

Renato Calaj 2022





Hombre 19  
Enamel, acrylic, spray paint on canvas , 40x 30 cm 2019









**Hombre, 20**  
Enamel, acrylic, paper and spray on  
canvas 120x100cm









The scaffolding on the carpet  
They are two elements in which they stand out clean and dirty.  
In this case the two things are together that do a superficial job.





**Hombre II**  
Enamel, acrylic and spray paint on cardboard, 120 × 215  
cm  
2019





Structuralism asserts that all aspects of reality are best understood in terms of empirical scientific constructs of entities and their relations, rather than in terms of concrete entities in themselves.<sup>[3]</sup> For instance, the concept of matter should be interpreted not as an absolute property of nature in itself, but instead of how scientifically-grounded mathematical relations describe how the concept of matter interacts with other properties, whether that be in a broad sense such as the gravitational fields that mass produces or more empirically as how matter interacts with sense systems of the body to produce sensations such as weight.<sup>[4]</sup> Its aim is to comprise all important aspects of an empirical theory in one formal framework. The proponents of this meta-theoretic theory are Bas van Fraassen, Frederick Suppe, Patrick Suppes, Ronald Giere.<sup>[5]</sup> <sup>[3]</sup> Joseph D. Sneed, Wolfgang Stegmüller, Carlos Ulises Moulines, Wolfgang Balzer, John Worrall, Elie Georges Zahar, Pablo Lorenzano, Otávio Bueno, Anjan Chakravartty, Tian Yu Cao, Steven French, and Michael Redhead, The term "structural realism" for the variation of scientific realism motivated by structuralist arguments, was coined by American philosopher Grover Maxwell [es] in 1968.<sup>[6]</sup> In 1998, the British structural realist philosopher James Ladyman distinguished epistemic and ontic forms of structural realism.<sup>[7]</sup><sup>[3]</sup>

Architecture is not only about the domestication of space," writes philosopher Karsten Harries. it is also a strong defense against the terror of time".

The metal structures presented in this exhibition are like the scaffolding that was once used to cover the exterior of buildings during a phase of construction to cover the outside of buildings during a restoration phase, they take on a new function, becoming autonomous and solitary macro autonomous and solitary macro sculptures in space. The passage of time has caused the metal structure to deteriorate, transforming color and integrity.

The modern surface is treated as an abstract boundary of the volume and has an essence more conceptual than sensitive: these surfaces tend to remain mute, where it is the form and volume that is given priority; the form therefore speaks while matter remains mute. The human being does not exist in isolation but is linked to the space that surrounds him; he is part of the world and of his natural environment as well as being a part of the world. He is part of the world and his natural environment, as well as part of society and culture; that is why the world appears so real because it is not separate from our existence - that's why we have to live in the world (with all its social implications, political, economic, cultural and psychological implications) rather than on it alone; the world is also "the" world: everything is connected, it is one and unified.

The ideals of perfection and completeness further detach the object of architectural creation from the reality of time and the traces of use. Making the structures visible, witnesses of existence.