Solitary or composed in groups, Paulo Wirz's brass figures punctuate the exhibition space as a notation to read through. Maybe as a musical partition, the piece's rhythm embedded in its visuality, or in a rather religious register, considering, for instance, the velvet-coated panels which give them the sacredness of ritualistic objects. In those latter compositions, the figures are contained in their respective panels, categorized almost as basic elements, building blocks for the exercise of the sacred: the head's intellect, the predominance of hands and feet, or the overused symbolism of bottles and fruits. All of those images are already familiar elements within the artist's visuality, making them pictograms of Wirz's own artistic language. The procession is here an extension from the universality of belief systems to the intimate act of infusing significance, the mundane rituality of adorning spiritual meaning to stuff.

Although diagrammatic, the works' public meaning is unclear and left open, focusing instead on the public act of decoding. Things are fragmentary until given a coherent signification, as recalled by their constant recompositions and movement from individual to group. In some figures, this idea of continuity seems to take form with a red thread, connecting the perforated holes like dots that would mean something if connected well; similar to the connections of a circuit board, or the cards that support the musical arrangement used to play barrel organs—the mundane version of a church organ. In a more divinatory register, they could also recall constellations, for instance Orion, an hourglass shape formed by the three stars of Orion's Belt, visible in the bright sky of a Romanian winter night.

Wirz's distinctive liturgy is therefore nested in the transitions, accumulations, adaptations and syncretisms of belief cultures that the figures manifest. Their reconfigurations throughout the exhibition space are akin to a recoding of the constitutive elements of rituals: passing time—think of the light once emitted from distant stars that is now picked up by the simple materiality of the brass—, the technologisation of language suggested by the crypticity of the code, or a sense of transcendence, as suggested by the exhibition's title, the Romanian word *Taină*, which encompasses both the meanings of sacrament and mystery. Rituals are passings in what lies beyond, set-ups for transitionality, as are the symbols of the keys or the number 8. Wirz's *Taină* is a state of constant transitions, aptly finishing with a crescent, a closing call to cycles of progression and regression, or a horizon of continuous vibrations.

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