

A-B=C

The Image interrogated

March 2022
AI Serkal Comission
German Fernandez Cantos

The sign, the
image-in-waiting,
interrogated by
the movement:

{ A-B=C }

This divided, separated
trptych is an exploration
of the substance of
such nature.

movie/
film/
video.

everything that
comes before,
painting, visual
storytelling
conventions.

pure
movement.

The perseverance of the image,
leaving tumultuous echoes of the self
in captured piece of time in the hands
of the space, light, shape, electric
colour and a fleeting meaning.

1

(Refers to how movement is built, on the idea of the image, remaining, perceptually, in the eye basically like in a zoetrope, but also the screen building a line by line the image at high speed but we see it as a continuous thing, a kinetic trompe l'oeil, but also how the image (the projection) is retained even if eventually could be "broken" by the objects placed in front of it)

2

(linking also with a drive to live or remain, persevere as an existing thing, throwing a comparison to an individual, a person and ephemerality)

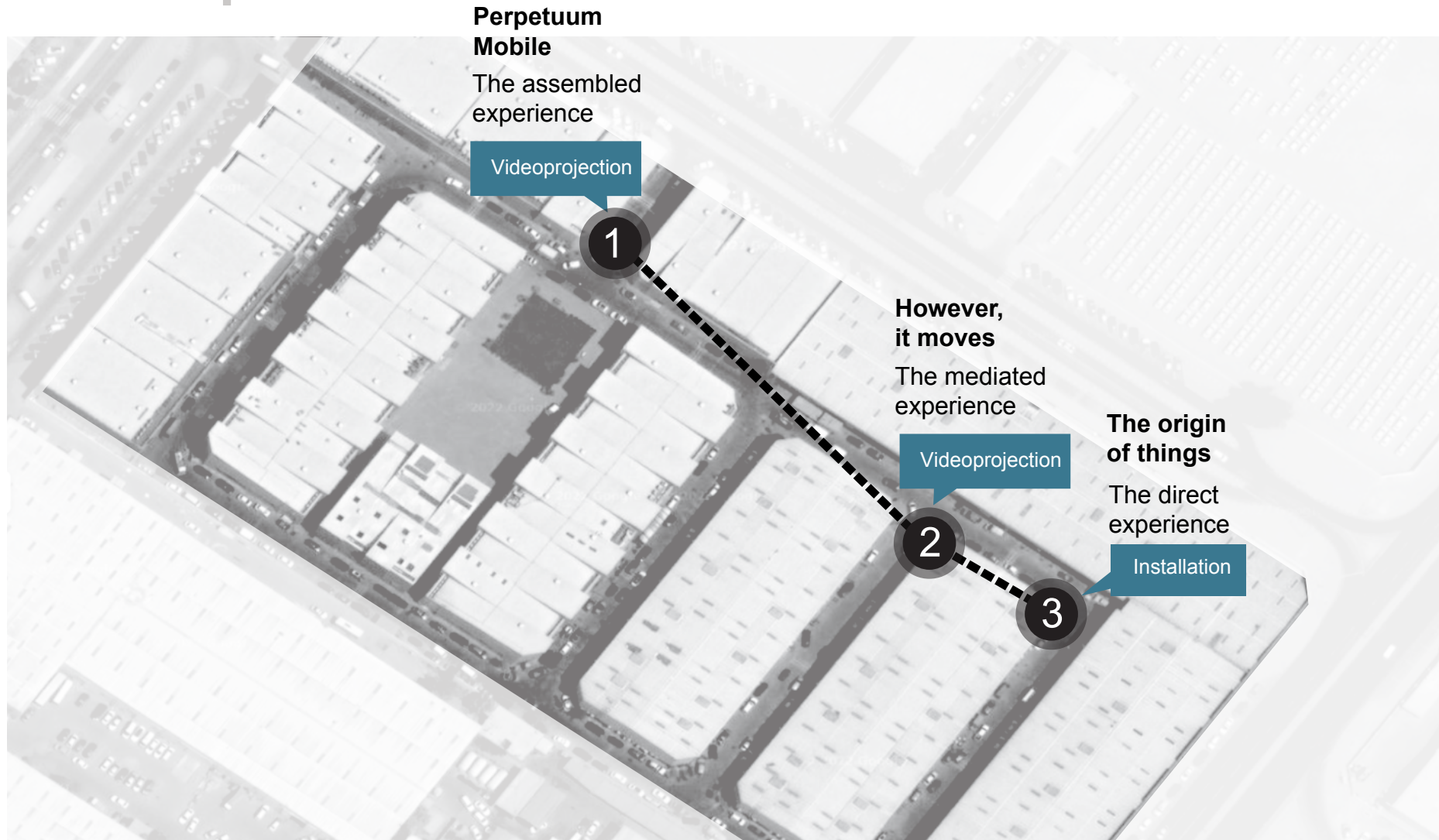
3

(the movement, of timely nature, is encapsulated in the work. Colour, space shape are building blocks of perceptual elements also used in theories of design, like Gestalt. The adjective of the electric goes for the nature of video and the projector, its nature coded technically different from analogue or print color RGB-CMYK, and also pointing out a time context)

4

(the dynamics of interpretation of any image)

