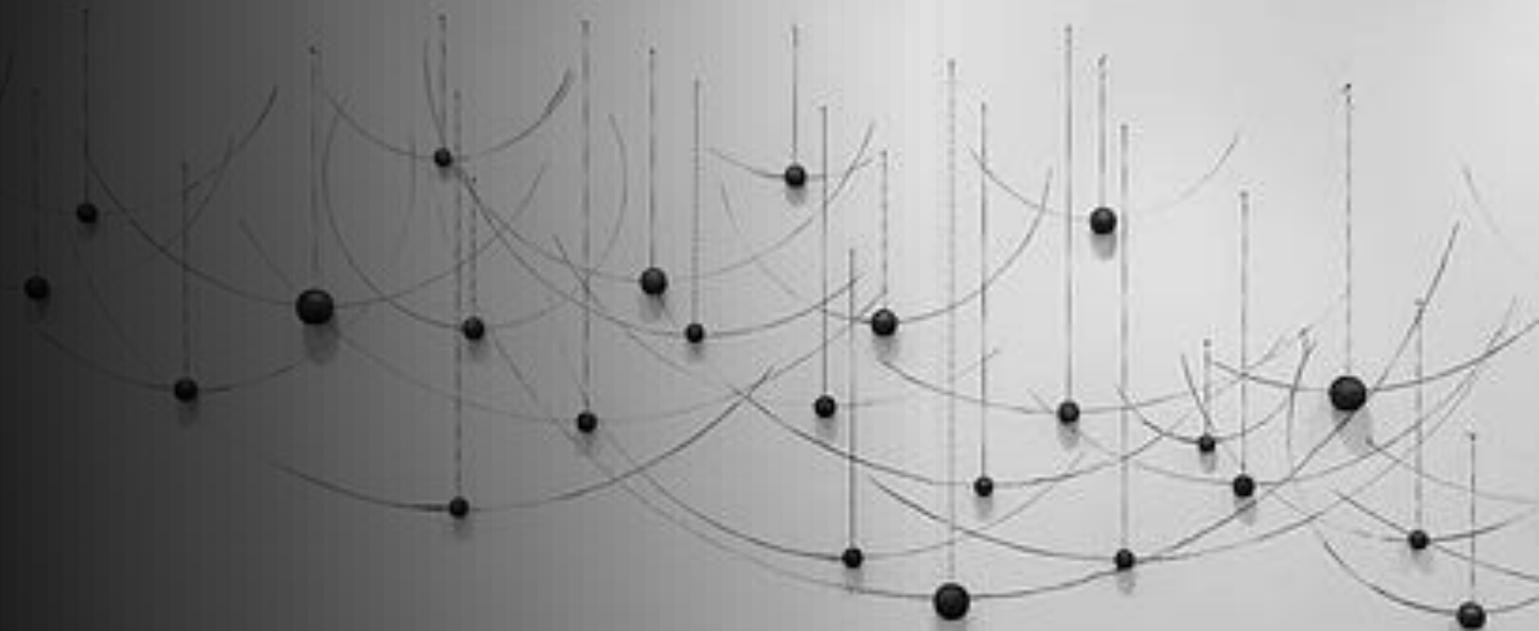




'Tchelo:  
Action Drawing,  
Sculpture Painting and Beyond'

*by Kalinca Costa Söderlund ©*





For Tchelo, urban visuality is the raw material that art investigates, analyses and processes through different approaches - from drawing, sculpture, painting, photography, video, installations and the making of objects. These means deconstruct the intrinsic and sometimes even banal meanings attributed to the materials present in everyday life and - with a radicality of non-figuration that goes back to the minimalist matrices of Donald Judd and Frank Stella - what is mass-produced and what is industrial in the metropolitan reality, in Tchelo's art, expresses everything that is capable of expressing exactly for what it is - devoid of subjective appeals and consumerist fetishisms.

