



HOMO  
MENSURA  
JAMES  
MATHISON

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MENSURA  
JAMES  
MATHISON

**MAY 17 · JUL 17 | 2013**

**Ascaso**Gallery



<sup>1</sup> Abridged version of a homonymous text published in the book James Mathison. Homo mensura. Centro Cultural B.O.D., CorpBanca, August 2012.

<sup>2</sup> Deleuze, Gilles. Derrames. Entre el capitalismo y la esquizofrenia. Editorial Cactus. Buenos Aires, 2006, p. 19

### **James Mathison. Homo mensura' Félix Suazo**

For several years now, James Mathison (Caracas, 1966) has been tirelessly evolving the human theme, that bodily shell which every so often cries out for spiritual reappraisal. His undertaking is tireless as if nothing had happened since Adam's downfall or as if art had not exhausted that quest for likeness that has driven it since the dawn of time. The question is still present in the bronzed flesh of his sculptures, in the dismembered bodies and the anatomical fragments that abound at their risk in his workshop. Heads, arms and hands prefigure the unfinished humanity of the subject, perched atop the abyss. There it sits, a blank page waiting for the artist to etch or emboss its surface with lines, text, hollows, grids, warps and wefts.

His delving deep into the idea of what is human suggests an analogy between the bodily structure of the subject and sundry instances of spiritual activity, moving in an expressive gamut that ranges from naturalism to hyper-reality. The subject itself hangs in abeyance, shaken by contradictory impulses, between narcissism and melancholy; an incomplete yet serene humanity facing the gaping precipice of an age-old interrogatory whose answer lies somewhere in the middle, equidistant from Dionysian impulse and Apollonian severity. His characters are distant and resemblant, the expression of a multiple ontology that manifests itself in diverse

facets and where the ego is the sum of all the identities that inhabit them.

The Homo mensura exhibition proposes an excursion through some of his most significant work, fashioned during the years 1992 to 2012. Protagoras it was who stated that "man is the measure of all things," and Mathison's sculptures would appear to again take up this formula almost verbatim, maintaining an ambiguous position somewhere between man as a unique creature and man in the collective sense. His characters have a certain physiognomic affinity, as if they were the same subject in different emotional situations (meditation, introspection, melancholy, etc.). However, many of his facial features (eyes, mouths, noses) offer a synthesis of diverse ethnic attributes, highlighting thickish lips and subtly stylised eye sockets in the series of faces and figures that allude to Asian culture.

His sculptures therefore explore that irreducible proximity of the subjective and the corporal. Arms, hands, faces, torsos and heads take on the consistency of a "plural" ego in which the carnal and the spiritual commingle. In some ways, these pieces could be deemed the interception of those "identifiable flows"<sup>2</sup> which according to Deleuze pass through the body, leaving behind a contradictory imprint of repression and desire.

More than represent the physiognomy of this or that individual, Mathison proposes

<sup>3</sup> Lessing, G. E. Laoconte. Editorial Porrúa, S.A. Mexico, 1993 p. 22

an allegorical look at man that is directly associated with the process of constructing and multiplying stereotypical identities, where the technical reproductivity - in this case casting - is not only a procedure, but also a metaphor of the duplicated being and of the dissolution of otherness.

In his own way, Mathison reveals the nakedness and helplessness of the subject and the volatility of the powers that pass through him. The man of “flesh and bone” gives way to the man that refrains from the singular and the finite, offering his figure as a mirrorlike support. Thus approached, his sculptures attempt to perpetuate the ephemeral in fixed volumes, in the sense given by Lessing when affirming, in reference to his celebrated distinction between poetry and painting, that “...the single moment receives through art an unchangeable duration ...”<sup>3</sup>

It should be noted that as far as Mathison is concerned there is no scission whatsoever in his way of handling his work, except for variations in scale, distinctions of genres (heads, faces, hands, torsos, figures) and the matter the series focuses on (the winged pieces, the plane men, Asians, observers, immigrants, etc.). Whatever the case, the human body - either fragmented or whole - is the centrepiece of his proposal. However, if you look carefully you can distinguish between certain moments or stages that relate to notions of matter, spirit, time, language and consciousness. Each of these

concepts defines a specific environment for reflection and evocative effort, allowing for the combined exploration of the relationship that exists between the medium and the themes, with relative independence from the chronological aspects.

