

HAPTIC SELF-PORTRAIT

Amparo Sard

Amparo Sard's work is a constant struggle over the human condition. During the development of her career, she investigates about the new look, about how everything evolves technologically so fast that the human being ends up showing his limitations to keep up with the pace of technology. The precarious reactions of society in the face of ecological and social disasters is one of the consequences that the artist addresses. "Technology makes us tolerate the intolerable, it makes us believe that everything is science fiction movies and it is not like that", that is why Sard tries to cause more anguish than the viewer can feel before a certain narrative and thus react as he/she should react. She does it by creating strangeness with sinister language, exaggerating dimensions, creating deformity and misunderstanding.

"As Kant declares, the story that is narrated makes sense once it is finished, once the actors tell what they want to tell. But at this point, how to represent the unfathomable? the death of the planet, the saturation of plastic, forcing the emotional, how to achieve the unfathomable emotional to make the catastrophe more evident? or what is the unfathomable emotional? It is about mental projections of a reality of the current individual, where the amorphous within that melancholy, what changes, seems the emotional portrait of the soul, in the same way that Hippocrates confused the saliva expelled from the body with convulsions, with a disease of the soul. When we associate disease, emotions and matter that suppurates or deforms, very new concepts appear that are very close to what I want to describe. As if the deformity fell on humanity."

"In the short term, the brain does not distinguish whether what it sees is fiction or reality, that is why today feeling is the emergency. The sinister language, or the misunderstanding of what is in front of our eyes awakens a mechanism that manages to put us in a state of attention. Making people feel strange is effective, and it is also achieved by adding more senses to our perception. This is the case of Haptic Self-Portrait, where the sense of touch allows the viewer to pierce the artist's self-portrait and perceive the qualities and resistance of a solid. The surprise of touch in a digital 3D already provides the necessary strangeness to give the weight of truth to what is in front of the viewer, but it is also an image that is destroyed little by little –just as we destroy the world-, so it goes from being a narrative image to an intuitive image, an image that reminds us that something is not right, referring to the fact that today even fiction ends up being real". It is the world's first haptic NFT, the first virtual solid to be presented in Cologne by the Anita Beckers and Kornfeld galleries,