

TRAVESIA CUATRO

SELECTED WORKS

ADAM PENDLETON

27th of September, 2014 - 1st of November, 2014

Pendleton's work seeks to destabilize the notions that usually provide a defined base on which it is possible to build systems of interpretation and meaning. Historical certainty and language become malleable through appropriation, de-contextualization, and the disarticulation of words and images, offering the possibility to configure a space of vagueness. This is where historical representation is problematized: the testimonies weaving the official, legitimate discourse are confused with peripheral narratives that manifest disagreement. Within these interstices, it is possible to contemplate the comprehension of the past and future through images, as present time is shown undetermined, subject to transformation.

Images are subtracted from the historical context that provided them with a fixed iconographic meaning, engaging the needs of the present as open signifiers. Often stripped from their semantic coherence, the letters work as marks to accentuate the need to revalue our compromise with language. Inherent to the act of documentation and working with one's own reality, this gesture is directed to the production of situations that will potentially materialize in the form of events.

French philosopher Alain Badiou considers an event as a "radical discontinuity" with the current state of things: a moment that stimulates subjectivity, where temporality is transformed into something multidimensional. History becomes raw material to work with the present.

Pendleton states how moving his studio, changing his context, being closer to textiles and the use of his studio space as archive, has influenced the production of Selected Works:

These newest works use the studio as an archive. As much of the work looks towards history and language as a point of departure, the Mylar drawings and Independance paintings I've been working on over the summer, utilize the history of the studio, incorporating the fragments and scraps that accumulate and gain significance over time. Since last summer, the primary studio space shifted from Upstate New York to New York's Fashion District. Every day, when I come to the studio, I walk by fabric stores. It's apparent in these new works: pieces of fabric compete with text and my open-ended experiments with the copy machine.

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