

RADIA PRESENTS  
THE  $\delta^\circ$ egress  
EXPERIMENT

**Felipe Fredes:**

**CRYSTAL-REALIZATIONS**

Curated by Romina Aurora

Friday, November 18, 2022  
8 pm - Hypothesis Proven

Brooklyn Art Cave  
897 Broadway,  
Brooklyn, NY 11206









## **Felipe Fredes at the 6 Degrees Experiment**

Radia is proud to present the *6 Degrees Experiment* which will exhibit *Felipe Fredes: Crystal-Realizations*, curated by Romina Aurora at 8 pm on Friday, November 18th, at the Brooklyn Art Cave. The show will debut the recent oil paintings and silver gelatin works by the Chilean, Denmark-based artist. This is the artist's second appearance in New York City.

Radia's goal of uncovering the unknown through social experimentation parallels Fredes's artistic approach to uncovering the vivid unknown, however, his chosen medium is scientific experimentation. The artist is an accomplished Fulbright scholar, and full-time neuroscientist that integrates both his research on the human brain and memory, and technique with the use of scientific instruments when creating.

Many of the exhibited works are drawn from his scientific life and allude to the inner, permeating mystery of life. Fredes uses a scientific process called freeze fracture labeling, and Transmission Electron Microscopy (TEM) to take images of the brain tissue at a subcellular scale. This resolution is 1,000 times greater than a light microscope and about 500,000 times greater than that of a human eye. The result is a crater-like abstraction that serves as the foundation of his *Self-Portrait* and several other works in the exhibition. These works reflect how a thought takes form in the brain, or what that may look like at a subcellular level. In a way, he works on a metaphysical picture plane, where he paints on an image of the brain, forming an image. There will be no transcendence from this point, and like the saying "no one is free, even the birds are chained to the sky," he believes our reality is confined to our cognition and fades into illusion. His brushstrokes become proofs of reality as a derivative of our inherent crystallizations—one more mark until a form becomes 'something,' one more scrap of information for our senses to make solid an idea, and time defines the rest.

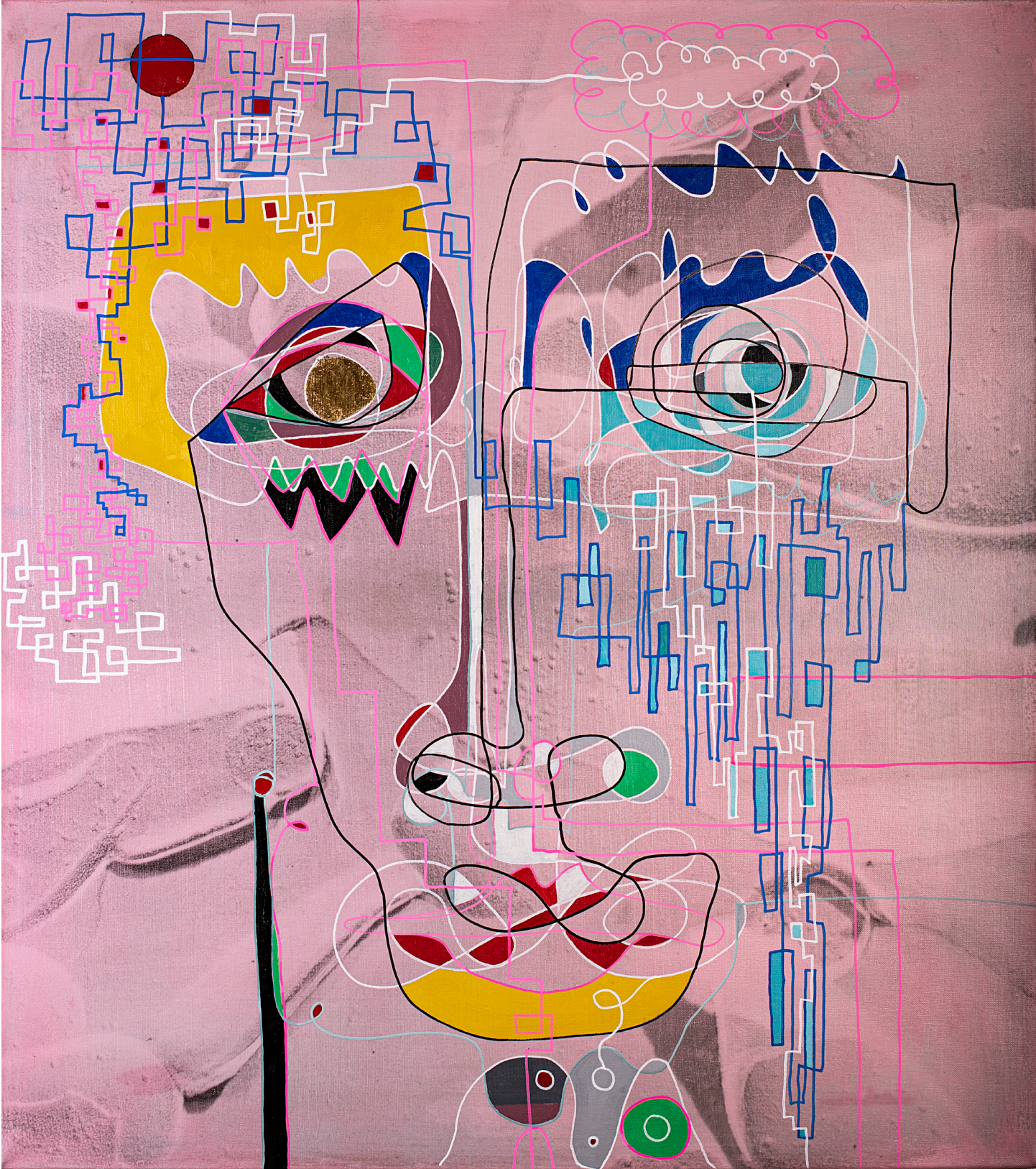
Fredes treads carefully between the line of reality and illusion. For Fredes, our visual world is a crystallization of an idea, which causes the proliferation of visible forms and sensations, that becomes our reality. In other words, our realizations are perpetual crystallizations, and for Fredes, a mark on a canvas is as crystallized and intense as the world around us. Like Cezanne's "the landscape thinks itself through me," Fredes plunges into reality and unfolds it on canvas, until it fragments and dissolves. Fredes wickedly unveils our painted reality and shows us how these illusions dwindle away, and what is left is nothing. He shows us through the gradual disappearance of figures in his triptychs, semiotic cubes, geometric shapes, and silver gelatin works that bear an unseen plane. The hyphen between *crystal(lization)* and *realization* contains all the critical points that happen between the image-making in our minds, and our painted reality.