#### **Metamorphosis / Man - Matter**

The sculptural œuvre of Mathison traces an arc that interconnects that shapeless matter where mass and figure are undifferentiated with the scrupulous configuration of individual characters, which suggests a quest that takes us through different moments of existence. His works from the beginning of the 1990s are wrapped in a material swirl, driven by an overwhelming energy that hints at neofigurative rhetoric. Gradually, however, the figure starts to shed the substance that contains it until achieving its full autonomy. There follow the Busts in Transformation (1992), the Winged Pieces (1992), the Plane Men (1994), the Figures of Christ in Ascension (1994), Whirlwinds (1995), Torsos (1995) and Heads (1996), among other proposals.

#### **Ascension / Man - Spirit**

The idea of the transformation of matter that characterized Mathison’s first works acquires an allegorical connotation in the pieces that focus on the figure of Christ, understood as a symbol of earthly detachment and spiritual transcendence. Following this insignia, the artist takes as his starting point the sacrificial body of man anointed on his way to celestial resurrection. To do so he only has to present anatomical fragments of the Messiah - a foot,

an arm, His torso - now released from the perpendicular timbers that affixed His flesh to this physical world.

#### **Decline / Man - Time**

In this section Mathison presents us with the vestiges of a catastrophic era that is typified by its eroded material. A sundered and splintered arm, a suspended torso with parched and furrowed skin, a severed head, all display the lost conceit of bodies tortured by the fury of the hours. We cannot be sure if this is the future of the species or, perhaps, its past. Whatever the case, it is both strange and obvious that these lacerated pieces are not fragments of the exhausted and decrepit bodies of old men; they rather come from vigorous Titans, thrashed by the elements and neglect. What is clear in these works is that substantive equivalence between being and temporality which assigns the sense of humanness to pure occurrence which is, after all, what leads him both to his exaltation and to his decline. Chance projects existence to an undetermined possibility which sooner or later ends up having to confront the irreversible.

#### **Scripts / Man - Text**

Alone or accompanied, the body is a sign in space; carnal writing that describes and recounts its moods and states of mind, exteriorising its strengths and its helplessness. It is where the demiurgic pronouncement and skin, words and matter come together. In Mathison’s sculpture language is almost literally incorporated, particularly in the work

he has been producing since 1996, based on poetic and philosophical texts, a search that coincides with his fascination with calligraphy, fonts and design. The graphic force of the letters embosses its mark on the surface, naturally absorbing the roundnesses and troughs, like reverse tattoos.

Each sentence is a path, an encrypted line that melts into the inert flesh of the work, leaving behind its mark. Speech cuts across the open hand, the clenched fist, the outstretched arm, the serene face and the erect body in its quest for the substantial concatenation of matter and the senses, until there is no longer any separation between the support and the idea. Espinoza, María Zambrano, Octavio Paz, Rafael Cadenas and the aforementioned Armando Rojas Guardia - among other authors - lend their words to render human opacity partially intelligible and the visible readable.

#### **Faces, Heads, Characters / Man-Conscience**

In Mathison’s sculptures the subjective is projected in moderation, without gashes or violence. His faces, heads and characters are introspective, bereft of symptoms of extreme affectation, despite their apparently being psychologically distant. Yet beyond this kind of voluntary self-absorption, the idea of man as the permeable subject is suggested in the meshes, patterns and holes that transfix or cover the pieces.

The artist proposes a very clear distinction between the face and the head, a matter

that not only has spatial and volumetric implications, but which also affects the meaning arising from each of these situations. There is nothing behind a face except the negative reverse side of an appearance. The head, on the other hand, is a vaulted and unpredictable world in which the subject finds a fortified dwelling with which to enclose itself or its own “sky” for internal flights.

Then there are the full-length figures among which the fragmented man recovers his anatomical oneness. Always standing, his arms at his sides, crossed on his chest or at his back, feelings of expectation, vulnerability, oppression and indifference alternate in these characters.

