

The House - Clandestine microbricolages
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Alan Fontes is an artist who researches the pictorial language in the age of technical image. In a post-industrial context, painting is characterized as post-production: it relies on the cultural repertoire to reframe, recombine and reprogram elements of art history and everyday life. It is an aesthetic recycling that gives meaning and increases the survival of cultural objects that inhabit in excess - and therefore, in a continuous process of forgetting - the contemporary imaginary. A "micropirating", to use a term of Nicolas Bourriaud - the theorist of "postproduction" - is underway at the "The House" installation, which Alan Fontes presents at *Paço das Artes*.

The choice of the house as object of his investigation already demonstrates the party adopted by the artist. He is interested in what we are familiar with. It is interesting to corrupt the asepsis of the exhibition space with an ambiance with which every visitor can identify: table, sofa, television, shelf with common objects, plant pots, toys, rugs, chairs and ... pictures. Alan Fontes' painting does not exist outside this built environment; it appears acclimatized in the intimacy of (re-) known space; it is seen as a hermetic work of art to be deciphered or rejected, but rather as an integral part of the shared universe and, therefore, captures us unarmed, invites us to approach.

But the first impact, of recognition, follows another, of deviation from the sphere of the familiar. All the environments of the house and the objects that occupy them are painted in gray. The color only appears in the paintings and, surreptitiously, as noises in the middle of the grayish, in a green bulb of a lamp or in one or other furniture. "The House" contains something strange or sinister, because the paintings stand out as something more real than the furniture in their pseudo-real materiality. Thus the rooms of this deviant residence lead the observer to recognize the familiar in the planarity of the canvas that represents the house rather than identifying it in the tridimensionality of the household objects. The contrast between one record and another unbalances the experience of the work.

A course that oscillates between inhabiting the space and inhabiting the painting leads us to unveil the micropirating contained in the canvases: an arrangement of stuffed animals refers us to the work of Annette Messager; a cushion thrown on a couch stages a pattern of Beatriz Milhazes; the refrigerator magnets form a small collective exhibition of consecrated works; numerous self-portraits by Alan Fontes are stamped on the walls of the different rooms. These and several other reprogramming of the archives of Western culture are reborn in the artist's post-production.

It is interesting to note, as a conceptual fold in the production of Alan Fontes, the cultural recycles that the artist undertakes between one and another assemblage of his works. The artist's own production is subject to reprogramming. Thus, an ecological cycle of extreme coherence is closed. We are faced with a creator

who does not infest the world of novelties but, rather, is concerned to give a dignified destination to the repository of novelties placed in the world by all the creators that preceded it. Thinking with Felix Guattari, we can say that Alan Fontes exercises in his work the three ecologies (mental, environmental, subjective) advocated by the French philosopher as a new aesthetic-ethical-political paradigm, that of "ecosophy".