

Criação / Artes Visuais

Present or erased: the James Concagh univers

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THE WORKS OF THE ARTIST James Concagh, on exhibition up until last October at Cultura Inglesa (University of São Paulo Branch) are an invitation to an aesthetic exercise of pure sensitivity.

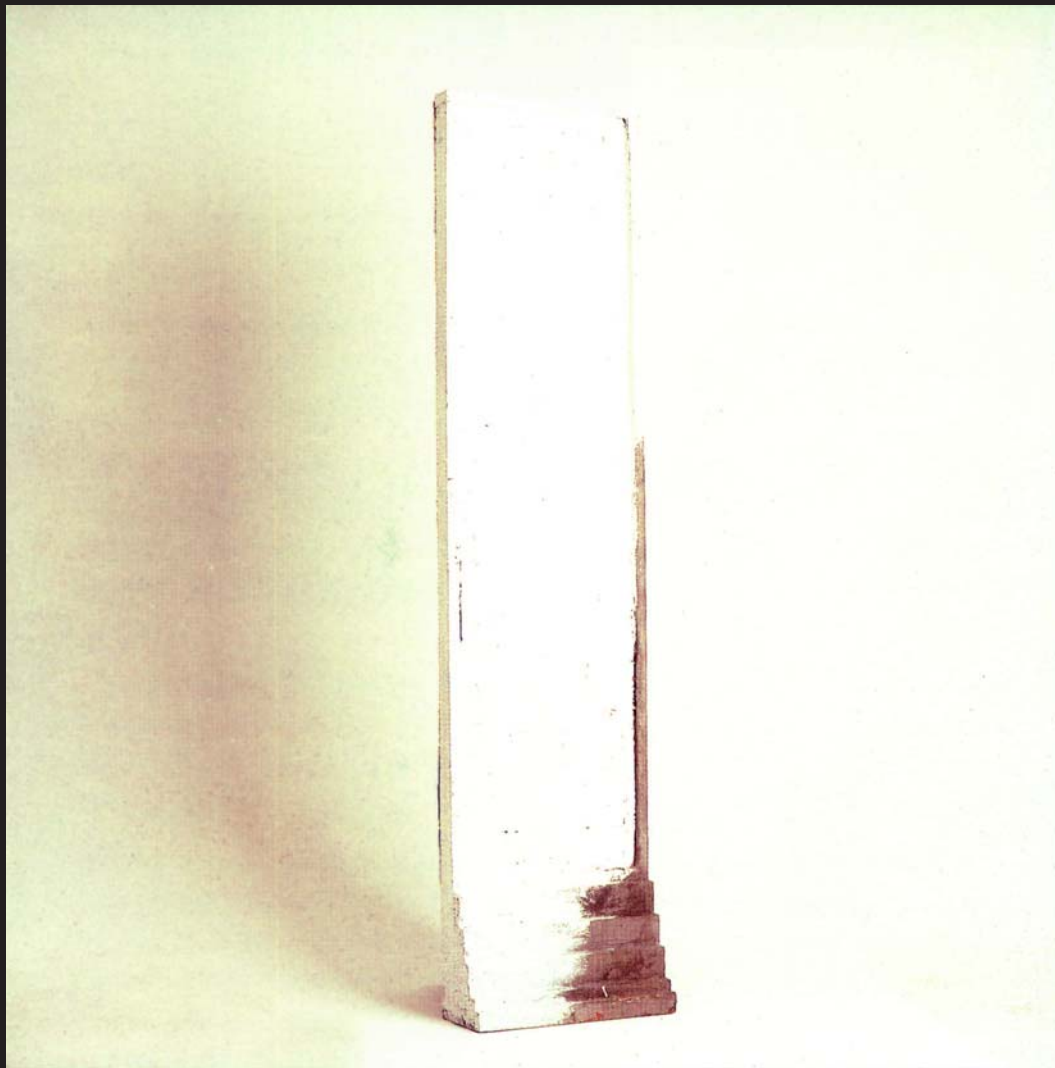
In this series of works, the sculptural formation of the artist brings about a searching for forms not only through the eyes, but also through tact. The abstract exercise is the basis, in particular the suprematist wiping out of the image that is immediately present. *To represent* and then *wipe-out* is the method adopted by Concagh.

Using an almost white base, with spatulated masses, followed by washes, these works allow for short glimpses of profiles of figures or fragments of female or male faces. Leaving small clues of corporality the artist guides the spectator to a certain intimacy.

It is necessary to have a level of engagement in order to accompany the artist in this series of monochromatic works. Hints of lighter to darker grey tones are signs that guide the spectator to images – or it might be better to say memories of images – that the artist suggests one follows. Shown as trails, like small labyrinths, the works are presented as creating a flavour of discovery: a fragment of the human body, or parts of it, or at times outstretched surfaces punctuated by hairs, are tactile indications of the proximity of the spectator with the universe of the artist. Sometimes, Concagh opts for a diversion, permitting the spectator to brush past *walls*.

Once the invitation is accepted, one can enter into fluxes of the artist's memory. You find yourself in front of a *present* or *erased* content. At this moment, the invited stops being a spectator and starts to become an accompanying researcher. The surface that can be read in his standing pieces or *non-paintings*, is followed by sphinx-like doubts. On the way, after a few steps, a pact starts to be established with the works. The shadows projected by the spectator and the images that emerge from such trials and insights provoke interactivity: author-work-and active spectator.