Although the five nuclei of work discussed - material, spiritual, time, language and consciousness - allow for an overview of Mathison’s sculptural œuvre, it is important to note that these are not separate fields of activity but rather facets of the same search that has man as its symbol. Finally, the yardstick is the body, a refractory container of repression and desire and measurable redoubt of existence where all its obscurities, yearnings and shortcomings are revealed.

We close these considerations on the sculptural proposal of Mathison with the issue of nudity. The volumetric shape - like the flesh - is the inverted mirror of what is within or underneath. Muscles tense and relax according to the will that stirs or freezes

them, whether it be internal or exogenous, subjective or physical. However, what is visible on the surface of these works is the body totally free of blame or certainty, still to discover its appetites or the interred energy that circulates beneath its skin. The energy of primeval nakedness which, even in the stalking presence of an intrusive gaze, precedes sin and offers itself “clothed in grace”.

Caracas, April 2013





2  
Ocaso III, 1999











6  
Hombre Envuelto, 2000







9  
Cabeza Poema I, 2006





11  
Hombre Texto II, 2006











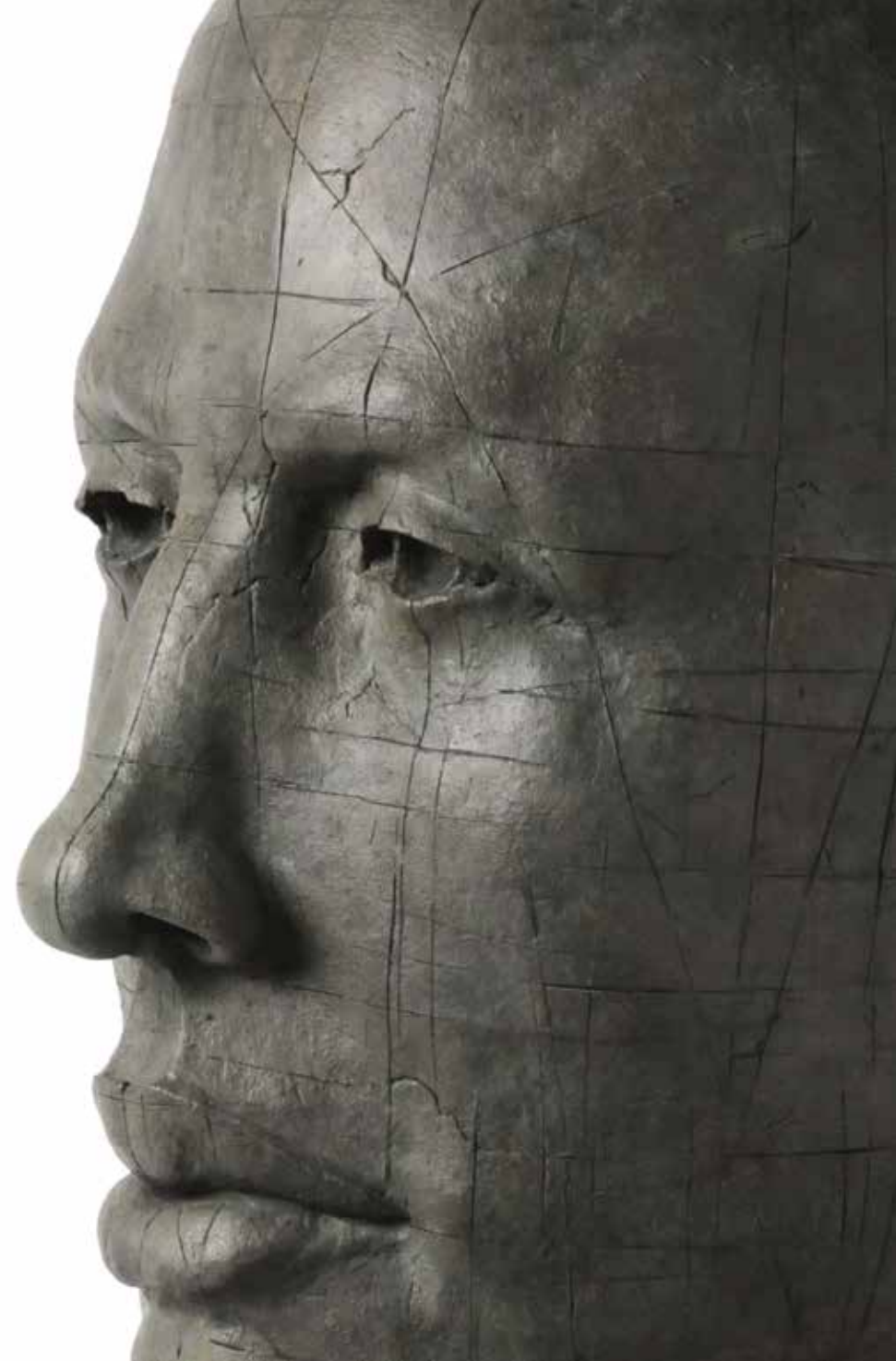


15  
Cabeza Trama, 2011

























## Obras en Exposición

### Busto Transformación, 1992

Bronce Fundido  
8 x 4 x 5 in  
20 x 10,5 x 13 cm  
2/5

### Ángel Medieval, 1992

Bronce Fundido  
7 3/4 x 6 1/4 x 5 in  
19,5 x 16 x 13 cm  
P/A

## 1

### Alado, 1994

Bronce Fundido  
39 1/2 x 28 3/4 x 8 3/4 in  
100 x 73 x 22 cm  
5/6

### Cristo I, 1996

Bronce Fundido  
25 1/4 x 8 x 3 3/4 in  
64 x 20 x 9 cm  
P/A

### Melancholia, 1996

Bronce Fundido  
9 3/4 x 5 x 7 3/4 in  
25 x 13 x 20 cm  
P/A

### Hommo Totem, 1997

Bronce Fundido y Madera  
52 x 7 1/2 x 1 1/2 in  
132 x 19 x 3,5 cm  
4/8

## 3

### Consummatum Est, 1997

Bronce Fundido  
39 1/2 x 6 3/4 x 6 in  
98 x 17 x 15 cm  
8/8

### Pie Cristo, 1997

Bronce Fundido y Madera  
