

Estado mental/ Mental state
Fernando Sinaga[2013-2020]

27.03 > 05.06.2021

Estado mental/ Mental state is the Fernando Sinaga's third solo exhibition at the gallery in Alicante. He proposes here a essentially sculptural and textual approach to his artistic work. It is a project that combines works between 2013 and 2020 that reflect a situation, a state that is the one we are currently in as a consequence of what happens.

"The uncertainty of the present leads to the immediate disappearance of the centres of energy, action and direction that encourage us. In this *mood* is where restlessness, unease, and insecurity order our lives. The essential comes to a standstill, the immobile emerges and the scattered is introduced.

An acceleration of time where the formless gives shape to the *irreversible* through a practice promoting distance in the perception of things and the vision of places. This is a scopic of disaffection, fragility and disconnection producing arbitrariness and detachment.

The urgency of events reduces images to restricted fields of immediacy and speed. This way, a state of mind is favoured. There, the real is erased, substituted, and slipped into a dislocated imaginary, remaining unable to find a suitable location. An ideal situation for utility and practicality to act, applying improvised solutions and new forms of regulation and control.

Amnesia progresses by foreshadowing *the unusable*. It's all the same! This is what nihilistic philosophy of the installed in-action clarifies. Meanwhile, homogeneous perception amalgamates by suppressing values and principles that live coerced by the productivist interest of replacing what has gone before. A global deception from a *dystopia* that favours growing exclusion and psychic insecurity.

However, nothing seems important as everything disappears into an unapproachable whole. Let's not worry since these are just the symptoms of an oversaturation of pending matters, unresolved issues, and new situations in constant emergency...! Meanwhile, the new alliance of interests establishes a new reform that resets the real, installing losses as irrefutable facts. A normality of social achievements has been dismantled without discussion. This means *tabula rasa* of an action, not including the previous.

This is the validity of a *state of mind*, transporting us from the fleetingness to the reverberation of facts that foreshadow the manifested. Nothing can any longer be seen in isolation since all is one".

Fernando Sinaga, Salamanca, January 15th, 2021.

Mental Matter

[...] Mental matter is the set of interrelated relations and elements that constitute the building material of the physical world. The explanation we give for this is the following:

The process of construction shows, however, that much of what is implied by these relationships is discarded as unusable for the required identification. The point of view of Arthur Eddington agrees with [...] that was proposed by W. K. Clifford in 1875: <<The succession of feelings which constitutes a man's consciousness is the reality which produces in our minds the perceptions of the motions in his brain. >>

Bertrand Russell will write about all this: << [...] what the physiologist sees when he examines a brain is in the physiologist, not in the brain he is examining. What is in the brain by the time the physiologist examines it if it is dead, I do not profess to know; but while its owner was alive, part, at least, of the contents of his brain consisted of his percepts, thoughts and feelings. Since his brain also consisted of electrons, we are compelled to conclude that an electron is a grouping of events, and that, if the electron is in a human brain, some of the events composing it are likely to be some of the "mental states" of the man to whom the brain belongs. ... I do not wish to discuss what is meant by a "mental state"; the main point for us is that the term must include percepts.

[...] This could raise some difficulties if we were trying to fully identify mental matter with consciousness. But we know that memories are kept in the mind that are momentarily outside of consciousness, although they may be brought to it by evocation. We are also vaguely aware that those other things that we cannot remember are out there somewhere and can come to mind at any time. Consciousness has no definite limits, but is lost in the subconscious; but in addition, we have to postulate its connection, in indefinite but nevertheless continuous terms, with the mental nature itself. This is, for me, the stuff the world is made of. If we compare it with our conscious sensations and feelings it is because, now that we are convinced of the formal and symbolic character of the entities of physics, we cannot compare it with anything else.

For some, this basic matter of the world should be called <<neutral matter>> instead of <<mental matter>>, since it has to be such that it can give rise to both mind and matter. If the point is to underline that the minds of specific individuals only suppose limited islands of that basic matter, and that even what is known to the mind on these islands does not include the complete inventory of everything that may be in it, I am in agreement. In fact, I dare to suppose that conscious self-knowledge is mainly or totally knowledge that avoids making descriptions based on methodical inventories. It is possible that the expression << mental matter >> is not the most correct, but it does not seem that the expression of neutral matter is the most appropriate to replace it. *It would imply the existence of a double path to approach the understanding of its nature. But there is only one way, that of direct knowledge of the own mind. The supposed access route through the physical world leads only to cyclical explanations of physics where we go round and round, like a cat trying to catch its tail, without ever reaching the basic matter of the world.*

Arthur Eddington, *Materia mental en: Cuestiones cuánticas*, Barcelona, editorial Kairós, 1994, pp. 261, 262, 263 y 264.

