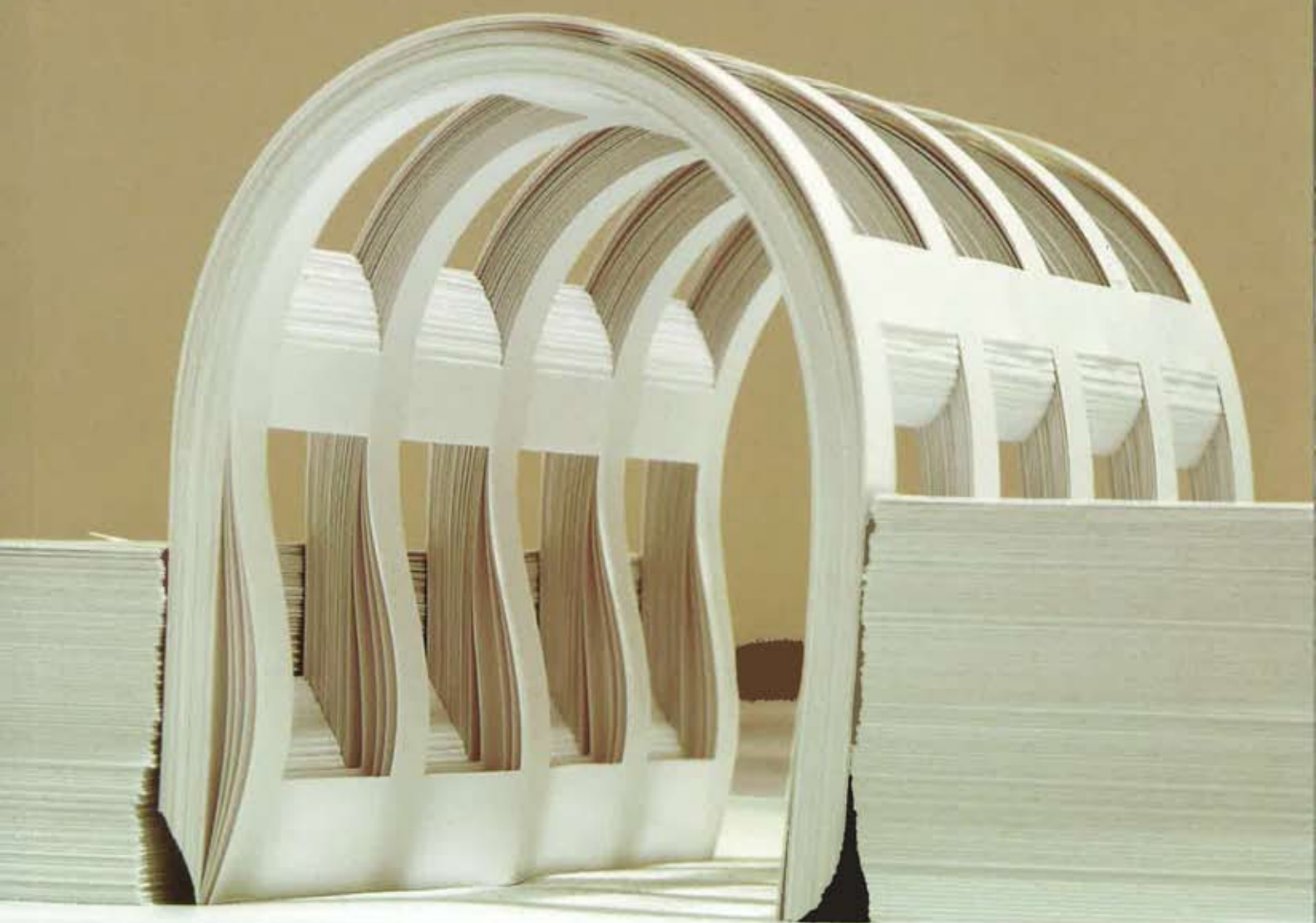


ArtNexus

No. 75 Volume 8 Year 2009



Marco Maggi

Marta Minujín • Nijinski • Sandra Cinto • Regina Galindo
Fernando Uhía • Between Art and Design • Bartomeu Mari

combination of aesthetical proposals implicit throughout the research: made in China; delicate, intervened. It is communist propaganda engravings – acquired in flea markets – that have been cut out according to instructions from a basic book on local handicrafts. These form patterns that reconstruct logos from different brand names of clothing and accessories, two formulas combined into a highly memorable object. And once they merged, two similar, but not identical, situations are exposed; nine of the selected brands are those most frequently counterfeited in China manufacturing, and the other 18 correspond to an important commercial thoroughfare in London: Oxford Street. This exemplary montage makes these the crown jewels of the exhibit. They work as installations, and as a way to showcase the individual qualities of each object.

