

CARLOS MENSIL

Às costas da verdade

19 of September to 24th of October

The big mistake!

Since ancient times that art has the function of generating controversial emotions. Whether strangeness, surprise, sadness, or happiness.

Imagine a child or adolescent from the Neolithic period that fills your hand wet clay, preferably red and a rainy day, secretly from the priest responsible for the cave, leaves his iconoclastic brand in sacrum place. Whatever it is, in fact, is not his hand that is there, but an image that resembles the shape of his hand. In other words, our eyes so decode and inform us that there's a "hand". Only it's not a hand. It is an image, namely, a visual representation.

The same can be said about the Cézanne strokes that create the image of an apple or a set of them, if it is a still life. As we approach these "apples" we realize that is a set of rapid, nervous brushstrokes that, at a distance of one meter, give us a picture of what we think is / decode as an apple. We could mention many examples in history of art and other artists such as Courbet and Manet, the history of painting to accentuate and discover this wonderful "mistake." This predisposition of some artists who, for centuries, are dedicated to think and design something that ends up causing discomfort in the viewer, deceit, lying illusion, the caricature of the situation - "la bougie" (a lie) - that both spoke Fellini. In other words, Trompe L'oeil classic. Fool the eye as a regular and predisposed practice, that is, in a word, planned.

The work of Carlos Mensil on display now in the Presence Gallery follows, in my view, the arguments set out above. One survey whose working principle is to create a final visual illusion. Mensil accentuates this "Great Deception" by manipulating the representation of both, exterior architectural spaces such as small mundane objects often appear to have been carried out in a particular medium, but end up surprising us. For example, the accents of the polished steel, at the time of interaction on the part of the observer, the reflections of the surrounding space and the unusual. In other works, the same manipulation of illusion is created, but without the presence of the reflection. What support? It is this question that always arises. The research is consistent and visual artist presents situations in a banality that is interesting and at the same time challenging. Mensil is a manipulator of decontextualisation everyday objects. These objects that, when manipulated and intervened, amount to another level in the realm of these. The object that fools!

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Lisbon September 2015