

**HAY UN
GOYA
EN LA
SOPA**

Iván Candeco

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Alarcón Criado presenta la segunda exposición individual de Iván Candeo en la galería, bajo el título *Hay un Goya en la sopa*, cuya propuesta parte de la existencia de un número importante de pinturas atribuidas al artista Francisco de Goya, que fueron adquiridas como cuadros originales por coleccionistas privados o vendidas en mercados de segunda mano como obras auténticas del pintor español. Una situación que se hizo común en todo el mundo, especialmente en Francia, Italia, Austria y también en España o Venezuela.

Iván Candeo nos remite a los medios estratégicos mediante los cuales expertos, periodistas, críticos y coleccionistas dieron por buena la historia de la presencia de cuadros de Goya en Venezuela. Se interesa por el procedimiento de identificación de grafismos a modo de «microfirmas» y posterior certificación de los cuadros.

La exposición reúne toda una serie de dibujos, imágenes fotográficas y pinturas en los que elementos propios del aparato de legitimación de obras de arte (documentos legales, artículos de prensa, reflectografías infrarrojas, flechas y firmas relacionados con los Goya de Venezuela) quedan despojados de validez y evidencia científica, sustituyendo la función utilitaria que tienen las imágenes dentro del proceso de autenticación por una más simbólica, con las que poder identificar algunos rasgos distintivos de una época y contexto. Como bien señala en el texto que Iván de la Nuez le dedica a la muestra, “Goya es un estado mental de la cultura de Occidente, el adjetivo recurrente que mejor define sus consternaciones”.

La muestra se completa con una instalación de dibujos a tinta china sobre hojas de agenda del año 2020 y la pieza titulada *Un dólar*, que como las obras dedicadas a los Goya de Venezuela, redundan en las fluctuaciones que se producen en el campo artístico sobre el valor material, monetario y simbólico.

Alarcón Criado presents the second solo exhibition of Iván Candeo at the gallery, entitled *Hay un Goya en la sopa (There's a Goya in the soup)*. It's based on the existence of a number of significant paintings attributed to the artist Francisco de Goya, that were acquired as original paintings by private collectors or sold in second-hand markets as authentic works by the Spanish painter. It was a scenario that became common all over the world, especially in France, Italy, and Austria, as well as in Spain and Venezuela.

Iván Candeo refers to the strategic means by which experts, journalists, critics and collectors took for granted the story of the presence of Goya's paintings in Venezuela. He is interested in the process of identifying graphics as “micro-signatures” and the subsequent certification of the paintings.

The exhibition brings together a series of drawings, photographic images and paintings in which elements typical of the apparatus of legitimization of works of art (legal documents, press articles, infrared reflectographies, arrows and signatures related to the Goya paintings in Venezuela) are stripped of validity and scientific evidence, replacing the utilitarian function that images have within the authentication process with a more symbolic one, with which to identify some distinctive features of an era and context. As Iván de la Nuez demonstrates in the text that he dedicates to the exhibition, “Goya is a state of mind of Western culture, the recurring adjective that best defines its consternations”.

The show concludes with an installation of Chinese ink drawings on pages from a 2020 planner, alongside the piece titled *Un dólar*. As in the works dedicated to the Goyas of Venezuela, this piece deals with the fluctuations that take place in the artistic field regarding material, monetary and symbolic value.

¿Entonces qué?

Un texto de Iván de la Nuez

Cuando Andy Warhol pintó a Mao, le extirpó la verruga del rostro. Como si este ejercicio de Photoshop *avant la lettre* fuera suficiente para lavar sus horrores. Como si ese lifting facial bastara para licuarle la revolución cultural a un Occidente siempre dispuesto a pujar por los retratos del Líder Supremo, mucho mejor si ya venían despojados de esa pequeña gran mácula.

El artista venezolano Iván Candeo (Caracas, 1983) le ha estado dando vueltas últimamente a ese ejercicio de borrón y cuenta nueva. Unas veces, desde sus propias sustracciones en la historia lejana del arte: Tinguely, Reinhardt, Malevich, Turner, Mondrian. Otras veces, añadiendo la verruga eliminada a otros rostros de la historia cercana de la política: el cubano Díaz Canel, el nicaragüense Ortega, el venezolano Maduro. (Atornillando su hermandad a base de colocar la protuberancia del dictador chino en la barbilla, la zona del bigote o la frente de estos seres).

Estos ensayos dibujados son, finalmente, herramientas de trabajo. Aperos con los que tantear historias hipotéticas sobre el cráneo de Rómulo Gallegos, la conexión entre imagen y exilio o icono y fetiche, el acto de mirar para ser mirado, la posición del ojo en la pintura, aquellos objetos que jamás pueden perderse de vista. Esquinas de un paisaje automático que, de vez en cuando, Candeo se da a la tarea de violentar al son de esta pregunta: “¿Entonces qué?”.

Pues entonces, con todos esos pertrechos, es posible dar paso a un experimento más ambicioso y “mostrable”. Tal es el caso de la presencia de Goya en Venezuela. Una trama que dio lugar a un libro homónimo publicado en inglés (1993) y escrito al alimón entre Arnold Zingg, Robert C. Lespinasse B. Y Rolph Z. Megdassy (este último uno de los forenses más connotados del mundo del arte en el siglo XX).

De Francisco de Goya y Lucientes lo sabemos casi todo. Que nació en Fuendetodos (1746) y falleció en Burdeos (1828). Que tuvo una vida larga, sobre todo si atendemos a los estándares de la época. Y que desde su inmortalidad no ha dejado de azotarnos con una influencia que se renueva a rachas.

Desde esa estancia post mortem, también sabemos que Simon Schama se huele en el Guernica una obsesión de Picasso con el maestro aragonés, mientras que Gombrich percibe alguna pintura suya como el *¡Yo acuso!* del arte y Susan Sontag no duda en calificar -en *Ante el dolor de los demás- Los desastres de la guerra* como un antecedente directo de la fotografía documental.

Sabido es, asimismo, que a José Ángel Valente le deslumbra el doble perfil -impresionista y expresionista- de su legado, y que los hermanos Chapman llegan al punto de comprar primero, e intervenir después, los grabados interrumpidos por su muerte. España honra con su apellido a sus premios más conocidos del cine, un arte que, por otra parte, no ha sido ajeno a su genio. Y no solo por las películas que se le han dedicado, sino por su impronta en la atmósfera visual de Luis Buñuel, Alfred Hitchcock, Carlos Saura, Tomás Gutiérrez Alea o Milos Forman.

Goya es un estado mental de la cultura de Occidente, el adjetivo recurrente que mejor define sus consternaciones. No hay cultura en este hemisferio que se resista a “aplicarlo”, ni arte “nacional” que no disponga de sus versiones particulares de lo goyesco.

Por todo eso, es poco interesante el enésimo ejercicio de verificación de sus pinturas “venezolanas”. De hecho, si fueran falsificaciones no lo serían porque no tuviéramos investigaciones meticulosas sino, precisamente, porque disponemos de ellas.

A fin de cuentas, a la hora de buscar en Google esa conexión de Goya con América Latina (y en particular con Venezuela), el resultado más abrumador no se refiere al pintor, sino a las conservas. A esas latas Goya que, a los dos lados del Río Bravo, los latinos consumimos masivamente. Esos productos que -de los frijoles al boniatillo pasando por la salsa de adobar el puerco- indican también nuestra relación con el romanticismo. Si el pintor Goya es el sumun de un coleccionista y su riqueza, el producto Goya es el sumun de unas clases populares que no requieren de link alguno con el arte para pasar la brocha de aliño sobre una pierna de cerdo o un pavo.

Para los primeros, es cuestión de honor. Para los segundos, de horno.

En el primer caso, sobresalen los hermanos Chapman. En el segundo, Iván Candeo. Unos, firmando sobre el mismísimo Goya. El otro, usando las supuestas “microfirmas” del pintor, que le sirven de aperitivo a su cocción venezolana de lo goyesco. Claro que ambos intervienen a Goya, pero sus operaciones se establecen en las antípodas. Los Chapman pueden permitirse comprar esos grabados interrumpidos para actuar después sobre ellos y establecer su ficción sobre una obra verdadera, aunque inacabada. Candeo, por el contrario, actúa sobre una obra sospechosamente acabada hasta convertirla en una verdad inconclusa.

Los Chapman sitúan a Goya en una estética propia de Disney, Candeo convierte nuestra realidad Disney en varios Goyas posibles.

Los Chapman colorean la negrura mientras que Candeo sabe, con Bataille, que la oscuridad no miente. Que ser oscuro es una manera de ser goyesco. Que no hace falta pintar sobre él sino dejarse abducir por sus agujeros negros.

Y es que los Chapman acuden al refrito de la misma manera que Candeo opta por el asado. El Goya de los Chapman entra por los ojos, el de Candeo entra por la boca (a través de la vastísima oralidad de libros, artículos, documentos que hablan sobre sus pinturas venezolanas). Unos se presentan como iconoclastas, el otro como un iconófago. En los Chapman no se discute la autenticidad, Candeo pone bajo sospecha la autenticación.

Cuando el primer mundo practica la apropiación, siempre acaba presentando el resultado como original. Cuando la practicamos en América Latina, por más originales que seamos, al final siempre aparecemos como una copia. Mera cuestión de geopolítica estética.

En este proyecto, Iván Candeo nos remite a esos procesos mediante los cuales expertos, periodistas y críticos dieron por buena la historia de los cuadros de Goya en Venezuela. Incluso de la historia de Venezuela en Goya. Porque, aparte de sus propios demonios, el artista no puede resistirse a Bolívar (como su contemporáneo peruano José Gil de Castro).

Al final, el Goya de esta exposición se suma al principal movimiento de nuestra época, que es la inercia. Una verdad que Iván Candeo ha trabajado a conciencia. Ahí está su obra titulada así mismo, *Inercia* (2009), vídeo en el que un denodado ciclista venezolano pedalea en su bicicleta estática, intentando alcanzar, sin éxito, el ideal bolivariano. Y aquí, y ahora, este Goya que esconde su firma en Caracas como Warhol escondía la verruga de Mao en Nueva York.

Hay artistas para quienes lo contracultural habita en la ideología, la ciudad, la moral, el dinero. En Candeo, la contracultura tiene lugar en el tiempo. Como una corriente alterna en la marea, un ritmo desafinado, un objeto fuera de lugar.

Así las cosas, aquí no hay lugar para la duda nostálgica de la ucronía. ¿Qué hubiera pasado sí...? Candeo prefiere crear el acontecimiento, establecer las coordenadas para que sucedan las cosas y, ya sobre los hechos consumados, lanzar su pregunta favorita. “¿Entonces qué?”.

What then?

A text by Iván de la Nuez

When Andy Warhol painted his portrait of Mao, he removed the wart from his face. As if this Photoshop exercise, *avant la lettre*, was enough to wash away his horrors. As if the facelift would be enough to melt the cultural revolution in a Western society permanently willing to bid for the portraits of the Supreme Leader, all the better if they were already stripped of that great little spot.

Recently, the Venezuelan artist Iván Candeo (Caracas, b. 1983) has been considering this exercise of wiping the slate clean. Sometimes, from his own meditations on a bygone history of art: Tinguely, Reinhardt, Malevich, Turner, Mondrian. At other times, he adds the removed wart to the faces of other individuals from more recent political history: Cuba's Díaz Canel, Nicaragua's Ortega, Venezuela's Maduro (affirming their brotherhood by placing the Chinese dictator's protuberance on the chin, the moustache area, or the forehead of these individuals).

These visual essays are ultimately working tools – tools with which to investigate hypothetical stories about the skull of Rómulo Gallegos, the link between image and exile, or icon and fetish, the act of looking in order to be looked at, the position of the eye in painting, and those objects that can never be lost sight of. Every once in a while, Candeo takes on the task of destabilising the parameters of this instinctive landscape, in order to ask the question, "What then?".

And so, with all these tools, it is possible to make way for a more ambitious and "showable" experiment. Such is the case of Goya's presence in Venezuela. It is a plot that gave rise to a book of the same name, published in English (1993) and written jointly by Arnold Zingg, Robert C. Lespinasse B. and Rolph Z. Megdassy (the latter one of the most renowned forensic experts of the art world in the 20th century).

We know almost everything there is to know about Francisco de Goya y Lucientes. That he was born in Fuendetodos (1746) and died in Bordeaux (1828). He had a long life, especially by the standards of the time. And since his death, he has not ceased to afflict us with an influence that is rekindled in spurts.

Since the post-mortem period, we also know that in *Guernica*, Simon Schama discovers Picasso's obsession with the Aragonese master, while Gombrich perceives some of his paintings as the *J'accuse!* of art. In *Regarding the Pain of Others - The Disasters of War*, Susan Sontag does not hesitate to describe his work as a direct antecedent of documentary photography.

It is also known that José Ángel Valente is dazzled by the double profile (Impressionist and Expressionist) of Goya's legacy. The Chapman brothers went so far as to first purchase, and then alter the etchings that were discontinued due to his death. Spain honours its best-known film awards with his surname, an art that has not been alien to his genius. And not only for the films that have been dedicated to him, but also for his impact on the visuals of Luís Buñuel, Alfred Hitchcock, Carlos Saura, Tomás Gutiérrez Alea and Milos Forman.

Goya is a state of mind of Western culture, the recurring adjective that best defines its consternations. There is no culture in this hemisphere that resists "applying" it, nor "national" art that does not have its own particular versions of the Goyaesque.

For all these reasons, the umpteenth verification exercise of his "Venezuelan" paintings is of little interest. In fact, if they were forgeries, they would not be so because we do not have meticulous investigations, but precisely because we have them. After all, when researching Goya's connection with Latin America online (and Venezuela in particular), the most overwhelming result does not refer to the painter, but to the canned goods. A link to those Goya cans that, on both sides of the Río Bravo, Latinos consume en masse. Those products that -from beans to sweet potato, to the sauce used to marinate pork- also indicate our relationship with romanticism. If the painter Goya is the sum of a collector and his wealth, the Goya product is the sum of the popular classes that do not require any link with art to pass the seasoning brush over a leg of pork or a turkey.

For the former, it is a matter of honour. For the latter, it is a matter of the oven.

