

c. l. salvaro meanwhile

It was 2011. Cleverson Salvaro had been one in ten artists chosen to be granted with with Bolsa Pampulha in its 4th edition, a fellowship created in 2003 by Museu de Arte da Pampulha, in Belo Horizonte. At that time, the artist talked to Ana Paula Cohen, curator of the 2010/2011 edition. When questioned on how and when he had started creating art, the artist provided a kind of statement of principles:

I've realized there was no need for me to delve into any technique, nor to seek for a specific expression, since each work would demand its own entreatment. At each step of the process, I'd reflect upon the site where the piece was being placed, the reasons behind its creation, and based on this I'd figure out what was required in order to actually make it (...)¹.

Now, twelve years later, Salvaro is still in line with this statement, and operates within its conceptual complexity. On one hand, he denies any kind of approach that may convert the artwork into a specialty or its outcome into technical excellence. On the other hand, he sees art as an immanent material confluence. Moved by these imperatives, the artist employs recurrent methods: operating through processes of placement, displacement, integration, disintegration, structuring, fragmentation, junction, rupture, addition, subtraction and juxtaposition.

Most of his work seems to stem from a procedural logic that deals not with ideas on form, but with relational purposes – establishing instable and unlikely connections between multiple objects and materialities, many of which are found, collected and gathered by the artist himself.

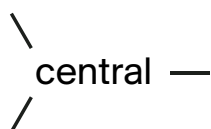
From this point of view, the installational gesture within his process is transmuted into a constructive action whose goal is not something finished, permanent, stable. Instead, it establishes openness and fugacity.

When choosing an approach which not only embraces chance, but also wishes for it, his creative process is anything but deterministic. Within it, resides a kind of logical consistency: temporary relational structures, since they're ephemeral and left to chance, as well as open to contingencies. For this reason, his works fit more properly into a *presentation* category than to a *representational* one. And thus can be thought upon as a conceptual scheme, since, once faced with non-representation, expression comes to a stand. Each new proposal challenges us to place, write and translate into language something that goes far beyond it. So, in its theoretical developments, his works also broaden the possibilities in art.

Yet, arguing that C.L. Salvaro's works fit into a presentation category also means to say they comprise an idea of art as an event and, as such, they establish an untimely situation which can only occur within the relational site that constitutes it. In fact, his works demand more than just sheer presence. We're convened to physically engage, within an array of sentient experiences that permeate both the material reality where they are placed and the materialities that constitute them and our own subjectivities. Upon this convening, when facing its relational structures, we're lured to move, to enter and cohabit its unusual body. To enter a – often restless – relationship with the unknown.

Therefore, as actions, accomplishment and representation, its relational structures compel us to deal with a singular form. This means to say his works are averse to translations, since

¹ C.L. Salvaro when interviewed by Ana Paula Cohen. Originally published in Bolsa Pampulha 2010-2011's catalogue. Belo Horizonte, 2011. Available at: https://salvaro.tumblr.com/textos/ana_paula_cohen.



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they're about a truth not yet grasped by knowledge. In accordance with potential reality and temporary materiality, they always and primarily assert themselves as potential art.

Similarly, for being intractable to language and expression, Salvaro's relational structures aren't in agreement with our definitions of art either, thus performing a new possibility to art. In this sense, one can suggest that, in its materialization, Salvaro's works go beyond exclusively conceptual, formal, political or ideological aspects. As abstract and impure forms (since they're categorized as presentation), they equally deny didacticism, illustration and engagement. Being autonomous and unsubordinated, they have not fallen into the trap of the so-called contemporary "political" production.

Lastly, it should be said that any reflection upon Salvaro's works must be open. If, still, one insists on addressing a closure, the only possible way would be to interpret the artist's works as the radical realization of Alain Badiou's demand for *non-imperial art*. From the philosopher's perspective, *non-imperial art* is that which, because it operates outside the *synthesis between formalism and romanticism* – contemporary art mainstream – it accepts the challenge of being "as rigorous as a mathematical demonstration, as surprising as an ambush in the night, and as elevated as a star."².

// Fabrícia Jordão, 2023

² Alain Badiou. *Fifteen Theses on Contemporary Art*. Lacanian Ink #22, New York, 2003. Available at: <https://www.lacan.com/issue22.php>