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Illusion is an idealized way of thinking that produces deceptive images, even self-deceptions. Our lives are full of them. Yet we are not fond of accepting this. This is why the term *reality*, which we like to grab hold of (often desperately and with great effort), exists as a kind of antithesis.

The *Illusions* exhibition reveals a view of the ambiguous and complex, difficult to interpret spaces that swing freely back and forth between a supposed reality and so-called illusion. These spaces are filled with numerous fictions and projections, a more detailed definition of which completely defies categorization.

Is art perhaps nothing but illusion? Or is it closer to reality, indeed even more real than what we call reality? What actually is reality? Is it a pure illusion?

Illusions poses such questions without being able, or even seeking, to provide them with ultimate answers. This exhibition is an invitation to greater conscious perception; to thinking, and to a deeper understanding that might lead to more far-reaching insights able to sharpen our ability to discern the meaning of reality as it relates to illusion.

The artists approach the subject of "illusion" (from the Latin "illudere") playfully, and they provide it with a healthy portion of humor: from what is supposedly a mere optical effect (Mauricio Alejo), and the elaborate interplay of symbols, the signified and the signifiers of perception theory (Luis Camnitzer), as mental deceit/disappointment (Leandro Erlich, Liliana Porter), to the illusion as social, political, cultural, religious, marketing or media phenomena (Teresa Serrano, José Toirac, Fernando Pareja & Leidy Chavez), as well as all of its ambiguity as a pure paradox full of seemingly Dadaist absurdity (José Damasceno, Los Carpinteros).

By means of separating things (which are familiar in everyday life) from their actual use, these artworks thwart our conventionally rooted expectations and permanently disrupt all the characteristic functions and significance of objects in their usual setting.

Ideally, viewers of the exhibition will become a little more familiar with their own processes of perception.

Hans-Michael Herzog

Translated by William Keller