



PABLO

PARASITIC





Panel 2



Panel 44



Panel 55

BEYOND THE DÉRIVE: CARDOSO AND POLITICAL PILGRIMAGE

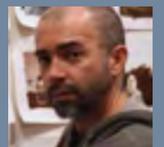
PABLO CARDOSO has been reformulating the role of the explorer for over a decade. During this time, he has created several series or logbook works, which are visually structured around a sequential recording of images documenting the locations seen in his journeys. Whether from a perspective of research, meditation, or suggestion, the discreet intentions crossing his travels and walks have been diverse, ranging from a meaningful reference to historical and cultural features, to probing into the ontological depths associated to daily habits or deceptively anodyne excursions.

In the artist's pictorial representations – always reinterpretations of previous photographic documents –, the cultural and the natural landscape have played a central role. In this entire body of work, it is possible to identify an intent to compare the effects of a technical-scientific rationalization of nature versus the way nature is perceived by subjective human experience, perhaps ultimately questioning how the developments in knowledge are transforming and affecting our perception of the world. Although Cardoso's production is partly embedded with a romantic spirit, it is also not surprising to see how his most recent project, *Lago Agrio-Sour Lake*, is based on the perspective of ecology, showing post-colonial character and militant determination, and pursuing, through a simple yet powerful symbolic act, to show itself as a critical and openly political gesture.

In 120 small paintings, the artist documented a journey where the main character is a small bottle containing a sample of polluted water, taken directly from the first well dug by Texaco in Ecuador's Amazonian region in the town of Lago Agrio. This community surrounded by the jungle and boasting a current population of 60,000 was originally a camp set by the oil company and named after the now tiny village of Sour Lake in Texas, home to the Texas Company (Texaco) as well as other iconic oil companies such as Chevron, Gulf, and Mobil. That was precisely the destination of the toxic contents of the small bottle, a by-product of the extraction process, identical to that which has been poured in the amount of 18 billion of gallons into the rivers of the rainforest, and which Cardoso spilled by the monument commemorating the first oilfield found by the multinational.

In this itinerary of over 4,800 kilometres of changing environments leading from Lago Agrio to Quito and via Houston to Sour Lake, the artist no longer shows the landscape as the central motive through his subjective lens, as he usually did before, but rather "subordinates" it now as a background for the small bottle of polluting water which is now the focus. This replacement, which denounces the flaws of "progress" and of failed modernity, is in my view just as meaningful: this is what is left for us. Within that complex matrix of cultural, historical, political, economic, and ideological coordinates, Cardoso's action may be interpreted as a small act of retribution, endowed however with a huge symbolic value.

PABLO
CARDOSO



The Bellagio Creative Arts Fellows Program
Lago Agrio – Sour Lake



Panel 2



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Panel 55



Panel 59



Panel 67



Panel 70



Panel 77



Panel 91



Panel 109



Panel 119



Panel 120

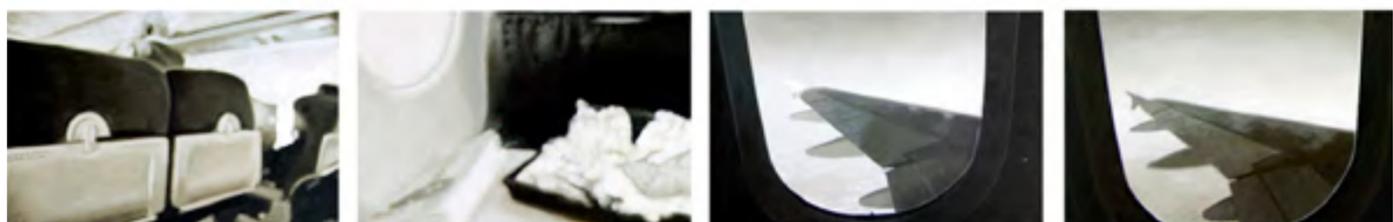


Installation view





Lejos cerca lejos (section)



Lejos cerca lejos (section)



