

## Felipe Barbosa ● Fernando Cocchiarale

Two diametrically opposed factions emerging in art in the first half of the twentieth century meet in Felipe Barbosa's work: namely *constructivism* and *dadaism*. If on the one hand both movements were concerned with combating the academic principles of classical art and the craftsmanship of the conventional processes of painting and sculpture, on the other they diverged regarding the new steps to be taken for their overcoming.

According to constructivism the past had already been sufficiently shaken by the initial modernist avant-gardes. Thus, it was a question of constructing atop its debris a new art preoccupied with socialism, and consequently with the logic of industrial production. However, for *dadaism* it was still necessary to advance on the destruction of the remaining academic repertoire that stanchoned the overcoming of ideas such as the transcendence of art and the genius of the artist by means of diverse mechanisms such as collage and the *appropriation* of objects produced in industrial surroundings (despite Duchamp's readymade being marginal to Dada it has become an emblem of the *appropriation* method as an alternative to manual crafting).

The majority of Felipe's recent work is based in *construction* (which according to its historic definition consists on the work's assembling from pre-fabricated items in function of a geometrically conceived project). Nonetheless, Felipe does not *construct* out of a consideration for the pure (and narrativeless) formal research of *constructivism*, since not only does he relativize it by means of the irreverent banality of *appropriation*, but he also inversely minimizes appropriation by submitting it to the severity of geometry.

The titles and details of these works are crystal clear as regards their hybrid nature: Toblerone (geometric structure made up of twenty chocolate boxes); *Coca-cola* (five coca-cola bottles of varying size) or *Super Ball* (three-dimensional ball made with the panels of 30 football balls), among others. We are here dealing with a geometry of empirical significance. These are works formulated by the modulating, constructing, and setting possibilities dictated by the formal configuration of the objects appropriated by the artist. On that account their final geometric arrangement implies above all on concrete experimentation and not only on the execution of projects.

The poetic significance of the entirety of Felipe Barbosa's recent output shifts amidst emblems of routine consumption and their geometric arrangement. If his works are not formalist they also do not fall prey to the charms and even the academizing facilities of appropriation pure and simple.