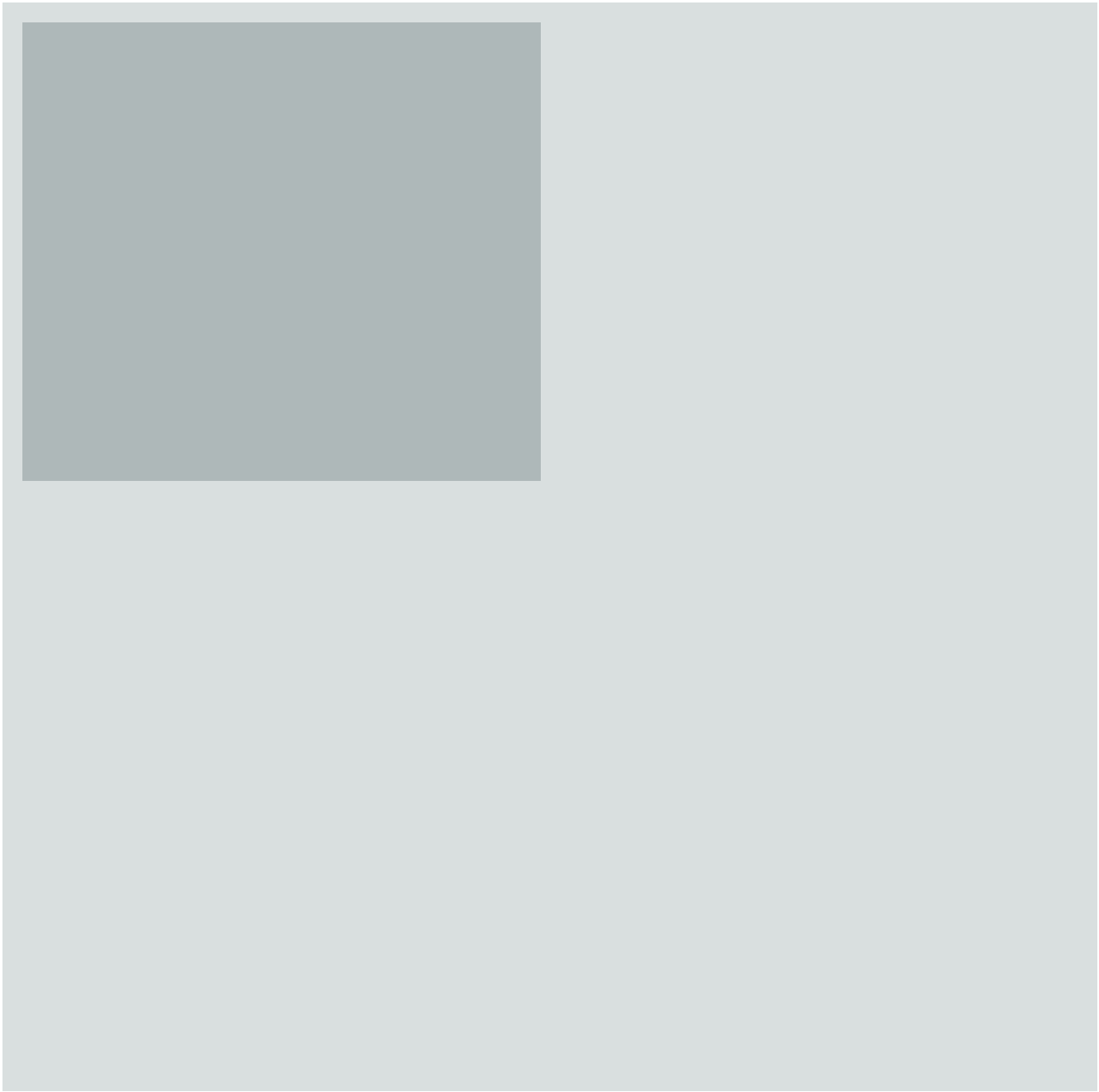


Devaney Claro

panta rhei



Devaney Claro
panta rhei

The artworks showcased here are a result of Devaney Claro's latest pictorial research inspired by the concept of the "panta rhei" (Everything is flux) from the ancient Greek Philosopher Heraclitus of Ephesus who stated that "no man ever steps in the same river twice, for it is not the same river and he is not the same man." The artist interpreted the concept and developed it during his artist residency at Largo das Artes, Rio de Janeiro, Brazil in April and May 2015. Carried out in two phases, the works try to capture not only the sense of flux of time (through the process of colouring the cotton threads), but also the sense of space (through the pictorial surface: canvas or wooden board, or any other surface). In the first phase, the artist paints expanded raw cotton threads with acrylic colours to catch fragments of time or of the panta rhei while the colours dry out. This is for