

“Blindness” - Gili Mocanu

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Galeria das Salgadeiras

There's a magnificent demon roaming the art world: a beauty-loving devil, a hedonist, impeccable dandy, extremely refined and a calophile. Judge of elegance. Ally of the vast majority of artists. This fucker is very much in love with the world. He alters it and multiplies its facets, makes it more harmonious, more pleasant, endlessly branching realities through imagination. He's a progressivist. He's the actual vital impetus, good friend of Maya, of the world. What do you do, though, if you're headed towards the fine arts with a philosophical interest? How do you pose the question, if you're looking to enlighten, not put a spell on yourself. Where do you seek clarification? Where are clarity and inner truth? How do you use artistic practice for this purpose? These are the sort of questions Gili started with. And, since then, all his works are battlefields, desperate searches, faustic bargains, lamentations, flurries, prayers or risky magic. You start by making peace with the dandy demon. He's taken as an ally. The harmony, rightful composition of the piece, color calibration become useful instruments for further research. Gili's art isn't anti-aesthetic. But aesthetics isn't the last stop. His first confrontation already roughs out one of his styles. In a world of perfectly crafted Photoshop imagery, impeccably printed with instruments that for an old artist would mean pure magic, what is there left for an artist to do? Obviously the path will not be figurative. The artist will turn his gaze inwards. He will not search within the world, but within himself. Here's the first subtle sublimation of an ordinary artistic endeavour. The world-loving dandy demon will be used differently than his usual purpose. He will be given inner tasks, exercises in synthesis on philosophical topics. Gili's geometric style has this stake: inwardly chasing spirit icons. They will always be generic, synthetic, but they will keep their resemblance to the outside world. They will look like generic objects, a design for a platonic idea. Many will be doubles. Why? Purging inner images from the dead weight of reality is a negative process. Although the synthesis takes place and the shape looks as if it's the last step in essentiality, the colors are still conventions, a small compromise with the world, a bone thrown to the dandy demon. The two versions of a double will be Gili's way of signifying that the inner icon can't be one way, nor the other. Thus the path is kept open, as is the case of the fisherman only catching a fish to without color, without drawing and without joy. It will be called 'The Blinding'. The dandy demon is undergoing severe torture. He is chained and enslaved into producing imagery of multidimensional spaces, black holes where light is captive and behaves unnaturally. What emerge are maelstrom-images of an internal matrix.

All these fighting strategies can be indicated, however, at the moment we're discussing them, they have already been surpassed and discarded. It's only natural, the enemy grows accustomed, he will win anyway, all will get their just deserts, there's no escaping it. There is however some delaying it, which is life using art to enlighten the representation of the world. Gili uses art as inner gymnastics, the exercises are sometimes imposed, sometimes chosen freely, but their purpose pertains to direct human feeding. Gili reminds of something forgotten lately: one can eat and prepare studio "food".

Dan Popescu

Depois de ter sido apresentado no Museu Nacional de Arte Contemporânea de Bucareste, em 2010 e na H'Art Gallery, em 2012, também em Bucareste, «Blindness» é agora apresentado em Lisboa, nesta que é a segunda exposição individual deste artista romeno no nosso país.

Ao longo do seu percurso artístico, Gili Mocanu tem explorado sobretudo uma abordagem mais geométrica da realidade e das emoções que o rodeiam. De um vislumbre do real, surgem formas, linhas e curvas, entre o "chiaroscuro", repletas de harmonia e com um profundo sentido estético e filosófico. Um percurso, apartado da figuração, onde o abstraccionismo funciona como uma síntese de uma procura, mais do que no mundo, vem do seu próprio "eu". Um "eu" que vem dessa luz, imensa, intensa, que invade a composição, com um eixo sempre bem presente, porém não raras vezes difuso. Paradoxalmente, este série intitula-se «Blindness» como se de uma certa cegueira surgisse essa luz branca que tudo revela e afirma: o eu, o outro, o mundo.

A exposição é uma parceria, iniciado em 2013, entre a Galeria das Salgadeiras e a H'Art Gallery, e conta com o apoio do Instituto Cultural Romeno em Lisboa.

Ana Matos