In the first instance, the Chapman brothers stand out. In the second case, Iván Candeo. One, by signing Goya's work itself. The other, using the supposed "micro-signatures" of the painter to serve as an appetiser to his Venezuelan cooking of the Goyaesque.

Of course, they both alter Goya's work, but their operations are set in opposition. The Chapmans can afford to buy the unfinished engravings and then act on them to establish their fiction on a real, though unfinished, work. Candeo, on the other hand, acts on a dubiously completed work until it becomes an unfinished truth.

The Chapmans place Goya in a Disney aesthetic, Candeo turns our Disney reality into several possible Goyas. The Chapmans colour the darkness while Candeo knows, with *Bataille*, that darkness does not lie. That being dark is a way of being Goyaesque. That it is not necessary to paint over it but to let oneself be subsumed by its black holes.

The fact that remains is that the Chapmans resort to rehash in the same way that Candeo opts for *asado*. Chapman's Goya enters through the eyes, Candeo's enters through the mouth (through the vast oral tradition of books, articles, documents that reference his Venezuelan paintings). One presents himself as an iconoclast, the other as an iconophage. In the Chapmans, authenticity is not discussed, whilst Candeo places authenticity under suspicion. When the first world practices appropriation, it always ends up presenting the result as original. When we practise it in Latin America, no matter how original we are, the final result always appears as a copy. It is a mere question of aesthetic geopolitics.

In this project, Iván Candeo takes us back to the processes through which experts, journalists and critics took for granted the history of Goya's paintings in Venezuela. Even the history of Venezuela in Goya. Because, apart from his own demons, the artist cannot resist Bolívar (like his Peruvian contemporary José Gil de Castro).

In the end, the Goya of this exhibition contributes to the main movement of our time, which is inertia. It is a truth that Iván Candeo has worked on conscientiously. There is his self-titled work, *Inercia* (2009), a video in which a brave Venezuelan cyclist pedals on his static bicycle, trying to reach, unsuccessfully, the Bolivarian ideal. And here and now, with this Goya who hides his signature in Caracas as Warhol hid Mao's wart in New York. There are artists for whom the countercultural inhabits ideology, the city, morality, and money. In Candeo, counterculture takes place in time. Like an alternating current in the tide, an out-of-tune rhythm, an object out of place.

Thus, there is no room here for the nostalgic question of *uchronia*. What would have happened if...? Candeo prefers to create the event, establish the coordinates for things to happen and, already on the *fait accompli*, launch his favourite question.

"What then?"



En 1987 viaja a Venezuela el Dr. Rolph Z. Medgessy y dice haber descubierto diecinueve obras con «microfirmas» de Francisco de Goya en la colección de Arnold Zinng.

Después de esas circunstancias el coleccionista Arnold Zinng, el investigador Rolph Medgessy y un testigo, Robert Lespinasse, deciden promover el descubrimiento de estas obras con la publicación del libro *Goya in Venezuela*, en el que se revela los hechos y muestran pruebas del hallazgo.

In 1987 Dr. Rolph Z. Medgessy travels to Venezuela, claiming to have discovered nineteen works with “micro-signatures” by Francisco de Goya, in the Arnold Zinng collection.

After this event, the collector Arnold Zinng, researcher Rolph Medgessy and witness, Robert Lespinasse, decide to promote the discovery of these works with the publication of the book, *Goya in Venezuela*, which reveals the circumstances of the discovery and evidence to support their findings.

Goya in Venezuela. Caracas, Venezuela, 1993

ZINGG, Arnold / LESPINASSE, Robert C. / MEDGESSY, Rolph Z.

ISBN: 9800716963



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Se parte de la existencia de un número importante de pinturas atribuidas al artista Francisco de Goya, que fueron adquiridas como cuadros originales por coleccionistas privados o vendidas en mercados de segunda mano como obras auténticas del pintor español. Esta situación se hizo común en todo el mundo, especialmente en Francia, Italia, Austria, también en España o Venezuela.

We begin with the existence of a significant number of paintings attributed to the artist Francisco de Goya, acquired as original paintings by private collectors or sold in second-hand markets as authentic works by the Spanish painter.

This situation became commonplace around the world, especially in France, Italy, Austria, as well as in Spain and Venezuela.

Ref. 289 F. Goya
Simón Bolívar

ca. 1826 – 28- Oil on canvas, 61 x 49 cm.

Adquirida en 1969 por D. Diego E. Bosque García, Coleccionista de arte en Caracas. Comprada en Italia. Anteriormente anónimo. Considerado uno de los mejores retratos de Simón Bolívar "El Liberador". Colección Arnold Zingg

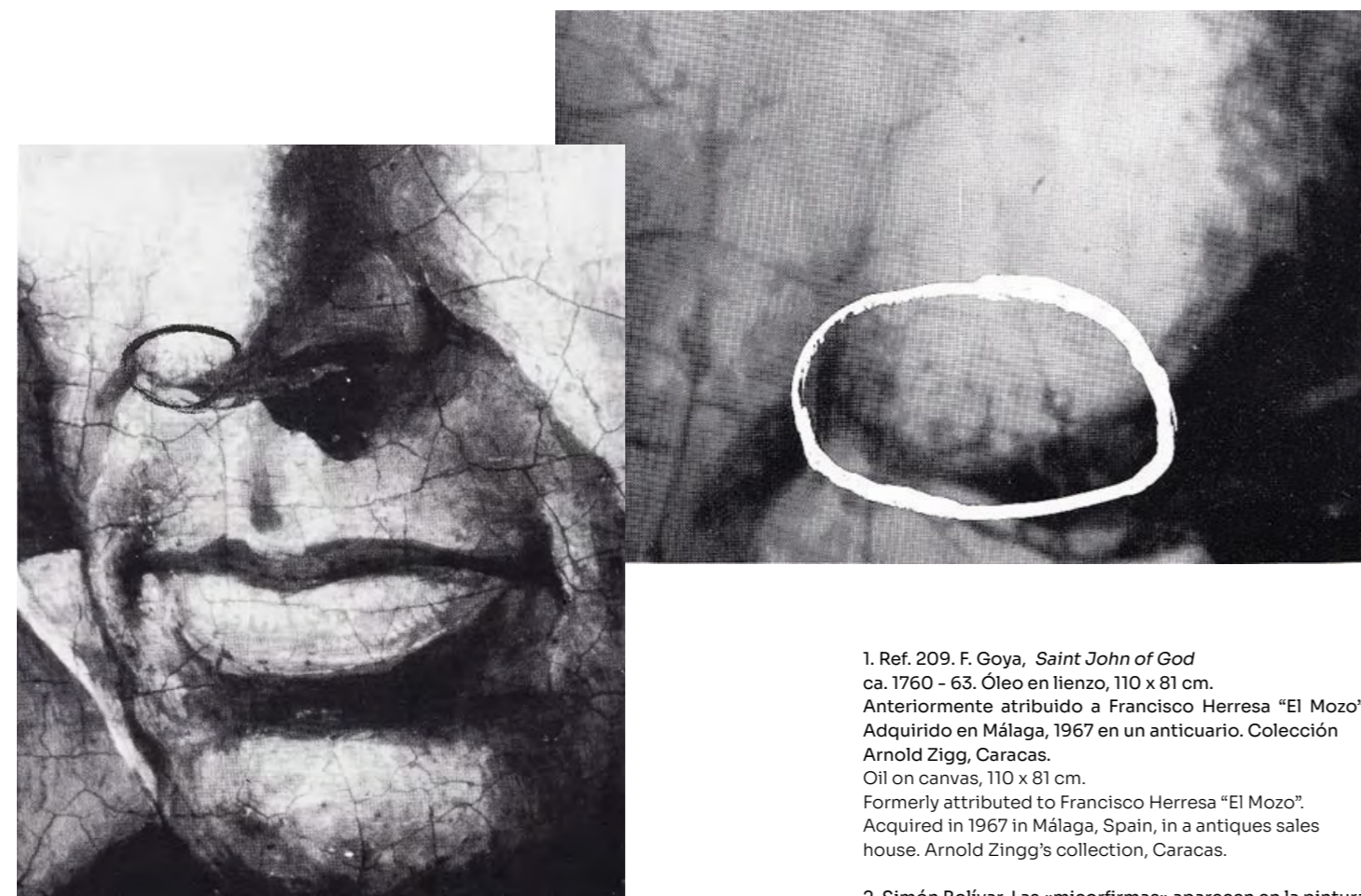
Acquired in 1969 from Mr. Diego E. Bosque García, Art Collector in Caracas. Brought from Italy. Formerly Anonimous. Cosidered to be the best portrait of Simón Bolívar "The Liberator". Arnold Zingg's collection.

Para atribuir la "originalidad" de estas pinturas se llevó a acabo la identificación de una serie de «microfirmas» de Goya en cada uno de los cuadros. La exposición se interesa por el procedimiento en detalle que se usa para la identificación de estas «microfirmas» y posterior autenticación de las obras como "originales".

In order to confirm the "originality" of these paintings, a series of Goya's "micro-signatures" were identified on each of the paintings. The exhibition focuses on the detailed procedure used to identify these "micro-signatures" and the subsequent authentication of the works as "originals".



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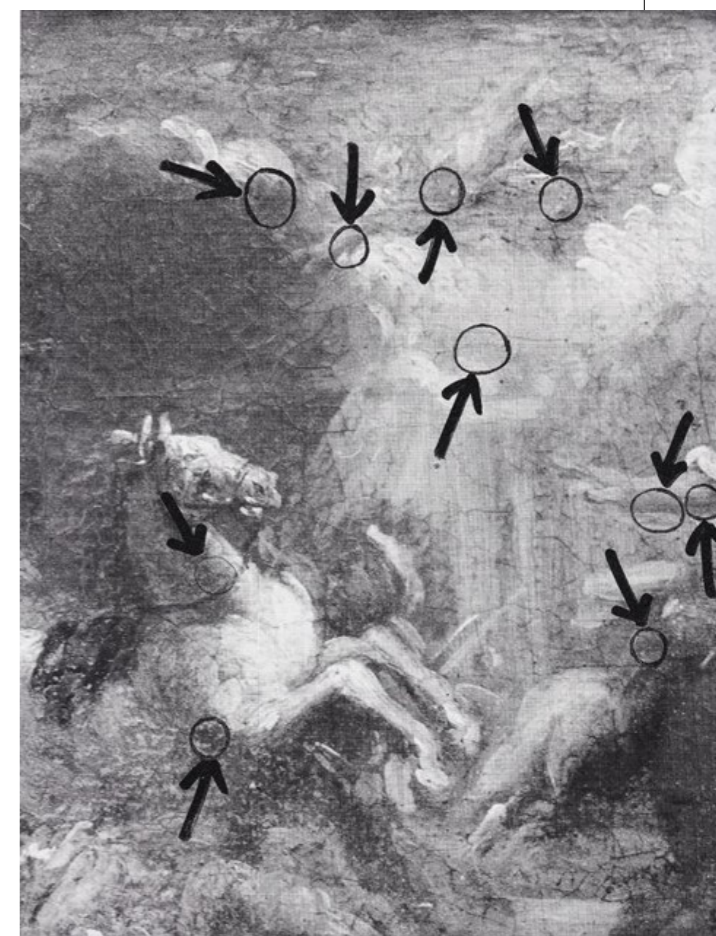
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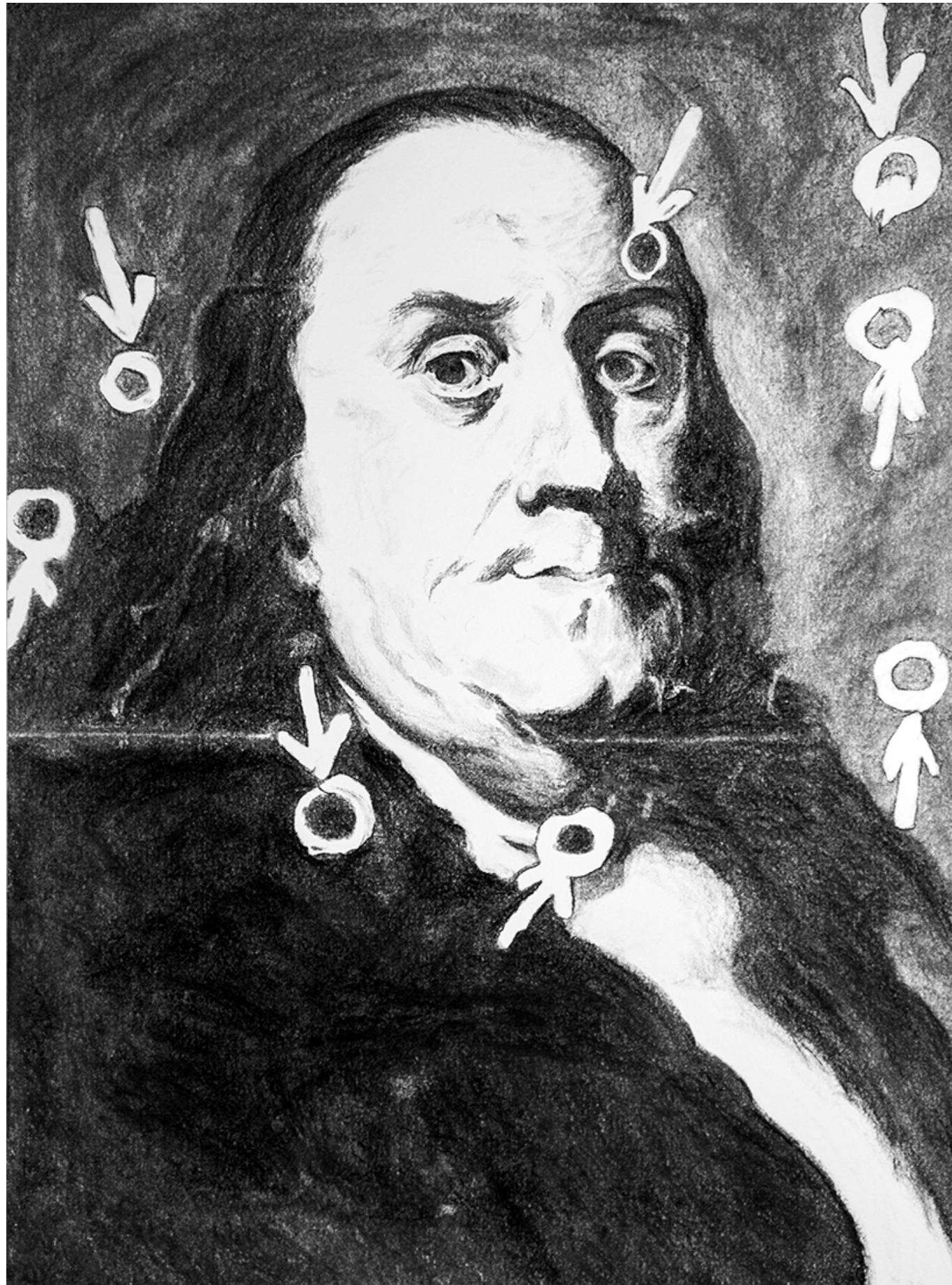
1. Ref. 209. F. Goya, *Saint John of God* ca. 1760 - 63. Óleo en lienzo, 110 x 81 cm. Anteriormente atribuido a Francisco Herresa "El Mozo". Adquirido en Málaga, 1967 en un anticuario. Colección Arnold Zingg, Caracas. Oil on canvas, 110 x 81 cm. Formerly attributed to Francisco Herresa "El Mozo". Acquired in 1967 in Málaga, Spain, in a antiques sales house. Arnold Zingg's collection, Caracas.

