

frictions between elements which do not go together logically – between kitsch and classicism, line drawings and heavy solidity, concrete spaces and figurative spaces etc. In any work by Capelán we will encounter at least three or four such inconsistent perspectives, perspectives which logically do not correspond but nonetheless exist simultaneously in the works as correspondences, not unlike the ones in the poem by Baudelaire which the title of the exhibition is a slight alteration of.

Capelán's dialogue with Western conceptualism, from Duchamp to Broodthaers, is evident in the exhibition through the wide use of readymade elements, copying, repetitions and other forms of critique of the idea of originality. At the same time, however, these conceptual premisses are themselves criticized or maybe even reverted through expressionism, psychology and unconscious processes in the works. Which is of course also a collision. Or it could be seen as a strange kind of dislocation of the logics of conceptualism. Capelán's works in the exhibition open up a categorical no-man's-land where the framework of sculpture and biological life are each other's preconditions: as figurations, as signs, as traces, as actions into and within the materials.

The work of Carlos Capelán (born 1948 in Uruguay) is represented in a large number of museums and collections throughout the world, and has been exhibited widely, including: The Museo de Arte y Diseño Contemporanea in San José, Costa Rica, in The Havana Biennial in Havana, Cuba, at Stockholm's Moderna Museet in Sweden, at Sophienholm here in Denmark, in The IV Bienal Mercosur in Porto Alegre in Brazil, at Henie Onstad Kunstsenter in Oslo, Norway, in The Tirana Biennial, National Gallery/Chinese Pavillion, in Tirana in Albania, The XXIV Sao Paolo Biennale in Brazil, Museo de Arte Contemporáneo Sofia Imbert in Caracas, Venezuela, Museo Carrillo Gil in Mexico and The Royal Museum in Antwerp, Belgium.

Sincerely
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