

SEANKELLY

Agustsson, Sola. "Julião Sarmento Explores An Imaginary Relationship Between Degas And Duchamp," *Whitewall*, April 8, 2014.

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*JULIÃO SARMENTO
EXPLORES AN IMAGINARY
RELATIONSHIP BETWEEN
DEGAS AND DUCHAMP*



Portrait of Julião Sarmento by Paulo Pires.

Julião Sarmento's new exhibition "Terra Incognita" is inspired by an imagined relationship between **Edgar Degas** and **Marcel Duchamp**. Using 3D printers, Sarmento has modernized Degas' Little Dancer in a life-sized sculpture of the lithe adolescent. Another sculpture, *Parce que Rose*, is informed by Duchamp's iconic piece *Why Not Sneeze, Rose Selavy?* We talked with Sarmento about his exhibition at **Sean Kelly Gallery**.

WHITEWALL: Given the distance between the style and time period of Degas and Duchamp, how did you envision these two interacting?

JULIÃO SARMENTO: The "terra incognita" is not just about the fictional relationship between the two artists, but between specific works, as well: Degas' Little Dancer, Duchamp's *Why Not Sneeze Rose Sélavy?*, and Duchamp's *Large Glass*. As far as how the two artists might interact, I leave that for the viewer to decide.

WW: The exhibition will also include geometrical paintings. How do these relate?

JS: There isn't a direct, one-to-one relationship. However, the shapes in the paintings are a reference to fractal geometry. Fractal geometry is about creating things, building things. To create a sculpture, you

have to build it up, to create a painting, you have to build it up. To create a relationship, you have to build it up.

WW: You say you consider yourself a “builder of enigmas” and that you don’t like to analyze your own work. If you could mark some themes that pervade your work, what would they be?

JS: I’m always interested in what I don’t know. I’m interested in asking questions. For me, my work is not about making statements, it’s about questioning things.

WW: Parts of female forms in your paintings and drawings are often erased, creating a mysterious effect. Can you elaborate on this process?

JS: When I make a painting, I like the history of the painting to be evident. There should be traces of the process of making that work that the viewer can see. I could erase all evidence of the previous lines, but I want the process by which the image is created to be evident.

WW: You also used 3D printing to manipulate images from Degas. How do you see the juxtaposition between digital and hand-crafted works?

JS: I don’t see an important juxtaposition regarding digital versus hand-craft processes – these are merely tools. They’re different tools that I can employ to create something. It’s just a matter of picking the right tool for the task.

WW: You also have two solo exhibitions in European museums. Can you tell me about these?

JS: The exhibition in Nice will be a mini retrospective of sorts. The exhibition in Torino will be about a relationship between my work, the work of Sol LeWitt, and the work of Giorgio Morandi.

“Terra Incognita” will be on view at Sean Kely Gallery through May 3.





Images: JULIÃO SARMENTO, Installation view of "Terra Incognita" at Sean Kelly, New York, March 28 - May 3, 2014, Photography by Jason Wyche, © Julião Sarmento, Courtesy of Sean Kelly, New York