**DILUTE**

Felipe Góes speaks of the dissolution of an image when referring to his landscape paintings. At first glance, a viewer may perceive that Góes’ paintings provide diluted images of landscapes which captured single moments in time like traditional landscape paintings, real or imagined. However, in a stealth-like maneuver, Góes taps into the collective amalgamation of viewer memories of landscapes that may mark an event, a song, a love affair, a happy or a sad moment, or youthful nostalgia. He provokes and massages viewer interaction, reflection, response, and enjoyment through blurry surfaces, bright sunshine, marine layer fog, fluffy white or threatening clouds, rivers, and colorful building block-like forms.

He does not work from photos but rather is a keen observer of the natural world surrounding him referencing the same preoccupation of 15th Century Northern Europe artists evident in landscapes of color in the vibrant garments of figures painted by artists such as Jan van Eyck or Rogier van der Weyden. In contrast, Góes in not focused on minute details of the material world like these Flemish artists captured, but instead advances to a point of synthesis with art styles of Modernist and more Contemporary artists, such as the more radical Expressionist works of Henri Matisse (*French Window at Collioure*, 1914), Mark Rothko’s color field paintings (mid-1940s – mid-1960s), and the lyrical, geometrical abstract works of Richard Diebenkorn (*Ocean Park* series, 1967-1985). He depends on the concentrated remnants of personal memory and the alchemy of actual painting materials in making his work, rather than pre-planning how a painting will emerge. Góes made the work for this exhibit, the third installment of phICA’s 2014-2015 Onloaded exhibition series, during his residency here in Phoenix which has already been manifested in a divergent change in palette, a response to what he has observed in Phoenix and on visits to Sedona/Oak Creek Canyon and the Grand Canyon.

Felipe Góes earned a degree in Architecture from prestigious, private Mackenzie University in São Paulo, Brazil where the artist is currently based. Mackenzie’s academic environment and a vibrant community art scene of art museums and galleries also fortified long-time interest in art. In the 8+ years since graduation, Góes has actively pursued independent courses in Art History and in painting with noteworthy self-determination taught by notable Brazil-based artists such as Paulo Pasta whose rich surfaces and gestural painting style is evident in Felipe’s own works. Both Góes’ exhibition and Immersive Artist Residency (October 31 – December 19, 2014) with phICA are his first in the United States, both of which promise to fortify and add luster to his rising trajectory as a professional artist.

Text by Ted G. Decker

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