Leaving little trace of his initial performance in the works he produces, Tchelo allows physical laws such as that of combustion and gravity, and at random, to decide the elements that make up art, the signs it may contain, and its interaction with the world around the aesthetic domain. Subsequently, the 'by-products' obtained in this type of research can be deliberately manipulated, reorganised and disaggregated with the intention of transgressing uses, breaking norms, creating new rules, taking risks between chaos and order, or inventing procedures in an artistic practice that is formally simple but intellectually complex. The strategy is highly successful, since all of Tchelo's works speak coherently about it, emphasizing and reinforcing it in the construction of a sober, clean and haughty visual narrative - where the artist renounces his own subjectivity to let materiality speak for itself.

But perception is not left out of this conceptualist equation, because for Tchelo, even the most minimalist of lines and the most synthetic of materials are constitutive components of the sensory processes with which we perceive and memorize form and content. The philosophical bias crosses Tchelo's work as much as that psychological-perception, since for the artist, in the work of art, a line, that is, the simplest of aesthetic decisions, has profound implications: in fact, a line can unite or divide, it can be border or path, margin or passage, unity or sequence, drawing or word, body, space or time.

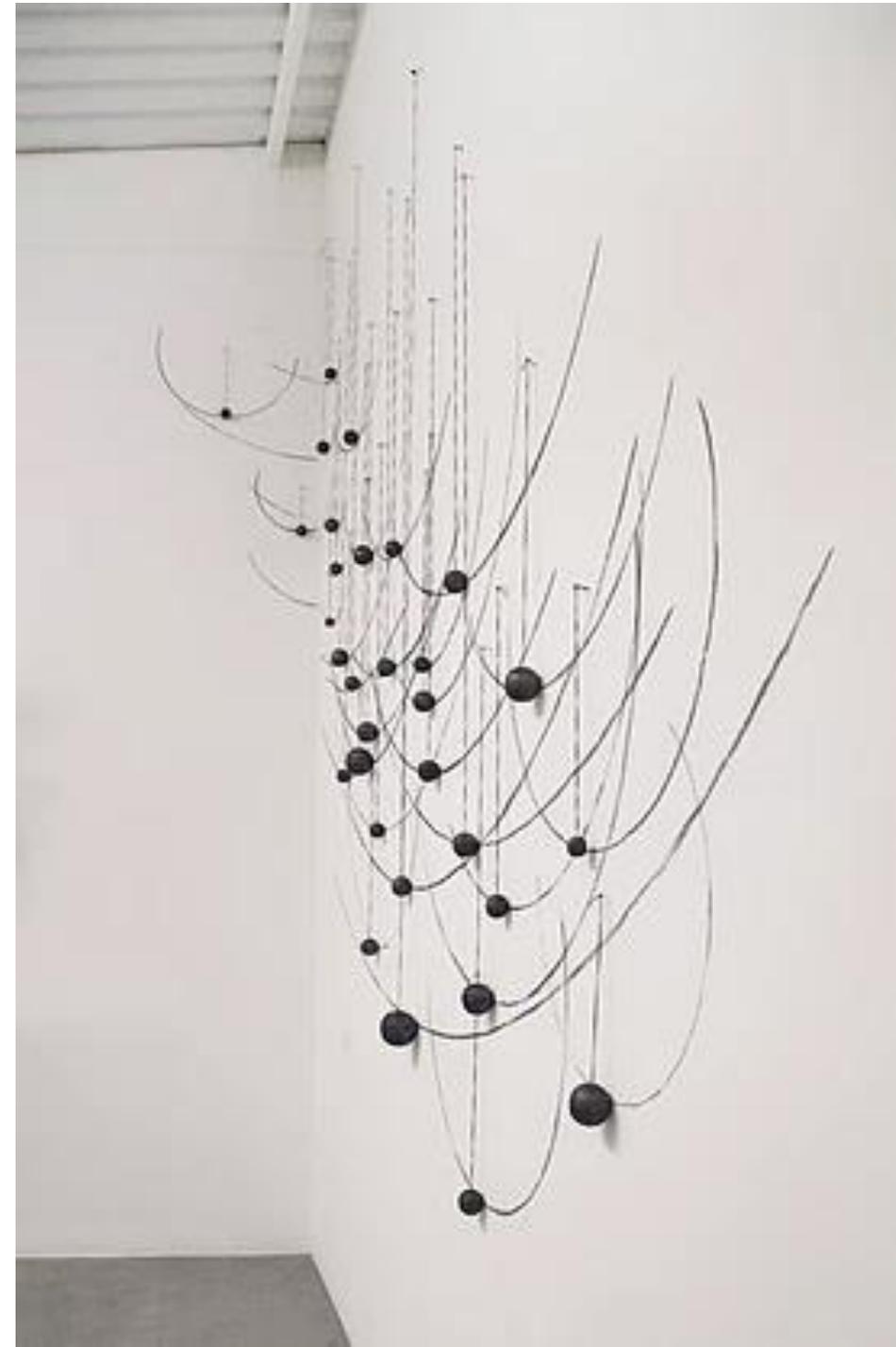
## ***Pendulum Series (2016)***

Tchelo's artistic activity in its amplitude and variety vigorously and coherently maintains the tendency to challenge the barriers between drawing, sculpture and performance, between the physical laws that define the act of life and that of making art. His work sprouts at the same instant when contradiction and ambiguity merge to surprise the viewer and to generate instances of 'action-design', 'inanimate performance' and 'living sculpture'. This palimpsest that leads the two-dimensional, three-dimensional and moving forms of artistic practice to overlap and merge with each other characterizes his 'Pendulums' series - where the artist goes beyond the conventional barriers that define the act of drawing and generates space-time motifs by moving spheres of charred wood and producing circles and semicircles that are random and dependent on circumstances.

