

## TEXT AND EXCERPTS OF TEXTS

"The work of José Ignacio Velez is the result of a complex interplay between aesthetic and vital issues and concerns and is also the result of an absolutely transparent awareness in which divisions and levels between them cannot be established because, all in all, art is a way of living".

*La Vida como espacio poético; Ente el uso y la contemplación (2001); Carlos Arturo Fernández, profesor Facultad de Artes Universidad de Antioquia.*

"José Ignacio Velez leads us to a world of rapture and poetry, with out using new materials or different techniques or new methods or fetched language; even discovering new dimensions of beauty always starting from the ground up. And Velez made surprising and admirable objects with mud, woods, and oil paint colors".

*De lo cotidiano y lo elemental elevado al cubo (2001); Leonel Estrada, art promoter.*

"The whole production in recent months of José Ignacio Velez surprise because of its abundance, variety, quality, and, mainly, its authenticity, Surrounded by the beautiful landscape of Antioquia, the artist works with great emotion a work that arises from his creative talent impregnated by poetry, completely independent of artistic fashions and theoretical disquisitions"

*Book: Imágenes de la Memoria (2003); German Rubiano Caballero, art critic*

"Art criticism of modernity, at least in Colombia, almost always ignored the value of ceramics. Probably with good reason, openness toward new avant-garde forms, from the mid-twentieth century, at the beginning, was radically rejected by the provincial and folk aesthetic traditions, and, frequently, attacked the handmade pottery, entertainment for fans and high society ladies. However, these criticisms, then justifiable, was

remained in the art system and, despite of the proclaimed openness of the avant-garde reproduced the privileged position of former major arts against anything that might seem craft and handicraft.

Far away from those discussions, nowadays, discussion about art and its significance as a cultural and social reflection seems to retrieve debate spaces, a searching that recognize the own technical values, neither stop in them, but sets his perspectives on the question about art. The oeuvre of Jose Ignacio Velez states at this junction of aesthetic and formal interests and lucidly facing the risks of such a crossroads.

The research of Jose Ignacio Velez on the most varied technical aspects of ceramics makes that, in his oeuvre, appear almost obvious and simple; Kant already recognized in this kind of naturally one of the fundamental aspects of the artwork, and Gombrich discovered the authentic oeuvre of art when artist performing is so remarkable that "we forget the asking about meaning in order to admire the way it was done." However, the contemporary context does not stop in the superlative deployment of a craft but seeks a depth analysis of oeuvre and its implications and potentialities facing reality.

In this sense, it is clear that José Ignacio Velez goes beyond hermetic alchemical games clays, glazes and patinas. For him, ceramics gradually became a means through which he thinks about art, history and nature; a vitally compromised reflection that resulting in the conviction of the ultimate identification of aesthetics and ethics. Thus, the freest oeuvre -the less functionally ceramic rebuilds its social usefulness and its commitment to real, and everyday life."

*Text for Ágora de Fuego exposition, Cerámica contemporánea de Venezuela Y Colombia, Banco de la Republica, Biblioteca Luis Ángel Arango, Bogotá (2006); Carlos Arturo Fernández, profesor Facultad de Artes Universidad de Antioquia.*

"The idea of maelstrom is mediated, among other things, by a sort of threshold that communicates the expressed tradition in narrative and avant-garde as an innovative phenomenon in art; likewise, is a bridge between *logos and mythos* implicit in the title of this edition of this SNA. One of the closest pieces to validate this threshold is *Los Árboles Imaginados* (2013) by the ceramist José Ignacio Vélez, it is a forest of trees made from refractory clays baked at high temperature, in an arrangement referred a forest burning, a fateful scene –that between material knowledge and symbolic no-knowledge–, speaks between the lines of the current condition of our societies. Inhabiting this space is get into deep thoughts, a place where more than a question, a prayer should be done"

*Text catalog XLIII Salón Inter – Nacional de Artistas Colombia (2013); Oscar Roldan Alzate, creator and curator of art.*

"As few, José Ignacio Velez Puerta has maintained a strong and evocative power from its sculptural production from ceramics. At the beginning of his process this potential was already noted. Nowadays, the fullness of their oeuvre, the reflection and mystical conviction attest about it, and –as CA Fernandez said—, it is a "Religion of art as way of life". He lives in constant spiritual quest that allows him to understand, each day his own cosmogony as a whole, therefore, its way of being, of being spiritual is complemented with vital bodily experience in a energetically space-time established within his family, his home, in the reverie with the field, with the landscape"

*Text exposition Como La Tierra, Galería Banasta, Medellín (2013); Armando Montoya, artist, teacher and manager culture.*