

# SCHWARZ CONTEMPORARY

**PABLO ALONSO, 25 April to 7 June 2014**

“For the last fifteen years, I have avoided polychromy to examine the resistance of a painting and to sustain it with a certain intellectualization. Colour appeared only as black material, at first through narrative techniques, later through process-related and situative visualization. Earlier works positioned themselves against iconographic methods, later ones were oriented more towards a semiotic use of colour, or rather of materials like graphite, signal paints, projection paints, bitumen, aluminium etc.”

“The support: an alloy, 99.5 per cent aluminium. Soft, flexible, malleable, metallic, silvery, shiny, cold, ignoble, weldable, noncorrosive, with high electric conductivity. The support is an industrial material that can be reshaped. The paint is forced to tolerate the flexibility that the support demands from it, remaining merely the memory of a quadrangle.”

“Over the years, artist colours have met higher demands, they are much more intense and their composition is more refined. Not a science of colours, but the relationship between application and support – i.e., the physical aspect of the colour and its dependence on the support – is what makes colour visible. This dualism stands for ‘chromacity’: colour and support are inseparable.”

“Stripes convey symbolic potential in art. They can also be found on car bodies, in advertising, on packaging, and so on. Their origin is not marked by a certain status. The surfaces of the works in the exhibition are painted on both sides. Only during installation I decide what is the front and what is the back.”

The flatness of the painting, initially emphasized by the stripes, is interrupted by reshaping the support. Before applying the paint, I fold the aluminium to define the stripes. That allows me to draw a certain line between the colour fields, which is not defined with adhesive tape or drawn by hand or with a ruler, but folded. The resulting borders are imprecise, depending on the dilution of the paint. Since the aluminium surface only has minimal irregularities, the structure of the paint becomes more obvious than with paintings on canvas or wood. The aluminium does not absorb the fluid colour, therefore the metal support objectifies the painting process. In the folded state, I can't see all the colours of a surface at the same time. Instead, I concentrate only on the intensity and the application of a single colour, not on the combinatory composition or the comparison of different colour shades. The search for chromatic harmony is irrelevant. The memory of what was painted hours or days ago plays an important role – just as the memory of what working with colour meant to me fifteen years ago.”