



POR AVION

Romeo Galdamez: Gráfica Testimonial

Graciela Kartofel

Galdámez, through his work of art has disentangled the skein, has desacralised pain and has enriched the already worn out system of political complaint.

In Latin América has taken place a large history of inhumane excess, of depredations and aggressions. Galdámez has both, the experience of an actor and of a suffering witness. As an artist, he expressed those situations with a movable structure: first, with intense pain; more mature, later his suffering decanted and though did the visual aggressions. Each one of his pieces surpasses the last one opening new artistic roads. He doesn't work with easy, libel like of repetitive aspects, as he develops a graphic production deeply related with social and aesthetics consciousness.

The social art has various representatives, which show its spread and limitations. Soviet Social Realism is one of their examples, it reveals a period that gave almost nothing to art. A line of visual dogmas took place in some of Diego Rivera's and David Alfaro Siqueiros works. On the other hand, though also related with social art, José Clemente Orozco had a personal capacity to feed this area largely and defying, showing that only way an art can evolve is walking across a variety of roads.

After the first period of very strong suffering revealed in the

silkscreens, Galdámez learned that he should not surcharge on those misfortunate well known subjects. He begins to take in account different elements of the Latin América history itself, looking for and intensifying the personal images he can develop. At that time, he commits to silkscreen as the best medium for his work, doing technical research and allowing the series to grow. The suite **Gráfica Testimonial - Testimonial Graphic** tells us with dignity about the social urging needs in a creative profile. The suite **Memoria Colectiva - Collective Memory**, has a romantic pole to various moments of the good old times, like the quite ilusionated arrive of the European immigrants. The re-reading of some significant works of art appears in his work as a respectful game to desacralised the relation between artist and, between artist and spectator; all this happens in **Ejercicios Visuales-Visual Exercises**. No thought that his suite **Ecología-Ecology** has a deep incidence in our present time, having, of course, political implicances that need no further explanation. Bows, knots, old carriages, streets, human figures, are part of what crowds together in his pieces. All these gets along very well with the specific elements of silkscreen medium, graphic art, design and some structure of geometrical composition.



Not only he does his art but also he is very active in teaching at the School of Design of Michoacán. A branch of his efforts is devoted to silkscreened postcards that move communication a step forward. Is now the time to say that he is one of the recognized Mail-Artist and that he also creates "actions" in which the public has a strong enjoyable participation. Since the beginning of the 90's, he reopened the painting field experience. Though, one can see that reading his curricula can be quite amusing.

Mail Art has nourished his work as it gives a revitalizing companionship in life and art. In this field, I should mention the very original and important project of The Great Postcard and The Great Envelope, both created together for his part in "3 in 3 Three artist in three mediums", through which inhabitants of all Latin América communicate in this traveling exhibition. One could hope to see in Canada this unusual exhibition.

Talking about compositions of his art, I have to say they are both, comprehensible and audacious. The past and the present get along well together. Some months ago Jesús Romeo Galdámez was visible touched: Peace was signed in his native El Salvador! it seamed merrily winds of serenity were all over Latin América. His art, in themes and technic was looking for new options. Though that short repose to suffering was short as sorrow came back in tremendous situations, in some ways he has turned the corner. Subtle silkscreen printed o canvases and painted with acrylic show his romantic good bye to the 80's and his always humanitarian faith and hope, which appear in the 90's in the pale-blue skies. He doesn't forget the history but walks towards the future...

Graciela Kartofel
México City, July '92.



GALDAMEZ, a través de su obra ha desenredado la madeja, ha desacralizado el dolor, ha enriquecido el ya desgastado sistema de la queja política.

En América Latina ha tenido lugar una larga historia de deshumanos desmanes, de depredación y agresiones. Galdámez tiene la experiencia de actor y de testigo vivo y doliente. Galdámez artista expresó esas situaciones con una estructura móvil; primero, con intenso dolor, madurando, luego, decantó las agresiones visuales. La vía artística se supera obra a obra; sin utilizar aspectos panfletarios, fáciles o reiterativos, desarrolla una producción gráfica de profunda conciencia social y estética.

El arte en el mundo libre tiene varios representantes de sus desarrollos y de sus limitaciones. Ejemplo de ello son el Realismo Socialista Soviético que poco o nada aportó; la dogmatización visual en ciertas etapas de Diego Rivera y de José Alfaro Siqueiros, no así de José Clemente Orozco, cuya capacidad alimentaria larga y desafiante este carril del arte, ratificando que el único modo en que el arte puede desarrollarse es tomando más las diversas rutas.

Comprendiendo ésto, sin sobreabundar en los desgraciados hechos bien conocidos, Galdámez pondera cada rasgo de esta historia latinoamericana, intensifica el valor de sus imágenes personales, se interesa y

compromete con la serigrafía como medio para infinitas opciones y sus series crecen. La Serie *Gráfica Testimonial* atiende las urgencias sociales con creativa dignidad. En la Serie *Memoria Colectiva*, lo romántico relata no sólo aspectos del pasado sino de los inmigrantes europeos que llegaron a éste continente. La re-lectura de obras de arte es un respetuoso juego que desacraliza la relación artista-artista y artista-espectador en la Serie *Ejercicios Visuales*. La Serie *Ecología* remite a conceptos fundamentales del presente, con profundas implicancias políticas que no requieren explicación alguna. Lazos, nudos, carroajes, calles, figuras, se agolpan en sus diversas piezas y se llevan muy bien con los elementos específicos del terreno gráfico -recursos de la serigrafía, del diseño y de la composición geométrica.

Sus campos de acción son: la enseñanza, la realización de obra personal en formatos de galería y en tamaño postal en serigrafía y en otras técnicas de reproducción múltiple -no sólo sobre papel-, el arte correo, el diseño gráfico y "acciones" con la participación del público. Como puede advertirse, la lectura de su currículum puede ser una tarea tan recomendable como agradable.





Eje de su quehacer es el Arte Correo que ha nutrido sus obras con las experiencias vitalistas del compañerismo, de la obra de participación y no por ello necesariamente de tortura y sojuzgamiento. En ese sentido ha realizado experiencias notables como "La gran Postal" y "El Gran Sobre" con los cuales se están comunicando país tras país, la gente de México, Perú, Argentina, Brasil, Bolivia, Chile y próximamente Centro América, a raíz de la exposición itinerante "3 en 3"-Tres artistas en tres ámbitos- que tal vez llegue a Canadá.

Las composiciones son a la par que legibles, audaces. El pasado y el presente articulan la vida de sus obras. Hace unos meses, Jesús Romeo estaba visiblemente emocionado ¡Se firmaba la Paz en El Salvador! Parecía que se estaba viviendo un período de tranquilidad en todo el continente, su obra buscaba nuevos caminos técnicos y temáticos. Aunque la violencia es mundial y perdura, él ya ha comenzado a adentrarse en los originales únicos, en la serigrafía impresa sobre tela con toques de pintura directa. Una romántica despedida a los '80s y una esperanza humanitaria en los '90s baña sus obras con "cielos" azules. mirar para atrás sin dejar de andar hacia adelante...

Graciela Kartofel
México, julio '92.

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