

Notes

Gil Madeira's paintings are influenced by architecture, urban culture, graffiti, digital imagery and specially by the processes that are used to build those images. However, the works are far from representational, they tend to question the status of painting in a world in which the logic of image production is centered in its presentation and diffusion.

These paintings aim to survive in a environment that is global, where photography, the internet, and other medias are part of the process whereas the works come to be seen and the reach of their diffusion. They seek to offer more than its reproductions, or even things that cannot be reproduced. The painting itself asks to be witnessed, a relation that is not of interpretation but sensorial. The Vertical canvases suggests that it's not the eye, but the body's axis that is summoned to experience the works. There is a romantic quest for the materiality of the work. Attention is paid to the differences between the thicknesses of the layers, the fact that some are matte, others glossy and some even mirrored. This influence how the light crosses the different areas of color and how it is reflected. Much of this detail is lost when the work is photographed. The layer's transparencies leave the whole process visible and make the image emerge in it's overlaying. There is both control and surprise in the way they interact. These factors necessarily integrate other aspects external to painting such as that of its lighting and of course, the viewer's position in relation to the canvas, which will alter the work's perception.

The process and manipulation of the medium are essential. Error, chance and experimentation are not only part of it, but what dictates the way forward. This happens in the continuity of studio practice. From painting to painting a grammar of its own is formulated and a speech is codified. Optical phenomena are deconstructed, turned into elements that act visually but also as references.

The works end up referring to each other, building a locus that justifies them.

Gil Madeira
Dec. 2018