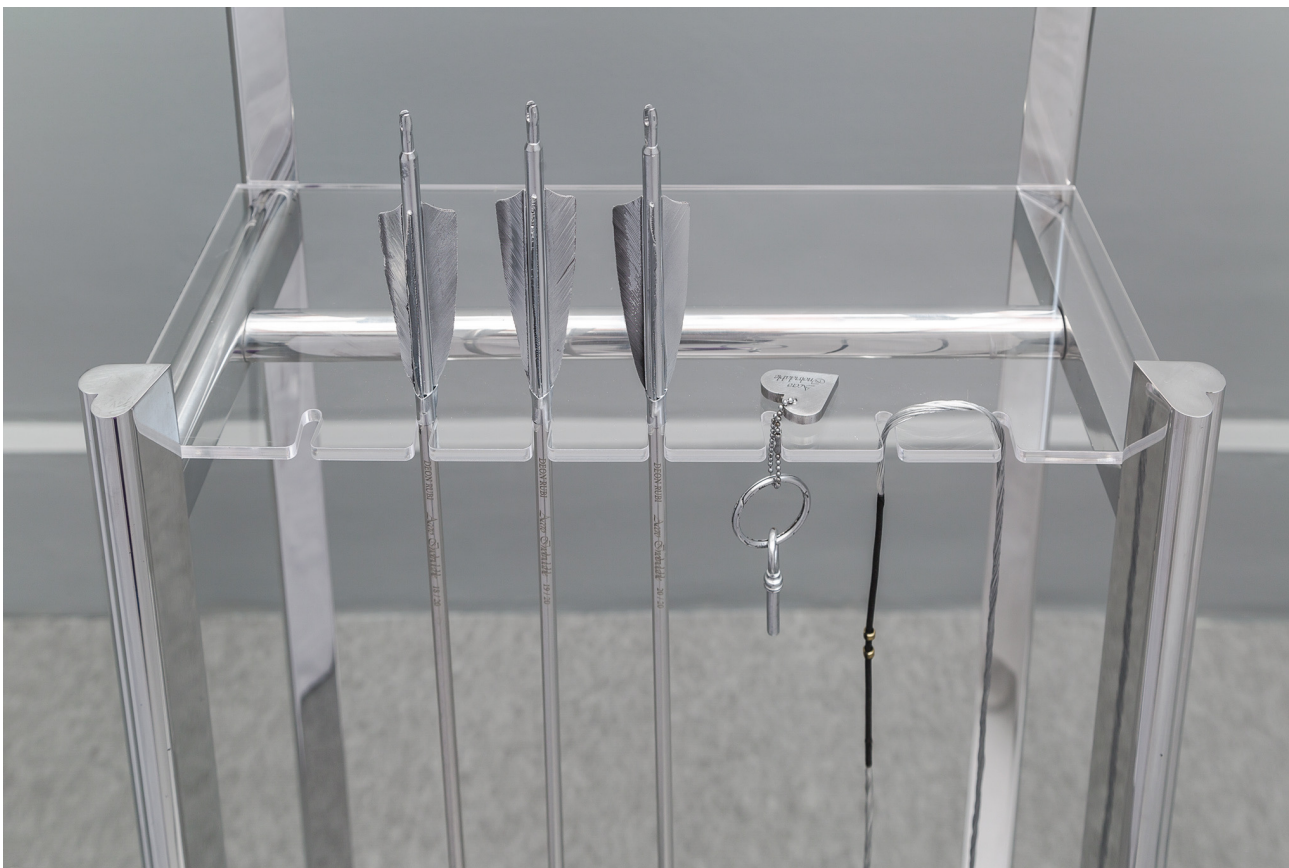
Death trap, 2024.
Stainless Steel.
185 x 70 x 120 cm / 72.83 x 27.55 x 47.24 in.



CALVARESI



To Make Love, 2024.
Edition of 5 + 1 AP.
Aluminum, acrylic, mirrored acrylic, wood, and rope.
176 x 155 x 27 cm / 69.29 x 61.02 x 10.62 in.



CALVARESI



After the Ambush, 2024.
Aluminum and iron.
45 x 40 cm / 17.71 x 15.74 in.



Desire, Much Desire, 2024.
Edition of 5 + 1 AP.
Extruded and polished aluminum.
176 x 25 x 40 cm / 69.29 x 9.84 x 15.74 in.



CALVARESI



Arrows, 2024.
Series of 20.
Aluminium.
80 cm / 31.49 in.



Love Seat, 2024.
Edition of 15 + 1 AP.
Extruded and polished aluminum.
60 x 100 x 45 cm / 23.62 x 39.37 x 17.71 in.



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Defensa 1136 - San Telmo, CABA.

Cel: +54 9 11 51641691 / +54 9 11 63578497

info@calvaresicontemporaneo.com

www.calvaresicontemporaneo.com

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