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ROGELIO LÓPEZ CUENCA *A PARTILHA (The Distribution)*

OPENING SATURDAY 20TH JUNE 16H

23 JUNE – 30 JULY 2009
TUESDAY – SATURDAY 15-20H

Rogelio López Cuenca permanently works the development of an image archive. This collection is always open and under construction. Presented as a diary where we can find drawings and notes of the *natural* – understanding natural as the continuous iconic flow that configures the landscape of our daily lives in western societies – images taken from the traditional mass media and the now not so new *new media*, imagery from commercial advertising (the catalogue of possible dreams), predominantly representations of the human body.

It is a creation which does not relinquish its character of investigation and reflection. A poem that exists as well in the condition of an essay, a visual essay that proposes the attempt (through indirect references and analogies) to think using images, through images, in a transdisciplinary exercise close to the field of social semiotics. The starting point is always the polysemy of signs whose multiple meanings increase their weight or diminish their presence in the context of each reading.

The almost complete absence of words and written text in these works directly suggests the necessity of reading the images, simultaneously denouncing a growing illiteracy, caused by our lack of competence in what concerns the decoding of the visual languages, dominant in our cultural environment. This proposal deals with this evidence devising an impediment, a delay on the normal flux of images, and proposing the conditions for analytical interpretation, creating a space of discomfort regarding our position as readers, spectators and builders of meaning. Remembering us of how often, unaware, we behave as producers and reproducers of ideology.

What is here intended is therefore a reflection through action itself, and that this effort is understood as an invitation to engage in thinking while considering that these works are inserted in a dialogical sequence that precedes them. They are reread and included in a distinct *continuum* without ever losing their affinity to the one they were originated in or precluding the possibility of being part of yet another one in the future.

In this case, the title *A Partilha (The Distribution)* borrows from the text, that can be taken as a reference but of which these works are not in any way an illustration, *Le Partage du Sensible* (Jacques Rancière, 2000) where the French philosopher develops an aesthetical idea of politics according to which politics are based on a distribution of the sensible, on the forms that each time allows to see, listen, understand, name...

In the same way that power relations produce aesthetical forms, cultural expressions constitute modes of seeing, of making visible, represent and symbolise power and counter power. Every aesthetical action, understood as a configuration of experience, has the power to produce ways of seeing, of feeling, of existing and is therefore political.

By proposing to reconnect visibility and thought, this series of videos and static image sequences intend to be read as a visual essay on the topic of the distribution of the visible – what is seen, what can be shown, what is displayed... or, meaning the same, who talks, who has the floor, what is understood as language; authorised, charged with meaning or taken as simple noise... who observes and what is observed: how observation draws bodies and their place in the world.