Annotation to a text

"The hardest part of life is learning to incorporate lies and disappointments. Living with what makes life more difficult without ignoring what denies it, abandoning miseries and anything introducing discouragement, regret, and distrust. Thus what closes rather than what opens. Overcoming and getting over those moments and binding over them..." (Fernando Sinaga)

*Nothing can be **done**, if/ when **nothing** is done.*

What is this text written on 1 April 2020, finished on 5 April -4 days later- in a state of considerable urgency and disorder? Everything seemed to indicate that it was a text realised as some kind of phonetic assemblage, a combinatorial of words, voices, quotations, chosen texts, annotations, memories, occurrences, lost words and suddenly recovered voices. In short, it is an attempt to bring together scattered ideas and a way to shape what lacked form.

However, as I looked at the last image of this writing, I am beset by doubt through the following question: is it a declaration, is it a notation, a banner, a placard, a proclamation, an appeal, a denunciation, a warning, a missive, or was it simply a letter? I had no certainty about what was written, but the text was there as evidence of something; it was: "The consequence of the consequences". Maybe it could be the expression of a passing mood or my exalted state of mind. A plastic vision of tautological influence.

Perhaps it was all that and nothing at the same time. Clearly, it was something unscheduled. It came out of a sudden seclusion, a voice on the run and a possibly unrepeatably state of mind. It seemed then to be the consequence of a combustion, a disorder, and a malaise.

*An inner pressure that forced me to think of writing as an image. A strange step to give form to thinking from what was clearly unthinkable. Something that initially seemed insufficient to me, as it failed to convey meaning and lacked energy. Therefore, it was urgent to stop at each of the words, to observe them, to listen to their phonetics, their size, their shapes, their thicknesses, and their hidden etymology. Re-imagining and recomposing them. Restructuring the language. In those moments I was reading Chomsky and thinking about his idea of **generative grammar** and Unamuno's "I write to think". I also reread Wittgenstein and saw his tautologies as the form of the enigma "What cannot be done cannot be done, and moreover it is impossible", something of which is possibly to be found in this text. Finally, I understood that I had to give specific form to the permanent discontinuity of my writing.*

Fernando Sinaga, 5 de abril de 2020.

FERNANDO SINAGA (Zaragoza, 1951) lives and works in Salamanca. His artistic training takes place in the city of Zaragoza until the beginning of his studies of Fine Arts in Barcelona where he obtained the Amigó Cuyás Scholarship in 1972 and the Castellblanch Scholarship in 1973. In 1976 he finished his studies at the Superior School of Fine Arts in Madrid receives the Prize of the General Directorate of Fine Arts. In 1983, and due to his interest in Goethean studies, he obtained a grant from the Fonds für freie Erziehung (Zürich) to continue his studies on color theory and a year later he received a new research grant to study Public Sculpture in USA (1984). On his return from the United States, he obtained a teaching position at the Faculty of Fine Arts of the University of Salamanca, establishing his residence in this city until the present.

Fernando Sinaga, with a solid experience in the field of creation from the last decades, shows a strong experimental will attached to a transversal and diversified trying to arrange connections and links from different backgrounds. Fernando Sinaga's career is defined by a strong relationship with philosophical thought, it is one of the fundamental bases that lead him to exercise a double praxis as a creator and thinker where writing has been playing an essential role as a means for analysis and reflection around art. Peio Aguirre points out that for Fernando Sinaga the work of art is a channel for the inclusion of all possible content outside of art (philosophy, thought, sociology, science, alchemy and others), just to show that the work of art becomes the container of that longing for the absent totality, being also a container of the allegory. ("Grade zero: A bit of order in the scene" for Letter No. 5/25, 2014).