15 x 18 1/2 x 9 1/4 in  
38 x 47 x 23,5 cm  
6/8

## 5

### La Otra Mejilla Grande, 1997

Resina  
59 x 35 1/2 x 39 1/2 in  
150 x 90 x 100 cm  
4/8

### Fragmento I, 1998

Bronce Fundido  
10 1/4 x 9 1/4 x 6 in  
26 x 23,5 x 15 cm  
7/8

### Hombre Plano IV, 1998

Bronce Fundido  
34 1/4 x 17 3/4 x 9 3/4 in  
87 x 45 x 25 cm  
3/8

### Brazo Péndulo, 1998

Bronce Fundido  
25 1/4 x 4 3/4 x 6 1/4 in  
64 x 12 x 16 cm  
3/8

## 2

### Ocaso III, 1999

Bronce Fundido  
25 3/4 x 6 1/2 x 5 1/2 in  
65,5 x 16,5 x 14 cm  
P/A

### Ícaro (mano III), 1999

Bronce Fundido  
21 x 13 3/4 x 4 3/4 in  
53 x 35 x 12 cm  
P/A

### Ocaso IV, 1999

Bronce Fundido  
25 1/2 x 6 1/4 x 8 in  
64,5 x 15,5 x 20 cm  
5/8

### Torso II, 1999

Bronce Fundido  
12 x 5 x 3 1/4 in  
31 x 13 x 8 cm  
6/8

### Torso Ruina, 1999

Bronce Fundido  
11 1/2 x 6 x 4 in  
29 x 15 x 10 cm  
5/8

## 4

### Torso Levitante Grande, 1999

Bronce Fundido  
57 3/4 x 15 1/2 x 8 in  
147 x 39 x 20 cm  
7/8

### Observador III, 2000

Bronce Fundido  
40 1/4 x 10 3/4 x 9 in  
102 x 27 x 23 cm  
P/A

### Cabeza VII, 2000

Bronce Fundido  
12 1/2 x 6 3/4 x 8 1/4 in  
32 x 17 x 21 cm  
5/8

## 6

### Hombre Envuelto, 2000

Bronce Fundido  
36 1/4 x 8 x 5 1/2 in  
92 x 20 x 14 cm  
3/8

### Brazo II, 2000

Bronce Fundido  
11 x 1 3/4 x 1 3/4 in  
28 x 4,5 x 4,5 cm  
8/8

### Figura Ruina, 2000

Bronce Fundido  
8 x 2 1/4 x 1 1/2 in  
20 x 5,5 x 3,5 cm  
2/8

### Cabeza Mujer, 2002

Bronce Fundido  
13 3/4 x 7 1/2 x 9 3/4 in  
35 x 19 x 25 cm  
2/8

### Rostro IV, 2002

Bronce Fundido  
17 3/4 x 9 1/2 x 10 1/4 in  
45 x 24 x 26 cm  
P/A

### Fragmento Ojos Cerrados, 2002

Bronce Fundido  
9 3/4 x 8 x 4 in  
25 x 20 x 10 cm  
P/A

### Observador XI, 2003

Bronce Policromado  
27 1/2 x 7 x 5 1/2 in  
70 x 18 x 14 cm  
7/8

### Observador XII, 2003

Bronce Policromado  
26 x 6 x 5 1/2 in  
66 x 15 x 14 cm  
8/8

### Balance IV, 2003

Bronce Fundido  
14 1/2 x 4 x 2 1/2 in  
36,5 x 10 x 6 cm  
P/A

## 11

### Rostros Asiáticos I al VII, 2004

Resina Policromada  
24 1/4 in x Variable measures  
58 cm x Medidas Variables  
8/8

