

Carla Chaim's desire to plan and control her movements in the majority of her recent works is clear, as exemplified in videos such as: *Certain Moon* (2011) and *Eclipse* (2012). These show us a rigid body used as an instrument for the execution of a meticulously calculated project. In some of her drawing series such as *Immortal Process*, *the Hiccup of Life* (2009), *Folds* (2011-) and *Cubes* (2012), the body is absent, but the precision of the execution and even the choice of graph paper in the latter grouping reveal and emphasize the importance of the planning that goes into Carla's work. It is also symptomatic that in all these works, the artist can forfeit her total control over a formal outcome. For example: the way the lines occupy the origami paper is only defined by the necessary folds to "construct" the animal after, which the piece is named. Between totally controlling the aspect of the work and literally following a pre-determined process, she chooses the latter solution, her body once again transformed into a mere drawing machine, devoid of emotion.

The instruments chosen to transform the gestures into drawings contradict and propose the apparent methodology of its making. While using a subtle and precise pencil may seem a logical option, Carla Chaim chooses an oil bar, thick and messy, or a piece of charcoal and as for support, a wall with all its imperfections, a vaguely clumsy corner, or Japanese paper whose transparency is unpredictable and uncontrollable once folded and painted. This way, the edges fray, the lines hesitate and advance fitfully, at times quick and clear, at times indecisive and staggering. The outcome is the finished drawing, which carries the stamps of the challenges of this process. Its beauty originates primarily from the still palpable tension between the purity of the initial idea of the project conceived by the artist (almost always extremely simple, it is worth emphasizing) and the manner in which, while executing the piece, she creates something unexpected: a piece that is complete and happily contaminated by the world.

When inverting the order, where again precision and chance confront each other in Carla Chaim's work, the drawings from the series: *Exercises for the Construction and Fixation of the Infinity* (2010-) somehow complement the considerations taken above. Here, the point of departure for creating is randomness: soap and white paint bubbles of various gradations are blown freely over black paper, which thus becomes a deep sky in which the white circles draw stars and galaxies. Once this first step is concluded, the artist invents one or more constellations, joining some of the white circles with traced lines, only this time using a ruler to achieve extreme precision.

Evidently, as mentioned, the reversal relating to the pieces previously described is complete (the drawing is made in white over black, and the planned intervention comes after the more random work), but it is undeniable that the clash we witness remains the same. On the one hand, the beauty of chance, synthesized here by the free gestures, closer to a Jackson Pollock than something automated where the artist distributes the bubbles on the paper. On the other hand, the irresistible temptation of establishing order in chaos, or in considering the mythical origin of the majority of the constellations, transforming drawings into stories.

Jacopo Crivelli Visconti