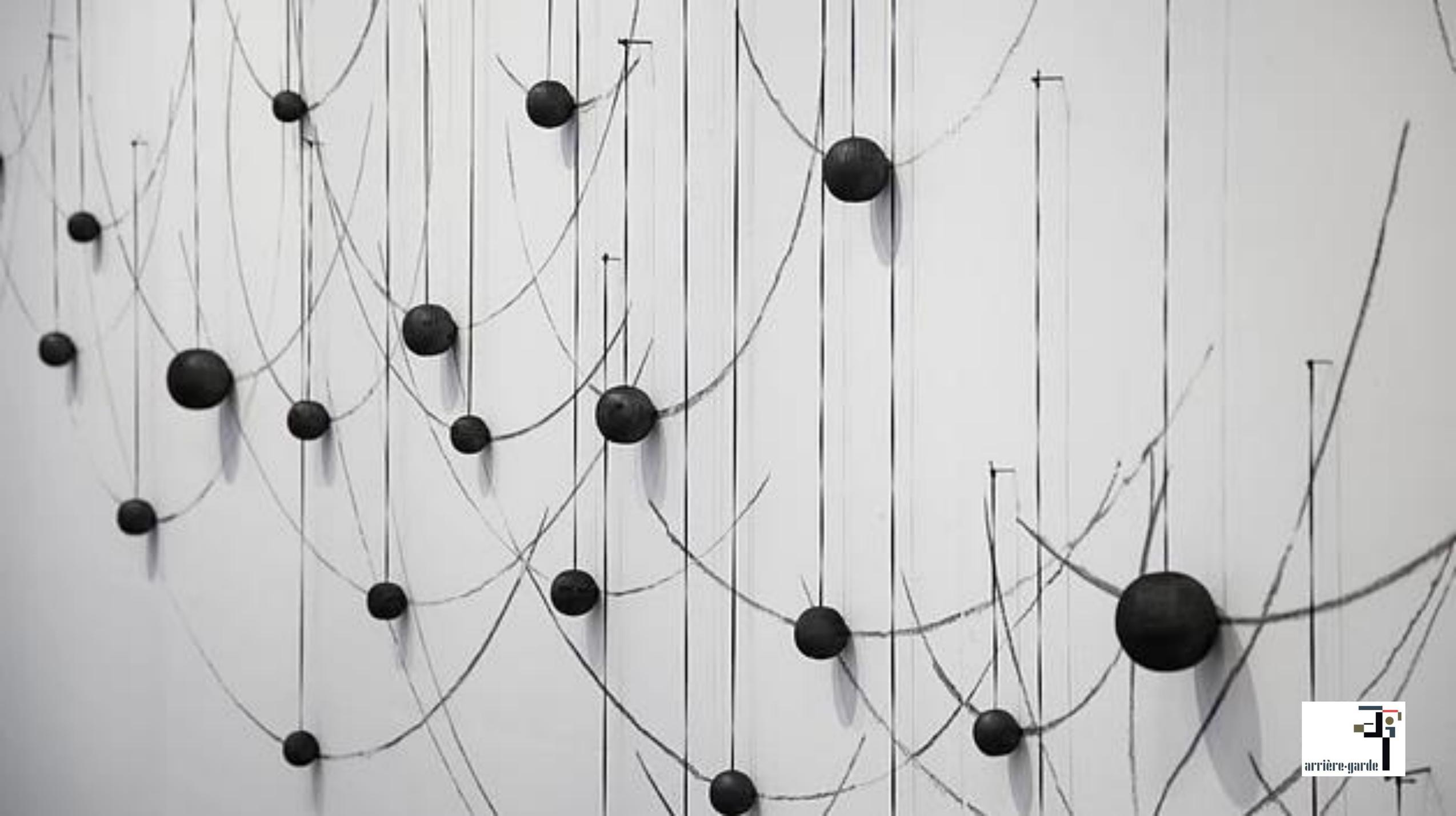
Drawing thus becomes the vestige of a human act on a certain object; the physical consequence of an abstract idea; the concise and tangible sketch of a concept elaborated on the plateaus of intellectuality; the reminiscence of a gesture that functions in space.

