

Artist Statement | Armando Rabadan

I am not attracted to the idea of working with a representative image, where from the beginning you know what is going to happen, instead, I am interested in certain figurative images from which I can extract relevant information to superimpose, to bias the information of the image, place tension on the margin or play with color through pictorial exercises of freedom and restraint. I think it is important to maintain a geometric or structural remnant that promotes the sensation of remembering something, a visual construction to decipher or understand.

In a context of hypertextual painting, my work resorts to the horror vacui generated by the influence of tapestry art, ceramics, mosaic, heraldic shields or Japanese prints. I am also usually interested in placing information on the margin of the painting, to generate emptiness and tension with the interior, sometimes resorting to the idea of a frame or painting within the painting of the classic tapestry.

The projector transforms a digital image into a painting with the loss of information that this entails; the displacement of the projector, the interpretation of the color due to the ambient light or any factor resulting from the error can be decisive in breaking the formula and generating new painting exercises. The white background of the pieces plays an active role in them, since it provides continuity between the succession of brushstrokes that never manage to build the image, forming a palimpsest with spatial capacity, which could remind us of the cavalier perspective of a city or the representation of space in oriental culture.

The surface of the painting has a history that is a life of its own, an environment with which to empathize. Everything that happens on the canvas or paper is superimposed and that sediment is partially visible. I find it interesting because I don't do it with a specific purpose, but rather it adapts to subsequent ideas that arise. Just as change affects places, the provenance of my paintings goes back to an idea that over time has been adapted to a later one. Painting must have the capacity to adapt, go beyond the formula, based on pictorial methods that evolve over time, like an explorer's maps.