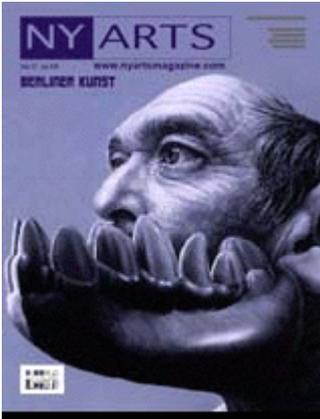


Predators

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New York Arts Magazine



Hyperrealism, so popular in its recent gruesome version, is a broad attitude, a big trend that traces back to the beginning of 20th's century. We must not forget that the basis were laid by Marcel Duchamp's "Etant donnèe": the "pornographic" highly detailed representation of the naked woman with her wide open legs revealed a new dimension for art. After his refined poison distillery in the Dada years, Duchamp cast the conceptual medium for an effective representation of our present tense's carnal and spiritual experiences. In the sixties many followed his path, and Bruce Nauman's "From hand to mouth" introduces the actual features of "classic". Hyperrealism: exasperated care for details, reached by directly casting his wife's arm, and the figure-disruptive cut of the sculpture, that reveals a morbid vision of the human and his life.

Josè Molina is a Spanish artist actually living in Milan, Italy. His paintings and drawing are executed with an astonishing skill that makes look approximate every hyperrealistic work that I have seen before. They challenge photography and its pretension to capture reality. Yet they are everything but realistic. His research has a roots in anthropology and communication techniques: he has developed his vision of mankind approaching a wide range of behaviours, from the relational dynamics between employees in advertising corporations to the lives of native populations in (...)

Thus he has developed a philosophy and a poetic vision that concretizes in his art work. The prominence of the great Spanish painting tradition is elaborated with regard to the highest goal of contemporary photography: Molina's works reach what photography could not reach, in the baroque infinite mutations of the matter and the sign. Yet they mix pictorial and photographic view with great taste and beauty. His visions are populated by portraits of beings that are partly human and partly something else: the mutation generates different kinds of figures that represent a variety of behaviours and vision of life. They are creation of fantasy, but they show with clearness human types that we meet everyday, and the awful thing is that some of them fits us!

There is a whole hierarchy of individuals, caught in their inner believe systems and attitudes, with no trace of judgment, and with a bitter philosophical vision that makes them even more touching. He has a real skill in transforming into images, and brilliantly making them real, invisible things that inhabit our life. A whole personality, with fears, desires, goals, beliefs is rendered through an image (often a figure in a landscape) that is hurting and shocking enough not to prevent from an enchanted gaze that softens the drama represented. We leave the exhibition with a sense of satisfaction and mercy, and this is the greatest quality of Molina's work: his wisdom to give us something constructive, in a very deep sense. This values will become more and more appreciated, very soon.

He writes texts that travel in parallel with the show, creating paths of affinity and divergence from the images, that allow deeper analysis and further imagery, always walking in the immaterial field of perception and feeling, but always with a sharp view of our surroundings. Seemingly unimportant details of our lives are revelatory of behaviours and believes, but always with the grace that makes this art live like nature.