



German Fernandez Cantos

Wild things

A selection of drawings



I use to base a significant part of my works in my fondness to old illustrated history books. Playing over these references in my mind, I have generated a series of narrative images approaching the subject of history/travel. Travel is to adventure in new places, without really not knowing what to expect, and history is an adventure in the realm of the future. But travel has nowadays been marketed as fun, and it wasn't always the case in the past. More of a hazardous exploration, vulnerable to fate and unknowns. The travel of Ulysses, of the book of the Dead, of Dante. Survival journeys. Maybe, somehow, journeys of unwanted changes. Usually, they are not individual portraits, but depictions of groups, for what interests me is the interaction and the dynamic of the relations between the characters. Most of the works have a certain connection with the traveller's feelings of non established, of temporality and maybe ephemerality; either they are small or foldable. Like any experience, travel defines you, but your identity is also mutable to some degree; some of the characters wear impersonal masks while other are animal-headed, may be masked as well; this is a strange world, familiar to some degree, but anyway distant. The aim of my work was to be a continuous exploration of the notion of identity, throughout as different mediums and approaches as I can. It could be an identity at a personal level or other levels, national, geographical, historical, etc., as for me all these levels are linked in our daily experience of life. Identity implies a definition of the world and your place in it. Identity is not static, is an evolving thing. For example, in a series of works I worked over pages made of collage, patches of paper forming a page over which the drawing expands. In this case, the paper forms predetermined geography in which the drawing is established, as we sometimes establish ourselves in a reality beyond our control. Also, in working in these materials, that are not traditional in the artistic practice, is implied the believing that art as a corpus of knowledge, can transform and enrich, as these raw materials, part of the prosaic daily life, and which have no big value outside their function, are changed into something more valuable; is a kind of optimistic view of the possibility of knowledge in the human society, and as such, is representative of the action of mankind over the world.















