



Exhibition view of *Medida Incerta* at Villa Hériot in Venice, 2017

### Extract of *A Renewed Perception* by Aurora García

Not only Jose Pedro Croft's sculptures, but also his drawings and etchings usually start formally from a few elementary geometric models, from archetypes, in which the logical certainty that, in principle, supports them as such is going to be taken through the artist's intervention towards the field of aporia, of paradox. Croft seems to be interested, first of all, in the generative aspects of art, in what a given form and matter is able to originate not as a self-engrossed object that only admits the isolated confirmation of its status, but as something inevitably related to the complexity of the world and existence, considering temporal and spatial factors subject to dynamics that entail, besides births and variations, precariousness, contingency and even death. The basic images of strict geometric affiliation, from which this artist's work starts, respond, in principle, to universal and secularly accepted codes, thus entailing an «objectivity» which Croft is going to call into question by inflating them with subjectivity, with personal experience mediated by doubt, by multifocal, open and indefinite perspectives.

Hans Belting pointed out “the change in the experience of the image also expresses a change in the experience of the body, so the cultural history of the image is also reflected in an analogous cultural history of the body<sup>1</sup>”. It seems interesting to highlight here this re-mark by the German historian, because we think that in Jose Pedro Croft’s body of work, expressed in different materials, techniques and supports, the body imprint is present, the one of the artist’s own body that opens itself to the dialogue with the body of things and with that of the observer. It is present since the metonymic choice in the sphere of form, having soon discarded what is directly anthropomorphic and animal to resort to an object medium very often related to measure and daily human experience, a medium at times characterized by hypothetical containers of abstract and geometrical propensity, and on other occasions by its formal concretion in items of furniture and architecture that were once used as such and that now the artist recovers without annulling their memory, rather and expanding their initial sense bound to the body. In this respect, and drawing a Ponty’s thought, Belting believes that perception is something inseparable from the body: it cannot occur without the establishment of a necessary connection with it. Thus, all this leads us to the dynamics of perception, to its complexity and mutable quality. Croft resorts, in principle, to images created by him or to preexisting objects of apparent stability and definition, although, on a number of occasions, they have suffered the wear and tear of time and use, immediately leading them to instability and inde-finition in an amplified perceptual exercise, which would be impossible to accomplish without ‘activating the energetic stimuli of his body, the collision of their force, a body that is not limited to observing, but that instead makes use of other sensorial domains as the basis for the organization of thought. Acting this way, the artist also encourages the a subject participant traditionally passive role and become what he has before and around him, overcoming the multiple barriers that limit, beyond his own perception, the perception of others, of things and of the world.

<sup>1</sup> Katz, *Antropología de la imagen*, Bueno Aires/Madrid, 2007, p.30.



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