**DISSOLUTION**

(DISSOLUÇÃO)

Felipe Goes’ painting action is sometimes confused with a non-action. Revealing absences. The layers of the paint, for being so subtle, eventually end up removing parts of what was there before. This delicate gesture ends in a hard shock where including is removing, painting is clearing, creating is deconstructing, remembering is forgetting.

His landscapes are invented. “Ideas of Landscapes”, as the artist say. They are suggested and suggestive. Do not start from a sketch or a preconceived image - they are made directly on the canvas, in the poetic gesture, in the creative act. There is no purpose to be achieved; the purpose is the journey itself, the very making of art. This profusion of thoughts and feelings materializes in the painting without an end, it continues to the next, as if all were one, divided into stages, a non-linear research, a wander.

This show at the Central Gallery presents his recent production from the last year. They emphasize the dissolution process of the ink, the images and the own painter's attitude in recent times. Instead of the final image, a record of intentions are left on them, in other words, a glimpse of the creative process that the artist decided to preserve. Some intentions are done, others, suggested, many run out and disappear.

The paintings inhabit this ambiguous, fragile and poetic territory of ephemerality. Instead of asserting truths, they are arranged as place for inconsistencies. Open landscapes where the viewer can get lost; putting into question the culture and nature, not looking for differences or exclusions but ambiguities, contacting and hazing points.

It is hard to seize the paintings. They don´t fit a definition. They mean nothing exactly. The apprehension is as difficult as unwanted - they prefer to be experienced, lived.

When we see a landscape, we are immediately removed from the pictorial material; when we are attempted by the ink that runs off the screen, the landscape goes away, taking all the intention of certainty.

Text by Edu Almeida

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