2. Simón Bolívar. Las «microfirmas» aparecen en la pintura al óleo de Simón de Bolívar, procedente de la Colección Arnold Zingg, en la parte derecha de la nariz. Simón Bolívar. This «microsignature» appears on the oil painting of Simón Bolívar, from Arnold Zingg's collection. It is placed at the right side of Bolívar's nose.

Cada cuadro atribuido pasó por reflectografías infrarrojas que ampliadas en detalle se usaron para señalar a través de flechas, círculos, marcas, aquellos lugares en los que supuestamente hay firmas diminutas del autor o cualquier otro indicio como trazos o correcciones que sirven de datos para avalarlo.

Each artwork passed through a series of infrared reflectographies, which, when magnified reveal areas where there are supposedly tiny signatures of the author, demarcated by arrows, circles and marks. The reflectogoprahies also showed other evidence, such as traces or corrections, that supported the attribution of the paintings to Goya.





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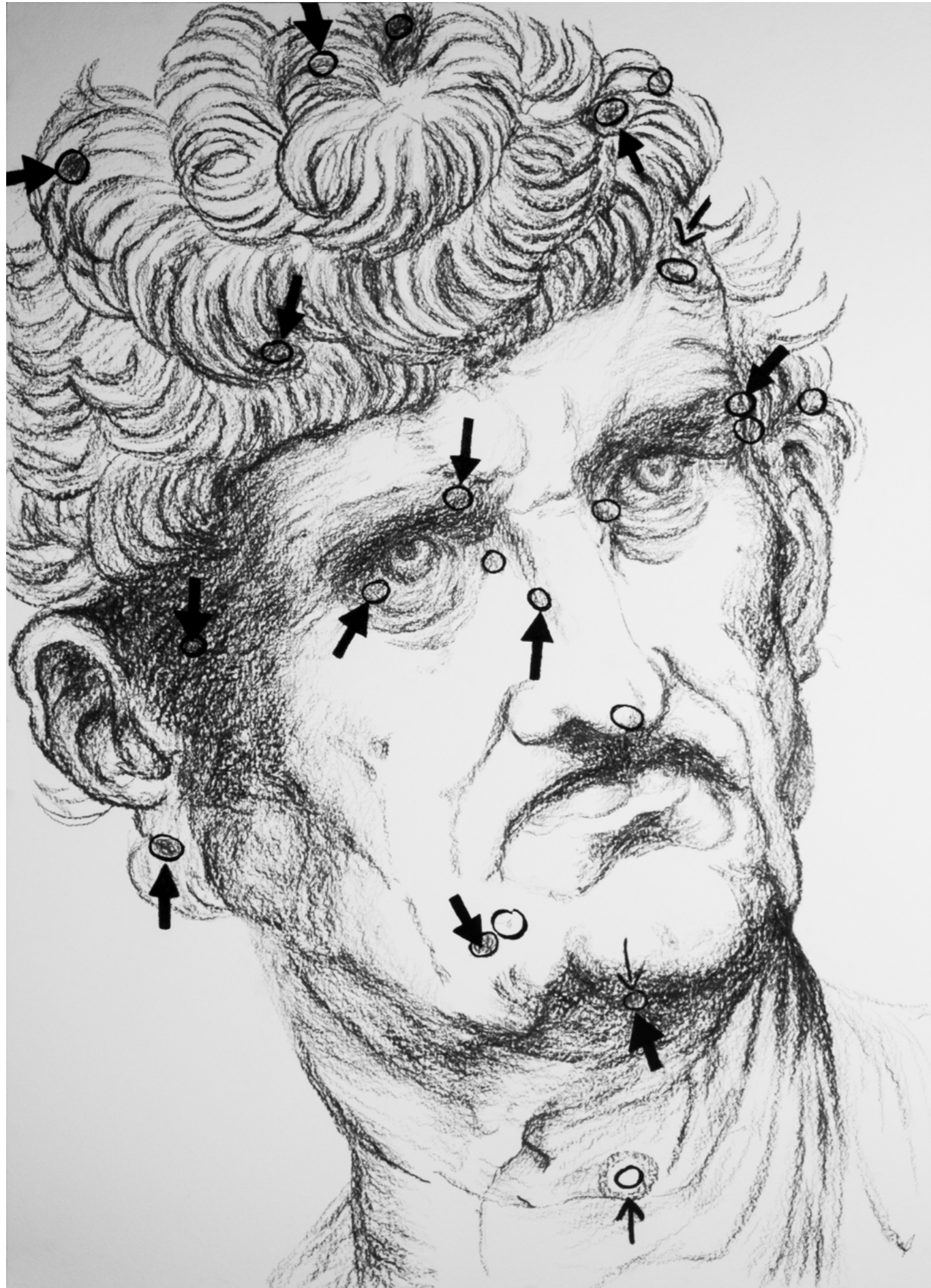
Benjamin Franklin
(atribuida a Jossef Sifried Duplessis) /
(attributed to Jossef Sifried Duplessis)

2022

Grafito y carboncillo sobre papel Fabriano
Graphite and charcoal on Fabriano paper

70 x 50 cm

Iván Candeo



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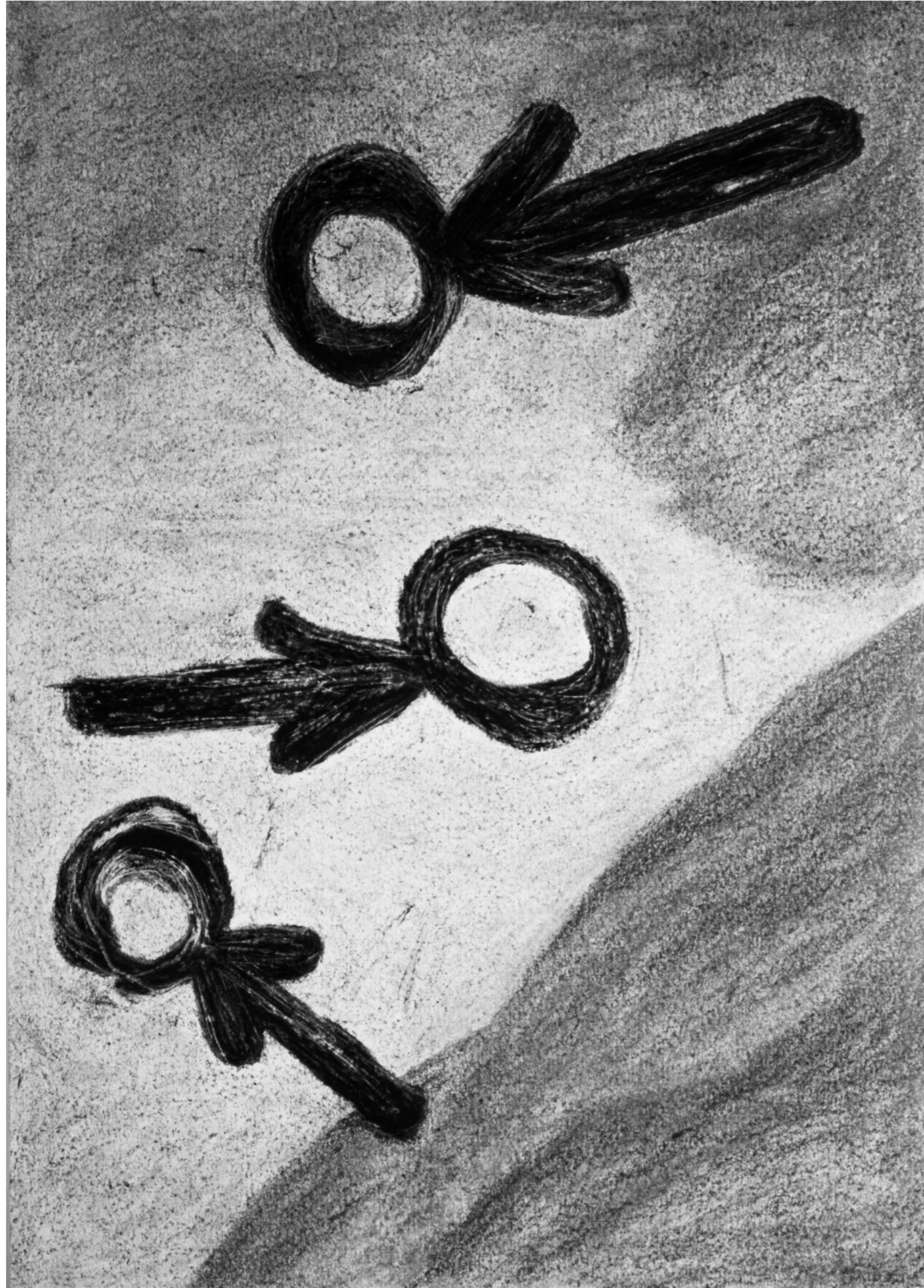
Auxiliary cartoon
(atribuida a Raffaello) / (attributed to Raffaello)

2022

Grafito y carboncillo sobre papel Fabriano
Graphite and charcoal on Fabriano paper

70 x 50 cm

Iván Candeo



Iván Candeco

La adoración de los Reyes Magos
(atribuida a Goya) / (attributed to Goya)

2022

Grafito, carboncillo y pastel sobre papel Fabriano
Graphite, charcoal and pastel on Fabriano paper

70 x 50 cm



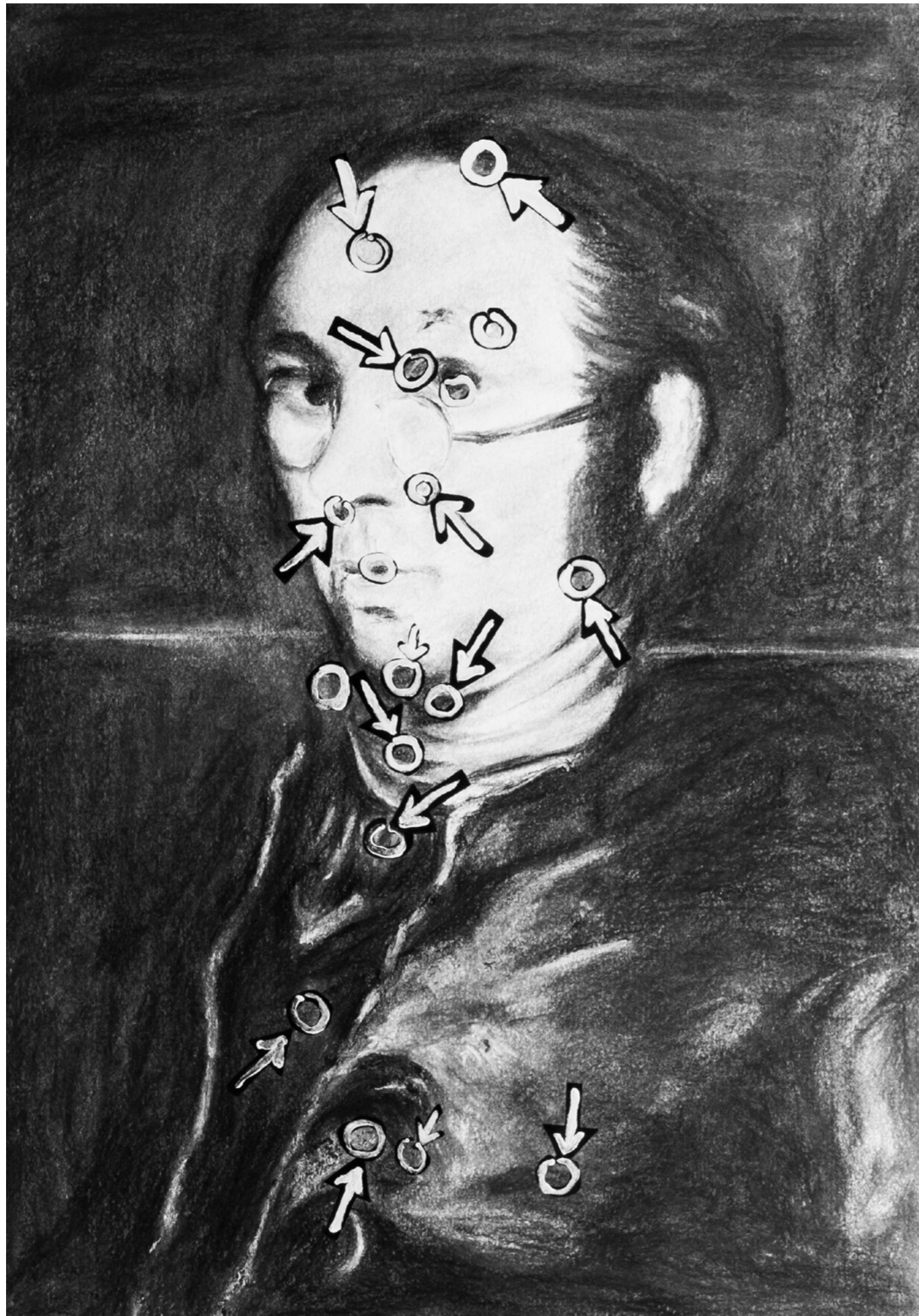
Iván Candeco

El tres de Mayo
(atribuida a Goya) / (attributed to Goya)

