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David Gonçalves

Dedo de Fumo

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Drawing is the restless activity of searching for and finding oneself in the drawing itself, in a desire to captivate a state of form. Captivate, in its double semantic assertion: as capturing and securing, but also as enchanting or seducing. With a paradoxical treatment where borderline areas coincide and a metaphysics of transition emerges, any surface becomes something else when it is interfered with by a drawing. Thus, with eyes upon these drawings, one feels the precariousness of the paths, of the figures, as they contain the visual material that gives scale to a relational cartography of fast wind, of brief glances, and of openness.

There is a grammar of impulses through the rhythms of fleeting impressions, through the speed of the sinuous traces and stains like accidental erosion, an energetic power of the deep marks of a destructive, disturbing passage, which removes the deposited matter with a disproportionate intensity in relation to the softness of the materials.

In this series, drawing also means capturing, through the effectiveness of the abrasive movement, the perforation of layers as topographic stratification. Revealing the layers like several wounds.

The gesture of wear leads to the limit of thickness, piercing it, like the path of the termite of time or accelerated erosion. Made by someone who constantly outlines an anthropophagic drawing, to the extent that the forms appear as they self-consume, like someone who bites their nails.

Drawing is a primitive gesture, of tracing, marking, furrowing. An ancient gesture from always, of chance, of living beings, or of the elements. Animals do not think of the drawings they leave with the passage of their bodies, some trace slowness, others the opposite.

Regarding the gesture, even in the shadow of kindness, a touch of support and tenderness may emerge. Gestures exclude their opposites, that is, fear is banished when a hug occurs and hatred when a hand is shaken. In these drawing-gestures, voracity excludes rigidity and theoretical rationalization. Instead, they open themselves to an excess of their own essence, surpassing their place, disappearing to reveal what is internal to them. Like windows onto light, the openings are the tear that allows one to see itself with nothing to see, or opens up a space for the possibilities of fantasy.



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“What would the ocean be without a monster lurking in the dark?”, Herzog asks. It would be much more boring. Indeed, what would a work of art be without a mystery lurking through the cracks of the pieces? Without a force bursting through, deeply drawing the world’s most serious problem: the simplicity of what happens.

These works are alive, they are a translation of the affection of flesh, of touch, and of gestures. It seems to me that this is the artistic experience of David Correia Gonçalves, who, irreducible to the realm of theory, opens the centers of a body in an intentional drawing-gesture, infusing it with what is unique to him.

- João Sarmiento

About the artist:

David Gonçalves is an artist who graduated from the Escola Superior de Artes e Design (Porto) in Digital Arts and Multimedia and from the Centro de Arte e Comunicações (Lisbon) in Visual Arts.

Driven by a huge interest in the process of production, understanding and logic of the natural world - the mineral and vegetable, the bacteria and the animal that thinks with its fingers, hands, that measures space with its body.

To talk about the manual nature of the gesture or mark of expansive time, a body in space, our inevitable and ever-present body - the filling of a space. The interaction with the place is a physical exploration of ourselves as material, an encounter.

In his work, as a process, there is always a conscious sensation of movement that gives value to this time of making. This choreography is intrinsic and transversal to his work, whether in drawing, photography, object or installation.

David Gonçalves has participated in residencies in Spain, Mexico, Germany and Portugal and is currently represented at the Calouste Gulbenkian Foundation and the Porto City Council.