the artist a magical moment when the raw blank lines are semantically charged by his hands with his colours and gestures as he immerses them in the continuous and invisible river of life flowing around us. And so he allows the lines to develop their latent poetic essence. On a simple cotton thread the colours reveal their essential and emotional potentiality. In the second phase the artist treats the coloured lines on a surface according to the subject he is working on. Once a work is complete, it reflects from its core the dualism of time and space. It is a pictorial interpretation of fragments of the eternal flux of life, an image of the present compressed between the past and the future, a picture of the panta rhei. The artist sees every artwork as a visual network, a fabric, in which time, space, ideas, meanings and emotions are interwoven.



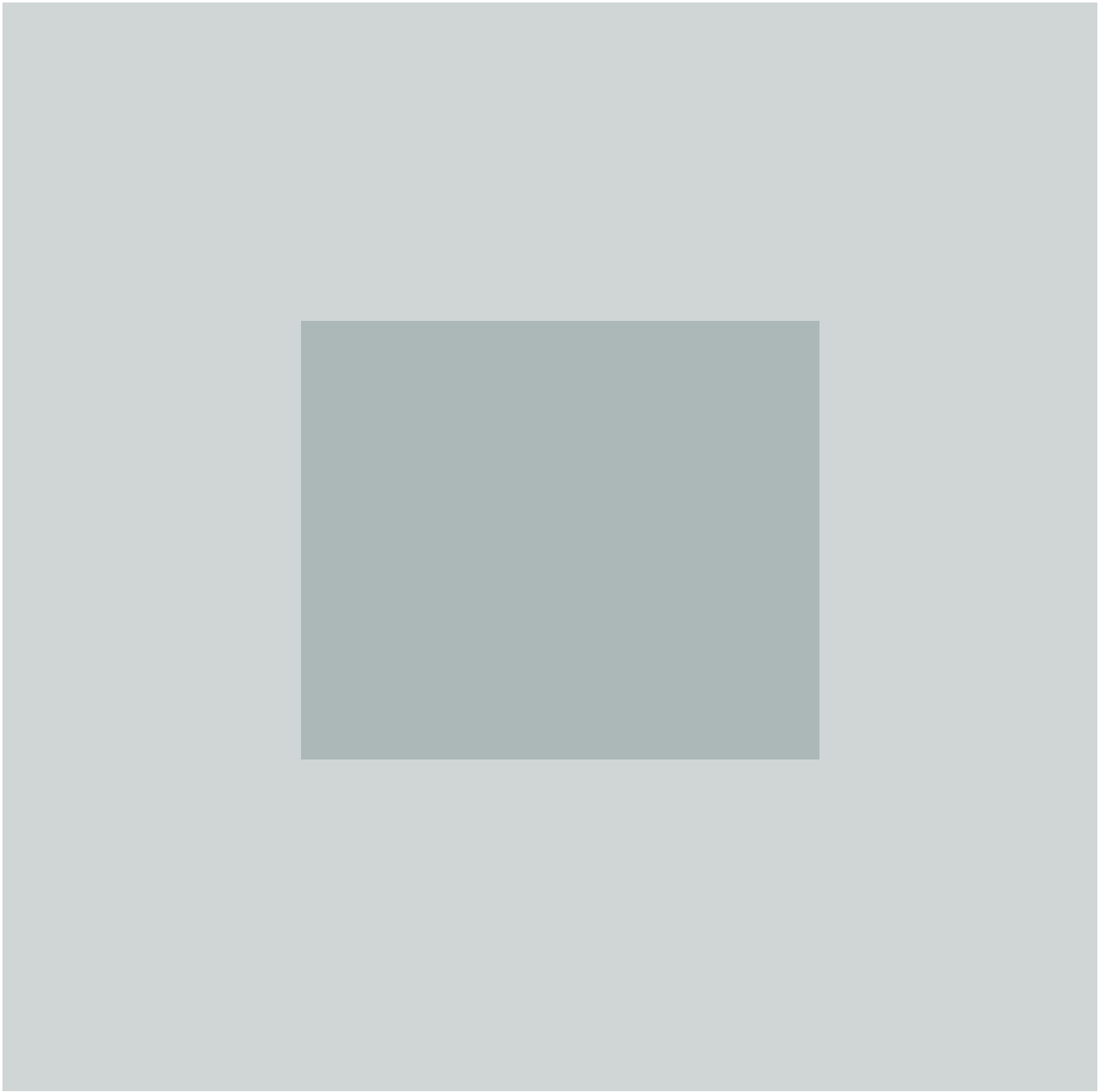
Devaney Claro painting the raw cotton threads at Largo das Artes, Rio de Janeiro, May 2015.