## 7

### Hombre Asiático, 2005

Bronce Policromado  
43 3/4 x 11 1/2 x 9 in  
111 x 29 x 23 cm  
3/8

### Brazo Grande, 2005

Bronce Fundido  
72 3/4 x 12 1/2 x 8 3/4 in  
185 x 32 x 22 cm  
2/8

### Hombre Texto I, 2006

Bronce Fundido  
35 x 8 x8 in  
93 x 25 x 22 cm  
P/A

## 14

### Mano Grande, 2006

Bronce Fundido  
39 x 14 x 14 in  
100 x 35 x 37 cm  
7/8

## 9

### Cabeza Poema I, 2006

Bronce Fundido  
10 x 7 x 8 in  
25 x 18 x 20 cm  
5/8

### Cabeza Poema II, 2006

Bronce Fundido  
10 x 6 x 7 in  
25 x 17 x 19 cm  
5/8

**Fragmento IV, 2006**

Bronce Fundido  
13 x 8 x 5 in  
35 x 20 x 13 cm  
8/8

**11****Hombre Texto II, 2006**

Bronce Fundido  
51 x 16 x 14 in  
131 x 40 x 36 cm  
3/8

**18****Personajes I al V, 2007**

Bronce Fundido  
39 1/2 x 17 3/4 x 20 1/2 in  
100 x 45 x 52 cm  
6/8

**19****Rostro Grande II, 2008**

Bronce Fundido  
29 1/2 x 19 1/4 x 17 in  
75 x 49 x 43 m  
3/8

**8****Inmigrante III, 2008**

Bronce Fundido  
101 x 28 x 18 cm  
4/8

**Inmigrante V, 2008**

Bronce Fundido  
39 3/4 x 10 x 7 1/2 in  
93,5 x 25,5 x 19 cm  
4/8

**13****Rostro Cuadrícula, 2008**

Bronce Fundido  
20 1/2 x 14 1/4 x 11 3/4 in  
52 x 36 x 30 cm  
7/8

**Rostro Grande Blanco, 2008**

Bronce Fundido  
30 x 20 1/2 x 16 1/2 in  
76 x 52 x 42 cm  
6/8

**16****Personaje Cuadrícula, 2009**

Bronce Fundido  
31 1/4 x 12 1/2 x 6 in  
105 x 32 x 15 cm  
2/8

**23****Cabeza Grande Cuadrícula, 2009**

Bronce Fundido  
31 1/2 x 19 3/4 x 22 in  
80 x 50 x 56 cm  
6/8

**12****Puño, 2009**

Bronce Fundido  
23 1/2 x 15 3/4 x 13 1/2 in  
60 x 40 x 34 cm  
4/8

**10****Mano VI, 2010**

Bronce Fundido  
21 3/4 x 12 1/2 x 12 3/4 in  
55 x 32 x 32,5 cm  
6/8

**17****Mano VII, 2010**

Bronce Fundido  
28 x 16 x 8 1/4 in  
71 x 41 x 21 cm  
7/8

**Rostro Texto Vertical, 2010**

Bronce Fundido  
22 1/2 x 14 1/2 x 12 1/2 in  
57 x 37 x 32 cm  
3/8

**20****Mano VIII, 2010**

Bronce Fundido  
24 3/4 x 9 1/2 x 8 1/4 in  
63 x 24 x 21 cm  
3/8

**24****Personaje 1.1, 2011**

Bronce Fundido  
72 x 20 x 13 3/4 in  
183 x 51 x 35 cm  
2/8

**Cabeza Huecos ( HTII ), 2011**

Bronce Fundido  
8 1/4 x 5 1/2 x 4 1/4 in  
21 x 14 x11 cm  
5/8

**Cabeza Rayas ( HTII ), 2011**

Bronce Fundido  
8 1/4 x 5 1/2 x 4 1/4 in  
21 x 14 x 11 cm  
6/8

**25****Cabeza Grande Huecos, 2011**

Bronce Fundido  
30 x 19 3/4 x 22 1/2 in  
76 x 50 x 57 cm  
1/8

**15****Cabeza Trama, 2011**

Bronce Fundido  
29 1/4 x 18 1/2 x 21 1/4 in  
