



**Masses...**  
**Bruno Peinado**  
**26.03...08.05**

## PRESS NOTE

### *Masses*

**Solo Show: BRUNO PEINADO**

**Dates:** March 26th 2009 – May 8th 2009

**Opening:** March 26th 2009 at 19h30

ADN Galería, c/ Enric Granados 49, Barcelona

Adopting the concept of artistic “post-production” theorized by Nicolas Bourriaud and the chaos aesthetics of Édouard Glissant’s thought and impregnated by Duchampian paradigm typical of French contemporary cultural scene, Bruno Peinado plays with the senses of popular culture, its emblems, its messages, its collective memory, to recreate a symbolical and syncretical ambient, not pretending to freeze its effects, but reactivate them, looking for the potential of the unpredictable. It is undeniable that his Antilles’s origins have defined his trajectory, especially when the artist himself defines his work as a process of creolization of the occidental iconosphere with the object to put in re-circulation the visual codes and the objects of our media environment. He takes the perspective of an “anti-copyright” culture, which no longer appreciates the myth of creative imagination but affirms the right of being able to make from what is given.

He is a very flexible artist, who does not have a studio or a workshop, preferring to elaborate and develop his own works based on the available space and time in which the pieces are going to be shown. This also makes him an artist in constant movement, who is always putting or removing elements from his works depending on the physical and social context in which he is operating, letting the ideas and influences of around the world flow free, with no ties nor links, pressure or established rules, without stereotypes.



In occasion of the third exhibition of Bruno Peinado in ADN Gallery under the title *Masses* we present works produced ad hoc, taking as starting point the icon of popular culture Smiley and minimal aesthetics inspired by the works of Californian artist John McCracken. Some big size drawings on wood will complete the exhibition. The Smiley icon was created in 1964 as a logotype for a proximity and sympathetic campaign of the insurance company State Mutual Life Assurance of Worcester to motivate their employees to serve their clients with a smile on their faces. The logotype designed by Harvey Ball was not registered under copyright regulation and in 1970, curiously the year when Bruno Peinado was born, Bern and Murray Spaike appropriated the Smiley Face adding the phrase "Have a nice day"

and proceeded to register what would turn into the symbol of a whole American generation.

Since then the “smiley face” has been reappearing in our iconosphere reaching its height in the 80’s when it was turned into the symbol of the psycho-tropical experimentation. In *Masses* two versions of the popular icon will be shown: *The Endless Summer*, aluminum cut-out as an accurate reproduction of the original design, retro-illuminated by a gradual dimmer of on and off that seems to bring live to the Smiley, showing its perennial actuality; and the *Fat Smiley*, which consists in a monumental installation of four superimposed spheres colored on the generic four-color process for the construction of images in the digital era: cyan, magenta, yellow and black. In the last circumference appears the typical smile of the classical Smiley, although drastically reduced comparing with the original design. The superimposition of the four circumferences suggests the reuse of the icon from the seventies; by reducing the smile, it reflects the impossibility of the icon to create the same positive reaction in the actual period of economical and cultural disturbance; the utilization of standard colors in graphic design, the predominance of the graphics in contemporary culture and the graphic genesis of the icon; and the title refers to the vital maturation of this icon, its humanization process and the commercial overexploitation it has been submitted.





Concerning to the pieces based on minimalist work by John McCracken, six volumes of big dimensions are presented, made of aludibon and painted industrially. Bruno Peinado includes a gestural touch, paradoxically typical of one of the creative movements that was interrupted by the canonical minimalism: Abstract Expressionism. The artist kicks with a baseball bat the bottom side of the pieces generating a "crack" that breaks its minimal common perfection of the pieces inspiring this works. We will also present three volumes in the same register but of smaller dimensions installed on the floor and in which sea fossils seem to have crashed by chance. The collision between culture and nature is brilliantly codified in these pieces that can also be read as vanities booth of the vital fugacity of live organisms

and also of the artistic movements. Some big size drawings on wood will finally configure a presentation which global aspect, as common in the artist´s installations, will produce pop fragrances.

