

Art, infiltration and camouflage

Jorge Luis Marzo

Art historian, curator, screenwriter and writer. Professor at Centre Universitari del Disseny BAU (Barcelona). Member of the Research Group GREDITS (BAU). He is currently developing the PhD at UVIC.

Project abstract

The poster will introduce **creative practices** (art, design, film, video, photography, performance...) which **infiltrate in the media and cultural institutions**, wiping out momentarily its artistic appearance, hiding or camouflaging, to promote the questioning of certain aspects of contemporary communication and artistic praxis. These practices (labeled as fakes, pranks, mockumentaries, activism) are mostly intended to **criticize and alert about the current status of the authoritative image** dominated by discourses of objectivity, participation and excellency.

Objectives

- 1- Explore the current trend in artistic practices in questioning the spaces of “**veridiction**” used both in the artistic context and in the whole of the media stories.
- 2- Establish formal and conceptual categories when analyzing those artistic practices that are defined by invisibilizing and / or camouflaging their own artistic code, or to infiltrate the iconosphere in order to reveal or **shortcircuit** communicational expectations.
- 3- Establish the relationship between creative practices and **activist formats** as a model to question the authoritative media of power.

Research update

The object of this research will become the main subject of a **large exhibition** at the Institut Valencià d'Art Modern (IVAM, Valencia) and Es Baluard Museum (Palma de Mallorca) in June 2017. Accordingly, a book will be published by those institutions.

The author has recently contributed to the catalogue edited by the Maison de la Photographie (Paris) on the occasion of the major exhibition devoted to Joan Fontcuberta, one of artists researched in the present study.

Conclusions

The power of fiction does not lie solely in its “feigning” a realistic mimesis but in its ability to establish a communicational framework that makes the creation of **sediments of truth** possible. Today fiction is not an interruption of the mechanical order of reality, instead it is reality that sometimes bursts in on fiction: reality is the sudden assault of the sequence of events generated by fiction. It is the **war between imagen and art**, between the power of images tied to reality and that of images tied to fiction. The artist unfolds his/her exploration of the discontent in a society that favours deceit as a form of ordering and controlling the forces of reality.

Bibliography

- Williams, B, 2006. *Verdad y veracidad*. Barcelona: Tusquets.
- Greimas, A. J., 1989. *Del sentido*. Madrid: Gredos.
- Keats, J., 2013. *Forged: Why Fakes are the Great Art of Our Age*. New York: Oxford University Press.
- Sánchez-Navarro, J., Hispano, A., 2001. *Imágenes para la sospecha*. Barcelona: Glenat.
- Maliszewski, P., 2008. *Fakers, Hoakers, Con Artists, Counterfeiters and Other Great Pretenders*. London: The New Press.
- Roscoe, J., Hight, C., 2001. *Mock-documentary*. Manchester: Manchester University Press.

Methodology

The session will be conducted through a **general introduction** to the subject of the study, a brief discussion on its relevance (both in their academic development and the current communication environment) and the presentation of some **relevant case studies**, from domains such design, contemporary art and activism, specially in photographic and videographic formats.

