

Emanuel Tovar

Guadalajara, Mexico 1974

Emanuel Tovar's work departs from the conflicts and vulnerabilities of the human condition. He is interested in matter; in sculpture as a reflection of social context, as a media for the construction of dialogues. His geometric deconstructions, which seem to be mere formal exercises, function as metaphors of the disintegration of structural lines that fracture and transform. Fragility is a constant in his creative search while questioning social schemes and those of art itself. Using forgotten materials and elements, recycled, reused and recuperated from a social context in which consumerism is prevalent and social classes are increasingly more pronounced, he realizes constructions through a chaotic precarious process, very similar to the practices that occur in conflictive contexts (where construction is made with the most elemental and close at hand materials), generating tensions to make us aware of that which prevails in the close periphery; to recuperate the "other" histories that grow like parasites fed by the waste of society. Tovar thinks of periphery as a kind of retaining belt of capitalist societies, where he finds abstract realities in a fleeting context of fragile economy, of perishable architectures removed from established order. To discuss precariousness, to reflect on the power of action, human labor and work, establishing settings where it seems as though the system is cracking. His works become converted into post cards that portray the suburban chaos in a kind of antithesis of aesthetic perfection.