*Time present and time past  
Are both perhaps present in time future,  
And time future contained in time past.  
If all time is eternally present  
All time is unredeemable.  
What might have been is an abstraction  
Remaining a perpetual possibility  
Only in a world of speculation.  
What might have been and what has been  
Point to one end, which is always present.  
Footfalls echo in the memory  
Down the passage which we did not take  
Towards the door we never opened  
Into the rose-garden. My words echo  
Thus, in your mind.*

- T.S. Eliot, "Burnt Norton" from *Four Quartets*

*Instructions on how to disappear in three moments (pink)* [left panel], 2020  
oil, silver gelatin, gold leaf and markers on linen, three panels  
39 x 35 inches (each panel), 39 x 105 inches (triptych)  
100 x 89 cm (each panel), 100 x 266.7 cm (triptych)







*Instructions on how to disappear in three moments (pink)* [center panel], 2020  
oil, silver gelatin, gold leaf and markers on linen, three panels  
39 x 35 inches (each panel), 39 x 105 inches (triptych)  
100 x 89 cm (each panel), 100 x 266.7 cm (triptych)

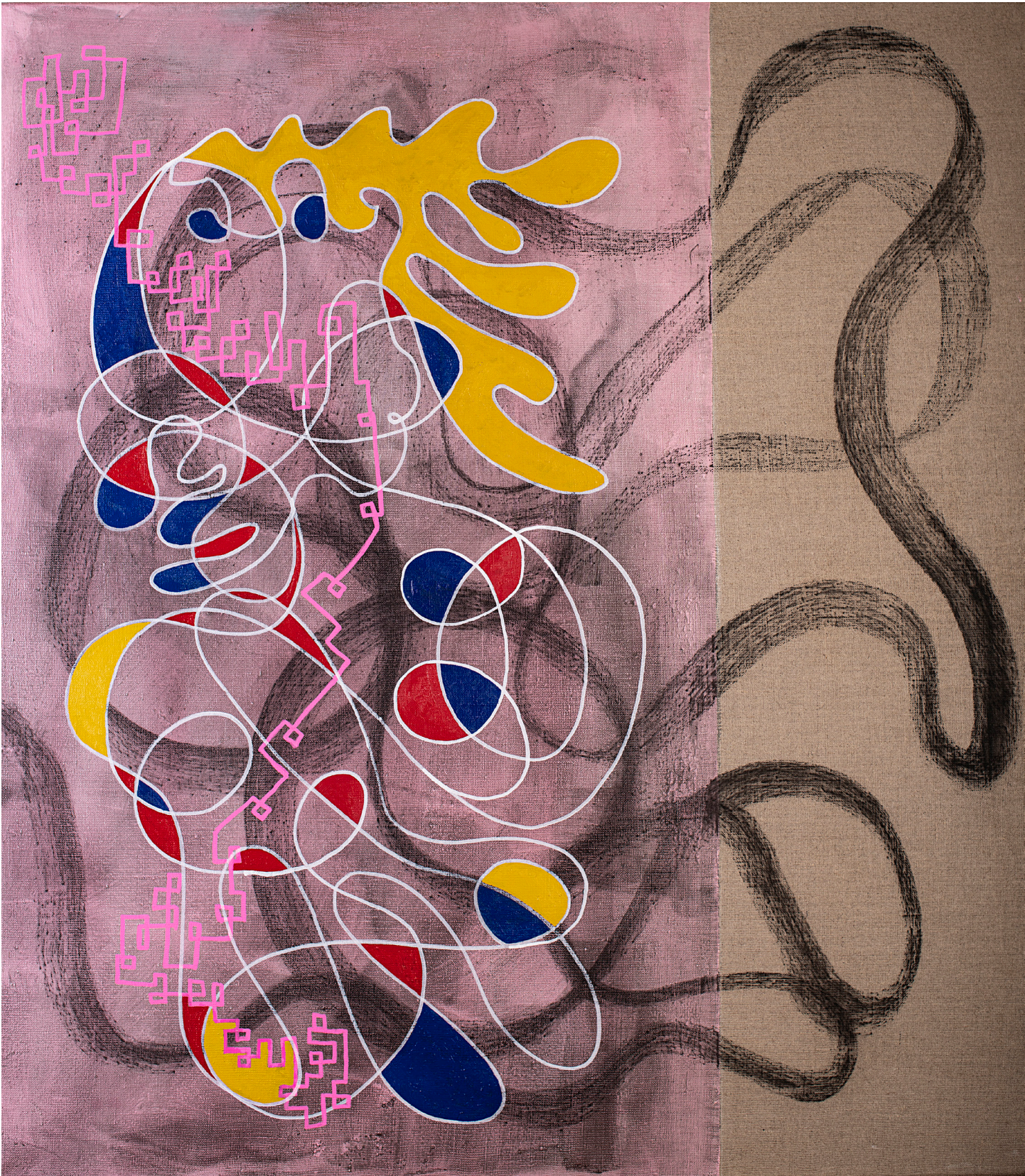






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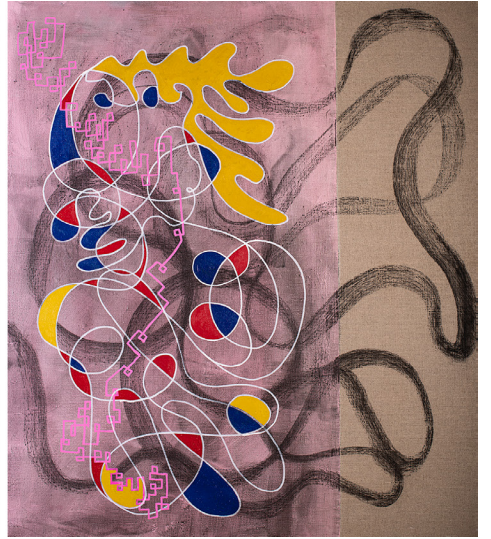
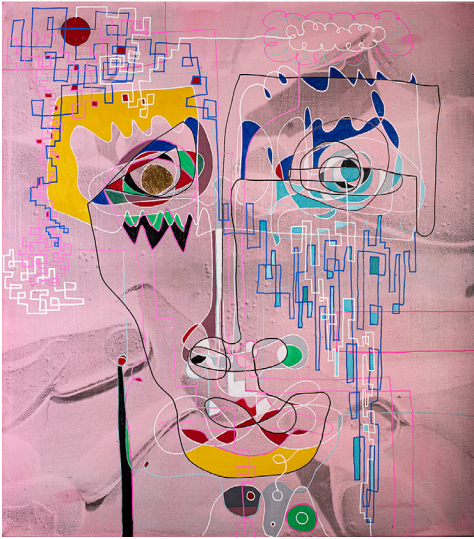