74 x 47 x 54 cm  
2/8

**22****Hombre Huecos, 2012**

Bronce Fundido  
52 x 15 x 9 in  
132 x 38 x 23 cm  
1/8

**Pies II, 2011**

Bronce Fundido  
6 x 6 1/4 x 2 1/2 in  
15 x 16 x 6 cm  
4/8

**Cabeza H1:1 Cuadrícula, 2012**

Bronce Fundido  
11 3/4 x 7 1/2 x 9 in  
30 x 19 x 23 cm  
P/A



## James Mathison

Nace en Caracas, Venezuela, en 1966. Escultor. Entre 1985 y 1990 cursa estudios de derecho en la Universidad Católica Andrés Bello, en Caracas, donde obtiene el título de abogado. Durante 1991 y 1992 reside en Francia e Inglaterra, hecho que contribuye notablemente a su formación y desarrollo profesional. En ese lapso realiza un curso de técnica avanzada de fundición en concha de cerámica en el Central Saint Martins College of Art and Design de Londres.

En 1993 crea su estudio y taller de fundición, en Caracas. De 2002 a 2004 se establece en París, y posteriormente regresa a Caracas donde vive y trabaja actualmente.

## Exposiciones individuales

2013  
Homo mensura  
Ascaso Gallery  
Miami, EEUU

2012  
Homo mensura  
Sala de Exposiciones  
del Centro Cultural B.O.D.-Corp Banca  
Caracas, Venezuela

2011  
Obra reciente  
Hooks Epstein Galleries  
Houston, EEUU

2008  
Obra reciente  
Moka Gallery  
Chicago, EEUU

2007  
Textures  
Hooks Epstein Galleries  
Houston, EEUU

2006  
Obra reciente  
Espace Meyer Zafra  
París, Francia

2005  
Observadores  
Hooks Epstein Galleries  
Houston, EEUU

2001  
Obra reciente  
Espace Meyer Zafra  
París, Francia

Hombre-Fragmento  
Galería Grupo Li Centro de Arte  
Caracas, Venezuela

1998  
Homo sentimentalis  
Galería Grupo Li Centro de Arte  
Caracas, Venezuela

## Exposiciones colectivas

2012  
Art Palm Beach  
Ascaso Gallery  
Palm Beach, EEUU

2011  
Art Palm Beach  
Aldo Castillo Gallery  
Palm Beach, EEUU

Shangai Art Fair  
American Pavillion  
Aldo Castillo Gallery  
Shangai, China

2009  
Bienal Miguel Otero Silva  
Galería Ascaso  
Caracas, Venezuela

2008  
Colectiva de Arte Latinoamericano  
DGriss Art Gallery  
Panamá

Feria Iberoamericana de Arte (FIA)  
Galería Spatium  
Caracas, Venezuela

2007  
Feria Iberoamericana de Arte (FIA)  
Galería Spatium  
Caracas, Venezuela

2005  
Bienal de Escultura Francisco Narváez  
Museo de Arte Contemporaneo  
Francisco Narváez  
Porlamar, Venezuela

2004  
Art Miami  
Galería Spatium  
Miami, EEUU

Start  
Feria de Arte Contemporáneo de Estrasburgo  
Espace Meyer Zafra  
Estrasburgo, Francia