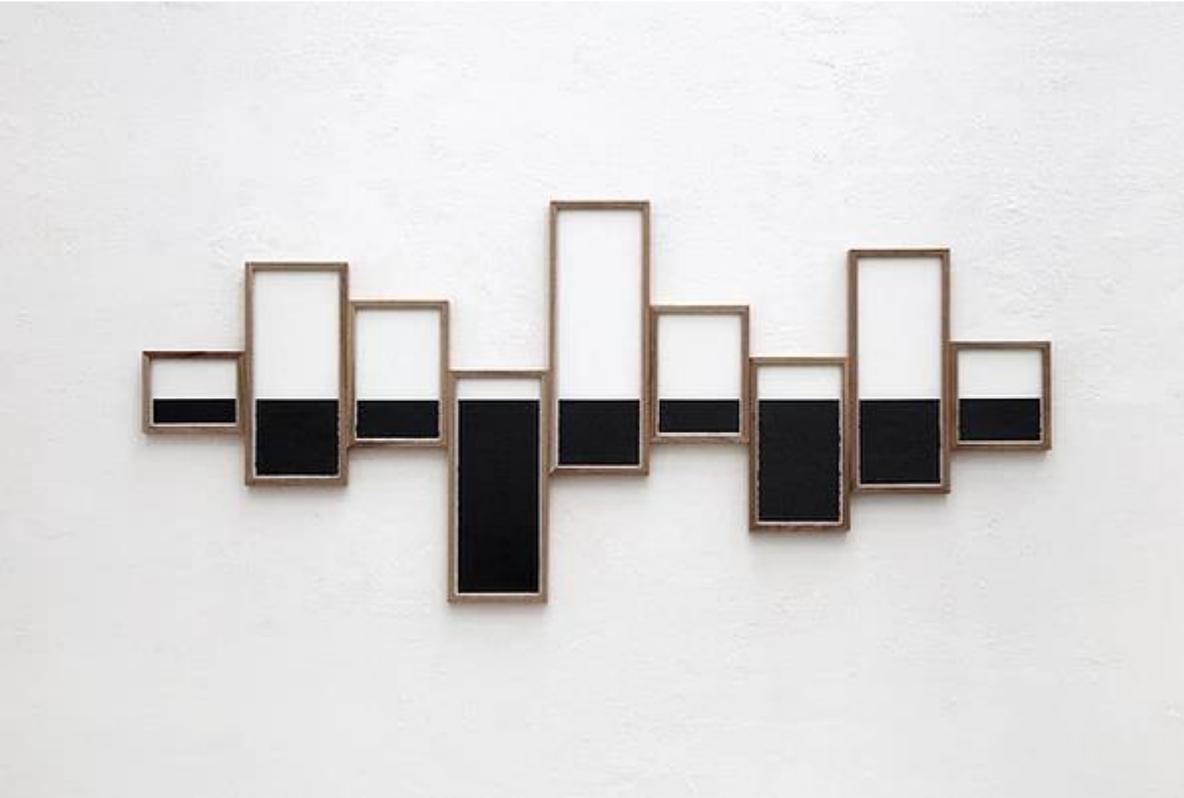
In the series 'Pendulums', Tchelo gives meaning in the world of art to the term 'random' as it is conceived in the scientific world of physics, that is: referring to phenomena for which variables take on values according to a certain law of probability. Each circular or semicircular line is established according to the impetus and vigour with which the charred wisp scratches the white surface - this physical variable element being what defines the countless possibilities of variation in the trace. Even so, each composition results from movements which, whether premeditated or highly

instinctive, will not escape the geometric laws that a compass follows to trace circles. And it is in this notion of uncontrolled control, in this tension between the calculated and an instinctive immanence - where the pre-established rule and the unpredictability of the human gesture collide - that Tchelo generates the magnitude of his art.