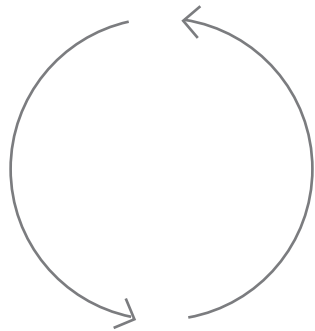
Set up



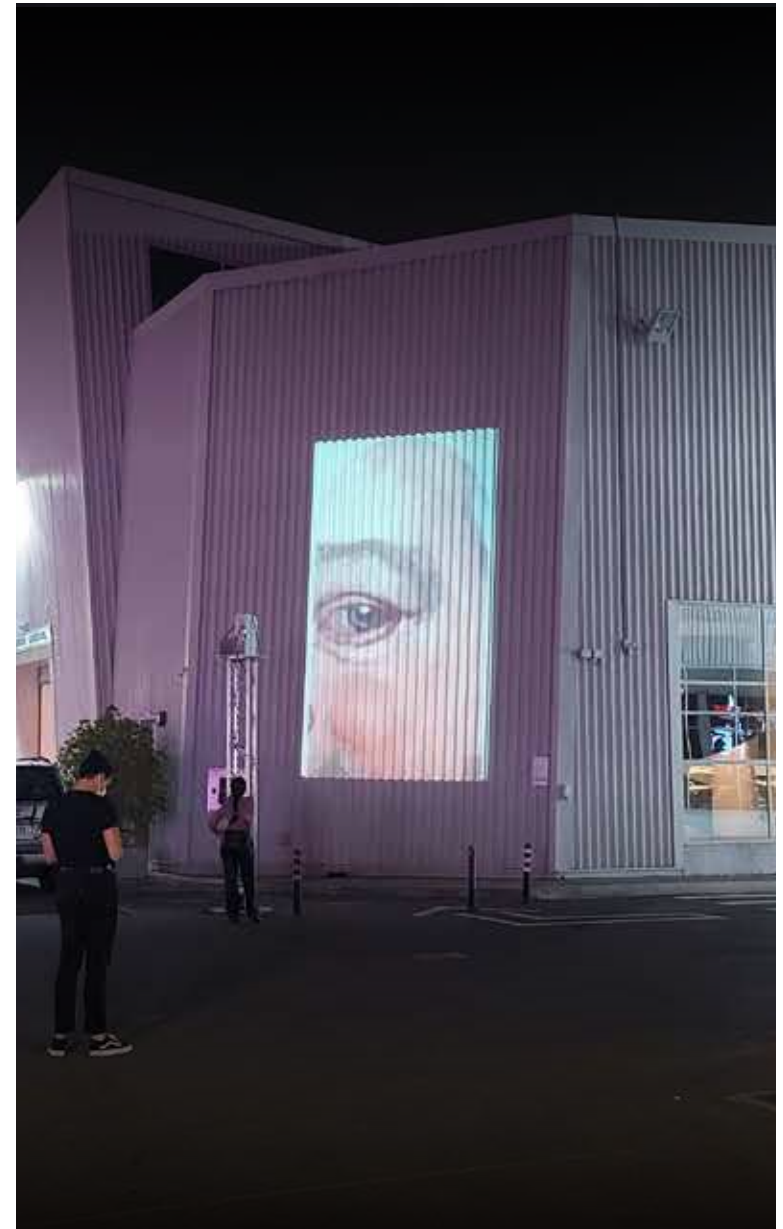
1

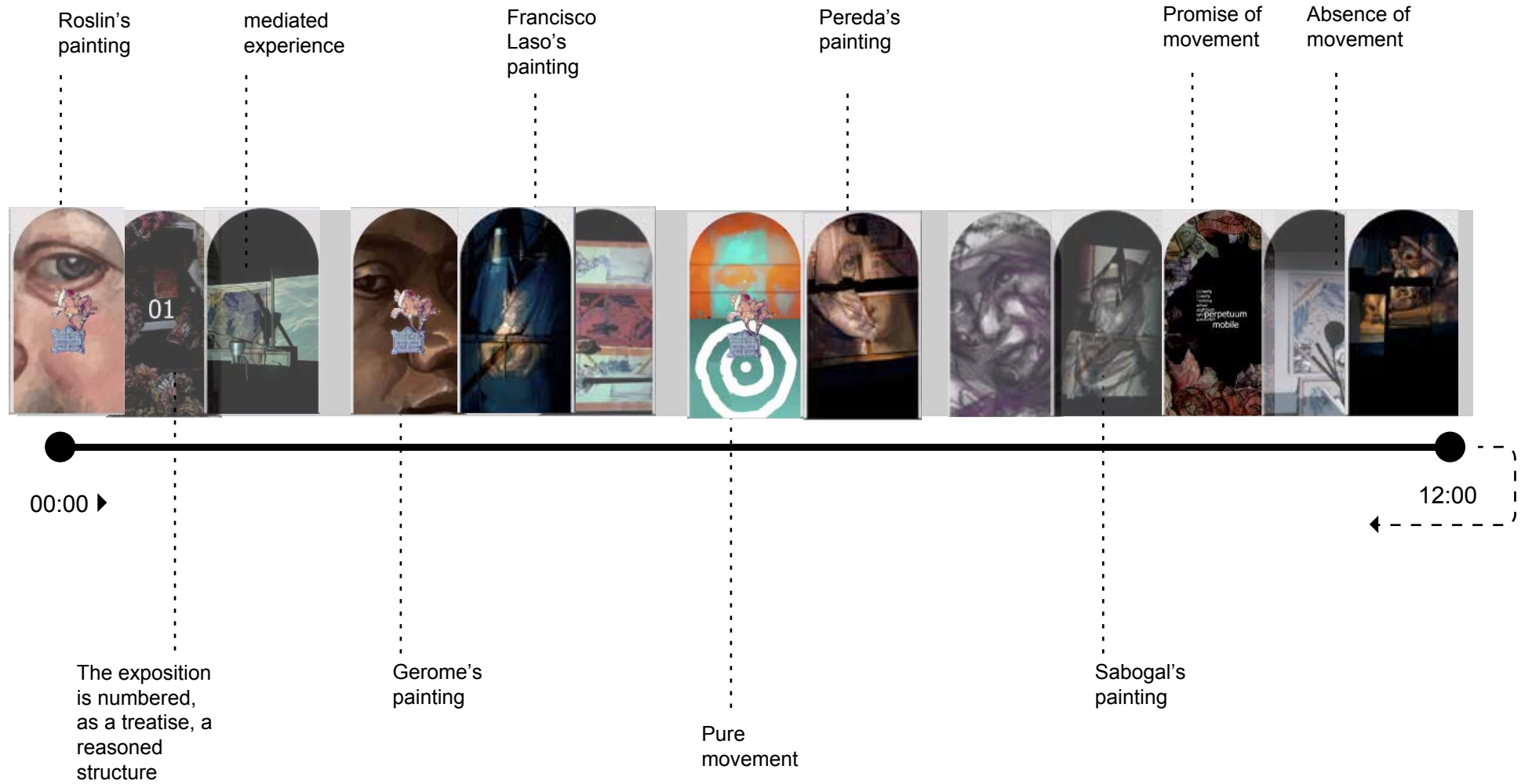
Perpetuum Mobile

(Screen randomness)



The video progresses through a kind of numbered chapters (a formal device giving the impression of order, of a methodic argumentation, which the work is not). Every section starts with the detail of a briefly looping image (Roslin, Gerome), followed by recorded projection sessions. Within these sessions, the projected videos are captured processes of digitally painted reproductions of specific artworks (Laso, Pereda, Sabogal, each one alluding to a different topic: alterity, ephemerality, identity) in the manner of academic tradition, where copying was used as a learning tool. Intermittently, some messages appear, upside down, or reversed, almost disappearing instantaneously amidst the flow of images. The mediated image is cut down to pieces and reassembled, adding one more layer of mediation. Finally, the continuous movement across the sections stops at the end and shows the objects, illuminated but devoid of movement, then, the skull, giving way to an empty frame, that however, because of the loop, starts again, hence the artifice, the scaffolding of evading temporality is achieved, at least, momentarily. Perpetuum mobile.



