

Exhibition: **Guedes**
IVAM Institut Valencià d'Art Modern
12 January – 21 March 2010

Organizes: **Institut Valencià d'Art Modern**

Curator: **Nilo Casares**

Colaborates:



The versatile Brazilian artist José Guedes represents the spirit of the merging movements related to the open knowledge and the collective intelligence. He is an artist who gets inside the media and the technical support of his time and his ideas are related with the contemporanean truth, and that is why present icons are part of his eclectic and everyday work. Any discipline Guedes chooses to communicate with the audience, such as photography, video, installation, painting, design, objects or Land art, show a common substance reflected in the pleasure of going by and dialoguing with moments and details of the domestic life of our times. He takes recognizable stereotypes of the 'system' as a referent in order to discuss them and create a narrative speech, in many occasions, fraught with a critique to the public life of his country. On the occasion of this exhibition a catalogue has been edited reproducing the whole of his exhibited works and it contains texts of the exhibition by the curator, Nilo Casares and also by the IVAM General Director, Consuelo Císcar.

Within this artistic speech, Guedes proposes that each object itself contains a poetics able to express why it has a restrained emotion, a lyrics that wishes to be found in order to express itself. It is the freedom of the artist's language that allows him to find that sensitivity in objects to give them a dramatization they suffered from at first sight. Considering the mediation of art, everyday facts contain keys to integrate them in a big scenography, either because of the new space they occupy, either because of light.

In Guedes' works it is not possible to distinguish between painting and photography because many times he puts them in the same painting giving the pigment the shade of the photographic representation. There are two series of his (*Mineral and Vegetal*), which indicate the mineral or vegetal origin of the pigments and, from that moment, pigmentation becomes the counterpoint of the registered life photographically. So in his series *Moradia* the painting is what is not in photos, the excess of colour is always interrupted by a black and absolute mass.

Guedes plays with the painting and the photography not incurring in prejudices about what his hands do, what his retina and how many of the drawings were made by a machine. Painting and photography go at a pace from one painting to another. A constructive component exist in his photography which leads him to superpose one image over another to obtain a field of vision overfilled with references, as in his series *Cinema, Marienbad, Mediterrâneo* and meanings and denouncements such as *Duetos, Corpos* and *Monet* (the same as *Memoria* which is exhibited for the first time in this exhibition). Urging as to look in a constructive way, he gives origin to photographic series in which the union of the parts is more noticeable and claims more participation from the onlooker as in *Horizonte, Paissagem, Patagônia* or *Identidade*. Also in the series images, also unpublished until now, *Piscinas*, are the key to understand the whole work, because in it there is the polygon that loses its straightness, the water that refracts, or reflects, and definitively he warns us that what is seen is not simple and answers to an unnoticeable mechanism, but whose consequences can be shown because of the isolation of the means where the images are immersed, because that means is the origin of contradictions.

By means of his videos and installations, such as *Água-Cidade, Caminada, Montecristo, Cinema* or *Muro*, Guedes calls on the remote monitoring and this way insists on the fallacy the means provoke, on messages and their hidden images, they show as a distorted environment. Also the sound is used as an important counterpoint of the image, even of its absence.

His works, above all the installations, (in the exhibition installation such as *Madi, Negativos* and *Nocturno* are shown for the first time) express an ephemeral testimony of something instantaneous, consequently presenting, a vital resistance to the accomplishment of emblematical and legitimating functions of the instituted social forms to unite efforts in the production of a public dialogue. Even in the ephemeral of some of his pieces he provides the necessity of the constitution of a permanent intellectual space allowing the discussion and reasoned meditation of shared social interests. Therefore, his stagings renew and refresh the assumed social digest pointing the steps of new times and leaving or desacralizing the vestiges of a legacy rooted in the collective tradition.

The most innovative art of recent times, and most noticeably during the last years, vindicated by well-known persons like Guedes, he feels to be involved in a complete theatricality where he finds his obsession: to get over the domesticness with a touch of drama and a new poetics. Freedom, plurality, dynamism, creative nature, relationship and above all a critic and reflexive ability could be some of the traits that establish the reality of the new contemporary art.