Arteamericas  
Feria de Arte Latinoamericano  
(Merrill Linch)  
Galería Spatium  
Miami, EEUU

2003  
Exposición Colectiva de Arte  
Latinoamericano  
Galería Spatium  
Caracas, Venezuela

6 Artistas/Exposición Colectiva  
Espace Meyer Zafra  
París, Francia

3 Artistas/Exposición Colectiva  
Espace Meyer Zafra  
París, Francia

Salon Grands et Jeunes d’Aujourd’hui  
Espace d’Auteuil  
París, Francia

Arteamericas  
Feria de Arte Latinoamericano  
(Merrill Linch)  
Galería Spatium.  
Miami, EEUU

Start  
Feria de Arte Contemporáneo  
de Estrasburgo  
Espace Meyer Zafra  
Estrasburgo, Francia

2002  
Exposición Colectiva  
Espace Meyer Zafra  
París, Francia

2001  
Feria Iberoamericana de Arte (FIA)  
Galería Grupo Li Centro de Arte  
Caracas, Venezuela

Art Miami  
Galería Grupo Li Centro de Arte  
Miami, EEUU

2000  
Art Miami  
James Goodman Gallery  
Miami, EEUU

Feria Iberoamericana de Arte (FIA)  
Galería Grupo Li Centro de Arte  
Caracas, Venezuela

1999  
Feria Iberoamericana de Arte (FIA)  
Galería Grupo Li Centro de Arte  
Caracas, Venezuela

1998  
Feria Iberoamericana de Arte (FIA)  
Galería Grupo Li Centro de Arte  
Caracas, Venezuela

Amigos comparte VI  
Galería Félix  
Caracas, Venezuela

1997  
Exposición Colectiva  
Galería Grupo Li Centro de Arte  
Caracas, Venezuela

Cosecha 97  
Galería Grupo Li Centro de Arte  
Caracas, Venezuela

1996  
Exposición Colectiva de Arte Contemporáneo  
Galería Aquavella  
Caracas, Venezuela

Exposición Colectiva  
Galería Díaz Mancini  
Caracas, Venezuela

Cosecha 96  
Galería Grupo Li Centro de Arte  
Caracas, Venezuela

1995  
Arte Contemporáneo en Venezuela  
Hotel Maremares  
Grupo Li Centro de Arte  
Puerto La Cruz, Venezuela

Art Miami  
Galería Spatium  
Miami, EEUU

1993  
Primer Salón de AVAA de Escultura  
Centro Cultural Consolidado  
Caracas, Venezuela

1992  
Amigos comparte III  
Galería Bass  
Caracas, Venezuela

Amigos comparte II  
Galería Bass  
Caracas, Venezuela

Colecciones públicas

Museo Ambiental  
Parque Los Caobos  
Caracas, Venezuela

Shell Venezuela  
Colección Permanente  
Caracas, Venezuela

Fundación Museos Nacionales-Museo de Arte  
Contemporáneo de Caracas  
Caracas, Venezuela

Museum of Latinoamerican Art (MoLA)  
Los Ángeles, EEUU



<sup>1</sup> Versión resumida de un texto homónimo publicado en el libro “James Mathison. Homo mensura”. Centro Cultural B.O.D. -Corpbanca, Caracas, Agosto de 2012

<sup>2</sup> Deleuze, Gilles. Derrames. Entre el capitalismo y la esquizofrenia. Editorial Cactus. Buenos Aires, 2006, p. 19