*Instructions on how to disappear in three moments (pink)* [full view], 2020  
oil, silver gelatin, gold leaf and markers on linen, three panels  
39 x 35 inches (each panel), 39 x 105 inches (triptych)  
100 x 89 cm (each panel), 100 x 266.7 cm (triptych)





*Our revels now are ended. These our actors,  
As I foretold you, were all spirits, and  
Are melted into air, into thin air;  
And, like the baseless fabric of this vision,  
The cloud-capped towers, the gorgeous palaces,  
The solemn temples, the great globe itself,  
Yea, all which it inherit, shall dissolve;  
And, like this insubstantial pageant faded,  
Leave not a rack behind. We are such stuff  
As dreams are made on, and our little life  
Is rounded with a sleep. (IV.i.148–158)*

- William Shakespeare, from *The Tempest*, Act 4

*We interpret always as transients.*

- Frank Kermode

*Experiment*, 2021  
ink and acrylic pen on silver gelatin print  
39 x 31 1/2 inches  
100 x 80 cm





*I don't mean 'recognize' it as a noun, or as image either, but 'recognize' the minimum of what you need of what's there to make this thing exist. I'm always excited by the thin line which divides the image from the nonimage. What's exciting about an image is that at any given moment it would takes little to wipe it completely, to have chaos, to have nothing there.*

- Phillip Guston, from *I Paint What I Want to See*, "Conversation with Clark Coolidge," 1972

*The object of art is not to reproduce reality, but to create a reality of the same intensity.*

-Alberto Giacometti

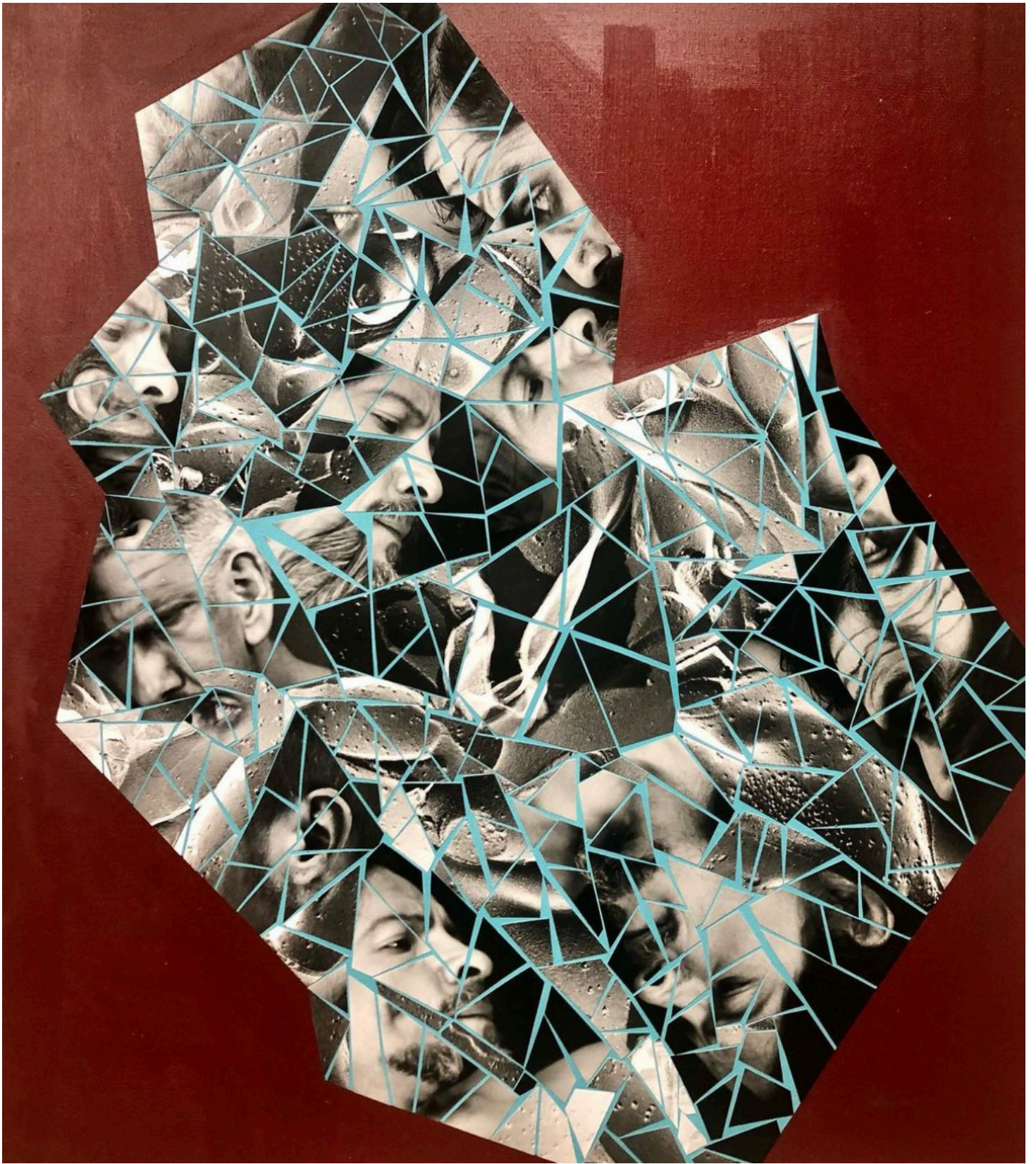
*Vacuum*, 2020  
oil on canvas  
31 1/2 x 28 3/4 inches  
80 x 73 cm