2022

Grafito, carboncillo y pastel sobre papel Fabriano
Graphite, charcoal and pastel on Fabriano paper

70 x 50 cm



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Iván Candeco

Autorretrato de Goya con gafas
(atribuida a Goya) / (attributed to Goya)

2022

Grafito, carboncillo y pastel sobre papel Fabriano
Graphite, charcoal and pastel on Fabriano paper

70 x 50 cm



Francisco de Miranda
(atribuida a Heinrich Llips von Kloten) /
(attributed to Heinrich Llips von Kloten)

2022

Grafito, carboncillo y pastel sobre papel Fabriano
Graphite, charcoal and pastel on Fabriano paper

70 x 50 cm



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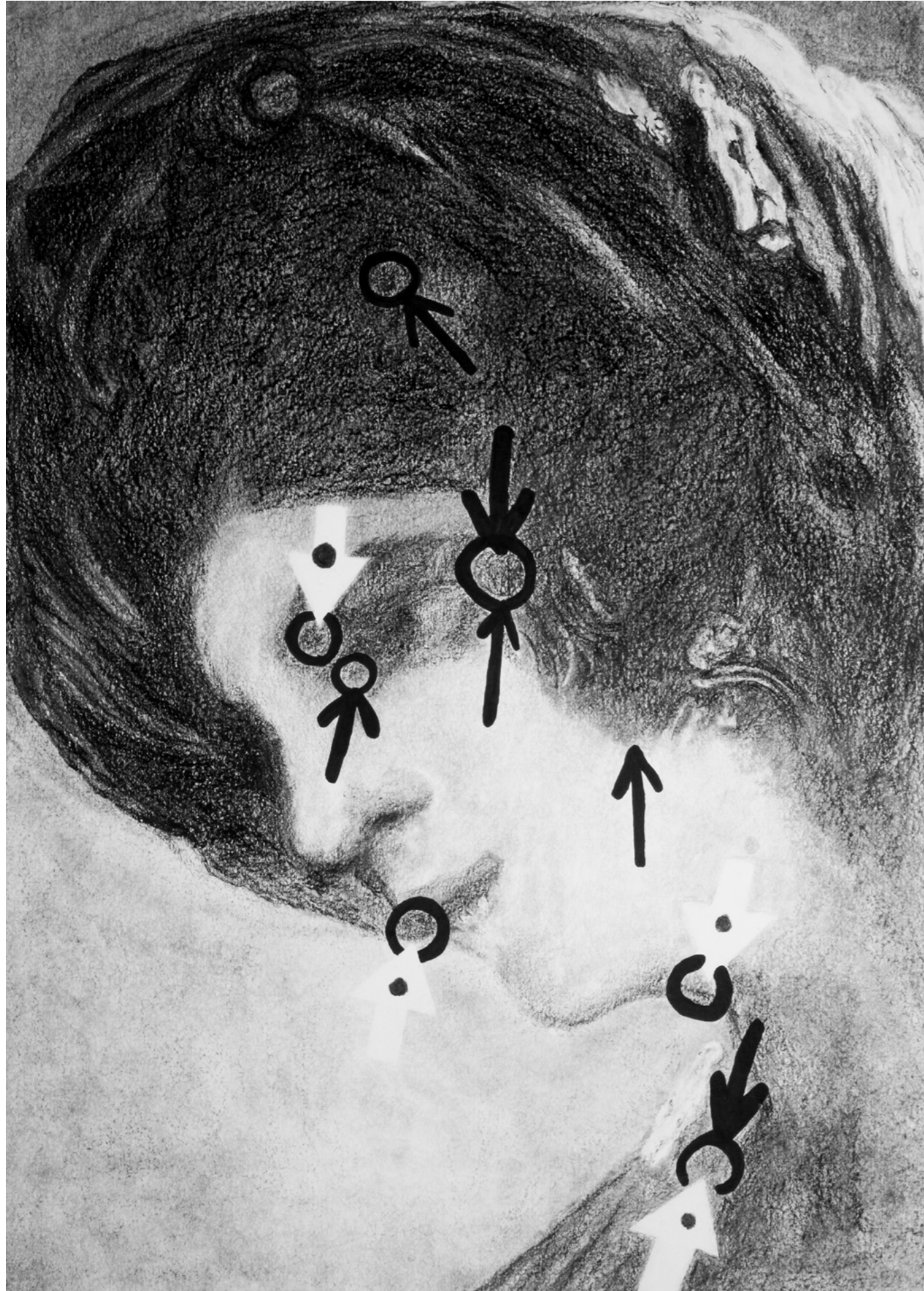
Iván Candeco

El idiota

2022

Grafito, carboncillo y pastel sobre papel Fabriano
Graphite, charcoal and pastel on Fabriano paper

70 x 50 cm



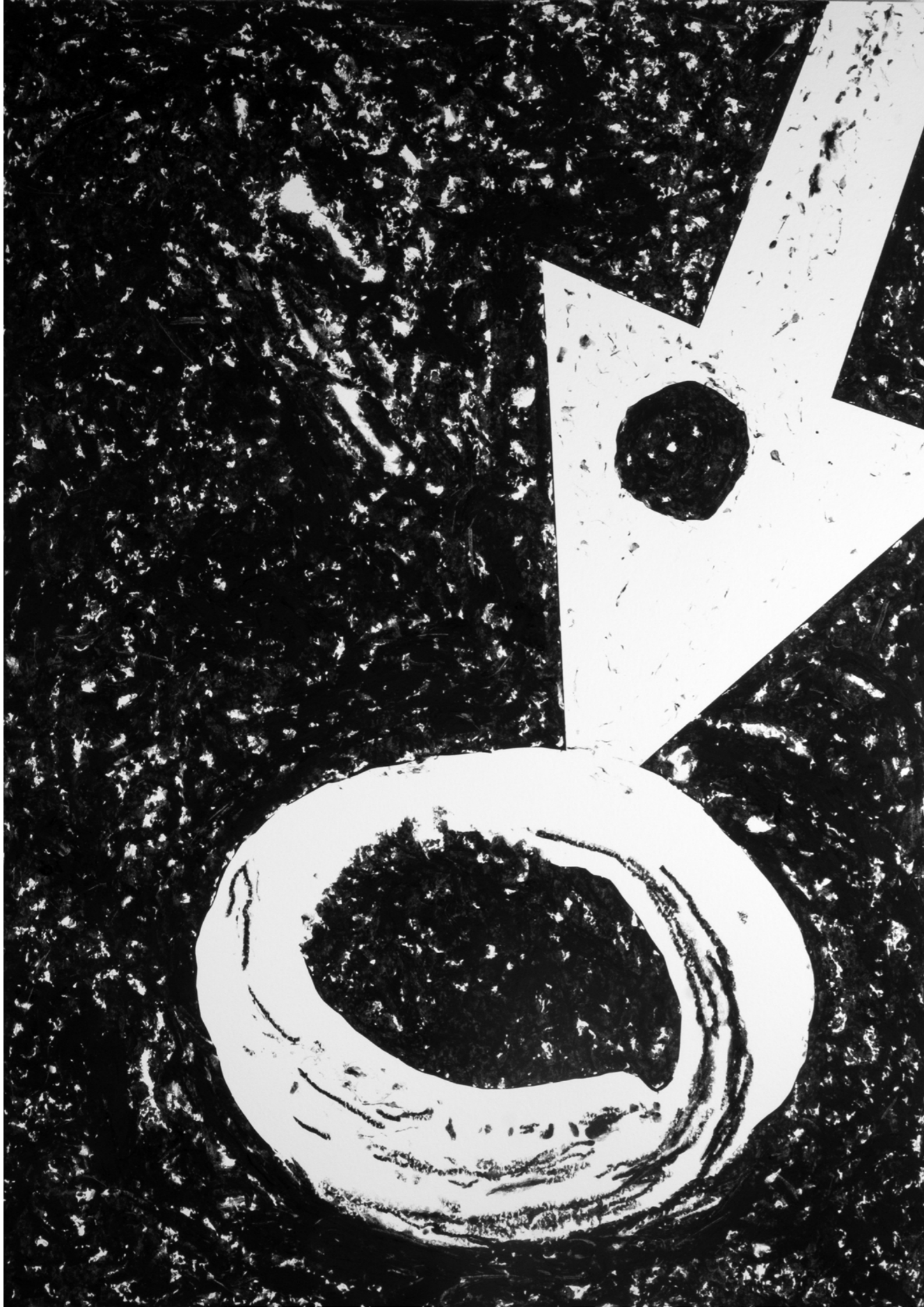
Iván Candeco

La lechera de Burdeos
(atribuida a Goya) / (attributed to Goya)

2022

Grafito, carboncillo y pastel sobre papel Fabriano
Graphite, charcoal and pastel on Fabriano paper

70 x 50 cm



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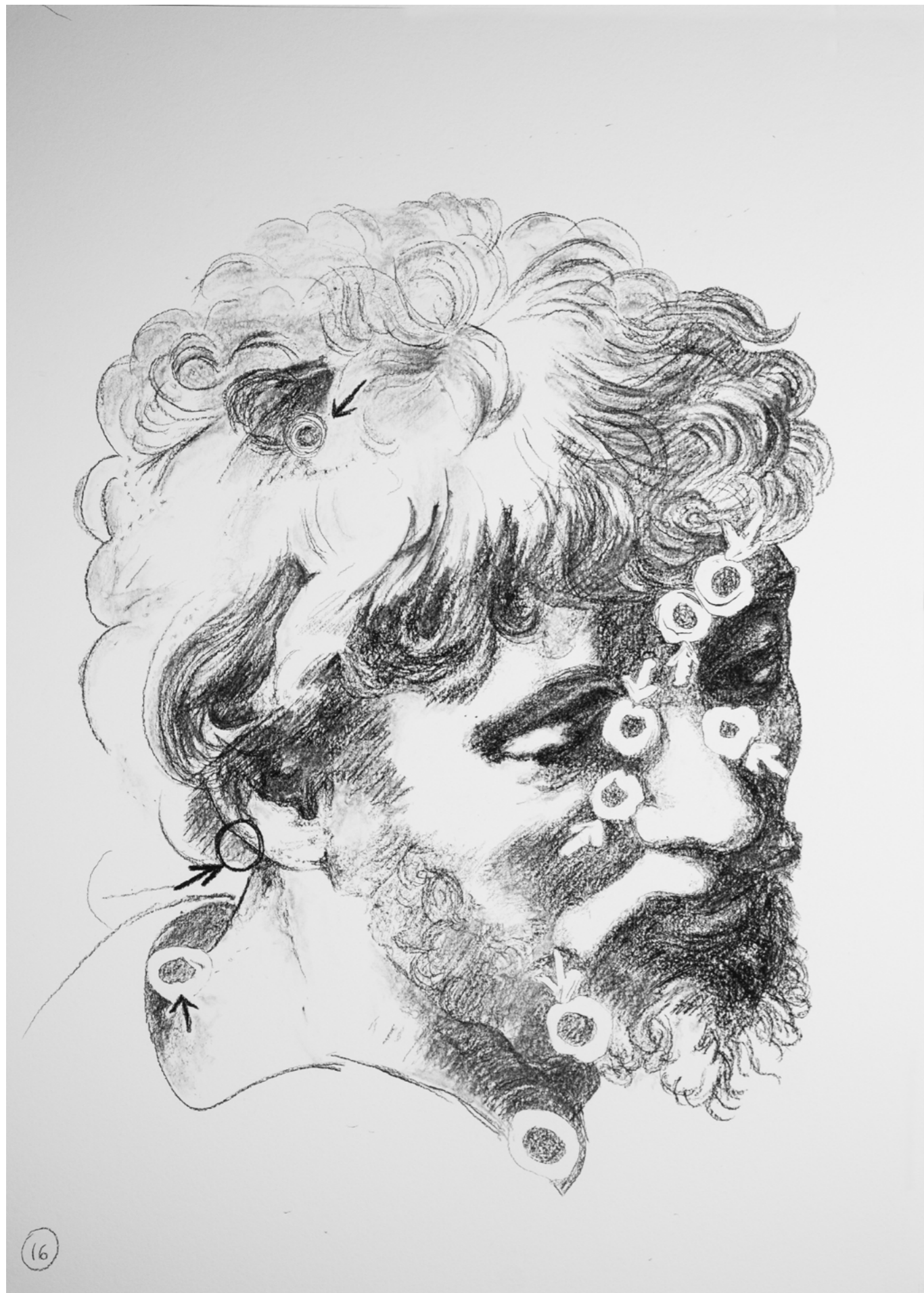
El jinete polaco
(atribuida a Rembrandt) /
(attributed to Rembrandt)

2022

Grafito, carboncillo y pastel sobre papel Fabriano
Graphite, charcoal and pastel on Fabriano paper