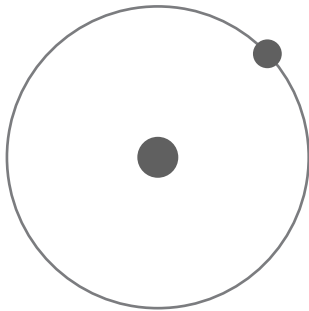


2

E puore si move

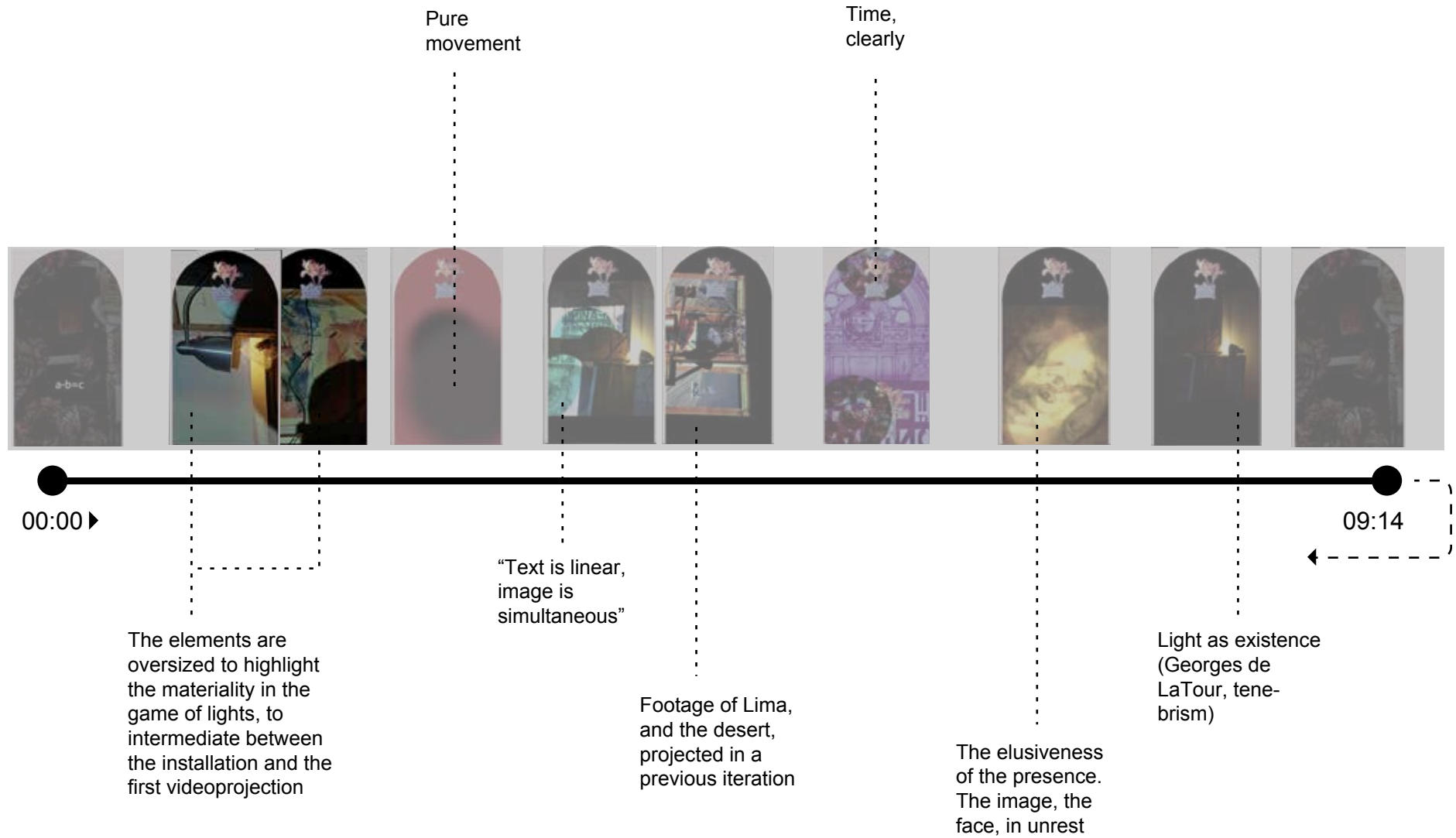
(However, it moves)

Videoprojection



What is in a movement? Who/what perspires of an inner motion and who/what doesn't? Who/what/when moves, orbital, peripherally, and who/when/what is axial, permanent? Records of an attempt to visualize the nature of things through framing them in an infructuous manner. The elements are oversized, the movement as well, to highlight the materiality in the game of lights. The object of exploration is the movement as the element of contemplation in the electric image, the ghost in the shell/the objects, the video, the platonic cave, the allure of fire. But also the projection of a projection; the image experience is inter-mediated, presented from a second-hand source, noisy, distorted and blatantly filtered. But is our common, prosaic, daily perception any different? This video emphasises the elements of the installations, the lamp, the frame. Recordings of previous iterations of the piece are shown, delivering a transition between the pieces at both extremes of the main corridor, via elements that appear at both scenes. Lastly, some moments are not even footage of anything - like the red circle- just the pure, random movement achieved through randomness. How can we trust the meaning of all this?





