

CABELO

Mianmar Miroir

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When formulating the Apollonian and Dionysian concepts – for Apollo, god of beauty, and Dionysus, god of the orgiastic experience – in his *The Birth of Tragedy*, Friedrich Nietzsche states that the Apollonian is an Individuation principle, whose process of creation is carried through the experience of the measure that becomes self conscience. For Nietzsche the Apollonian is search for knowledge whose motto is “know thyself”. Apollo is the divine image under the form of brightness and appearance, while as for Dionysus, such as it is given in the cult of the bacchantes, promotes orgiastic pageants, collective trances, producing a reconciliation experience of people with one another and with nature, propitiating a universal harmony and a mystic unity feeling. The orgiastic experience is the possibility to escape from the division, the individuality, and to cast to the One, to the Being; is the possibility for the integration of the part in the totality. At the same time, the Dionysian means the abandonment of the measure and self knowledge Apollonian concepts. Instead of Apollonian measure, delimitation, calm, tranquillity and serenity, what is manifested in Dionysian experience is the *hybris*, the immeasurable and immeasurable. In a similar way, instead of the Apollonian self consciousness, the Dionysian produces the disintegration of the self, the abolition of the subjectivity, the enthusiasm, the spell, the abandonment to divine ecstasy, mystic madness of the god of possession. True art is a process that is given in this duality and one can only understand it under the shield of the gods of individual and collective knowledge.

When I think of the oeuvre of the artist Cabelo, it immediately occurs to me that he is an artist gifted of dithyrambic powers. Cabelo appeals to Apollonian beauty in the way he creates colourful experience spaces that fill ones eyes with the lightness of its presence in the world: they seem to float in the cosmos. These mystic labyrinths, pre-historical houses texture made, where we can enter, are the revelation sacred space. Is its interior, Dionysus “rides” the artist spirit, and such as one drunk satyr, Cabelo describes poetical, mystical truths, existential elegies under the form of aphorisms, mixing animal drawings, people, trees, rivers and oceans, houses, gods, skies, etc... creating a cosmogony at the same time he creates an individual calligraphy. With his “instaurations”, Cabelo unites Apollo and Dionysus, invites us to take part in this artistic banquet.

As in this work, *Mianmar Miroir*, a labyrinthic installation that takes part of the sense of the gallery space: with its accentuated Apollonian form, the space creates a funnel zone, taking towards a hole. Cabelo occupies this rational space with a penetrable made out of variable materials such as photography, drawings and video, forcing our selves to cover the space without its initial sense: one has to make the body twist, to dance in order to cross it over. Once we advance through the space, our body is touched by a series of images. These ones leave an immaterial tattoo on us. The starting point to *Mianmar Miroir* was a photograph published in newspapers all around the world that showed Johnny and Luther Htoo the birmanese twins that at 12 years old were considered gifted of spiritual powers and became known all over the world as leaders of the Christian guerrilla (God’s Army),

that fought against the dictatorship in Birmania, current Myanmar. When coming across with the powerful image of the brothers – Johnny with angelical features and feminine traces in contrast with Luther, grown up features, partially bald and smoking cigar -, Cabelo became obsessed with the creative possibilities that this image brought him, and started to incorporate in his work not only the photograph, but specially with some of its most intimate significances: the question of the double, the mirror effect, the resistance, the messianism.

As Cabelo states in one of his writings, “Here is from the end to the front / It is the workmanship for the shunting line / Spasm of light / lightning rod of the *Paracleto* / Egg – Bomb / It expands... / Big-Bang / Bang.” Apollo is the god of beauty, but also the lord of the war. The Apollonian refusal in Cabelo’s work, serves mostly to remind us that in times of war, only art serves as collective consciousness. Promoting an orgy of images and texts, Cabelo produces the disintegration of our self, putting a spell on us, trough the divine ecstasy of possession that art is.

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