Iván Candeo

70 x 50 cm



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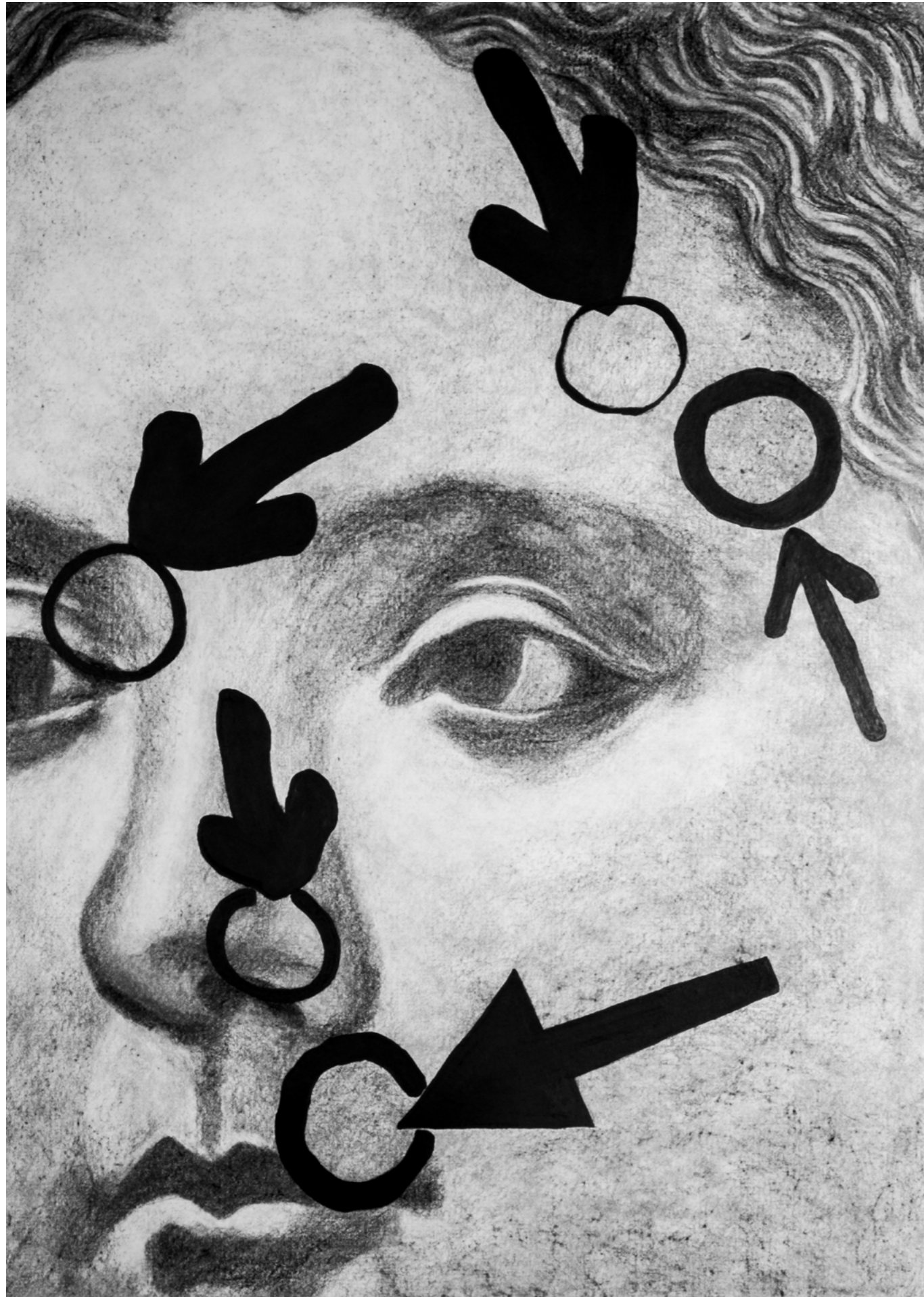
Sin título
(atribuida a Leonardo) / (attributed to Leonardo)

2022

Grafito, carboncillo y pastel sobre papel Fabriano
Graphite, charcoal and pastel on Fabriano paper

70 x 50 cm

Iván Candeco



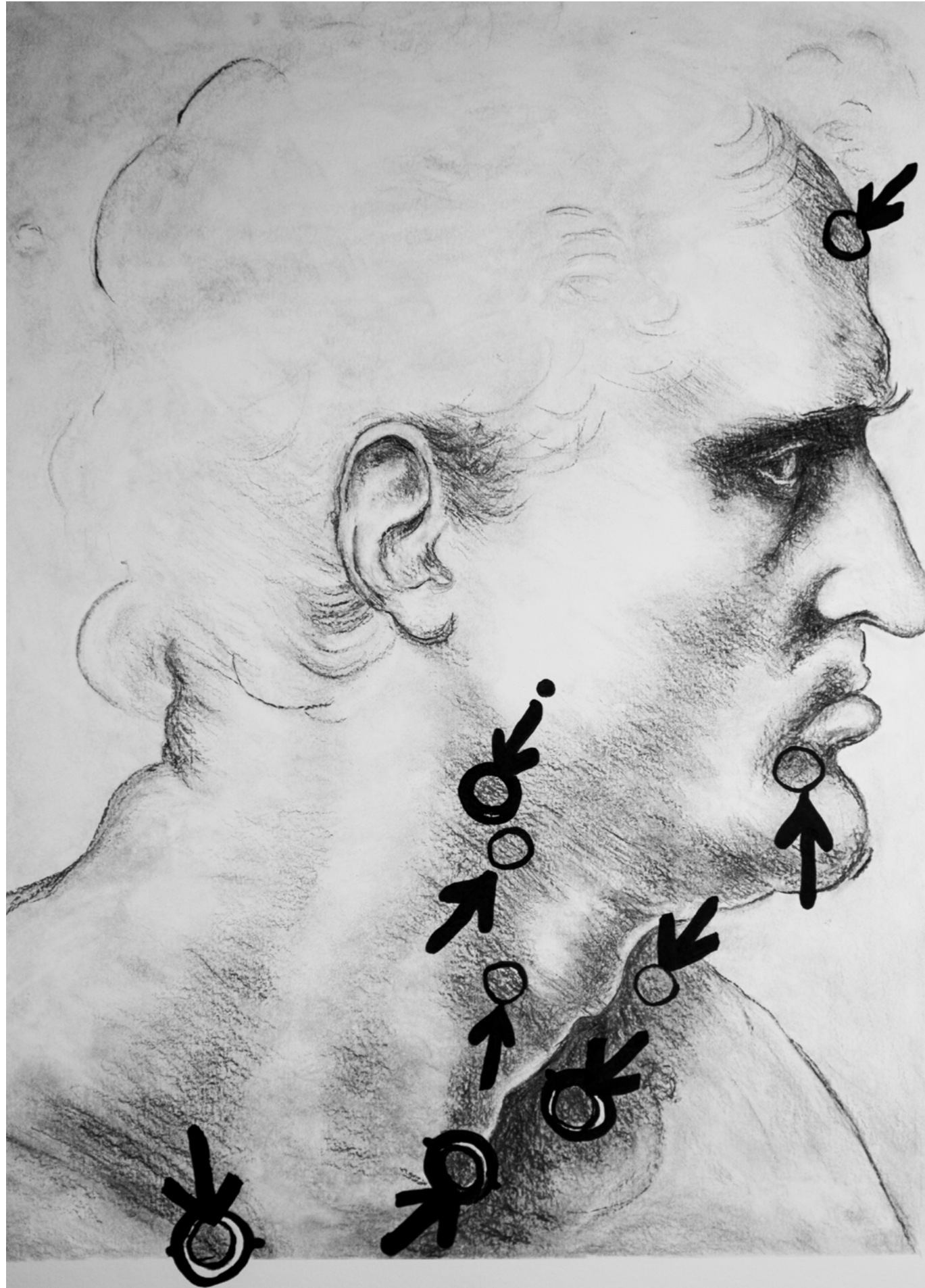
Iván Candeo

Portrait of a gentle woman
(atribuida a Leonardo) / (attributed to Leonardo)

2022

Grafito, carboncillo y pastel sobre papel Fabriano
Graphite, charcoal and pastel on Fabriano paper

70 x 50 cm



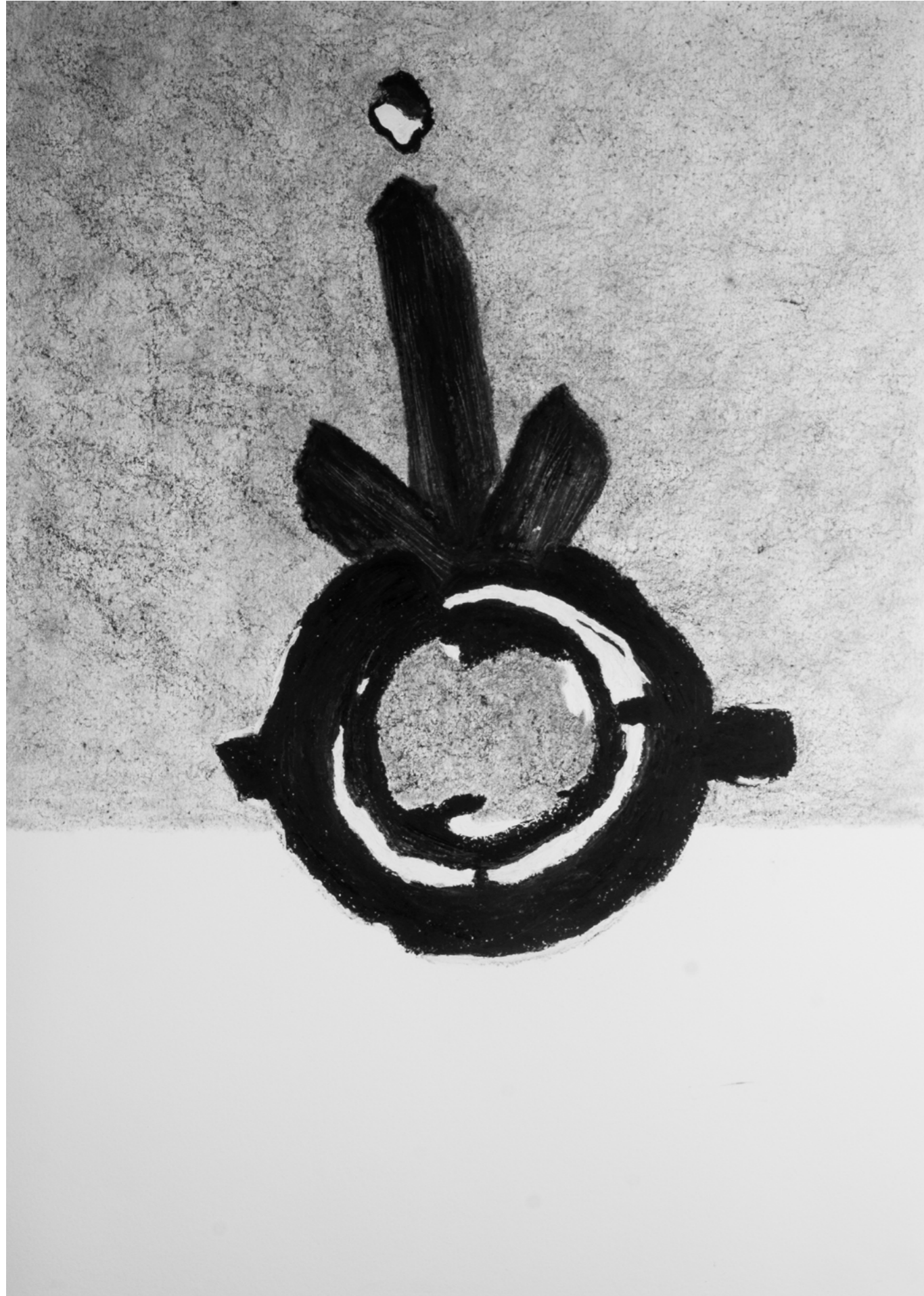
Iván Candeco

Study for an Apostle (St. Bartholomew?)

2022

Grafito, carboncillo y pastel sobre papel Fabriano
Graphite, charcoal and pastel on Fabriano paper

70 x 50 cm



Iván Candeo

St. Bartholomew

2022

Grafito, carboncillo y pastel sobre papel Fabriano
Graphite, charcoal and pastel on Fabriano paper

70 x 50 cm



A

C

Seated woman
(atribuida a Francisco Bayeu) /
(attributed to Francisco Bayeu)

2022

Grafito, carboncillo y pastel sobre papel Fabriano
Graphite, charcoal and pastel on Fabriano paper

70 x 50 cm

Iván Candeco



A

C

Infante Carlos María Isidro
(atribuida a Goya) / (attributed to Goya)

2022

Grafito, carboncillo y pastel sobre papel Fabriano
Graphite, charcoal and pastel on Fabriano paper

70 x 50 cm

Iván Candeco



A

C

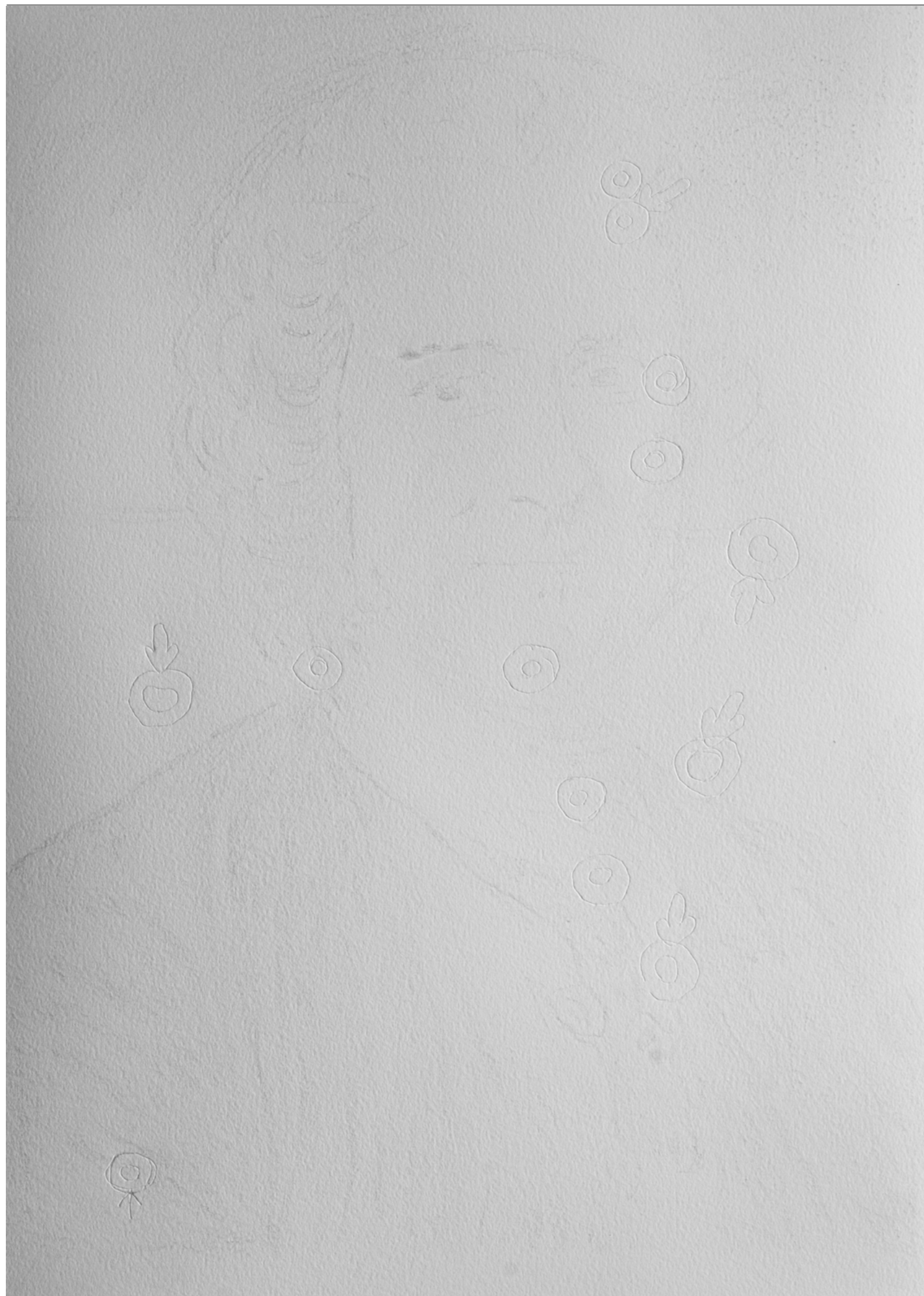
The adoration of the magicians king
(atribuido a Goya) / (attributed to Goya)