3

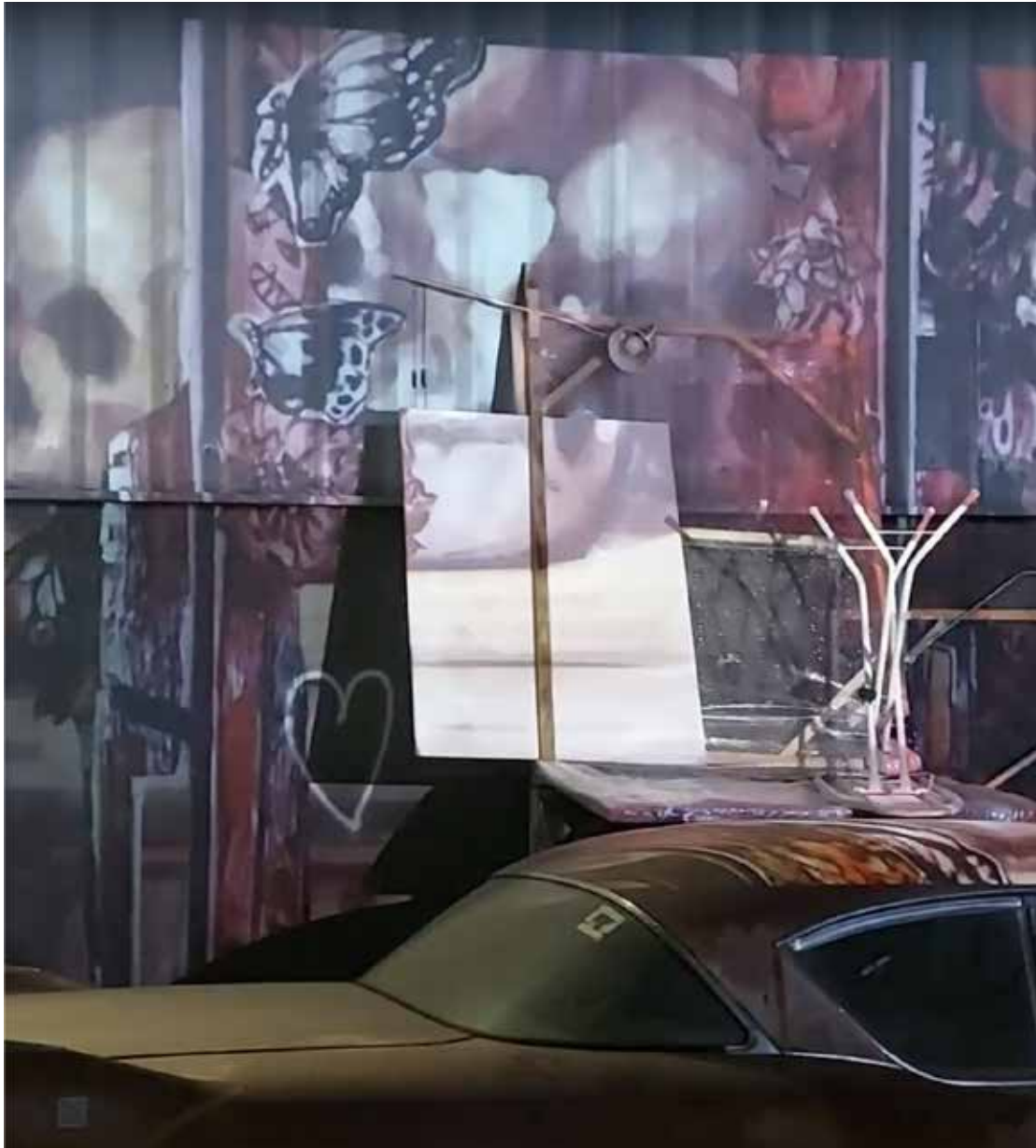
Of the origin of things

(Del origen de las cosas)

Videoprojection, installation

This installation takes advantage of the objects already in AI Serkal Avenue (i.e. a repurposed vintage car) to mount an ephemeral structure that plays in counterpoint to the projection. The objects, stranded without apparent reason during daylight, assume a sense of purpose when the projection starts at night, animated by the continuous flow of the images. The contradiction between the static and the flowing is the encounter point of the tangible experience. Amidst the clamours of meta/hyper/virtuality-reality, a redefinition of our perceptual world, an inquiry at the walls of the Cartesian fortress-the ghost in the shell, ungraspable, the bath in the Heraclitus' river, with all the novelty of a mediaeval stained glass. Vanitas vanitatum, omnia vanitas est, the image is not different from us. What will remain of it? Or is the object a more proper comparison, animated by the oscillating light until it is no more, the lights switched off?. Two videos are shown, recordings of drawing sessions: Peredas' "Allegory of vanity" and Laso's "The three races"; identity in time and identity in space, projected through the rusty, abandoned silhouette of the automobile and the assembled/disassembled objects placed on the wall.





