

BOMBIUX-TIX-TIX

To put together an art show in a time when globalization is expanding its domain, even in geographic areas, like Guadalajara, that protect at all costs their cultural differences, they must, at all costs, produce works that respond to the absolute all-embracing ruse of power, that react to this historical singularity which confronts a part with the totality, the homogenous with the heterogeneous.

Presented at the Raúl Anguiano Museum the exhibition *Bombiux-tix-tix*, by the artist Emanuel Tovar, reveals these types of conflicts. Using different technical supports and an ample variety of thematic contents, the proposal of this young artist explores the many difficulties that this crisis of opposing but complimentary categories opens. The gaps produced as a consequence of the dialectic conflict between the *Creole* and the *half-breed*, the *interior* and the *exterior*, between *strength* and *fragility*.

The work of Tovar depicts the essence of the “different”, of that which has changed, what is approachable from official schemes. From the references forced by the authorities, either represented by the scholarly discourse or by the supposed transforming intention.

The emblematic piece of the exhibition is *Palo Verde*. This work is a documental video, which narrative deals with the cultural aspirations of Mexican children, whose foreseeable future is to immigrate to the United States of America looking for better life conditions. In the video we see a group of children who are happily celebrating their marginal condition through dramatics, half real and half performed, as a rite of passage. Dominated by alcohol, these excited children push and shove each other; they make suggestive gestures and brag about their precocious *machismo*. Immersed in the darkness of the night that protects them, they talk about sex and drugs, at the same time they are getting drunk and play getting naked. In some way, the voice of these beings is the expression of our time, a time and space that we share in our adult world which projects myths and values of the marginal economy. Positive or negative, this spectacle reflects all of us; it darkly refers us to our reality, to some of our ghosts and most profound desires.

In Tovar’s work, the possibilities that an urban reference offers or a specific object and the options that a certain place or precise moment offers, is the starting point of his creative intention. Thus, against the current of a time that proclaims an end to ideologies and of History, his pieces project obstinate and cold commencing from his immediate reality of an identifiable environment. Sensitive to the implications of his space and his circumstances, his works reflect the changes and contradictions of the moment, a fragment which is articulated in relation to the whole, a particular vision that is centered on observation and interested registering and attentive to processes and actions of individuals in their daily lives.

Baudelio Lara and Patrick Charpenel, Guadalajara, Mexico, January, 2004.