

JONIER MARÍN: Active Work

Opening Reception: Friday September 11, 6-9 pm

Exhibition runs through October 31, 2015

Gallery Hours: Tuesday to Saturday 11-6 pm

Henrique Faria Fine Art is pleased to present *Active Work*, Jonier Marín's first solo exhibition in the gallery and his second in New York City. Comprised of photo-performances and video works, this exhibition highlights the artist's quest to produce art that is dynamic, that stands not only as a testament to certain moments in time –the moments captured within film frames– but also the moments that evade the camera lens or the eye, the moments that lead up to and follow an action. The exhibition will also explore the idea of what is communicable through art and the form this attempt at communication takes. It is in this liminal zone, between what is visible and what is implied, between what is spoken and what is left unsaid, where Marín creates his Active Works.

Performance and photography have always been closely related for Marín. As Colombian curator Jaime Cerón writes in the exhibition text, an important goal of Marín's work is that of "reconsidering the dimension of experience that art generates in its viewers." This blending of temporalities and states of action allows these works to exist outside of time, as they can be continually renewed and re-experienced within different contexts and for different audiences. The artist will be present for the exhibition opening, during which he will orchestrate the reenactment of the performance *Rasgar*. Marín documented the original performance, which was carried out in Zurich in 1972, and consisted simply of a woman standing in front of a blackboard ripping a large piece of white paper in half. In the last photograph of the set the ripped paper hangs from the board, evidence of having been intervened, metamorphosed, though the actor is no longer present within the frame. Cerón continues, "The evidence that the things of this world leave inside a photographic image has allowed artists to find connections with similar signs that are already part of the real, and which have a comparable force when it comes to bringing viewers closer to certain material, physical and cultural dimensions of their experience."

In the series *Video-Peinture* (1980), Marín explores the creative potential of the television as a transmission device for the video medium. Using the monitor as the point of departure, the artist proposes various interventions that transform the device from a functional object into an art object or an immersive environment. By incorporating external elements, such as canvas, glass, mirrors and paint, to the projected video, he allows the viewer the chance to explore the intersections between the material and the immaterial. One of these proposals is materialized in the back gallery in the work *Extravideo* (1975) performed in 1978 at the Centro de Arte y Comunicación (CAyC) in Buenos Aires. Here a television serves as a support for a potted plant while it displays a root system on its screen. By occupying the same space as the viewer and yet transmitting digital information, *Extravideo* becomes an example of a true hybrid: a living, active work that stands as evidence to its own growth and progression, much in the same way as Marín's photo-performances do.

Cerón invokes Susan Sontag's essay "The Aesthetics of Silence" as a way to understand Marín's artistic communications with the viewer. He writes, "we need to sharpen our senses if we are to perceive what is being said ever so subtly; it means that we have to be willing to deal with situations that are barely intelligible or works that elude visibility or materiality." So by creating an active artwork, Marín not only expects more of the media with which he works, but also of the viewer, who must attune his/her senses for its full reception.

Jonier Marín (Colombia, 1946) received his degree in English from the Colombo-American Center in Bogotá and though he was enrolled in the architecture program at the Universidad Nacional, he left in order to devote his time to his artistic practice. After receiving a grant to travel to the United States and taking time to travel around Colombia, Mexico and Brazil taking part in theater, film and other research programs, in 1970 Marín had his first solo exhibition at Galeria Gead, Rio de Janeiro. In 1971 Marín first travelled to Europe, visiting Spain, Portugal, France, Germany, Switzerland and Italy and began creating and exhibiting his Active Works. Marín has been featured in exhibitions at Galerie Vincy, Paris; Centro de Arte y Comunicación (CAyC), Buenos Aires; Museo de Arte Moderno, Bogotá and Medellín; the Bienal de São Paulo; the Americas Society, New York; International Cultural Center, Antwerp; Centre Pompidou, Paris; among others. His work is has been acquired by institutions such as: Museo de Arte Moderno, Bogotá and Medellín; Museo La Tertulia, Cali; Pinacoteca do Estado de São Paulo; Museu de Arte Contemporânea da Universidade de São Paulo; and other private collections. The artist lives and works in Paris.

Special thanks to MAC USP Collection (Museu de Arte Contemporânea da Universidade de São Paulo, Brazil)