In *Made In*, the series of silks presented as banners adopts a discursive tone that differs from the previous one. The embroideries created directly in China bring together the language usually utilized to promote a "sale." These are intervened fabrics that rely on the format used in Chinese calligraphy that here, once again, are denunciatory of Cardozo's findings on Oxford Street. With this series, the artist attempts to demonstrate that all of these internationally prestigious fashion houses share the particularity of having their products manufactured in China. Therefore, the language of the "sale" serves as the context that is targeted at uncovering the deception.

Aesthetically speaking, this series is more complex than the remainder of the exhibition, given the nature of its support. The fabrics acquired in several parts of the world share a saturation of colors and patterns, flowers and leaves, as well as motifs and decorations. Their presence is powerful due to this, although it actually departs in a different direction from that of the previously mentioned feminine subtlety that maintains the works' aesthetics under strict control.

It is essential to mention *Nimble Fingers*, the publication by La Silueta Ediciones that represents the formal record of the situations experienced by Cardozo on Oxford Street. Does spending 29 days trying on clothes and cutting off their care-instruction-care labels really comprise an action? Perhaps, although it is also closely tied with a purely feminine and hedonist pastime that is recurrent in Barbarita Cardozo's work.

Estefanía Sokoloff

Federico Herrero

Cu4rto Nivel

On exhibit September 16 through October 17, 2009, comprised of one spatial intervention and 6 small-format works.

The name Federico Herrero takes us to a well-balanced and plurisensorial space where music, form, and color coexist in harmony. Herrero's work, acclaimed in biennials and fairs in several continents, possesses the enchantment of his youth and the strength of his intelligence.

The show *Federico Herrero en Bogotá* is a feast of soft tones and silences, the formalization of an allegro that invites us to share moments in a harmonious habitat. Alongside the poetic bent of his work, there is an element that is tremendously attractive for viewers: the production of the work, the how and when it is created.

Herrero belongs to the group of artists that works from post-production, which is to say, there are no sketches but a solid "method of improvisation." He posits a sped-up use of time when confronted with a body of work to be executed, defying rationality and even his own body.

His precedents hark back to an experience lived with Catalina Gross in an exhibition titled *Urgent Painting*, curated by Hans Ulrich Obrist for the Musée d'Art Moderne de la Ville de Paris.

Both Catalina and Federico work with space; he arrived two weeks before the inauguration, and she three days before. He presented a small intervention; she developed a giant mural. This prompted Federico to ask:

"How can you arrive so late, doesn't that make you nervous?"

Catalina's answer forced a complete shift in his perception. "Time is subject to the work's energy," she said.

In this way, and with this anecdote as his frame of reference, Federico Herrero places his work at a threshold that plays with and defies rationality. His working formula uses a time period that transforms energy into "fantastic action," fostering improvisation, detaching of and forgetting the final object. This letting go connects Herrero's work with a state of unquestionable beauty, present at the exhibition in Cuarto Nivel gallery.

The work is based on a wall painted yellow that had been used by the previous artist. It is set as an element not to be altered or modified, creating relationship pathways with his work on canvas, since both are characterized



Barbarita Cardozo. *Cut paper # 5*, 2008.
Cut paper on cardboard, 16 1/2 x 11 1/2 in. (42 x 29,7 cm.).

by their use of only a few elements. The yellow wall, transformed from subject to object in the work's conceptual content, functions as a fulcrum for all the elements. As in a musical composition, notes, tones, and silences, Herrero offers us a brief symphony in light blue and yellow, thick, thin, and rough brushstrokes. Squares, rectangles, and irregular blotches are the stage for a state of peace and quiet, because despite the fact that his work is understood as musical, the installation at Cuarto Nivel is muted and agreeable.

There is no noise in Federico Herrero's work, because coherence and sincerity are the adjectives that make the most justice to his work. An exhibition such as this is refreshing and pleasurable in a city so used to a type of art charged with politics and social denunciation. The work of this artist demonstrates that a highly complex structure is not required to reach results committed to what is essential, and that the quality of a work of art is not necessarily related to the time invested in its creation.