2022

Grafito, carboncillo y pastel sobre papel Fabriano
Graphite, charcoal and pastel on Fabriano paper

70 x 50 cm

Iván Candeco



A
C

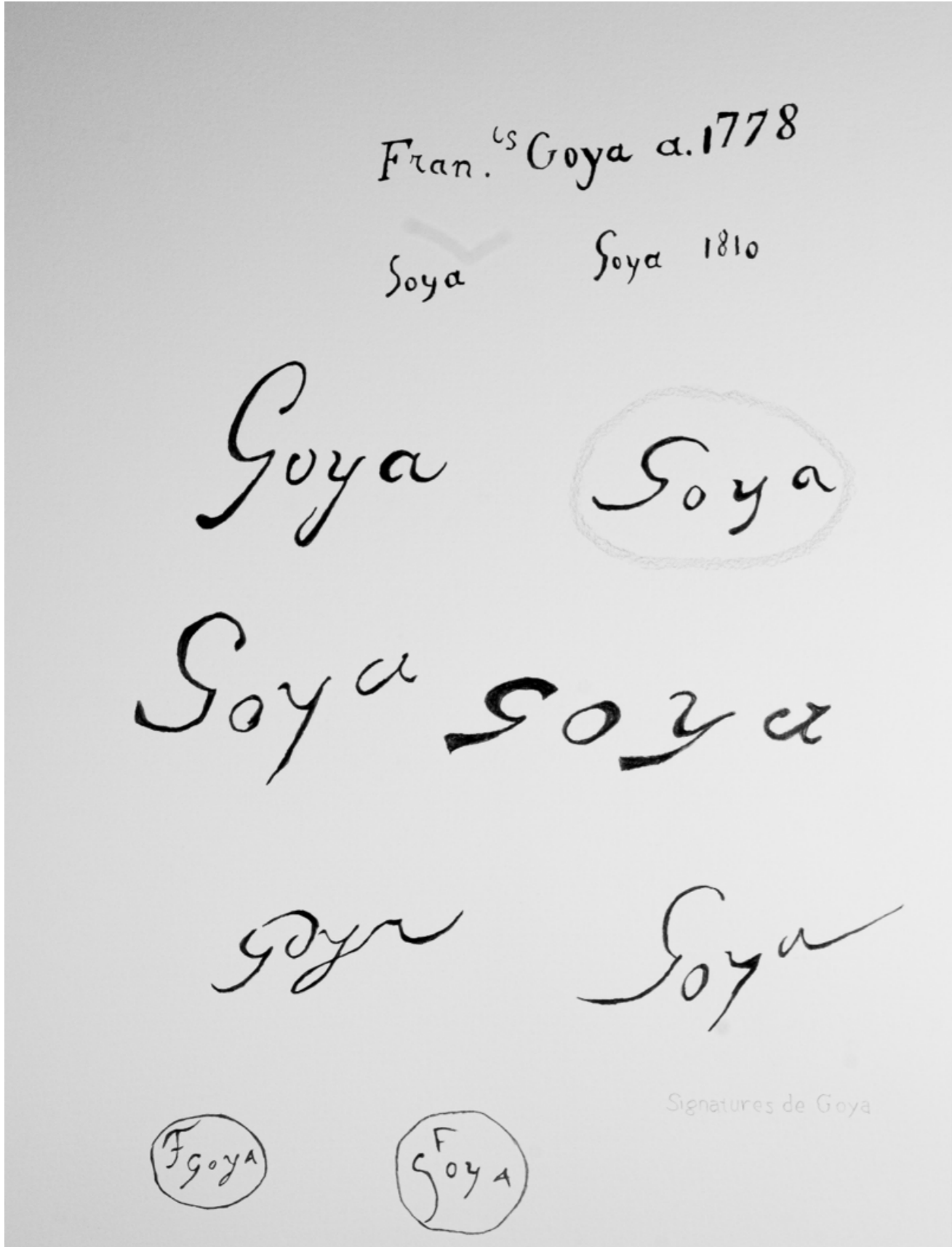
Iván Candeco

Rousseau
(atribuido a George de la Tour) / (attributed to
George de la Tour)

2022

Grafito, carboncillo y pastel sobre papel Fabriano
Graphite, charcoal and pastel on Fabriano paper

70 x 50 cm



Signatures de Goya

2022

Carboncillo y pastel sobre papel Fabriano
Charcoal and pastel on Fabriano paper

70 x 50 cm





A

C



IN QUEST FOR "LOST MASTERPIECES OF EUROPEAN ART"
SINCE 1985

Dr. R. Z. Madsen, President of the American Society of Art Historians
 Art Historian
 American Society of Art Historians
 1000 17th Street, N.W.
 Washington, D.C. 20036
 Phone: 202-331-1111
 FAX: 202-331-1112
 E-mail: rzmadsen@arthistorians.org
 Dated at Caracas, March 16th 2022

I, the undersigned hereby certify that the signing on canvas, measuring 116x81 cm, representing "The cupid" or "Amoroso desnudo" which I have carefully examined and studied, is in my opinion a well preserved original work of

FRANCISCO JOSÉ GOYA Y LICHTENSTEIN painted immediately after his first voyage to Italy when he started to produce his greatest allegorical art, closely tied to the art of Ferragamo in a particularly loose, almost "baroque" technique producing an entirely sculptural "baroque" image. Little is known about Goya's whereabouts after his disappearance from Spain and his biographers writes posthumously contain very little factual information regarding his 1802-1803 stay of absence from his native country and are mostly based upon myths, legends and "secondary evidence". On the other hand we possess firsthand documentary proof in regard to his "lost" artistic production, which are indisputably under the signature of several well-known artists or renowned sculptors due to their familiarity with Goya in a variety of newly developed compositional formats, owing to his involvement and verified the style of his charming compositions seems to derive from the decorative elements of neo-classicism contained in European France. The young master has been recognized at the Hampton excavations during the reign of King Charles of Bourbon. There are several signed examples of his participation there, which has completely been ignored (or forgotten) art historical research, but which can be seen in situ at Hampton and in the Museo Nacional de Bellas Artes, which has been exhibited in Turin in 1982-3, where he painted masterpieces with immense skill and complete mastery of a revolutionary drawing method he painted the celebrated, large scenes.

"The entry of Prince Joseph Manuel von Lichtenstein into Parma" and his famous Golden Carriage, where he used the "Lichtenstein" in the same pose, drawing the idea however in the style of Goya. All these works of art have been his own to do with his hand, and I am convinced of the conclusive evidence of his authorship.

R. Z. Madsen

Cupido, (Goya en Venezuela)
2022

Impresión inkjet sobre papel fotográfico /
Inkjet printing on photographic paper, 74 x 62 cm

Dibujo, grafito y pastel sobre papel Fabriano /
Drawing, graphite and pastel on Fabriano paper,
70 x 50cm

Óleo sobre tela / Oil on canvas, 116 x 81 cm

A
C

EXHIBIT FOR "LUX" METEORITES BY EUROPEAN ARTISTS
 PARIS 1985

Dr. R. Z. Szegedy-Maszák, Budapest-Wienna (1928-8) / Praxinos (1900-1) / O. S. A. (1961-6) /
 Art Historian / Canada, Toronto / Association of Art Critics /
 Sindicato Nacional de Expertos en Arte /
 Association of Art Historians /

PARIS 1985 (1/12)

I, the undersigned hereby certify, that the oil painting on panel measuring 15x14 cm. and representing a "Head-study of the Child Jesus" as this appears on the attached photograph, is an admirable, genuine work of

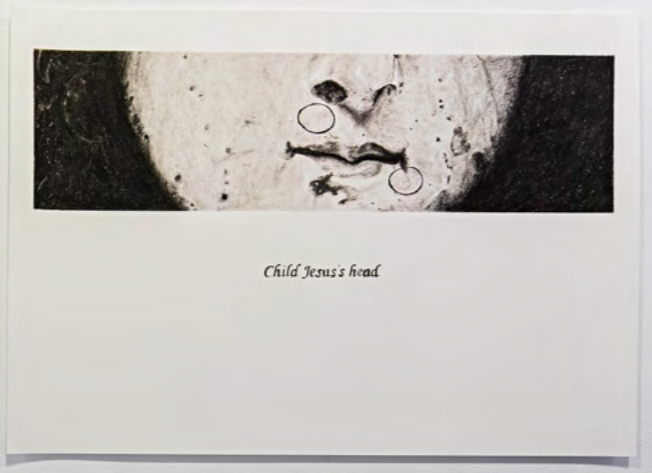
Francisco José GOYA y Lucientes executed around 1761-2 at his native village of Fuendetodos.

Goya displays a fond predilection for depicting the charming faces of young children during his early and middle periods of activity and has probably been inspired by the works of Murillo such as "Virgen de la Servilleta" at the Prado. Similarly delightful renderings of children by Goya can be observed in such famous paintings as "La Familia del VI. Conde de Fernand Núñez" (Gudiol Cat. Nr. 274), "El niño del Carnero" (Gudiol Cat. Nr. 275), "San Antonio de Padua" (Gudiol Cat. Nr. 193), "Machuchos invitando un vejigón" (Gudiol Cat. Nr. 72), etc.

This identification has been verified by GOYA himself, when he placed his multiple, secret hidden micro-signatures into several inconspicuously selected spots clearly visible on this work. Such conclusive proof remained undetected until 1964, when the undersigned has discovered them.

Dated at CARACAS Venezuela, March 16 - in 1985

Francisco José Goya y Lucientes



Child Jesus's head



Cabeza Niño Jesús (Goya en Venezuela)

2022

Impresión inkjet sobre papel fotográfico /
Inkjet printing on photographic paper, 15 x 14 cm

Dibujo, grafito y pastel sobre papel Fabriano /
Drawing, graphite and pastel on Fabriano paper,
100 x 70cm

Óleo sobre tela / Oil on canvas, 116 x 81 cm

Iván Candeco

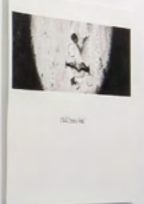
IN QUEST FOR "LOST MASTERPIECES OF EUROPEAN ART"
 Dr. R. Z. Mikoyan, Budapest, Vienna (1945-9), Israel (1950-1), U.S.A. (1961-4)
 Art Historian
 Institute for the Study of the History of Art, Moscow (1952-60)
 Association of Art Historians, Leningrad (1952-60)
 PARIS, FRANCE (1972)

It is always somewhat of a "miraculous event" in the
 obscurity and can be given to one of the most illustrious stars, who ever
 illuminated the firmament of Western Painting: FRANCISCO JOSE GOYA Y LUCIEN-
 TIES (1746-1828). After careful, introspective examination and exhaustive
 study of the Oil painting on canvas, measuring 61x49 cm., the undersigned
 recognize the "Portrait of SIMON BOLIVAR - El Libertador" (1793-1800) as
 an original and characteristic work of Francisco Jose de Goya y Lucientes
 executed during his last artistic period after 1800 and most probably bet-
 ween 1824 and 28 either in Paris or Bordeaux, France. Stylistically it fits
 in perfectly to Goya's late oeuvre and can be compared to such celebrated
 portraits as "Jose Pic de Mellina" (Oudiol Cat. No. 748), "Juan Noguera" (G. 762),
 "Mariano Goya" (G. 765), "Francisco del Mar" (G. 575), "Martin de Guicochoa" (G. 551),
 "Martin Zapater" (Cat. 370), "El Marques de San Adrian" (G. 495), and it shows
 also striking resemblance in colouring and general technique with the "Por-
 trait of Goya himself". The aged master is still in full command of his facul-
 ties, his style appears more relaxed, his fluid brushwork gives evidence of
 a marked change in the artist, the frantically nervous "hunting" no evi-
 dent in his work in the "Quinta del Sordo" has gone now, his mind is relieved
 from his haunted imaginations of horrors, deprivation, starvation, nightmares
 war and death. He does not strive after fame or virtuosity any longer, it is
 already the hand of a tired old man who becomes more precise, academic-
 realistic, who in his last "French" style is still master of depicting the
 changing expressions of the human face, marked with inner feelings, passion,
 pain, worries and disease. With his legendary ability for strong charac-
 terization and unparalleled psychological penetration he succeeds to create
 an almost "photographic likeness" of the great man, with whom he most likely
 had contacts on previous occasions. Little seems to be known about Bolivar's
 whereabouts in Europe and it is a well known fact, that Goya led an extreme-
 ly enigmatic life especially in his exile in France. For these reasons our
 present-day art historical knowledge does not enable us to determine under
 which circumstances this most important artistic document came into exist-
 ence and furthermore it seems also impossible - considering the lack of con-
 crete proof in this respect - to ascertain the true age of Bolivar. The truth
 of the matter is however, that in order to establish corroborating evidence
 relating to all these "mysterious missing elements" and tracing the provenance
 of this newly discovered addition to the oeuvre of Goya, it will
 be not only of the possible, cordial and special relationship which might
 have existed between Bolivar and Goya from the earlier days in Madrid - per-
 haps exhaustive research will be necessary.
 On the other hand, there can absolutely not be any dispute of the
 correctness and validity of this discovery, which has been confirmed and
 verified by GOYA HIMSELF by means of his multiple, secret, cryptic or micro-
 graphic signatures, which the master always placed in pre-selected, incon-
 spicuous spots on his works. Such hidden identification marks remained un-
 detected until 1964, when the undersigned had the good fortune discovering
 them. These secret microsignatures are clearly visible upon this portrait as in-
 dicated on the attached photograph, corroborated closely in every shape of
 form with the ones which can be observed on all the celebrated self-port-
 rait of Goya and are serving as irrefutable, conclusive evidence of the au-
 thenticity of his whole life-production.