$$\left\{ \begin{array}{l} \text{immobile} \\ \text{sections} \\ \hline \text{movement} \end{array} \right. = \left. \begin{array}{l} \text{mov as} \\ \text{mobile} \\ \text{sections} \\ \hline \text{qualitative} \\ \text{change} \end{array} \right\}$$

“ it is widely known that Bergson initially discovered duration as identical to conciousness”

Deleuze, Giles. Cinema 1: The Movement-image. On Bergson's third thesis

Appendix 01

List of images



Antonio de Pereda (Spain, 1611-1678): Allegory of Vanity (1636). The “vanitas’ genre was well established in baroque Spain, focused on reminding mortals of the transience of terrenal things.



Francisco Laso (Peru,1823-1869): Inhabitant of the mountains of Peru (1855). Exhibited in the Exposition Universale of 1855, was considered not “Peruvian” enough by the French public (Majluf, 1997)



Francisco Laso (Peru,1823-1869): The three races (1859). A critique of the nascent republic and its failure to tackle power relationships, across gender and race, remnants of the colonial time. (Majluf 1997, Kineu 2020)



Fernandez, German (Peru) 1821/1921/2021 video (2019). The main object, the clock, was created to celebrate the 50 years (1871) of the country, but was later destroyed during war (1883); a symbol for the pending expectations on the national project



Jose Sabogal (Peru,1888-1956): The recruit (1926). Almost 70 years after Laso, Sabogal’s painting was part of a renewed attempt to address the social, economic and cultural inequalities and disjunction in the country.



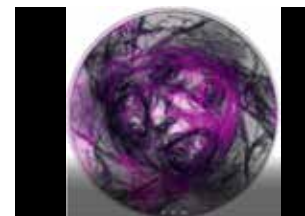
Jean Leon Gerome (France,1824-1904): Portrait of a Bashi-Bazhouk (1869). A technically magnificent painting, also a constructed Orientalist portrait that was deemed suitable to the perception of the Other.



Alexander Roslin (Sweden, 1718-1793): Portrait of John Jennings Esq, his brother and her sister in law-detail (1769). A painting where power relationships can be seen trough the eyes of today



Fernandez, German (Peru) Rugendas, video (2019) An attempt to revisit the visitor. What is Lima today if Rugendas visited it? And what should he depict? What is the reality of the city, the feeling, the essence.



Fernandez, German (Peru) Multiros-tro,video (2019). An exploration of movement, inspired by the digital obscurity that becomes a sort of data symbolism using reference of mythical beings of the past