The works of Devaney Claro are an excellent example of how painting can still be and deserves to be treated anew in contemporary art. Engaging the entire heritage of the pictorial surface in a highly potent fashion and clearly aware of the many revolutions that it has been through, the artist conceives and produces an object painting that goes beyond its limits and decides to fall in love with the space, the surroundings and the landscape around it. Understanding the canvas of history as a fabric Devaney Claro decides to contemplate and develop its constituent threads in a microscopic way. Furthermore, knowing that the pictorial surface always was and will be limited by its edges, a bounded field of tensions, he seeks powerfully and with rare beauty to expand its limits up to the intimate infinity of the material poetry of the line and colour. The expanded painting is perceived as an odyssey that ultimately opens up questions about Brazilian Art heritage from the 60's and 70's where questions about the other, the space, the metalanguage and the naturalness of the object were relevant. Understanding with precious sagacity Minimalism, Post-Minimalism, Op-Art and the Conceptual Art, Devaney Claro proposes to us a play, an infinite duel of (musical?) compositions between subject and object, in a highly sensitive synergy between the feminine potency of the form and the masculine poetry of the presence embedded in the history of the eye of humanity (and vice versa; without gender).

Alexandre Sá, curator (Rio de Janeiro, May 2015)

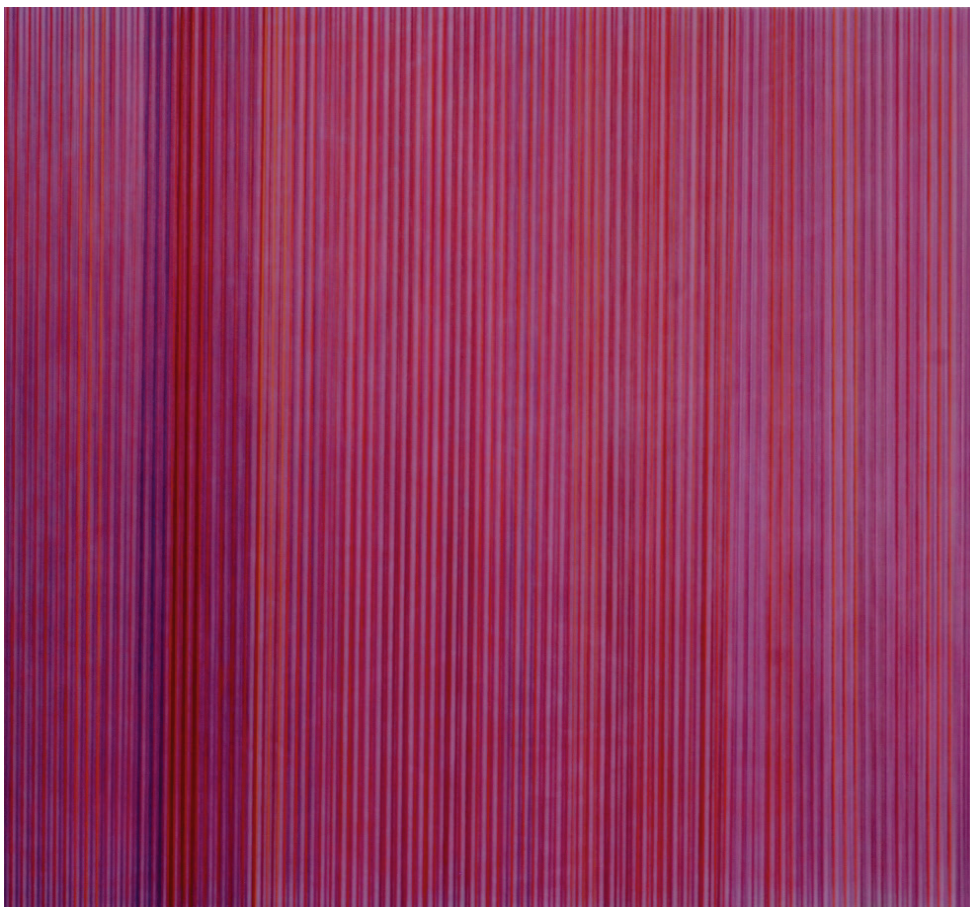


Studio in Rio de Janeiro, Brazil. May 2015





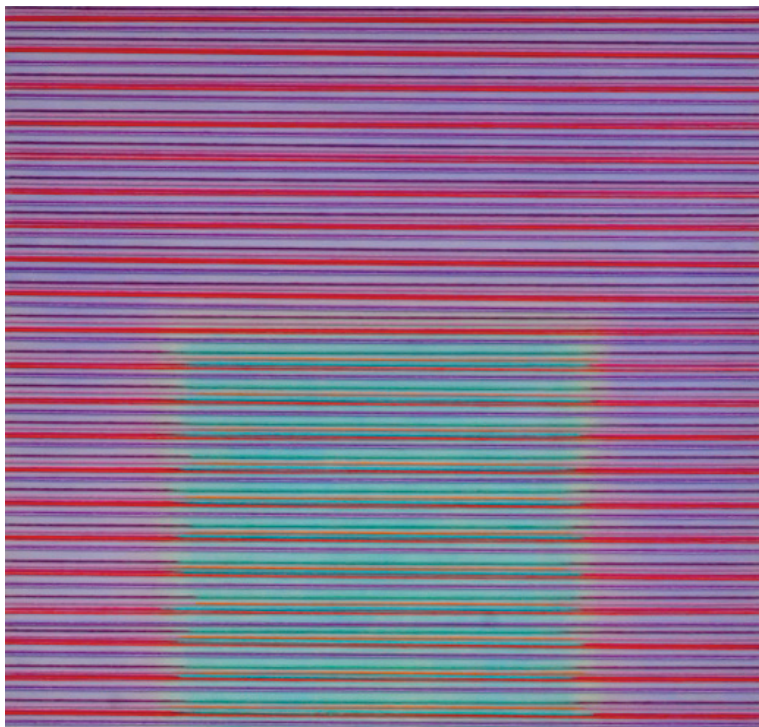
1. Panta rhei in Rio I, April 2015, Acrylics on canvas and on cotton strings on canvas, 30 x 60 cm, Rio de Janeiro, Brazil.



