

(In)visible: The Sublime Within The Blurry

Opening: wednesday, February 13th 19.30h
Address: Monte Esquinza, 8. Bajo izquierda. Madrid.
From 13.02.2019 to 02.03.2019
Hours M-S: 11h-14h / 16.30h-20.30h.

Bernal Espacio Galería is pleased to present the collective exhibition *(In) visible: The Sublime Within The Blurry*. This is a show that address the aesthetic and theoretical exaltation of the blurry, the erasure, the stain, the haze and the visual annulment in the artistic production of outstanding contemporary artists. The exhibition includes a set of works in different media, in which the fuzzy is understood as a communicating vessel between the visible and the invisible, that veal and reveals aspects of *reality* and the nature of the *real*.

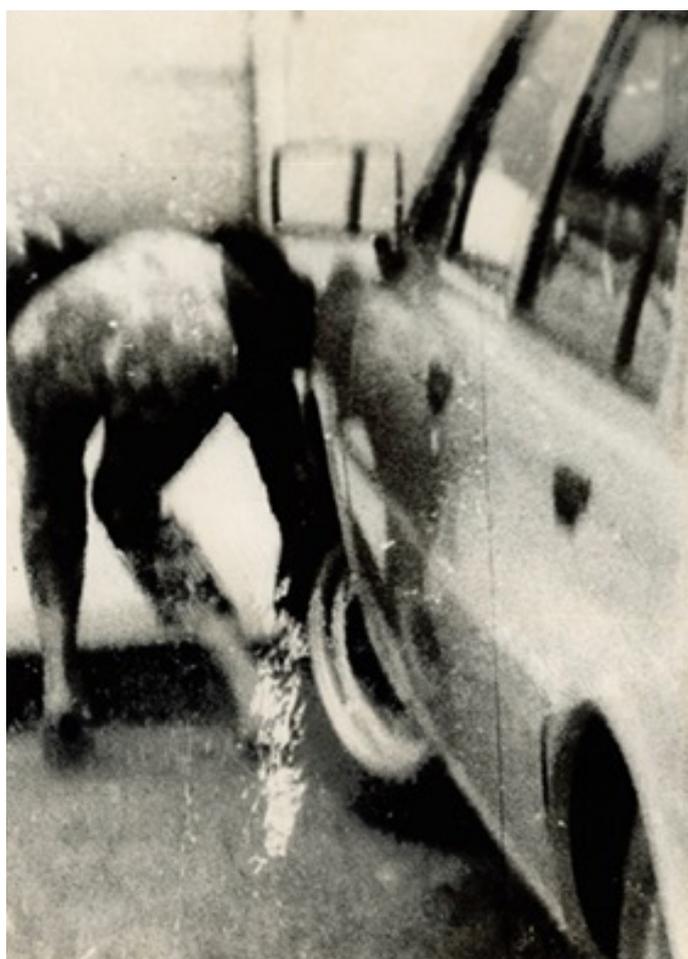
JOHN BALDESSARI / IÑAKI BONILLAS / MIRIAM CAHN / TACITA DEAN / SAUL LEITER / OSCAR MUÑOZ / GERHARD RICHTER / THOMAS RUFF / JOSÉ ANTONIO SUÁREZ LONDOÑO / HIROSHI SUGIMOTO / MIROSLAV TICHY / ISIDORO VALCÁRCEL MEDINA

The smudging makes the paintings a bit more complete. When they're not blurred, so many details seem wrong, and the whole thing is wrong too. Then smudging can help make the painting invincible, surreal, more enigmatic – that's how easy it is.

Gerhard Richter. Interview with Astrid Kaspar, 2000



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Throughout centuries, science and technology were dedicated to the incessant search for reaching the highest levels of visual sharpness by different devices. Artifacts such as the *Camera Lucida*, the daguerreotype, the photo camera, the cinematographic camera, the projectors, the screens or the televisions are just some of the inventions that makes part of the technological career of visuality, dedicated to achieve clean, clear and spotless images. This search, which remains in continuous development and is deployed in a massive manner, has even surpass the human eye's own capacity, normalizing images in *high- definition* and *ultra-high - definition* that do not necessarily corresponds to the optical experience that a person can have of its environment.

Although visual mass production has been delimited by certain obsessive impulse towards sharpness, its development also led to the exaltation and visibility of an antagonist element, as it is the blurry. The first known photograph, a view of Nicéphore Niépce's window in Le Gras in 1826, consists of a cluster of shadows and shapes that are barely recognizable. Since the beginning of photography, the attempt to capture reality, as it is perceived with our own eyes, also meant seeing the world from a blurry perspective.

With the growing popularity of photography, artists in different latitudes and times (for example, **Julia**

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Margaret Cameron, Miroslav Tischy or Francesca Woodman) began to explore, manipulate and appropriate in their images the so-called photographic mistakes. In the first place, the fuzzy became a counterpoint and a medium of resistance against the normalizing impositions the visual devices imposed. But, beyond that, it also allowed the artists to reach a *liminal language* that oscillates between the visible and the invisible, and that is capable to discharge in a single image a broad spectrum of symbolic contents and a rich aesthetic experience.

During the second half of the 20th Century, the exaltation of the blurry echoed on other techniques as painting, drawing or graphic arts. In this line, it is important to highlight the work of the German artist **Gerhard Richter** and his paintings of photographs, as one of the most significant manifestations of the blurry, from and beyond photography, in Contemporary Art. Richter's work marked a turning point in the artistic practices of recent History, motivating the exaltation of the fuzzy, the stain, the out of focus, as elements of interest not only in a formal but also in theoretical and aesthetic perspectives. Renowned artists such as **Thomas Ruff**, for example, highlight in interviews their fascination and motivation after he has studied the emblematic paintings of the German painter.

This exhibition gathers together a selection of artworks by influential artists of the current international art scene, who have explored the underlying place between the visible and the invisible by different mediums. The selection of *oeuvres*, is also articulated under an axis lined by the *sublime*, understood as an overwhelming aesthetic experience. Even though this is a concept that has been in constant evolution since the beginning of philosophy, and it might motivate multiple interpretations, it certainly denotes the acclaim of the mute encounters that are generated though all that exceeds the limits of our own understanding. A characteristic that we understand is particularly present in the *visuality of the blurry*.