Appendix 02

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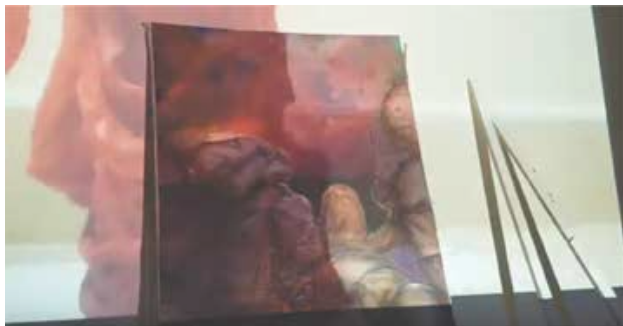
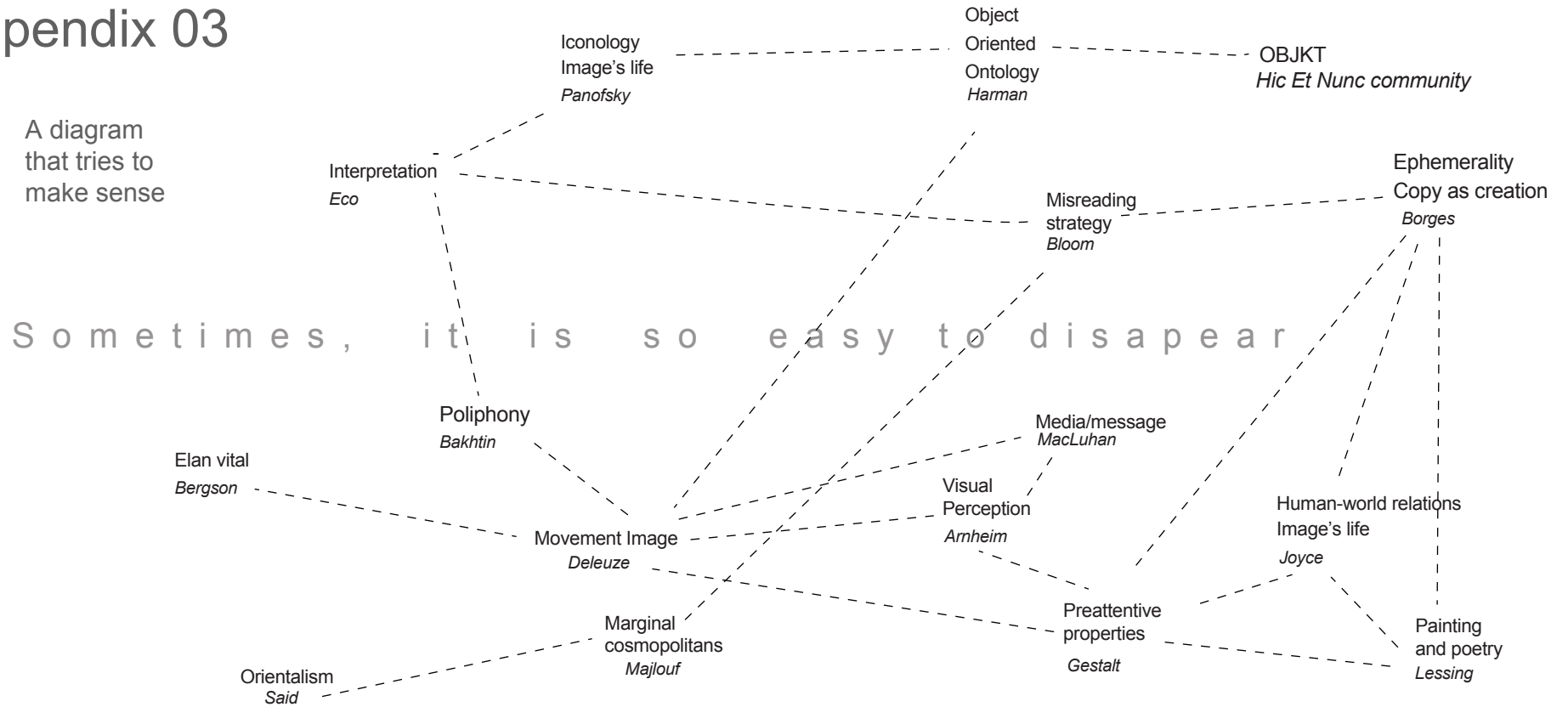
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Appendix 03

A diagram that tries to make sense



A-B=C

The image interrogated

About the artist

German Fernandez Cantos

German Fernandez Cantos is a Peruvian artist with a background in information design, he has shown his works in group exhibitions and art fairs in Peru, India and UAE, including solo shows at FNDesigns- Alserkal Avenue (2013, 2016). Identity as a dynamic, multifaceted entity inserted in a mutable context, is what interest his work, a practice that emphasizes technicality and style as part of the perceptual continuum* in a range of media such as drawing, painting and video. Lives and works in Dubai.