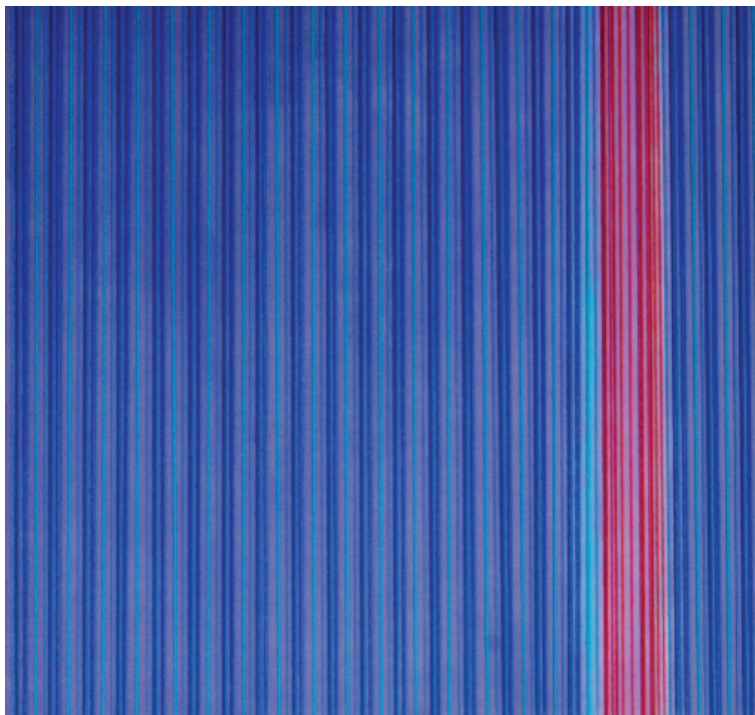
2. Panta rhei in Rio II, April 2015, Acrylics on canvas and on cotton strings on canvas, 154 x 154 cm, Rio de Janeiro, Brazil.



3. Panta rhei in Rio III, May 2015, Acrylics on canvas and on cotton strings on canvas, 175 x 55 cm, Rio de Janeiro, Brazil.



4. Panta rhei in Rio IV, May 2015, Acrylics on canvas and on cotton strings on canvas, 67 x 67cm, Rio de Janeiro, Brazil.



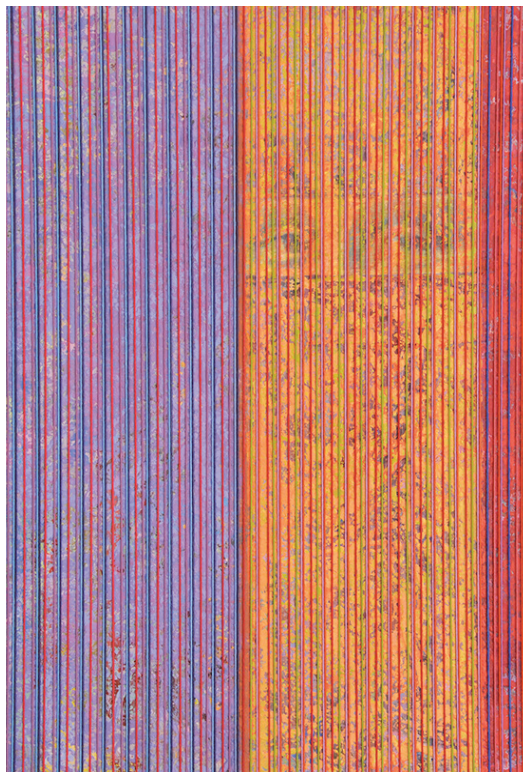
5. Panta rhei in Rio V, May 2015, Acrylics on canvas and on cotton strings on canvas, 67 x 67 cm, Rio de Janeiro, Brazil.