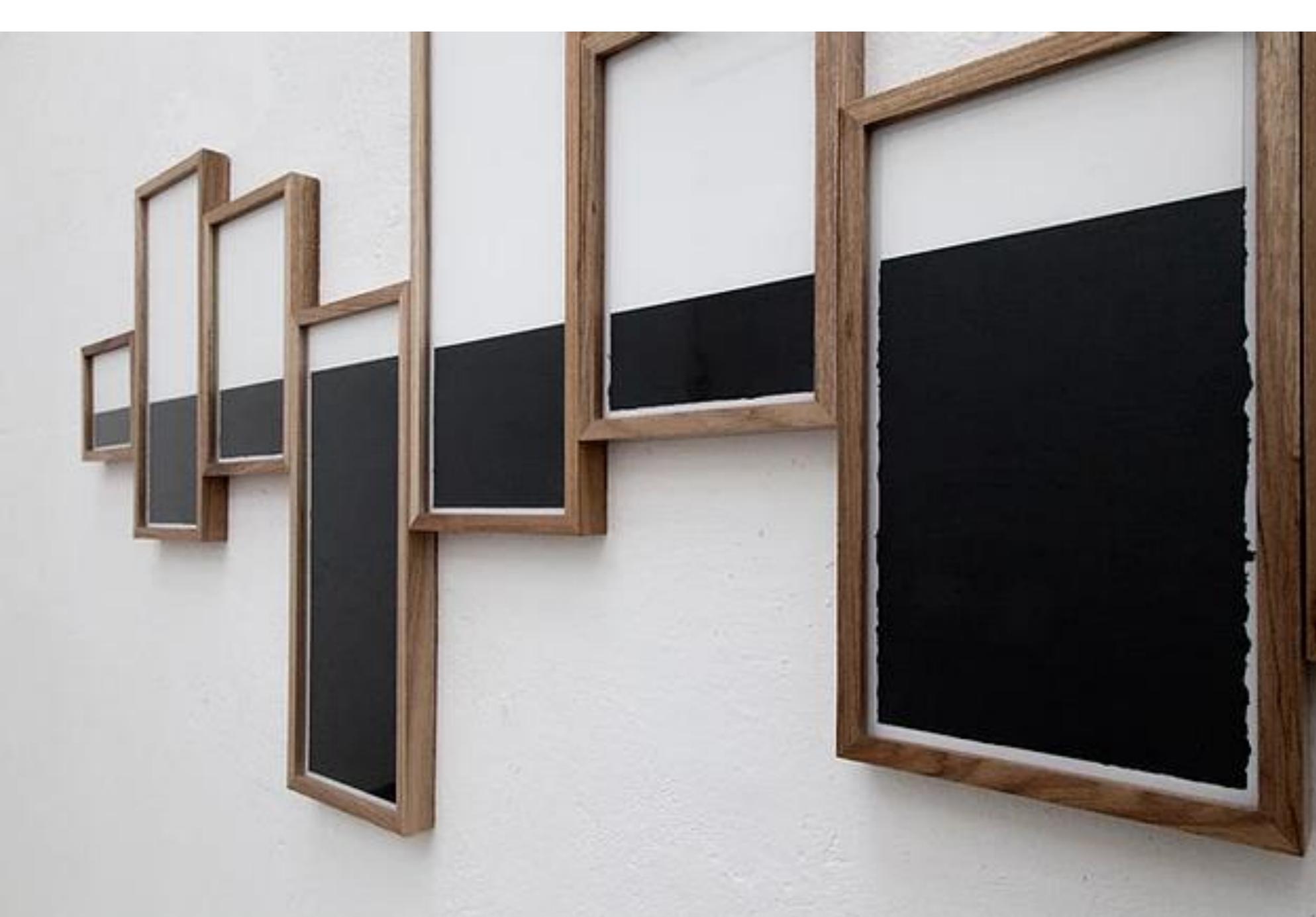


## *Black Horizon Series (2018)*

In 'Black Horizon', Tchelo reflects on drawing as a 'space' of conceptual discussion trying to destroy the physical and historical limits attached to this mode of visual production by art history. The black areas in each part of this composition are made by means of an oily stick on paper, which immediately and perceptively passes us the sensation of being looking at oil or asphalt in its fluid and warm state. The effect is wisely exacerbated by Tchelo, who aligns the margins of the black areas of all the drawings in the composition in order to create the effect of looking at ampoules containing a dense, oleaginous, black liquid.

The subjects in the series are connected on one hand by systematic modes of operation and, on the other hand, by a process of generation which is organic and dynamic - in the typical operational dichotomy that characterizes the artist's work. As a whole; as an operative unit working through several compartments, yet, at the same time, as a singular formula, 'Horizonte Negro' merges drawing and sculpture and collapses the matrices of both branches of visual expression without wanting to generate narratives or 'tell stories': it is the work, with its optical and organoleptic potential, what represents and crystallizes both the story and the concept. It is in the purity of Tchelo's conceptualism that the viewer will discover the realms of perception and optical illusion that 'Black Horizon' opens to the world of vision.

*By Kalinca Costa Söderlund*



Untitled, 2018

Black Horizon Series

Dimensions: 78 x 150 cm  
(polyptic made of 7 parts)





arrière-garde

**Dr. Kalinca Costa Söderlund, PhD ©**

Art History and Theory

UK: +44 7388031491

BR: +55 47 997701700

[info@arriere-garde.co.uk](mailto:info@arriere-garde.co.uk)

[www.arriere-garde.co.uk](http://www.arriere-garde.co.uk)