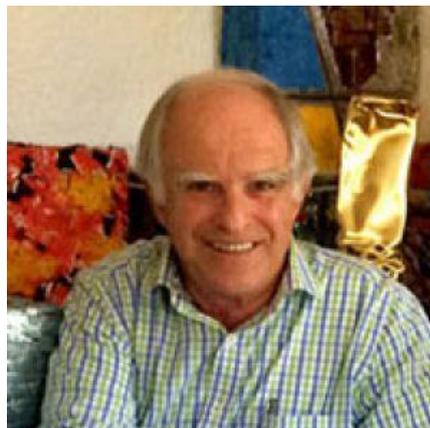




ARTIST: Julio Testoni



ABOUT HIS WORK

It is a pleasure to be part of the birth of a body of work arising from the curiosity, intuition, the obsessive action on the matter, where ideas, as waves hitting rocks, experience different issues. The matter, however anonymous it may seem, is never a passive receptacle gently modified by each decision made by the artist. Just the opposite, it is the artist who frequently obeys the matter.

Given the volumetric bodies chosen by Julio Testoni, what we have mentioned before becomes exponential. Each volume of compacted metal junk bears a personality, an identity about to succumb despite the goodwill of the artist to simplify and eliminate the individual traits for the benefit of a total geometry. That is why each intervention carried out by Julio Testoni on these bodies obeys to the nature of the compacted object itself. Even if such piece has been previously chosen, all the works become a starting point for many others to come.

It is a risk the artist assumes with pleasure. Knowing that there is no path previously traced feels like walking through places not previously mapped by his experience, always alert, always searching for the right way.

In a world and a society invaded by objects, artifacts, mechanisms and devices of all kind, it is not surprising that the objects, in their proliferation and obsolescence, have attained the problematic protagonism they have today.

For quite a while Art has shown it is not immune to their presence; on the contrary, I believe that the influence exerted by objects has been a fundamental trait for the last hundred years. Collages and assembly are part of the process.

It is also true that parallel to the increase of the world of the tangible matter made up by objects, in the words of Italo Calvino, we have witnessed for the last decades the world of “lightness,” whose consequence is the dematerialization of the body of information and art, and its accompanying misplacement. The moment of opposites--- matter and energy. Opposites?

Julio Testoni lingers at the matter, the compacted matter in the cyclical industrial processes of formalization, use, obsolescence, collection, classification, compacting, reformation, reuse.

Julio Testoni decides to rescue the objects from this tedious and relentless chain that goes from matter (metal in this case) to the final products, that is, from the unshaped to what becomes useful for its shape.

In that previous instant before the objects disappear he chooses the packages of samples already obsolete, crushed but still identifiable, squadrons of junk, barely rescued before they disappear.

Kairós, the greek god of the time of opportunity, appears in the decision of Julio Testoni, timely for the artist and for the memory of the object. All these “sculpture-paintings” could receive the epigraph “in memoriam” if we retained the material such as it was rescued in its cycle. They would only be a snapshot of this process. But the artist wants to revitalize them, to make them available again, taking this intermediate state as a new starting point.

Based on all that has been said the conclusion is that this art does not imply using the object of art as “objet trouvé” or “ready-made”, previous experiences that reveal the consequences brought by the industrial revolution.

Nor is the compressed material per se proposed as work of art, or the multiplied presence of the same kind of object, the “accumulations” prior to the loss of identity after the recycling process.

It is a retrieval just before being shapeless again, when the geometrical and utilitarian rationality has classified and regrouped chaos, imposing with its compression a cubic volume, a path to the indifferenciating anonymous return to the shapeless “raw material”.



BIO

Julio Testoni was born in Montevideo, Uruguay in 1948.

In 1960 he began his professional career as photojournalist in two Uruguayan newspapers.

Later on he studied photography and film making on a grant endowed by the Italian Government and R.A.I., which enabled him to film documentaries and TV spots both in Uruguay and abroad.

He has been honored in several opportunities with awards in both National and International festivals for his contributions to cinema and art photography.

His long career as a visual artist has taken his photographic works of art to exhibitions to three continents and they form part of museum collections in the U.S.A, Italy and Uruguay, as well as private collections in Argentina, U.S.A, Japan, Paraguay, France, Israel, Lebanon and Uruguay.

He has published fifty-one books as a member of Testoni Studios on Uruguay, its historic, cultural, ecological and landscape heritage.

As of 2015 Julio Testoni has begun his first involvement in “sculpture-painting”, a development of “Matter and Shape” using metals and other materials. These objects, familiar with some of his earlier photographs, are the recipient of colors applied by different techniques like paint brush and dripping among others.