

TRAVESIA CUATRO

DOS MÁS DOS IGUAL A CINCO

JOSE DÁVILA

17th of September, 2009 - 17th of November, 2009

TRAVESIA CUATRO presents the second solo exhibition of Mexican artist Jose Dávila (Guadalajara, 1974).

"Dos más dos igual a cinco" is a lyric title formulated in mathematic language. This impossible equation is understood as a poetic quality that has generated a series of artworks in which the objects operate in relation of different geometric orders of multiple probabilities. This work makes reference to some other artworks among the Art History that has influenced Jose Dávila and which are fundamental in the relation and disposition of the sculptures and installations conforming this exhibition, always discarding the panoptic view of the space.

A constant line in this exhibition is the re-interpretation, not just historic but also of the scale, the function and the dialogue with the physic space in which they are and the mental space where they are perceived.

The artwork "Bichos gigantes", takes the matchboxes from Lygia Clark as a starting point, it is a sculpture proposal which also evokes abstractions of domestic furniture or buildings which are bonded to the constructive project of the modern tradition of sculpture, but different to the solid sculpture of immutable volume, here we find the possibility to modify its form, producing volumes in the space searching a continuous and always changing relation of equilibrium. The piece "Gonzalo Lebrija", makes reference to one of the geometric-spatial theory and problem developed by Buckminster Fuller; at the time, they are a three-dimensional game of the op-art, that due to their reflecting quality, contains, multiply and expulse everything around them in a fictitious game of stability and equilibrium.

"Sombra sobre línea" makes a clear reference to the Malevich work, White on white of 1917. In this case, and in relation with the idea of perception, the effect is a visual trick generated with artificial light directed to the glass producing a shadow, reason why this work is intimately bonded to the exhibition space, diving into one of the basic intentions of Malevich: "the transference of forms to the space from the canvas".

"Muebles de casa" are two methacrylate sheets used to draw domestic furniture in architecture plans, made out of scale. This change produces a geometric game because of the light, the colour and the perforations on the methacrylate that converts these objects into architectural principles of possible trusses, or paintings in the coloured space, light and shadow, with references to the work Poemas-Luez of Lygia Pape and to geometric patterns of concrete art.

"Bajo Relieve" consist in wood plans that makes allusion to the intern structure of a corner, built with walls coloured in the inside. Continues with the long lasting tradition of trying to introduce the painting into the space (formerly by the constructivists and the neoplasticism legacy. From Tatlin, Clark and Oiticica).

"Sin título (Untitled)", which consists in outline the perimeter of a wall with fluorescent pink spray, enhance one of the gallery's wall, delineating one of its sides precisely and the other in an abrupt way. This work makes clear reference to the Blinky Palermo's murals, however in this occasion, the wall and its form, are interrupted by a series of casual objects, which modifies the minimalist sense of the famous opacity used by Palermo.

Two works of this exhibition are taken from literature and each one complement and relate each other, through the big scale printing of two famous pages of different novels, as an adrift visually represented, from the black and white (like a Hegelian dialectic).

"La famosa página negra", from the novel The Life and Opinions of Tristram Shandy, Gentleman written by the English writer Laurence Sterne, is a page in black due to the death of a character in the novel, this visual demonstration, unusual among the literature, reminds of the Palermo's murals and the monochromatic tradition in painting, renovates the physic sense of the book, but gives to it an open plan to other possible meanings.

In the book Species of Spaces by French writer Georges Perec, we can find a strange map, "Mapa de un lugar incierto", which was taken from the famous novel by Lewis Carroll The Haunting of the Snark, this action takes up again the appropriation and re-interpretation, as the idea of the show. This map of the ocean does not contain any information that can guide us; it means that the principal function of a map –to direct-, does not exists here. This is a map that pushes us to a situationist adrift, to get lost, as a method to find what we were not looking for.

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