

EDU SILVA AND THE ARTISTIC PROCEDURES FOR THE CONSTRUCTION OF SENSATIONS.

The art works constructed by the visual artist Edu Silva are the result of their research processes and have as their starting point the social and racial issues. At the same time, the compositions project and are diluted in artistic manifestos, with foundation and structure in procedures resulting from the articulation of particular experiences in productive techniques, exclusive, unpublished and updated with contemporary reality.

The works of the ***Study on Miscegenation*** series reverberate this experience/reference/construction combination. These associations are evident from the abstract compositions in color planes made with acrylic ink on canvas.

Irregular monochromatic zones alternately dispute nuanced spaces, where the cartography resulting from the aforementioned delimitation reinforces and validates the convictions of the artist in the reality that reaches and surrounds him. Thus, controversies in the superposition of layers augurs projective displacements between chaos and emptiness, between fissures and sensory completeness, in frames published in each work and in the original conception of them. The processes of creation of Silva are based, but not delimited, on his experiences in the periphery of Embu das Artes, São Paulo, Brazil and in his inherent conflicts of realities between social classes.

For Edu Silva, the approach and representation of these topics are part of his artistic research: the cartographic fissures and the chromatism of the visual manifests converge expressions of resistance and declaration of the artist's desire to be part of a world without color differentiation, race, sex and, above all, respect for diversity. In the Self-portrait series, the chromatic format is diluted in the literal relationship between segregation and miscegenation, in the experience of the artist with the other. The manifestation is evidenced in the three-dimensional marks of the diagonal

lines that express additional delineators of structured irregular pictorial layers. At the same time that it suggests signs of rupture with topographical visions of passages and landscapes, it transgresses its artistic production as a catalyst of contemporary aesthetic construction and discussion processes.

The art works were exhibited for the first time in the collective exhibition Expanded Painting at the Virgilio Gallery in 2018. The text of the exhibition indicated that the projection and transgression of the compositions originated

from procedural interstices of accented authorial load: that sensation that, according to the philosopher Gilles Deleuze, it's in the body, and not in the air.

the sensation is what is painted; What is painted in the picture is the body, not as represented, but as lived as experiencing a certain sensation¹.

The complement and the balance in the same dimension of the bodies are inserted euphemistically in these spaces, in intervals of tensions - the contemporary artistic agents. This reveals the artist's will, not to reproduce or invent forms, but to capture and project forces, becoming visible in the essence of Paul Klee.

Andrés I. M. Hernández.

Curator and teacher. Sao Paulo summer of 2018

1. See DELEUZE, Gilles. Francis Bacon: Logic of sensation. Rio de Janeiro: Edition: Jorge Zahar, 2007