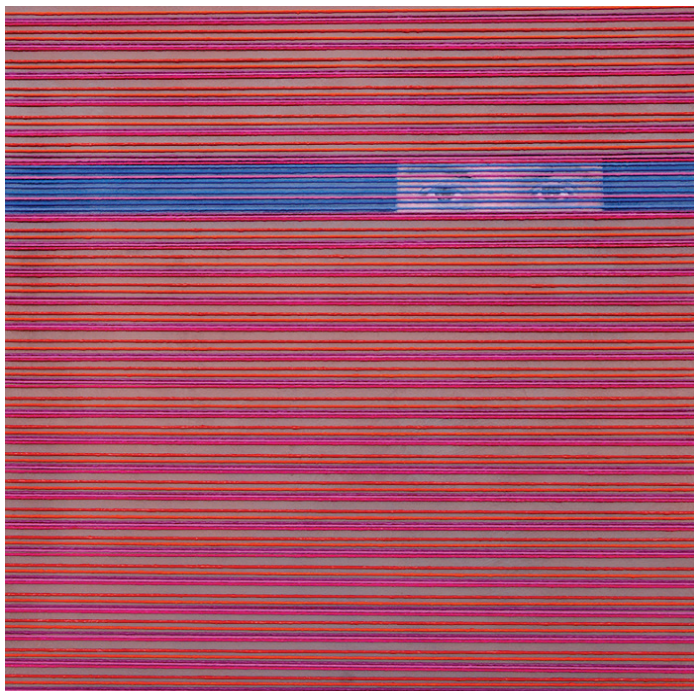
6. Panta rhei in Rio VI, May 2015, Acrylics on cotton strings in 7 acrylic cubes, 12 x 12 x 12 cm each, Rio de Janeiro, Brazil.



7. Panta rhei in Munich I, June 2015, Acrylics on cotton strings on wooden board, 35 x 55 cm, Munich Germany.



8. Panta rhei in Munich II/2015, July 2015, Acrylics on canvas and on cotton strings on canvas, 70 x 50 cm, Munich, Germany.



9. Panta rhei in Munich III/2015, August 2015, Acrylics on canvas and on cotton strings on canvas, 50 x 50 cm, Munich, Germany.

to be continued...



Devaney Claro at the studio during his art residency at Largo das Artes, Rio de Janeiro, Brazil, May 2015.

About Devaney Claro:

Devaney Claro has been experimenting with several forms of visual expressions through the years, ranging from three-dimensional works to photography and paintings. He has a formal education in fine arts as well as in modern languages. While living in Rio de Janeiro, Brazil, where he was born and grew up, he attended fine art classes at Liceu de Artes e Ofícios, Escola de Belas Artes at the Universidade Federal do Rio de Janeiro and Escola de Artes Visuais do Parque Lage in Rio de Janeiro. In Munich, Germany, he finished his post graduation in Fine Arts in 2011 at the Ludwig-Maximilian-Universität. He has been living and working as an artist in Munich as well as in Rio de Janeiro.

His artistic impulse and motivation come from several subjects, such as philosophy, mythology, poetry and visual art itself; but the artistic input can also be a moment, a feeling, a sight, a flow of thoughts, an answer or a question, or even an obsession which will be captured on the surface of the work.

His works are deeply anchored in the roots of international and Brazilian Modern and Post Modern Arts. He admires the works of the old European Masters as well as the works of Van Gogh, Matisse, Paul Klee, Piet Mondrian, Mark Rothko, Bridget Riley, Sean Scully, Alfredo Volpi and Gonçalo Ivo among others. For him, those artists were the real colourists who freed colours from form to give art a new dimension of meaning. It goes without saying that works by the Brazilian Neo-Concretist artists, such as Hélio Oiticica, Lygia Pape and Lygia Clark, are an important reference for him. He also traces back his own artistic production for new pictorial output.

Devaney Claro believes that an artist is always in a process of transformation and that he can never be finished with such a process, because every project worked on raises yet more questions for future projects. Art is thus an eternal search, a quest on a path paved with uncertainties, the result of this quest being the artist's production itself.

For more works and information about Devaney Claro, please visit his website and watch the videos on his latest art projects on Vimeo:

www.devaneyclaro.com

vimeo.com/user34960201/videos



Lastest update: Munich, Germany. Sept. 08,2015