00° 20' 96" S - 89° 33' 64" W

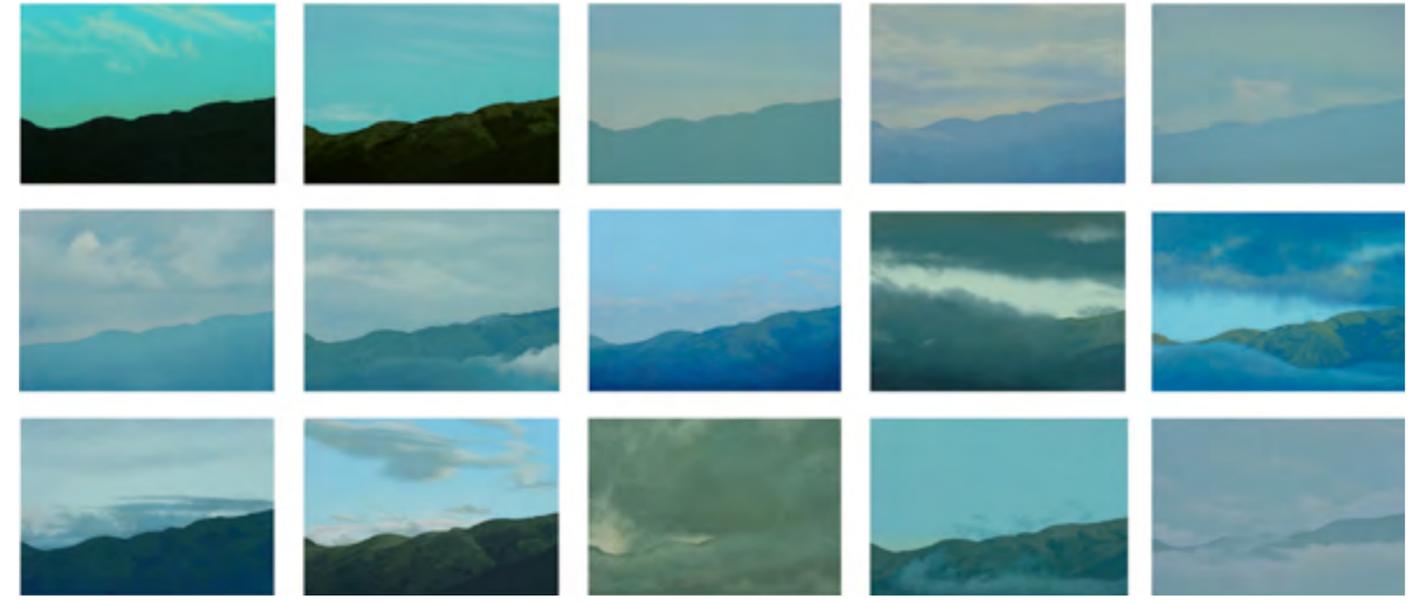
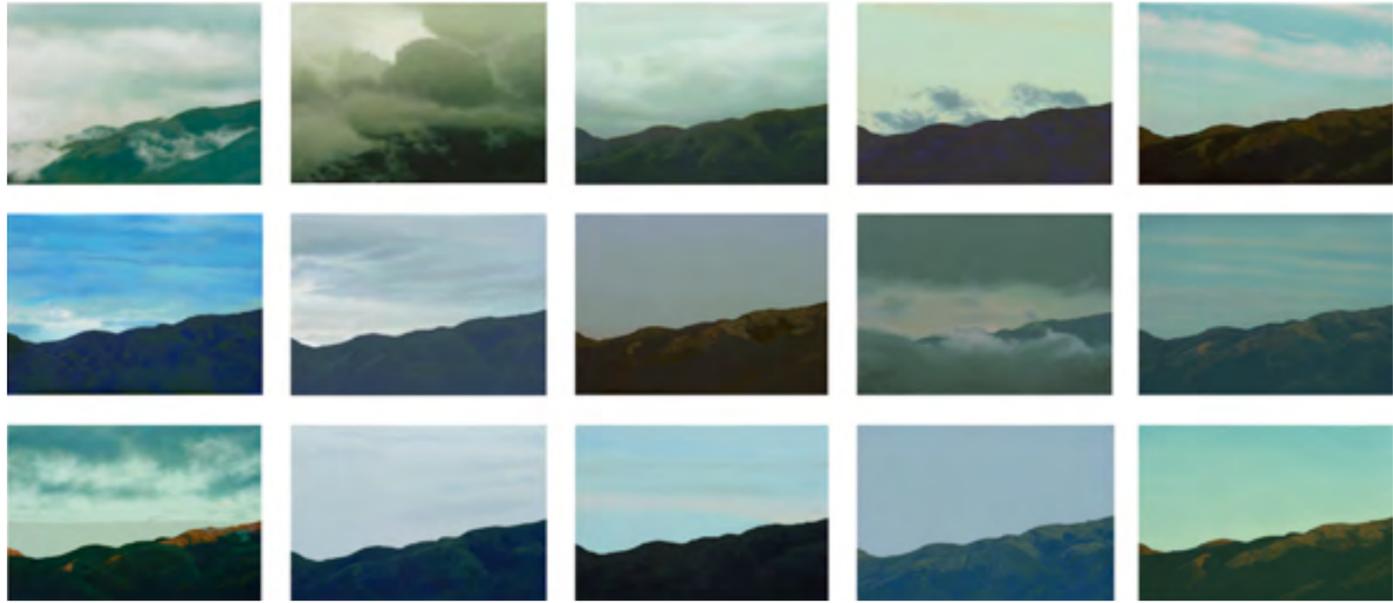
Cardoso_05