*The Incredulity of the Heart*, 2021  
silver gelatin print and oil on canvas  
39 x 32 3/4 inches  
100 x 83 cm





*"But what is the past? Could it be, the firmness of the past is just illusion? Could the past be a kaleidoscope, a pattern of images that shift with each disturbance of a sudden breeze, a laugh, a thought? And if the shift is everywhere, how would we know? . . .Who could know the past is not as solid as this instant?"*

- Alan Lightman, from *Einstein's Dreams*, "25 June 1905"

*Instructions on how to disappear in three moments (green)* [left panel], 2020  
oil on canvas, three panels  
31 1/2 x 28 3/4 inches (each panel), 31 1/2 x 86 1/4 (triptych)  
80 x 73 cm (each panel), 80 x 219 cm (triptych)





*Instructions on how to disappear in three moments (green)* [center panel], 2020  
oil on canvas, three panels  
31 1/2 x 28 3/4 inches (each panel), 31 1/2 x 86 1/4 (triptych)  
80 x 73 cm (each panel), 80 x 219 cm (triptych)







*Instructions on how to disappear in three moments (green)* [right panel], 2020  
oil on canvas, three panels  
31 1/2 x 28 3/4 inches (each panel), 31 1/2 x 86 1/4 (triptych)  
80 x 73 cm (each panel), 80 x 219 cm (triptych)





**Felipe Fredes (Chilean, b. 1977)** is a multidisciplinary artist and neuroscientist born and raised in Northern Chile. For nearly a decade, he has photographed and painted works that explore mortality, alchemy and mysticism, and the formation of self-image. His subjects include elusive landscapes, large-scale existential paintings, and abstract triptychs. He experiments using diverse materials, combining, for instance, silver gelatin, oil, and dry pastel. Fredes's work examines his relationship with the mystery of life and the inner certainty that life has no transcendental purpose. His art is a personal alchemy—transforming anxiety and fear of disappearing into a mirror—reflecting death in spirit. Influenced by the gestural marks of Impressionism, like Van Gogh, Abstract Expressionism's push to modernism, like Paul Cezanne, and Francis Bacon's converging of modernity and tradition, Fredes is inspired by their dramatic artistic breakthroughs and threads it into his work today. He pushes towards modernism by breaking-down our visual world, while drawing additional inspiration from philosophy based on Phenomenology, like Heidegger and Merleau-Ponty. His work reflects his powerful intuition, contemplation, and feelings—with an infinite ocean inside of him that considers the impermanence of flesh. His images stare at us asking what will we do with this time we have alive?

He currently lives and works in Aarhus, Denmark. His work has recently been the subject of influential exhibitions and fairs such as the Works Art Fair in Aarhus (2020), Art Nordic Fair in Copenhagen (2021), Chilean Conexión in Berlin (2021), Van Gogh Gallery in Madrid (2021), Luxemburg Art Fair (2022), *The Seventh Moment* solo exhibition at TESE Gallery in Aarhus (2022), and Clio Art Fair in New York City (2022).