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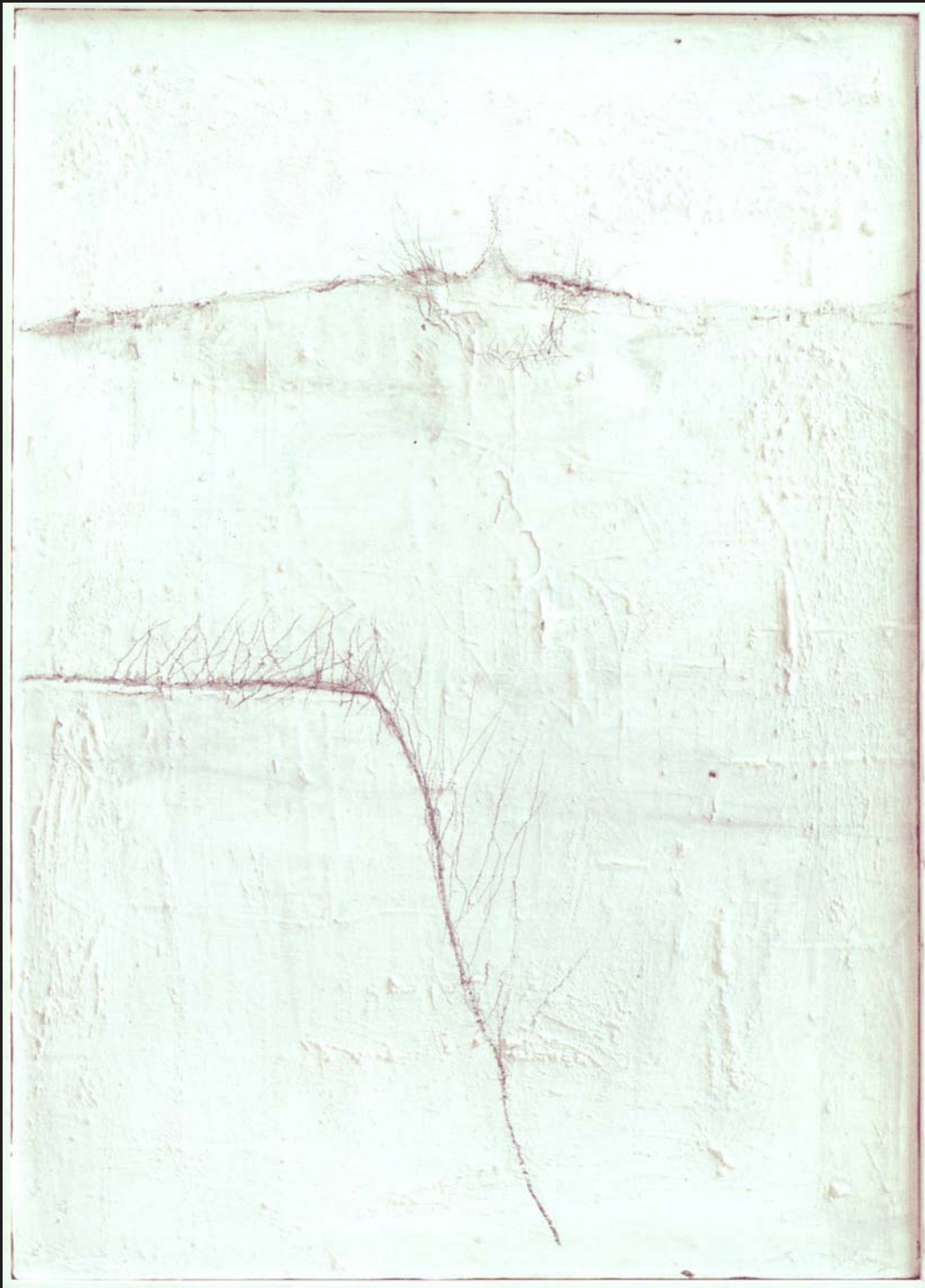
James Concagh *Mémórias da Resistência II*, 180 cm x 60 cm x 25 cm, 1998



James Concagh *Rooftops XI*, 80 cm x 90 cm, 1998



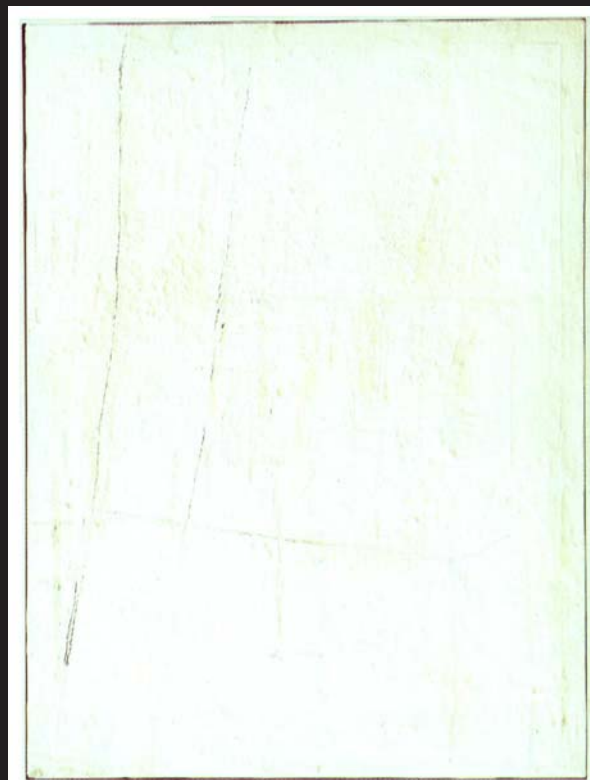
James Concagh *Rooftops IX*, 42 cm x 72 cm, 1998



James Concagh *s/título*, 52 cm x 72 cm, 1998



James Concagh *Rooftops VI*, 52 cm x 72 cm, 1998



James Concagh *Rooftops XII*, 72 cm x 82 cm, 1998



James Concagh *Rooftops IV*, 52 cm x 72 cm, 1998