00° 20' 96" S - 89° 33' 64" W



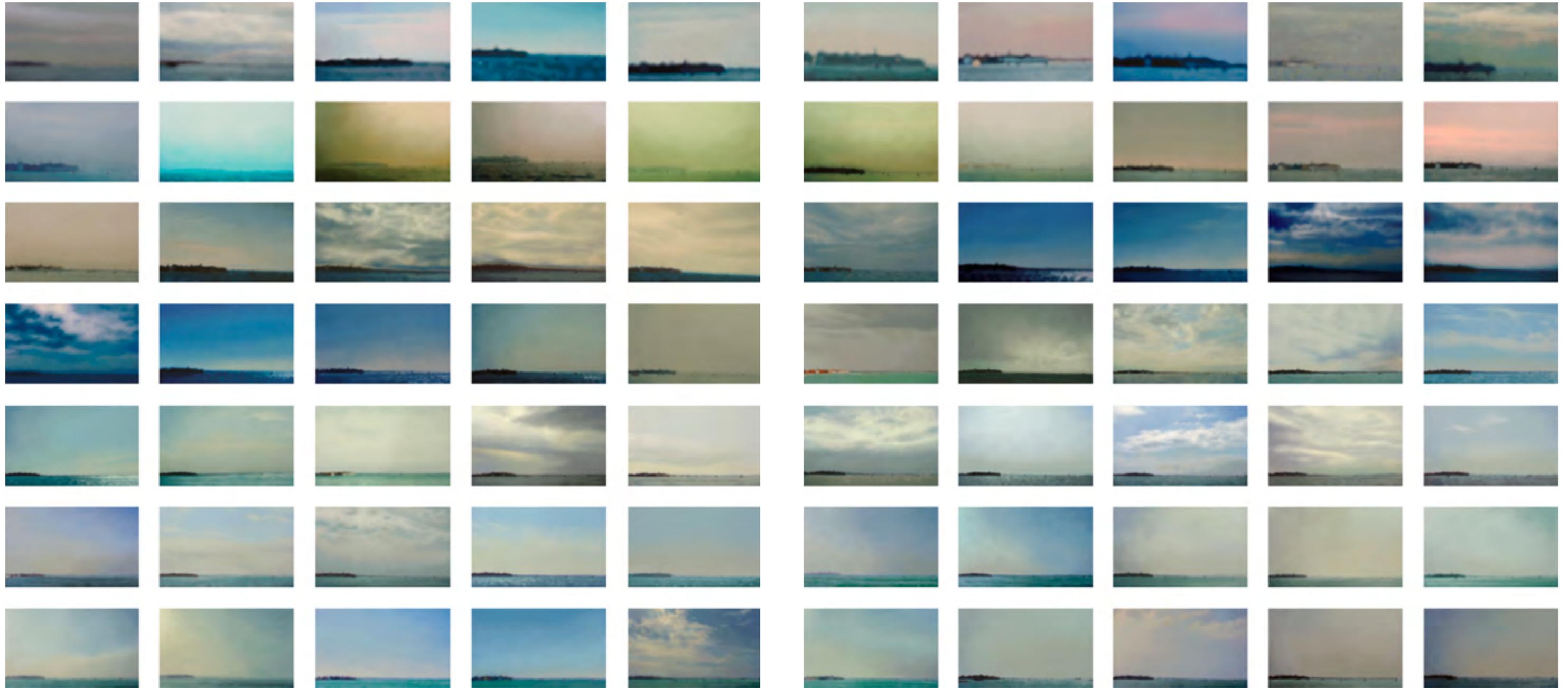
04° 15' 33" S - 78° 35' 28" W

07/14/09



6AM





■ Allende





■ Art Arture #2 – Darrahe Cat



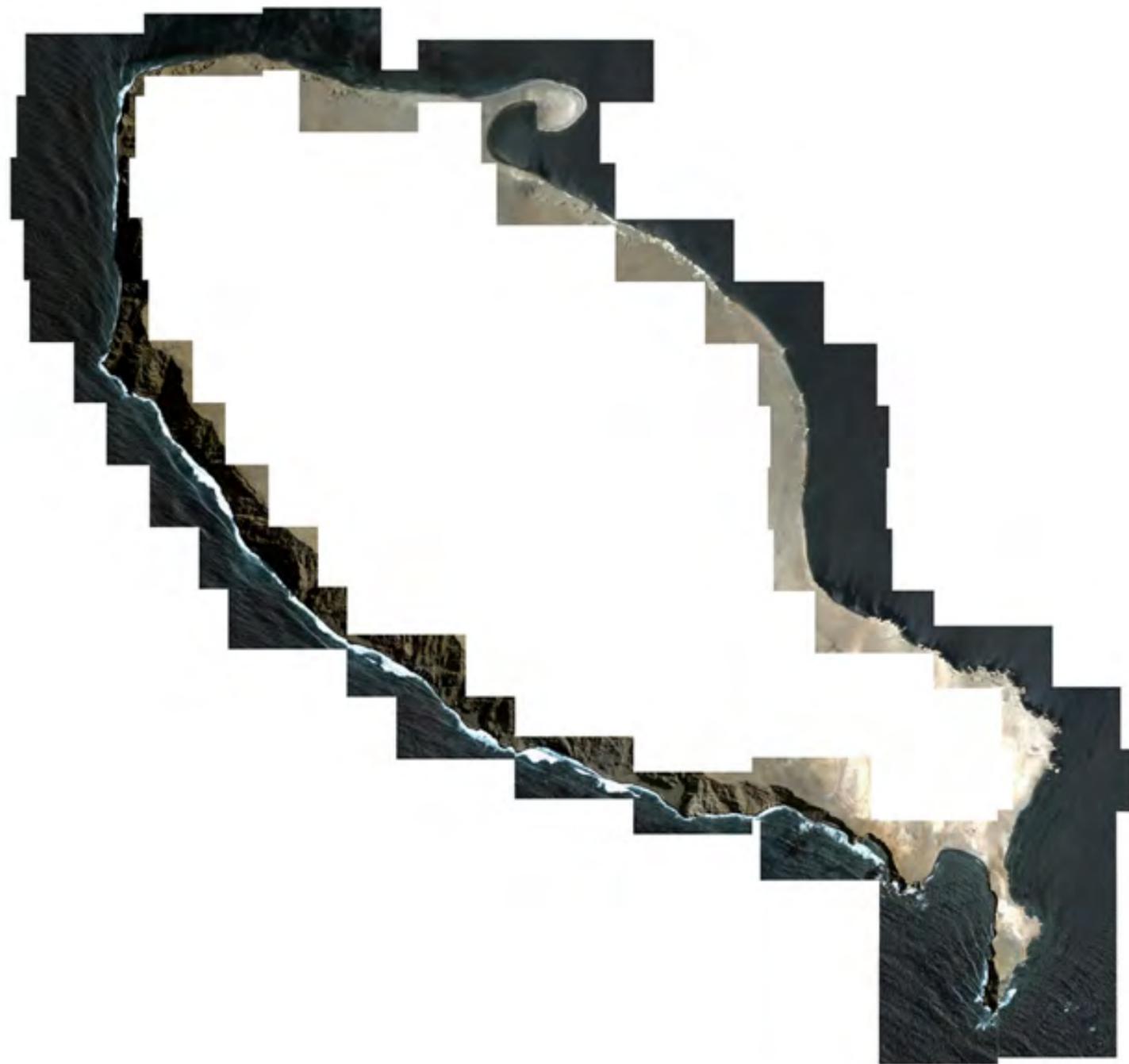
■ Art Arture #3 – Kandahar



■ Suite del Coan Coan – Obra N°4



Golem #1



Isla



Nowhere 6



■ From Suite del Coan Coan – Obra N°4

The Rockefeller Foundation launched the Bellagio Creative Arts Fellowship in 2008, offering an exciting opportunity for visual artists. This high-profile program, selected by a distinguished international panel, hosts visual artists at the Bellagio Center for extended residencies to develop projects inspired by or related to social or global issues.

The Bellagio Creative Arts Fellows program is a selective award that helps advance the work of some of the most innovative, global, contemporary visual artists and raises their visibility in new arts, policy, and academic circles. The Fellows receive a cash award, undertake a two-month residency at the Center, and are provided with a travel award. They also contribute to and benefit from interactions among a stimulating community of scholars, writers, policymakers, and other artists who share dinners and occasional presentations at the Center. The combination of an extended stay, a generous stipend, private work space, and a unique group of fellow residents makes a Creative Arts Fellowship at the Bellagio Center a remarkable, unparalleled opportunity in the global arts community. <http://www.rockefellerfoundation.org/bellagio-center>