Dated at CARACAS, Venezuela, March 16, 1968. *R. Z. Mikoyan*

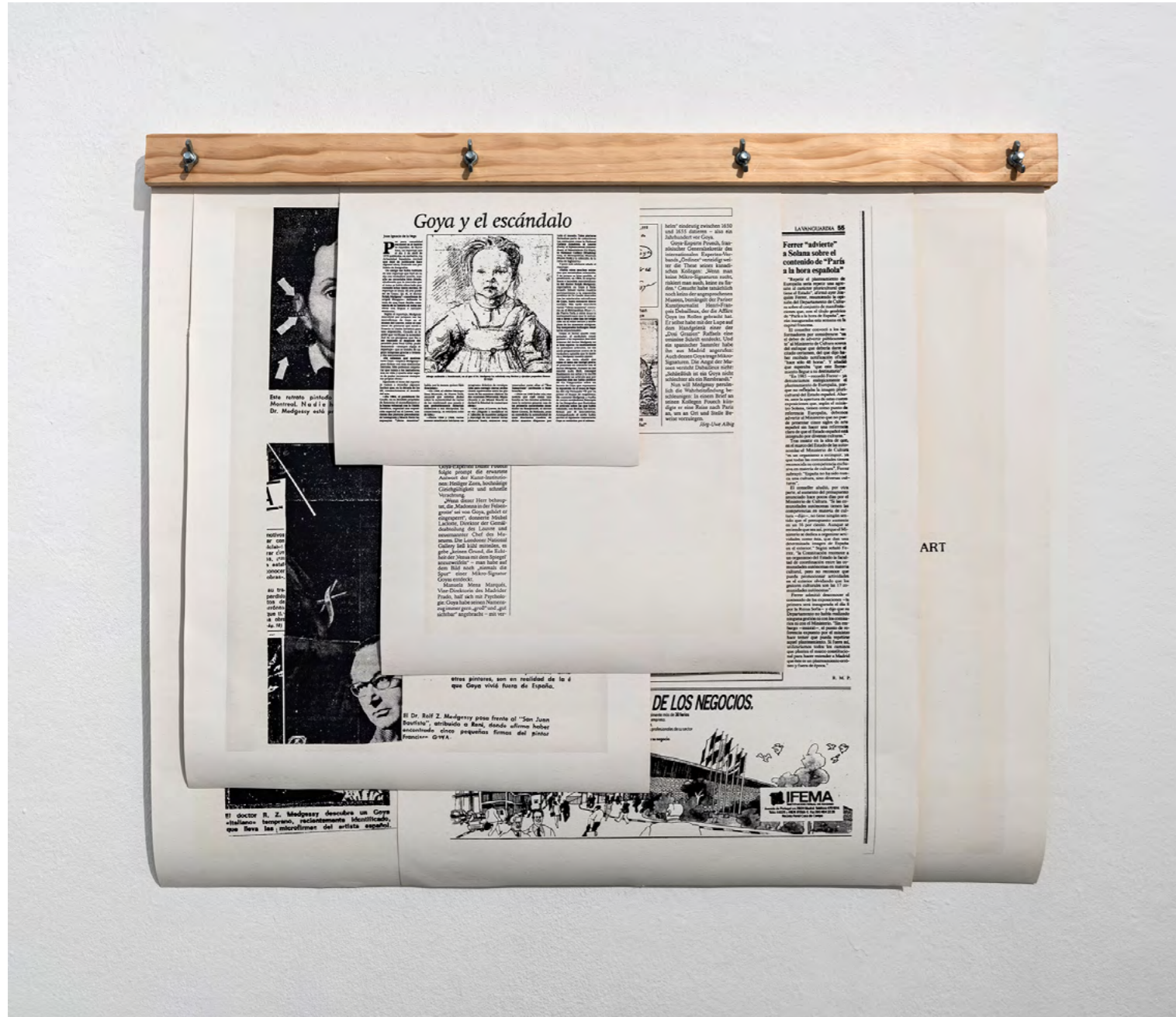


Portrait of Simon Bolivar by Francisco Goya, 1800-1801. Oil on canvas, 61 x 49 cm. The painting shows Bolivar from the chest up, wearing a dark coat and a white cravat. He has a serious expression and is looking slightly to the right. The background is dark and indistinct.



Portrait of Goya by Francisco Goya, 1808. Oil on canvas, 61 x 49 cm. The painting shows Goya from the chest up, wearing a dark coat and a white cravat. He has a serious expression and is looking slightly to the right. The background is dark and indistinct.





ART

Farstante sotificado

2022

Impresión sobre lienzo
Inkjet printing on canvas

70 x 84 cm

Iván Candeco

Conato

CONATO, 2020 - 2022

Dibujos y anotaciones en agendas y libretas, que aparece como un montaje de citas y referencias algo caótico. Un mosaico de alusiones y reflexiones que al especializarse permite diversos recorridos de lecturas, dando lugar a permutaciones y al reconocimiento de rasgos teóricos en el artista visual.

There are drawings and annotations in diaries and notebooks, which appear as a somewhat chaotic montage of quotations and references. A mosaic of allusions and reflections that, through specialisation, allow for diverse readings, giving rise to permutations and the recognition of the artist's theoretical principles.



A
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Conato (Instalación)

2020 - 2022

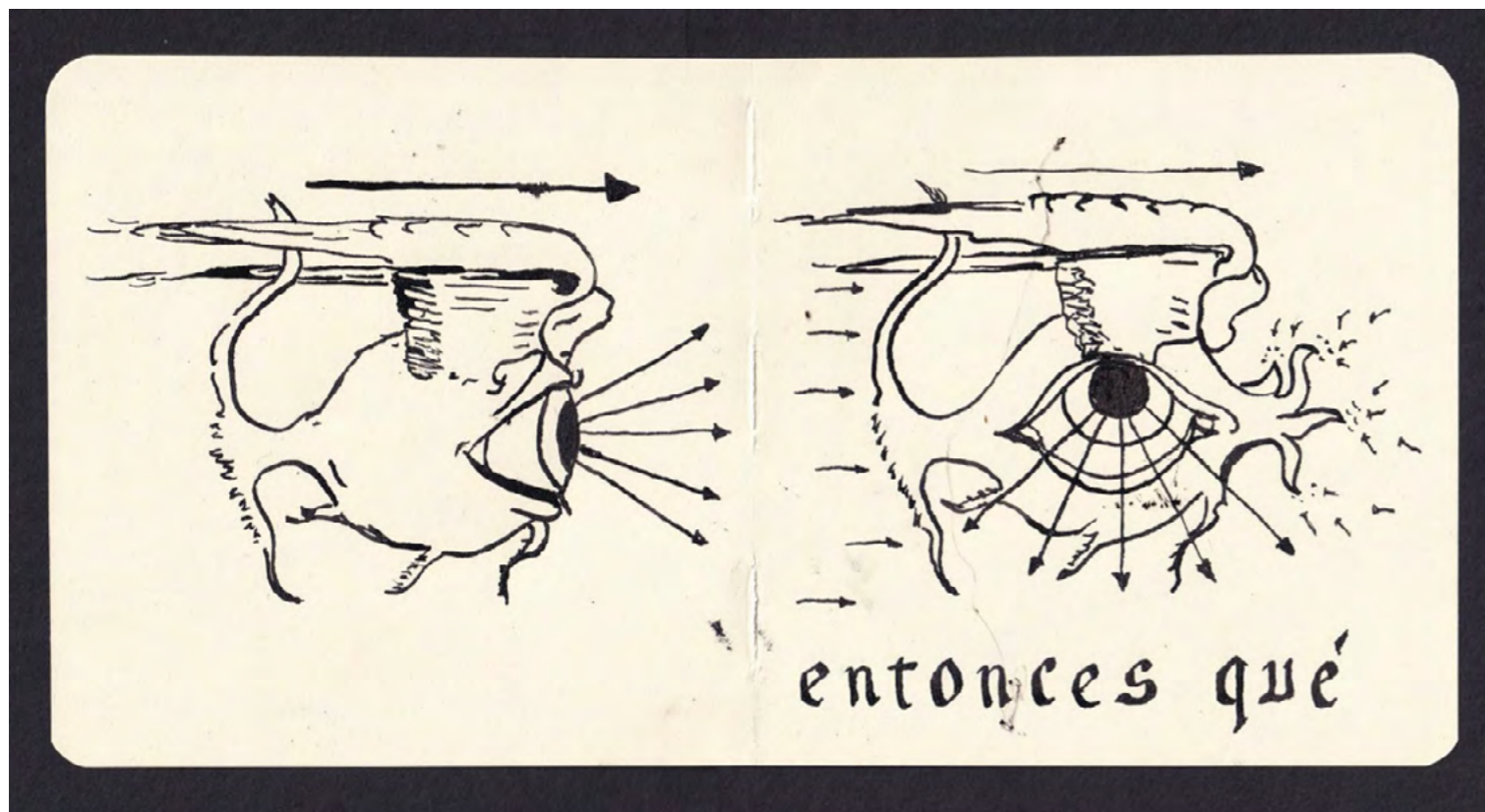
Anotaciones, tinta sobre sketchbook / Annotations, ink on sketchbook

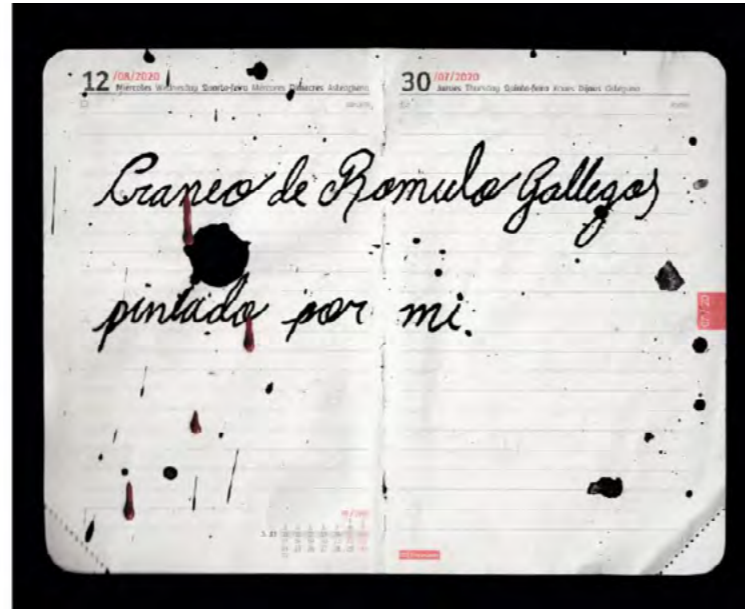
Dimensiones variables / Variable dimensions



A

C





A
C

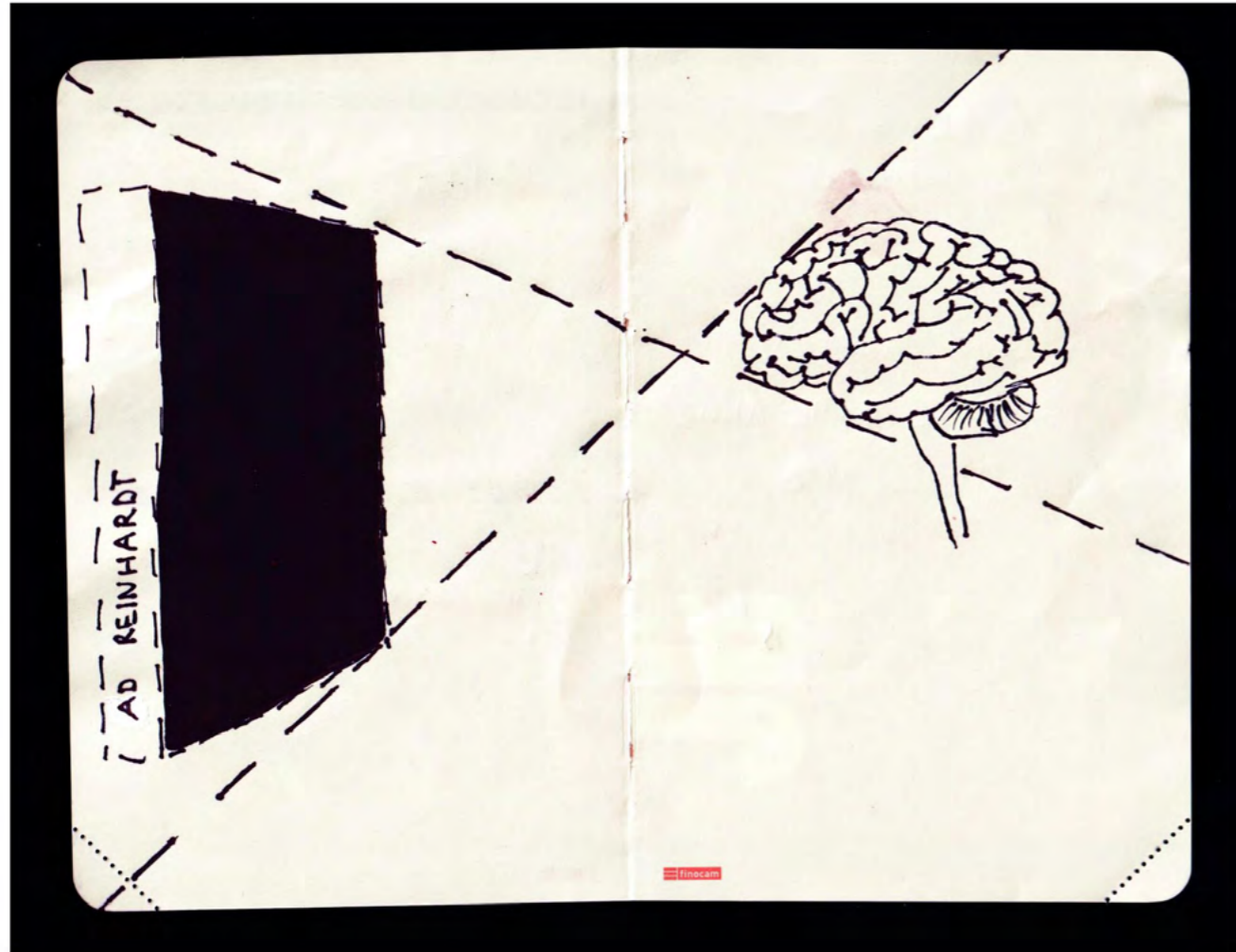
Cráneo de Rómulo Gallegos (Serie Conato)

