

Troquei Whey Por Um Gol Quadrado

The artistic object hides the production work of the artist, made invisible in favor of the only evaluation of the final result. If we understand the value of art lies in its final stage, in that definitive moment where work and public merge in an aesthetic dialogue, we won't be able to see what's behind it. The reception of the work of art will always be a silence about the production of it. However, any work of art is per se a document of its own construction.

Troquei Whey Por Um Gol Quadrado, is a monument to the collapse of the artist's work in his construction process. All the pieces inserted in the exhibition have cracks or wounds that allow the process to which the materials have been submitted to breathe. These wounds are shown through a metaphorical exercise in which even the name of the exhibition has a hidden meaning in reference to an anonymous YouTube character who puts his body to the maximum to be sculpted by the contemporary body design processes.

It can be understood that many of the sculptors throughout history have based their work on a technical depuration that took the material away from its essence, transforming it into a simulacrum of reality. Bernini or Michelangelo worked marble to a point it reflected tactile smoothness, or a fragile representation of an organic element that distanced the image from the heavy stone value of marble. This technical value covers the amount of hours, physical condition and resources that the artist loses in favor of his work. A kidnapping in which the artist goes through his own precariousness, more aware of the final objective, based on the exhibition catharsis, than on the care of his own human condition.

However, to understand classical from a contemporary perspective is a complete failure. The artist nowadays, reads like a post-romantic agent who has generated an idyll with a transcendental process and who frees himself in favor of an absurd and Homeric end. The post-romantic artist is gasoline for the capitalist fire. While the artists of the Renaissance or Baroque had more to do with a great professional, the contemporary artist lives immersed in a constant precarization fruit of a romance typical of a Stockholm syndrome. Under the paradigm of capitalism, the artist's body is an inexhaustible machine of schizophrenic production. A body that absorbs work and forgets its own mental and physical condition. The final stage of a work of art, the moment of its last breath in the production chain, is the collapse of the artist's body.

Carles Àngel Saurí