The Sinaga exhibition *El Breakfast Alemán* (1986), held at the Villalar Gallery in Madrid, revealed the work of this artist within the Spanish scene of the 80s and since then his work has been exhibited in different fairs, galleries and museums in Spain. France, Belgium, Germany, Italy, Colombia, Mexico and the USA, having exhibited his work at Mincher / Wilcox Gallery in San Francisco (1990); at the Donald Young Gallery in Chicago (1988) and at the mBochum (1989) and Friebe Galleries in Lüdenscheid (1991), Germany. In 1989 he participated in the XX International Biennial of Sao Paulo, Brazil and in *A ras du sol, le dos au mur*, Center Albert Borschette, Bruxelles, Belgium. In 1990 at *Cadran Solaire*, Troyés, France; in 1991 at *Kunst Europa*, Staatliche Kunsthalle Berlin and in 1992 at the 5. Triennale Fellbach, Germany. His work has represented Spain in the Hannover2000 Expo Pavilion and his work "Body Diamantino" was exhibited in the exhibition *Art in Spain, 1997-2002*, Works of the Contemporary Art Collection of the Patio Herreriano in the Manege Exhibition Hall of Moscow (2002). In 2005 he was included in the exhibition held in New York, *Elevage de poussière* and other optical labyrinths at The Annex and in 2010 he participated in the exhibition *The Exterminating Angel* at the Palais de Beaux Arts, BOZAR, Brussels His exhibition *Ideas K* of the MUSAC of León (2011) was also presented at the CACGM in Braganza and at the Museum of Contemporary Art of Alicante (MACA) in 2013. That same year his work was included in the exhibition *Minimal resistance. Between late modernism and globalization: artistic practices during the 80s and 90s* of the Museo Nacional Centro de Arte Reina Sofía, Madrid.

He has carried out several public sculpture projects, often in collaboration with architects: "The retinal chill" at the City of Arts and Sciences in Valencia, with Santiago Calatrava, "Viombo" at the Gijón Botanical Garden and "Spectral Screens on the Ebro" in Zaragoza. He has received public recognition from the Valparaíso de Almería Foundation, the Villa de Madrid Award for the best sculpture exhibition held in this city in 2001 and the Aragón Goya 2010 Award, awarded by the Government of Aragón for his outstanding artistic career.

His works are in the permanent collections Centro de Arte Reina Sofia National Museum, Madrid; Instituto Valenciano de Arte Moderno, Valencia; Kunstsammlung der Ruhr-University, Bochum, Germany; Museo Pablo Serrano, Zaragoza; Museo Patio Herreriano, Valladolid; Extremaduran and Latin American Museum of Contemporary Art, Badajoz; Museum Vostell Malpartida, Cáceres; Collection CDAN, Huesca; Artium, Basque Centre-Museum of Contemporary Art, Vitoria-Gasteiz; Museum of Contemporary Art Aragón, Zaragoza; Monasterio de Veruela, Zaragoza, Government of Aragón, Zaragoza; Gobierno de Cantabria Collection, Santander; Domus Artium, Salamanca; Collection Ayuntamiento de Alcobendas, Madrid; Ibercaja Collection, Zaragoza; Diputación Provincial de Zaragoza Collection; Collection Caja de Burgos; Ministry of Education and Science, Zaragoza; Aragón Press Association Collection; Fundació Pilar i Joan Miró a Mallorca, Madrid; Banco de España Collection, Madrid; Essències Collection, Barcelona; Coca Cola Foundation, Madrid; Fundación Caja Madrid; Museo Regional de Arte Moderno, Cartagena, Murcia (MURAM); Pilar Citole Collection; Oliva Arauna Collection, Madrid; Colección Elvira González, Madrid; Mincher-Wilkox Collection, San Francisco; Luis Adelantado Collection, Valencia; Prosegur Collection, Madrid; Fernando Latorre Collection, Madrid; Elena Fernández Manrique Collection, Madrid; Carlos Costa Collection, Barcelona; Karen & Gianni Giacobbi Collection, Palma de Mallorca; Adolfo Sobrino Collection, Santiago de Compostela; Álvaro Rodríguez Argüello Collection, Madrid; Goldman and Sachs Collection, Londres; Fernando Meana y Marivi Larrucea Collection, Madrid; Begoña M. Deltell Collection, Alicante; Salvador Díaz Collection, Madrid; Elvira González Collection, Madrid; Max Estrella Collection, Madrid; Juan Manuel Sánchez y Rosa Clemente Collection, Madrid; Fernando Pradilla Collection, Madrid, Adora Calvo Collection, Salamanca; olorColor Collection, Barcelona; COLECCIÓN NORTE.