

The perceptive behaviour. A text of Fermín Soria for the catalogue *Juan Carlos Bracho. El dibujo como experiencia* 2003/06. Madrid. 2006

After the change of paradigm experienced in the 1960s, the notion of art was superseded by the aesthetic experience. Artistic production is no longer limited solely to the artists' moment of creation and to the moment of the works; now there is also the moment of the viewers' creative intention. This fact has led to a reconsideration of everything that is involved in the production of the work and its execution.

Exceeding the limits of the traditional format and breaking with the concept of the work as the end product has enlarged the world of artistic creativity. Art appears as a dynamic and open process, before a plural and heterogeneous cultural horizon where the viewer, now an actor, will establish new processes.

Conceptual art addresses the problem of the existential statute of the work as a physical object and supersedes its interest to the process of ideation or composition of the work, which begins in the artist and ends in the viewer. The different physical supports are not the work, they are not the formal ends in themselves; they are signs, documents of other phenomena that open our conscience to something external. Faced with linguistic conceptualism, especially the analytical and tautological conceptualism that emphasise the elimination of the artistic object and which, by favouring the reduction to a mental state, approach an art of *ideative abstraction*, numerous conceptual practice claim the relevance the image has achieved as a factor of individual and group symbolic intelligence and perception as a form of knowledge and appropriation of what is real. Without renouncing to the materialisation of the work or to *referentiality*, these trends tend towards their effective, empirical or mental realisation. Consequently, the conflict between perception and knowledge disappears by claiming the former as a fundamental element of the latter. In this task, referentiality will once again be asserted to the world that surrounds us and the visualisation of reality as the selection, appropriation and combination of the fragments that compose it will become relevant.

Since the sixties, many manifestations were concerned with investigating the visual part or perception considering the direct implications of space, searching for the union between the visible and the mental. Dibbets is a good example, studying the real landscape and its graphic reproduction, including in the experience different sketches, outlines, etc. Douglas Huebler uses photography and portrays as specific expanse of land in different time intervals, reflecting on the structure of perceptible reality under the requirements of space and time, adding coincidence to his system. M. Bochner, who considers it impossible to abandon visibility, thinks that the conventionalisms of reality can be altered significantly to prove the possibility of the existence of different ways of thinking and, consequently, takes up the investigation of the nature of things pursuing the synthesis and union between the perceptible and the mental.

Juan Carlos Bracho focuses his work on a process or pre-planned actions, that present phenomena of activity and arouse perceptive-creative experiences. Bracho started this project encouraged by his interest in drawing as a exercise of appropriation of space, of time and of the whole process. As a result, he obtains mysterious compositions that exceed the limits of the actual wall, the space that is support, limit and border at the same time. In his works, viewers can gaze into the distance, immersing themselves in a place that is accessed through imagination. What configures the content of the piece is how the multiple questions these drawings open up are experienced.

In his work, video or photography bear witness to the whole process of the creation of the drawings and their existence, confronting the traditional artwork in its spatial and static conception. These resources are not a mere document, but act, instead, as a autonomous work, establishing a new dynamic space-time order where the presence of the recipient is not a static element. It is an occasion for the instigation of our mental faculties and the activation of thought.

Juan Carlos Bracho makes the viewers his accomplices by placing them behind the scenes and inviting them to take part in the configuration of the work, like in the party and the game, in line with the hermeneutic tradition. Stepping away from a vision of art as a closed work, he approaches another perspective in which the recreational elements is taken as a free, endless movement that is repeated incessantly. The recipients are more than mere observers given that, to the extent in which they participate in the game proposed and generate a work of their own, they are part of it. It is a process of continuous construction and reconstruction, in which the work is on the one hand the result, and on the other, the beginning. A loop triggered by its unfinished character that encourages individual and group activity and establishes communicative processes in which the audience plays a dynamic role.

Bracho practices Jauss' idea of the aesthetic experience and invites viewers to undertake an exercise of distancing to rid themselves of everything that surrounds them, to demolish the limits of the wall and immerse themselves in the mysterious compositions that appear in it. By suspending the interests of practical everyday life, the recipient, through the imaginary, becomes aware of the notion of us and is driven towards a configuration that measures the dimensions for the construction of community.

The result that is obtained on the wall spersedes the emphasis that would normally be captured by the drawing itself, in favour of a perceptive, imaginary or creative behaviour of the recipients-experimenters activating their productive conscience and offering them the opportunity to understand the world as something that can be constructed without prejudices. The viewers are not subjected to conceptual structures; they experience the piece from their own perception and finally open up to reflection. It is in this sense that they become co-creators. Art alerts us of the possibility or renovating our perception of things.

Fermín Soria Ibarra. Barcelone. June 6th 2006