PANORÁMICA
ARTE EMERGENTE *en* VENEZUELA 2000/2012

2000 until 2012 has alternated with traditional media such as painting, sculpture and print-based media, as well as aesthetic practices from the urban imaginary, such as graffiti, tattooing and media products. Likewise, the debate about painting also includes other media, as occurs in José Vivenes' use of objects, the resources taken from outside painting in the work of Jonidel Mendoza and Ángel Marcano, the use of installation that take color and form beyond the canvas in Jaime Gili's work, the graphic elements in Sheronawe Hakyhiwe's work and Christian Vink, as well as the use of photography in Richard López, Starsky Brines and Enay Ferrer's work.

A similar phenomenon occurred in three-dimensional art, which also incorporated different discourses in the strategic combination of sculptural, graphic and pictorial elements, as is evident in the work of Jorge Pedro Núñez, Oscar Abraham Pabón, Enrique Moreno, Mariana Bunimov, Mairyseth Vargas, Francisco Martínez and Camilo Barboza.

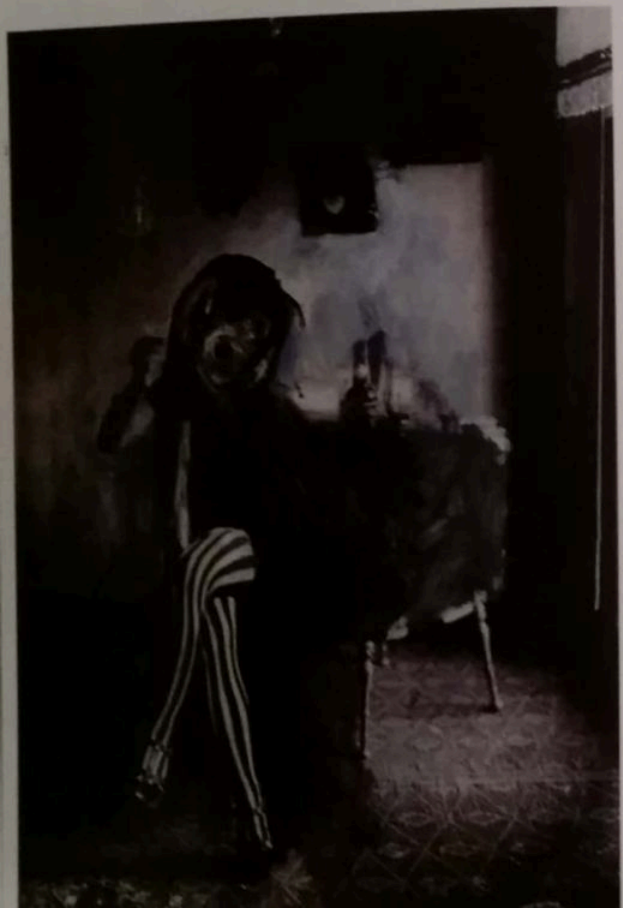
This combination of different discourses produced fertile mixes that were incorporated into the works. Painting, drawing or sculpting were no longer symptomatic of anachronisms when they deployed conscientiously to criticize or speculate about strategies of representation[10]. This is particularly admirable in works that foreground the role of media to show how ideas are constructed and their how media affects perception.

This premise is particularly important in videographic, photographic and pictorial images in that they act as indexes that are conditioned by the codes imposed by how they are used and the meanings of these particular forms of representation. This, in turn, explains the complex narrativity of the different practices that converged on Venezuela's visual scene during the period at hand. Just as there was no restriction placed on the media used, neither were there limits or preferences with regards to strategies of representation. The works produced appeal to the broad range of iconography in circulation, or —by contrast— to the geometric tradition, without abandoning the communicative and aesthetic possibilities of the body or of objects. Both the image and its deliberate omission have an explicit meaning and posit a conscious dialogue between senses and codes.

STARSKY BRINES

CARACAS 1977

1 **Invasiones en el espacio. Pintura en proceso**
2009
Galería Artepuy, Caracas
Vista de la exposición
Exhibition view
Foto: Rafael Serrano

2 **Bestiario Urbano**
2011
Pintura acrílica sobre impresión digital
en papel Luster 260g
Acrylic on digital print on Luster paper 260g
119 x 87 cm

3 **Simbolas, de Bestiario Urbano**
2007
Pintura acrílica sobre impresión digital
Acrylic on digital printing
15 x 24 cm