Estefanía Sokoloff



Federico Herrero. *Volcano*, 2009. Mixed media on canvas. 15 3/4 x 13 3/4 in. (40 x 35 cm.).



Victor Robledo. *A Part of Me*, 2009. Digital print. 43 3/4 x 65 in. (110 x 65 cm.). Photo: Oscar Monsalve.

Victor Robledo

Galería Casas Riegner

Una parte de mí (A Part of Me) is the most recent exhibition by Victor Robledo. The Colombian photographer presented four photographic series that capture the subtle visual vibrations generated by the movement of an object through time and the momentary projection of light on liquid and solid bodies. Something I find particularly appealing in his photographs is that he captures poignant images that combine affections, intimacy, and poetry.

Camilo Vega has referred to this work in very precise terms: "*Una parte de mí* is about Victor himself, a sort of diary and also a logbook about his several wanderings. If throughout his artistic endeavor one can observe the various spaces Robledo has inhabited, this series represents his most recent space in which the 'inhabiting light,' as he calls it, achieves inclusion. It is not for naught that the name of another of his series is precisely *Diarios de Luz* (Light of Light)." His images "have an evocative power capable of instilling in the viewer an endless array of memories and emotions. (...) Robledo is able to place the spectator within natural and domestic contexts in order to propose a subjective and spiritual experience of the space that originates with the close and meticulous observation of light (...)."

The first series, *Momentum*, a group of ten images arranged along the lower part of the wall, at first glance appears to be abstract paintings. A closer look allows the viewer to observe the line on the horizon that divides sky from land. Appearing as subtle touches of color are electrical cables, a meadow,

and a small hill overrun by and parallel to a white sky. The ten images show different approaches to a landscape that at times is closer to or further away from our sight, or, in this case, from the photographic camera. The linear disposition of these images in the space reminded me of the way that the landscape is perceived when contemplated from a moving train. On each photographed image, the camera moves closer to or further away from a sort of window or frame, which made me think of the endless journeys Wim Wenders made with his cinematographic camera down long highways. In this series, Victor Robledo is able to portray time with uncanny sharpness.

The series *Diáfano* (Diaphanous) focuses on bodies of water that reflect other natural elements such as leaves, branches, subtle linear impressions, and small bubbles about to burst; an instant of palpitating life is captured. The series *Levedad* (Levity) captures the moments during which light is fixed as it subtly decomposes on a wall, the floor, a curtain, or in a corner. I perceive in these images the emotional element to which I referred earlier, which emerges as a result of the warm light coloration that illuminates a white or gray surface, as it does on the wall of light-colored tiles that reflects back a light rich in subtle yellows. In the *Ventanas* (Windows) series, the images have a more formal character and are more compositional in nature. The geometry of the architecture that is reflected on the glass and the contrasts between a very blue sky and the white walls allude to a more solid wall that is nevertheless equally interesting.

This is one of the few times during a photographic exhibit when I have been able to understand Kandinsky's color theory that as-

sociates color, emotions, and musical sounds; the idea that color can solely be perceived in an interior zone, which Kandinsky called the "principle of inner necessity." I think these images of light – vessels for this intimate color sonority – can only be captured by a trained and sensitive gaze that inhabits with his intimate knowledge of the landscape, the corners that, for an instant, are illuminated. At the same time, these images return to us the emotion we sometimes feel on witnessing a fleeting and intimate moment. Such a moment could take place on any given morning, when a rush of light illuminates a part of our room and the world turns into a warm and glowing place. It is then that something inside us moves, agitates, like those small water bubbles, or like the twinkling and colored sunbeams.

Marta Rodríguez

José Horacio Martínez

Galería El Museo

In October, the Galería El Museo presented a solo exhibition by José Horacio Martínez (1961, Buga, Valle, Colombia) entitled *Desde este inmenso autobus* (From This Immense Bus) that included more than 10 works and workbooks illustrated by the artist, rendered in Indian ink on canvas.

A painter with a long artistic career, Martínez is most interested in inquiring about the process and the nature of painting. His unique style renders an amalgam of strokes, marks, layers, textures, and translucencies that decisively, dynamically, yet subtly, make their way onto the canvas. The richness of colors that appeared in previous works such as *Desde*