

How to Mint Your Own Coins? Part 2

Ana Cople's provocation sustains her poetic and political inquiry. Her research weaves together, in a way both precise and precious, a reflection on time, money, the valuation of labor, the pricing of existence, and finitude in the contemporary world. The value of metals, the value of gold, the value of steel is a matter of particular contemplation for the artist, who, born in the City of Steel, Volta Redonda (Rio de Janeiro), carries within her the imagery of the steel mill: the city's coat of arms bears two cyclopes upon an anvil, sledgehammers in hand. Ana has witnessed iron ore being processed, passing through a steel rolling mill in a movement of repetition. The rolling mill is present, too, in the printing press. "A printmaking studio is a small factory," the artist says. And the serial repetition of capital standardizes experience, turning art into circulating flow and numbing our perception of time.

Her question resonates with a society that never pauses, and draws us close to the pictorial tradition of the *Vanitas*, in which an entire visual repertoire leads us to the ideas of the multiple and the circulation of copies. The artist investigates the coin not only as financial value, but as a matrix of power that regulated the flow of goods, violated bodies, and upon which the West built its myths. The word, too, is a matrix. The central operation of the exhibition **How to Mint Your Own Coins? Part 2** lies in the gesture of furrowing. It is worth recalling that, historically and technically, printmaking propelled reproducibility.

Yet in appropriating “the process of furrowing,” Ana Cople diverts reproducibility from its mercantile ends. And this cutting gesture that marks the matrix unsettles an entire colonial iconography: it ceases to be a mere instrument of standardization and begins to act as a critical incision into history.

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