

Hi Laurent, Thanks to you for the opportunity.

I'm attaching my artist statement and a short description of the serie IMAGINOPHAGY OF DESTRUCTION (the series that describe the paintings that I will do for you)

I'm agree with you to roll the paintings for shipping, when I will finish them, I will tell you when I have finished them to follow the instructions.

Have a good day.

Very best,

Gustavo.

Statement

Destruction is perceived mainly by our sight and I have been fascinated by the way it appears in front of us as degradation, fragility and deterioration of the materials and objects that humans stubbornly use and create. The attractive aesthetics of destruction is always present in our urban societies in a physical as well as in a virtual way. Its visual complexity, strength and appearance have captivated me to the point of making it the center of my artwork. Having as guide the visual illusion, I have been focusing my work in the appropriation of the image of damaged human creations, taking them to the artistic context and making evident the astonishing beauty that is found in the aesthetics of destruction. I think that these altered forms are also a clear metaphor of the contemporary human being that destroys itself, without even realizing it, meanwhile is immersed in the maelstrom of the everyday urban life. However, the destruction is inherent to creation, to existence itself, everything is being constantly destroyed. There is no movement without damage nor life without movement. My work is thus a creation that comes from destruction.

IMAGINOPHAGY OF DESTRUCTION

Spectacular images of destruction became more and more recurrent in the film industry during the late 1900's and the early 2000's. Such visual hyperboles make the observation of destruction from diverse angles and distances possible which would be unattainable otherwise.

Imaginophagy of Destruction consists of a series of realistic paintings, developed in a monumental and small format, that seize cinematographic photograms from various sequences of a car wreckage. Thus, this artwork provides a reflection upon several aspects: the beauty of destruction, its thriving utilization in the film industry, the constant appearance of a car on it, a growing visual craving of postmodern consumers in search for visual destruction hyperboles to enjoy.

I see destruction as a dynamic process. Hence, the illusion of motion portrayed by films enables us to effectively conceive it from a visual perspective. However, the stillness and complexity conveyed by the paintings renders those endless processes motionless and even enhanced for their appreciation.