

TRAVESIA CUATRO

THE 13 CORNERS

JOHN ISAACS

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IN THE FUTURE THE PASSAGE OF TIME WILL BE MANUFACTURED. IN THE PAST PEOPLE HAD TO WAIT FOR THINGS TO DETERIORATE, BUT SOON OLDNESS WILL BE AVAILABLE AT THE TOUCH OF A BUTTON OR AS AN INDUSTRIAL VARNISH WHICH COULD BE APPLIED FREELY ON THE SURFACE OF ALL OBJECTS. IT'S STILL UNSURE WHY BUT EVERYTHING POINTS OUT THAT IN A FEW YEARS FROM NOW "FADED", "RAGGED" AND "RUSTED" WILL BE TRENDY AND CHIC ADJECTIVES FOR DESCRIBING PRODUCTS. PERFECT ALUMINUM BODIES WITH ANGULAR SHAPES WILL BE SO OUT OF FASHION. IT'S FUNNY HOW RELIGIOUS INSTITUTIONS QUICKLY ADOPTED NEON AS A GOOD OPTION FOR INTERIOR AND EXTERIOR DESIGN. SAINT AUGUSTINE WOULD BE QUITE SURPRISED TO KNOW THAT DIVINE ILLUMINATION IS NOT EXCLUSIVELY TRANSMITTED THROUGH GOLD, BUT IT ALSO COMES IN NEON PINK, GREEN AND BLUE. SPEAKING ABOUT GOD, WHY ARE WE ALWAYS WAITING FOR TRASCENDENTAL MESSAGES TO ARRIVE AS PERFECTLY DELIMITATED AND CONSTRUCTED SENTENCES? MAYBE GOD AND THE ANGELS HAVE BEEN SPEAKING INCESSANTLY TO US IN OTHER WAYS, AND WE HAVE BEEN LOSING PRECIOUS INFORMATION! BEING HONEST, MESSIANIC SPEECHES HAVE ALWAYS SEEMED A BIT TACKY, A BIT TONGUE-IN-CHEEK. MAYBE GOD IS A POET. CORPORATIONS CAN BE QUITE POETIC AND MESSIANIC TO; IN 1927 COCA-COLA'S SLOGAN WAS "PURE AS SUNLIGHT". WHAT DID THEY MEANT WITH THIS? CORPORATE BAPTISM? ARCHTECTS AGREE IN THAT DISPLACEMENT HAS BEEN ACCELERATED AND EFFECTIVNESS HAS BEEN INCREASED SINCE THE IMPROVING OF THE USAGE OF GLASS FOR ARCHITECTURAL PURPOSES, PERMITTING THE CONSTRUCTION OF MORE TRANSPARENT BUILDINGS, ELIMINATING THE DIFFERENCE BETWEEN BEING INSIDE OR OUTSIDE, SPACE AND TIME ARE CONVERTED INTO MALLEABLE STRUCTURES. BUT PEOPLE SURELY STILL TREAT TIME WITH RESPECT AND DEVOTION, THE WHITE HOUSE CHIEF OF STAFF DURING THE BUSH ADMINISTRATION ANSWERED THE FOLLOWING WHEN ASKED ABOUT WHY DELAYING THE CAMPAIGN FOR VOTING THE IRAQ WAR: "FROM A MARKETING POINT OF VIEW, YOU DON'T INTRODUCE NEW PRODUCTS IN AUGUST." AS WE KNOW HUMAN BEINGS ARE ALWAYS LOOKING FOR SIGNS, SOMETHING TO CLING TO, WE EXCEL AT COATING THINGS WITH SYMBOLIC MEANING, BUT WHAT HAPPENS WHEN EVERY SURFACE IS REFLECTIVE AND SHINY. SO, ANYWAY, NOT EVERYTHING IS LOST, GRACE PRESENTS ITSELF IN MYSTERIOUS STYLES AND SHAPES.

TRAVESIA CUATRO

John Isaacs (Lancaster, United Kingdom, 1968)

John Isaacs' work produces altered modes of historic perception; approaching materials from a temporary understanding, the artist transforms oldness and newness into ambiguous categories. Simultaneously, Isaacs reverts the symbologies that are used by religious institutions or popular culture for establishing parameters of value and meaning, by liberating these signs from their regular references they can be arranged as a common ground where a truly human aspect manifests itself, the disposal and tendency towards transcendence.

The initial estrangement produced by Isaacs' works concerns a shared essence between humans that the artist decides to sublimate but also to parody, using a great diversity of mediums and materials. John Isaacs employs language and referentiality for an adverse purpose, instead of reaffirming meaning; he cancels it in order to reveal the emotional dimension of things and their relation to the human body.

John Isaacs has participated in several solo shows and group exhibitions in international museums, institutions and galleries, such as: *Young British Artists VI*, The Saatchi Gallery, London (1996); *Spectacular Bodies*, The Hayward Gallery, London (2000); *Disasters of War*, KW, Berlin (2000); *Minimal Maximal*, Museum of Modern Art, Kyoto (2001); *Melodrama*, Centro Museo Vasco de Arte Contemporáneo, Vitoria-Gasteiz and Palacio de los Condes de Gabia/Centro José Guerrero, Granada (2002); and MARCO, Vigo (2003); *Melodrama*, MARCO, Vigo (2003); *Mike Kelly's The Uncanny*, Tate Liverpool (2004); *Les Grande Spectacle*, Museum der Moderne, Salzburg (2004); *In the darkest hour there may be light*, The Serpentine Gallery, London (2007); *Rockers Island: The Olbricht Collection*, Museum Folkwang Essen (2007); *Paul Thek in the context of contemporary art*, ZKM, Karlsruhe (2007); *Dream Time*, Les Abattoirs, Musée d'art moderne et contemporain, Toulouse (2009); *Freedom not Genius, Works from Damien Hirst's Murderme Collection*, Pinacoteca Giovanni e Marella Agnelli, Turin (2012); *Alice im Wunderland der Kunst*, Hamburger Kunsthalle, Hamburg (2012); *Highlights from the Collection II*, The Goss-Michael Foundation, Dallas (2012); *The name is Burroughs – Expanded Media*, Sammlung Falckenberg, Deichtorhallen, Hamburg (2013); *A Brief History of the Future*, Musées royaux des Beaux-Arts de Belgique, Brussels (2015); *About Trees*, Zentrum Paul Klee, Bern (2015); *The Thousand-Thigh Hospice: experiments in healing*, CAN, Centre d'Art de Neuchatel, Switzerland (2015); *Forgiveness and Reconciliation*, Musei Vaticani, Rome (2015); *INCONSOLUS votes for children*, Travesía Cuatro, Madrid (2015); among others. John Isaacs lives and works in Berlin, Germany.