



JOAO FELINO

Faites vos Jeux, ...

OPENING 4 JULY 10 pm

4 JULY . 25 AUG.

In the show *Faites vos Jeux*, Joao Felino presents a selection of pieces from different periods that, using different mediums, focus on a common idea of identity and authorship.

Questioning the nature of images and the role of the author, Joao Felino embraces – in many ways – his desire for irony and effacement. Contrary to what one might think at a first glance, his work is not a celebration of its creator, but rather a questioning of his role. Blurring the boundaries between the one who conceives and the one who executes, but also the work's place or context, the artist is focused on the production of a provocative discourse that reorders the different elements, warping established hierarchies and shuffling the “playing cards” of the game that is given for us to see.

Let us look at the piece opening the show. In a corridor that is also a storefront, a stage set in the boundary between gallery and street, a neon sign reproduces Joao Felino's signature. Normally used in street advertising, here the neon sign was placed in a place of transition, deliberately ambiguous. Likewise, his signature, which is normally a line of dark ink, was replaced by a tube of light, and corresponds to the mechanical reproduction of a unique and personal gesture.

The tone set by this first work dominates the entire show; the works here presented are defined by the dichotomy between a desire for effacement and an expression of being. This is what we see when we look at the other pieces, linked together in small groups.

Let us look at another piece, in which Joao Felino addresses the issue of the permanence of the values that are inherent to all images. In a work that has been ongoing for several years, the artist presents a series of enlarged newspaper pages, modified by the artist and printed on canvas. With a reinterpretation of communication, he changes the scale on which the object's reading takes place, migrating from an individual handling (the newspaper) into a collective perception (the canvas on the wall). As such, he also changes the meaning of what is offered for us to see, which has now its foundations on a process of managing affinities, very close to Aby Warburg's notion of “Atlas.”

Pursuing further his questioning of the role of the author, Joao Felino explores the expression of the composition in the moment when what we see moves from the authorial into the editorial, from the act of creating stuff to the act of organizing things with an intention that differs from their original purpose. In fact, what is being questioned here is the transformation produced by this system, and also its possible inversion, when the action is re-contextualized in the pieces being presented at the gallery.

We should note that Joao Felino's effacement is, first and foremost, an aesthetical action in defense of a political position. It is important to understand that this effacement is not tributary of an idea of censorship, but rather of its opposite: it allows the artist to recapture a logic that underlies the image, bringing it to light in a different way.

Joao Felino is driven by his need to understand the origin of images, and how they "work." This explains his research in the fields of authorship (with the neon sign), illustration and representation (the newspapers), iconic potential (the flags), and of their informative and singular vocation, as it happens in the case of the other photos in the show.

Objects or surfaces, all his works are exercises of composition (drawing) in which he questions the behavior and the nature of what we see. In a game of attention and irony, the artist questions the one who makes and that which is made, but also the ones who see, name and legitimate.

Sérgio Fazenda Rodrigues

JOAO FELINO (Castelo Branco, 1962)

Lives and works in Lisbon.

Joao Felino's work has its foundations on an historical and conceptual context defined by an approach to art that sees it as an act of questioning, from its creation to its reception.

To explore his personal expression, Felino uses paper, drawing, collage, painting, photography, sculpture, found objects, video, performance, and installation. He has a preference for works based on text.

Among his most recent solo shows stand out *Flags of the World*, at no MUDE - Museu do Design e da Moda, Lisbon, 2014; newspaper paintings 'desenhos preliminares', Lisbon, 2015; and *Flaggen der Welt*, Berlin, 2015, where he presented his performance *Sandwiched* (in Berlin) in the context of the 5th MPA-B, Month of Performance Art Berlin; *Periplos - Arte Português de Hoy*, Centro de Arte Contemporáneo de Málaga, Spain, 2016.