2020

Tinta sobre sketchbook
Ink on sketchbook

16,5 x 12,7 cm

Iván Candeco

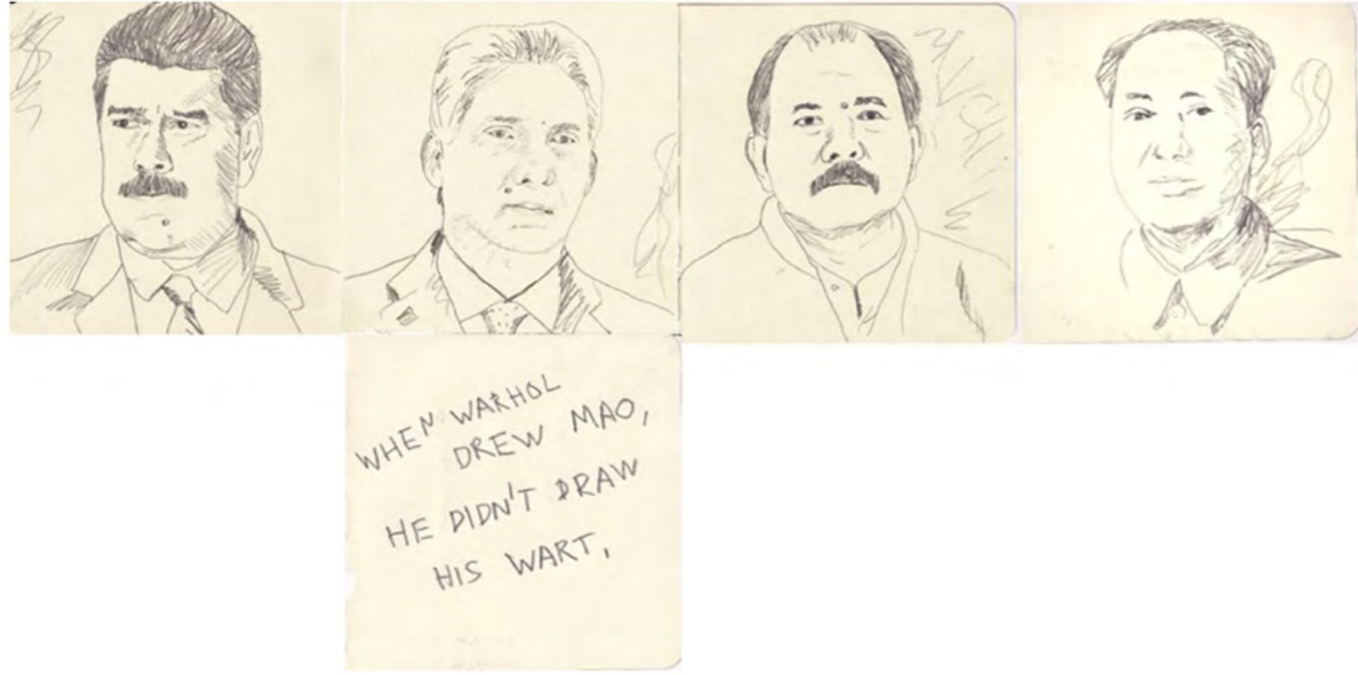


Iván Candeo

Ad Reinhardt (Serie Conato)
2021
Tinta sobre papel de agenda
Ink on sketchbook
23,5 x 16,8 cm



Cada imagen un exilio (Serie Conato)
2020
Anotaciones, tinta sobre papel de agenda
Annotations, ink on sketchbook
Secuencia de dos. 23,5 x 16, 8 cm. c/u.





A
C

La fábula de la mosca

2022

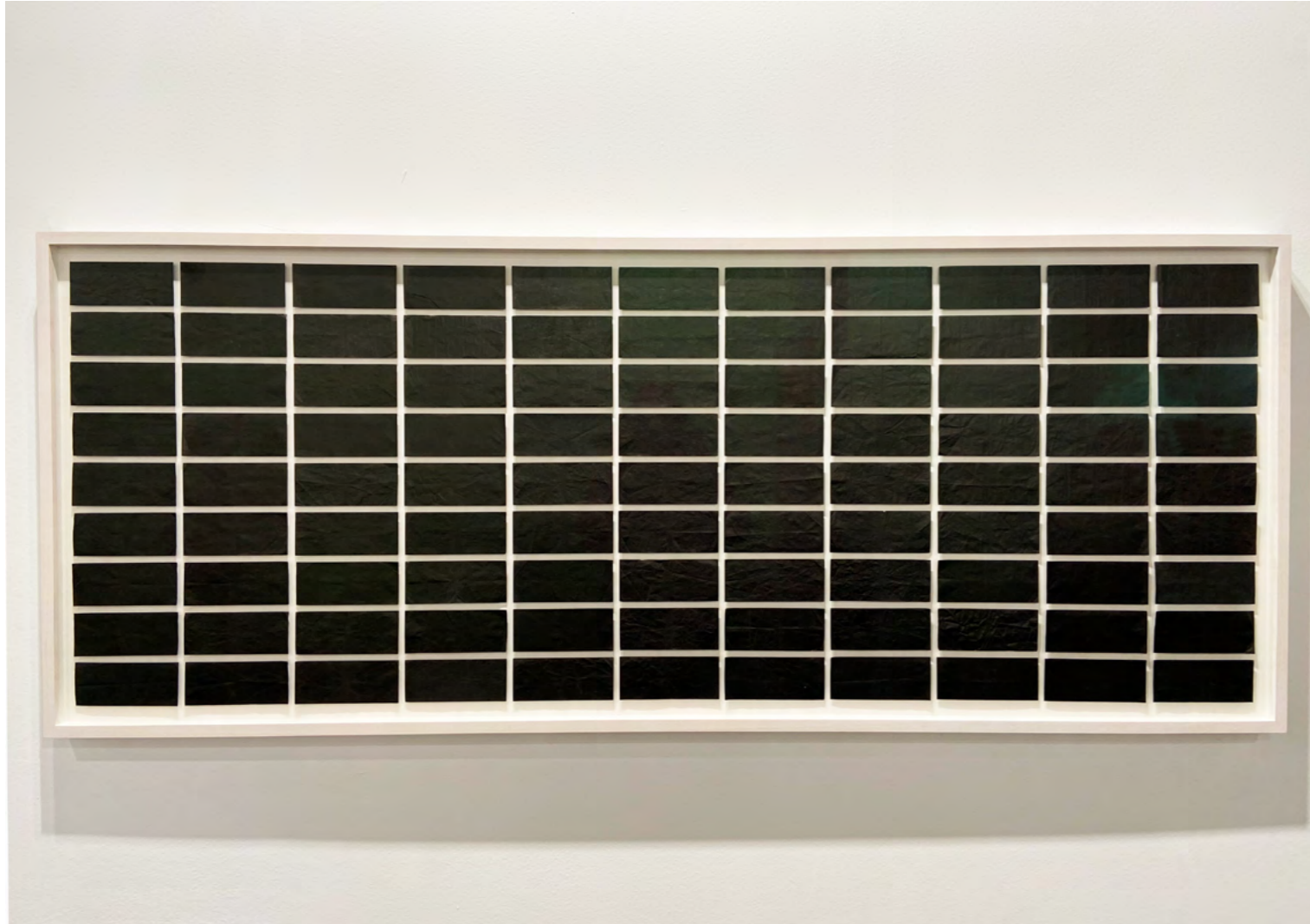
Insecto y tinta sobre cartón pluma
Insect and ink on foamboard

8,5 x 6 cm

Iván Candeco

A

C



Iván Candeco

Un dólar #2

2021

Tinta china sobre billetes de un dólar. 99 billetes de 15,5 x 6,6 cm c/u.
Chinese ink on one dollar bills. 99 bills 15,5 x 6,6 cm. each

67,5 x 180,5 cm



A

C



A través de la intervención textual de una obra icónica de la historia del arte, como lo es "Mierda de artista" (1941) de Piero Manzoni, se realizan una serie de cerámicas en las que se propone trabajar la historia a partir del desecho, de la "mierda" que nadie quiere y todos descartamos. Un montaje capaz de activar algunos significados sobre los modelos que activan «nuestro» pasado histórico.

Es una identificación de los historiadores como si fueran virtuales artistas, y de los artistas como si fueran virtuales historiadores.

A series of ceramics has been realised, which proposes to work on history from the waste, from the "shit" that nobody wants and that we all discard, through the textual intervention of an iconic work of art history, "Artist's Shit" (1941) by Piero Manzoni. It is an installation capable of stimulating significant meaning from the models that trigger "our" historical past. It is the identification of historians as if they were virtual artists, and of artists as if they were virtual historians.

Mierda de historiador

2021

Céramica, arcilla blanca torneada a mano.
Pintura acrílica y barniz vitrificador
White clay, hand-turned ceramic.
Acrylic paint and vitrifying varnish

5 x 6,5 cm diámetro

Iván Candeco



Hay un Goya en la sopa

2022

Vídeo, Color. 04:29 min.

[LINK](#)

BIOGRAFÍA

Iván Candeo (Caracas, 1983)

Actualmente vive y trabaja en Barcelona, España.

Desde 2004 formó parte de un grupo de estudio independiente integrado por artistas de distintas generaciones. En 2008 obtuvo el título de Profesor, con la especialización en Artes Plásticas en el Instituto Pedagógico de Caracas, cursó estudios en el Máster de Historia y Teoría de las Artes Plásticas en la U.C.V. También ha realizado estudios complementarios de "cine experimental" en el Aula Xcèntric del CCCB y en el 2018 recibe la Beca para estudiar en Laboratorio de Prácticas Audiovisuales Contemporáneas, Máster LAV, Madrid. Además, participó en la Residencia artística *Lugar a Dudas*, en Cali, Colombia.

Entre sus exposiciones: *Antes que, mientras que, más tarde*, Galería Carmen Araujo Arte, Caracas, Venezuela (2021); *NOVÆ ANDALUSIÆ. Observante inestable*, Galería Alarcón Criado, Sevilla, España (2019); *Sin Acto*, Galería Carmen Araujo Arte, Caracas, Venezuela (2018); *Correspondencias del Ultramar #2: Núria Güell e Iván Candeo*. Sala Mendoza, Caracas, Venezuela (2017); *Corte En Movimiento. Oficina #1*, Caracas, Venezuela (2015) e *Identidad y Ruptura*, Casa Sin Fin, Madrid, España (2014).

Ha participado, además, en muestras colectivas en diversos espacios de Hispanoamérica, Estados Unidos, Canadá y Europa. Entre las recientes: *JUNTOS APARTE - Entre nosotros y los otros*, MUNTREF Centro de Arte Contemporáneo, Buenos Aires, Argentina (2021); *Cinco itinerarios con un punto de vista*, Museo de Arte Contemporáneo de Castilla y León, España, (2020); *El revés de la trama - 45 salón nacional de artistas*, Bogotá, Colombia (2019); *Archivo HAMACA* (2018) Media and videoart distribution from Spain y Museo Nacional Reina Centro de Arte Sofía, Madrid, Spain.

BIOGRAPHY

Iván Candeo (Caracas, 1983)

Currently lives and works in Barcelona, Spain.

He has been part of an independent study group comprised of Venezuelan artists from different generations since 2004. In 2008, he obtained the title of Professor with a specialisation in Fine Art at the Instituto Pedagógico de Caracas. He graduated with a Masters in the History and Theory of Fine Art from the U.C.V. and with a Diploma in the Contemporary History of Venezuela from the Rómulo Betancourt Foundation. He has also carried out complementary studies in “experimental cinema” in the Aula Xcèntric at the CCCB in Barcelona and in 2018, was awarded a scholarship to study at the Laboratory of Contemporary Audiovisual Practices, Master LAV, in Madrid. He also participated in the artistic residency *Lugar a Dudas*, in Cali, Colombia.

Some of his most notable recent solo exhibitions include: *Antes que, mientras que, más tarde*, Galería Carmen Araujo Arte, Caracas, Colombia (2021); *NOVÆ ANDALUSIÆ. Observante inestable*, Alarcón Criado Gallery, Seville, Spain (2019) and *Sin Acto*, Carmen Araujo Art Gallery, Caracas, Venezuela (2018).

He has participated in group exhibitions in several spaces in Latin America, the United States, Canada and Europe. They include: *JUNTOS APARTE - Entre nosotros y los otros*, MUNTREF Centro de Arte Contemporáneo, Buenos Aires, Argentina (2021); *Cinco itinerarios con un punto de vista*, Museo de Arte Contemporáneo de Castilla y León, Spain, (2020); *El revés de la trama - 45 salón nacional de artistas*, Bogotá, Colombia (2019); Archivo HAMACA (2018) Media and videoart distribution from Spain and Museo Nacional Reina Centro de Arte Sofía, Madrid, Spain.