

CAVALIER 2002

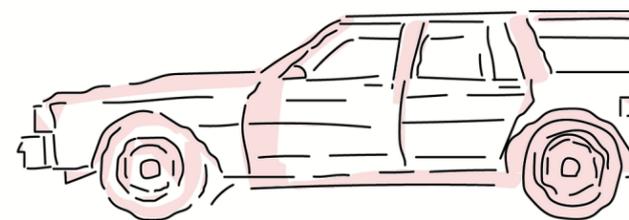
For Spanish Version

Inverösímil

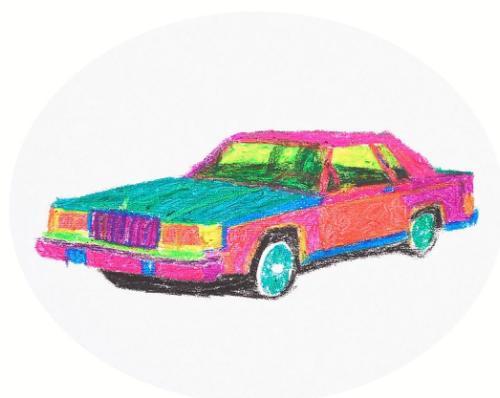
Edición #17



I remember those Sundays of visiting my grandmother's house that were a part of my quotidianity. Upon entering the house of my dear Tita, a smell of antiquated objects impregnated me that I used to call "the smell of the oldie"; after a great greeting with kisses and hugs, I used to observe with detail some objects that seemed to me greatly interesting such as the record player, the vitrine of crystal glasses or that table runner of lace that I always hated and never really understood what was its function. The Tita didn't just have a house granny-worthy, but she also used to bring her "style" everywhere, as it could be demonstrated by her car, a silver 2002 Cavalier called "La sala". Using the same aromatizer of "smell of oldie" inside of it, a pine hanging eternally in the rearview mirror and some cushions on the seats, became an extension of the house of the grandmother; and better not even talk of the exterior of "La sala" since in comparison with a common grandmother like Mama Coco, Tita was of taking guns at the time of driving. We all know that "clever" one that instead of joining the line, he just sneaks at the front of the line, right? To Tita that didn't seem anything but fair and as we would say colloquially- she threw her weight around- to anyone who would try to be a smarty-pants. Like that all around the city, the 2002 Cavalier went through the path with its thousands of tickets, speeding offences and scratches all over the sides of the car. Having a ride with Tita on the steering wheel was an activity of risk, but storytellings of the great anecdotes that she had collected throughout her life were never missing. For me, the risk was worth it since without realizing those experiences in the car of my grandmother got etched in my memory.



Viktor
By: Di.Su.



By observing the art work of the artist Viktor, I understood the importance of this quotidian element: a car, and the influence that it can have in the history of a human being. In his pieces, Viktor presents two different cars drawn with oil pastels, which gives an aesthetic similar to children's drawing. The traces and the colors with an 80's style give a premeditated intention since it refers to the observation of this element abstracted from a physical reality visualized by him in a conciliated way; the intention is to take us as spectators to realize that inside of us there's a type of cultural capital that it's not individual and unique. Viktor makes us reflect that from this element we can analyze our origin and in function of this we have the possibility to reinterpret ourselves, to create, to heal ourselves and to remake ourselves over and over.

Entering further in the creative process of this artist, he comments that he looks out everyday the sensation of "blankness" in front of the canvas before beginning, basing himself in the thought of Henri Matisse that believed that art, truth and realness began when nothing of what is being made is understood or what is known, for that reason, when the artist is in front of the frame he presents himself blank, with a mind that seems empty. Starting with this premise, the principal interest of Viktor is to find himself, he thinks about the fact of the feeling of being alive rather than making an effort in the technique or in the complexity of the piece. What he really focuses on is in being able to feel the ambience of each experience.



These pieces in plain sight seem to lack technical ability but as I have mentioned before, that's not their purpose. It's more about artistic expressions that act as a reflection of the sociocultural context, in this case of the artist, but being universal elements it traces the spectator to memories that he may didn't have present in his day to day. Understanding and accepting the origin of each one of us makes comprehens our actual reality, it makes us know ourselves, make peace with oneself and it helps us to develop a strong sense of who we are in reality. The way that we relate with family histories and we create narratives about ourselves that helps us to establish our unique and authentic identity.

To my perspective this pieces create a link with the spectator by inviting to do an introspection more deep than what it seems, yes, it's clear that what can be seen in the piece it's a speech a little more personal, but if the spectator thinks beyond of what he sees and dares to remember moments of his life that for some can be a not so pleasant like it has been for others, it will grant moments of self knowledge and personal growth. Think like this, these pieces are the root of moments of self reflection that maybe are never given. Of course, you can say the typical "a kid can do this" but beyond the technique. What can you see?

Surely in my version of cars made of pastel oils I would do a 2002 Cavalier and I wouldn't stop remembering all those wonderful experiences next to Tita that were



being formed in my childhood, but you, what would you do?

Artist: Viktor ig: @vik_viktr

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