

TRAVESIA CUATRO

IN CONSOLUS
votes for children

II

*votes for children
future shadows cast
forms from the unbidden*

*millenia chained low down stone
ossified sheets layered
stained troughs eroded of us*

*the overreaching boughs of our dawn
lie fallen leaves written in hands unseen
tongues moving like castaways*

*of course still though
wished otherwise
pushed this way and that*

III

*which distant gazed horizon
blood welled sentiment
once colonized by ancestral shadow*

*you, oh voyaged undertaker lifting the lid
upon blind escapism, you, oh father
of the bearded bald creaking boards*

*when you speak of love
you make me feel invisible*

John Isaacs' fourth solo exhibition with Travesia Cuatro gallery presents a series of new works in which Isaacs further explores his preoccupation with the notion of generational contact in the form of borders - be they emotional, physical or political. The borders that we must negotiate with our own hopes and fears, in which the shadows of the past cast their spectral forms on the present.

The relationships running through the works in this exhibition, from a home made child's play-thing, an inverted crowd control barrier, to an Egyptian ruin, all speak of time passing in both the horizontal and the linear plane. Isaacs is one of the most adept contemporary practitioners of the transcendental nature of 'object' art, and it is the very position it occupies beyond language which Isaacs utilizes to allude to an endlessly connected physical landscape of empathy.

TRAVESIA CUATRO

The cyclical development of stasis, 2015, literally re-presents what would appear to be the broken remnant's of a classical terra cotta sculpture of a pointing hand. Encrusted as it is in the same kinds of marine creatures often covering ancient cultural remains discovered in the ocean, the sculpture is either a genuine archaeological find, or a consciously reproduced contemporary mimic of such an artefact. For Isaacs this is the very question he wants to propose to the viewer, the question of contemporaneity and therefore accountability. The anonymous pointing gesture represents the problematic of the human condition as the dichotomy between authority and belief, the root of learning encompasses the notion of an original corruption, a physical terra cotta form of amnesia, long lost in our history. Another sculpture in the exhibition *The 13 corners*, 2015, constructed from an industrially produced steel crowd control barrier standing alone in the gallery space delineates an absurd separation from one to another. *Are we not the same you and I*, 2015, a gold plated bronze cast of a child's play telephone originally made from paper cups and plastic straws also alludes to this distance, or lack of it.

John Isaacs lives and works in Berlin and has exhibited extensively on an international level. Exhibitions include *Young British Artists VI*, The Saatchi Gallery, London, 1996. *Spectacular Bodies*, The Hayward Gallery, London, 2000, *Disasters of War*, KW, Berlin, 2000. *Minimal Maximal*, Museum of Modern Art Kyoto, 2001. *Melodrama*, Centro Museo Vasco de Arte Contemporáneo, Vitoria-Gasteiz & Palacio de los Condes de Gabia/Centro José Guerrero, Granada, 2002. and *MARCO*, Vigo, 2003, *Melodrama*, MARCO, Vigo, 2003. *Mike Kelly's The Uncanny*, Tate Liverpool, 2004, *Les Grande Spectacle*, Museum der Moderne, Salzburg, 2004. *In the darkest hour there maybe light*, The Serpentine Gallery, London, 2007, *Rockers Island The Olbricht Collection*, Museum Folkwang Essen, 2007, *Paul Thek in the context of contemporary art*, ZKM, Karlsruhe, 2007. *Dream Time*, Les Abattoirs, Museum of Modern Art, Toulouse 2009, *Gravity*, Artium, Centro Museo Vasco de Arte Contemporáneo, Vitoria-Gasteiz. *Zwei Sammler: Thomas Olbricht und Harald Falckenberg*, Deichtorhallen, Hamburg, Germany, 2011. *Freedom not Genius, Works from Damien Hirst's Murderme Collection*, Pinacoteca Giovanni e Marella Agnelli, Turin, Italy, 2012, *Alice im Wunderland der Kunst*, Hamburger Kunsthalle, Hamburg, Germany, 2012, *Highlights from the Collection II*, The Goss-Michael Foundation, Dallas, 2012. *The name is Burroughs – Expanded Media*, Sammlung Falckenberg, Deichtorhallen Hamburg, Germany, 2013.

John Isaacs is currently exhibiting in *A Brief History of the Future*, Royal Museums of Fine Arts of Belgium, Brussels, *About trees*, Zentrum Paul Klee, Bern, Switzerland, *Fleischeslust*, Museum Villa Rot, Burgrieden-Rot, Germany, *Hospice Thousand Thighs*, CAN, Art Centre Neuchatel, Switzerland, *Absurd builders, handymen utopia*, Abbaye Saint André, Centre d'art contemporain, Meymac, France, *Falling Fictions*, me Collectors Room, Berlin, Germany, and *Forgiveness and Reconciliation*, Musei Vaticani, Rome.