### James Mathison. Homo mensura<sup>1</sup>

Por Félix Suazo

Desde hace varios años el escultor James Mathison (Caracas, 1966) persiste en trabajar con lo humano, esa cáscara corpórea que de tanto en tanto clama por su reivindicación espiritual. Persiste en su empeño como si nada hubiera acontecido desde la caída de Adán o como si el arte no hubiera agotado aquella voluntad de semejanza que lo inflamaba desde el principio de los tiempos. La pregunta sigue allí, en la carne bronceada de sus esculturas, en los cuerpos desmembrados y en los fragmentos anatómicos que proliferan a su propio albur en el taller. Cabezas, brazos y manos prefiguran la humanidad inconclusa del sujeto ante el abismo. En su caso, la figura es como una página en blanco a partir de la cual el artista trabaja, incidiendo sobre la superficie con líneas, textos, huecos, cuadrículas y tramas.

Su búsqueda en torno a la idea de lo humano propone una analogía entre la estructura corporal del sujeto y diversas instancias de la actividad espiritual, moviéndose en un gama expresiva que va del naturalismo a la hiperrealidad. En su caso, el sujeto permanece en suspenso, sacudido por impulsos contradictorios, entre el narcisismo y la melancolía. Humanidad incompleta, aunque serena, que encara el vacío despeñadero de una interrogación milenaria, cuya respuesta yace en un punto intermedio, equidistante de la pulsión dionisiaca y de la severidad apolínea. Sus personajes son distintos y semejantes, la expresión de una ontología múltiple que se manifiesta en diversas facetas y donde el “yo” es la suma de todas las identidades que lo habitan.

La exposición “Homo mensura” propone un recorrido por algunos de sus trabajos más

<sup>3</sup> Lessing, G. E. Laoconte. Editorial Porrúa, S.A. México, 1993 p. 22

significativos, realizados en el lapso comprendido entre 1992 y 2012. Siguiendo una sentencia de Protágoras cuando afirmaba que “el hombre es la medida de todas las cosas”, la propuesta de Mathison parece retomar esta fórmula casi “al pie de la letra”, manteniendo una posición ambigua entre el hombre como criatura singular y el hombre en sentido colectivo. Sus personajes guardan cierta afinidad fisionómica entre sí, como si se tratara de un mismo sujeto en diferentes situaciones emotivas (meditación, introspección, melancolía, etc.). Sin embargo, muchos de sus rasgos faciales (ojos, boca, nariz) configuran una síntesis de atributos étnicos diversos, resaltando los labios ligeramente gruesos y las cuencas oculares sutilmente estilizadas en la serie de rostros y figuras alusivos a la cultura asiática.

En consecuencia, sus esculturas exploran esa irreductible contigüidad de lo subjetivo y lo corporal. Brazos, manos, rostros, torsos y cabezas adquieren la consistencia de un yo “plural”, donde confluyen lo espiritual y lo carnal. De cierta manera, estas piezas podrían entenderse como el punto de intersección de aquellos “flujos codificables”<sup>2</sup> que según Deleuze atraviesan el cuerpo, dejando sobre este la impronta contradictoria de la represión y el deseo.

Más que representar la fisionomía de tal o cual individuo, Mathison propone una mirada alegórica del hombre, directamente asociada al proceso de construcción y multiplicación de estereotipos identitarios, donde la reproductividad técnica –en este caso la fundición- no es sólo un procedimiento, sino además una metáfora del ser duplicado y de la disolución de la alteridad.

A su manera, Mathison devela la desnudez e indefensión del sujeto y la volatilidad de las potencias que lo atraviesan. El hombre de “carne y hueso” da paso al hombre que se abstrae de

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lo singular y lo finito, ofreciendo su figura como soporte especular. A partir de este enfoque, sus esculturas intentan perpetuar lo transitorio en volúmenes fijos, en el sentido que le daba Lessing cuando afirmaba, a propósito de su célebre distinción entre la poesía y la pintura, que “... el arte da al momento único una duración constante ...”<sup>3</sup>

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figura se va desprendiendo de la sustancia que la contiene hasta alcanzar su plena autonomía. Se suceden así los bustos en transformación (1992), las piezas aladas (1992), los hombres planos (1994), las figuras de Cristo en ascensión (1994), los torbellinos (1995), los torsos (1995) y las cabezas (1996), entre otras proposiciones.

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