

Press release

Adrián Navarro

Wall

From 19th November to 20th January 2023

Opening: 19th November from 11 to 14h.

Adrián Navarro (Boston, 1973) has been developing his ever-evolving work, from his first paintings representing a panoramic view of natural spaces, framed by geometrical shapes like a circle or an oval, in which we were offered an organic picture on the move, he went on to encapsulate those fluid pigments into containers such as spheres or rings (bull) where their surface presented weaves and circular holes rendering the skin, thus allowing us to see what was happening inside, as a window lattice. These spheres and rings are shown floating/suspended, almost in 3D, on a blank canvas, forcing the spectator to question the formal execution of the work. Navarro, with a degree in architecture, has been able to combine a traditional way of painting with the use of typical of architecture digital tools, giving, as a result, a hybrid work, really appealing, both visually and formally.

The current exhibition is another step forward, Wall is a pictorial installation in which the space at the gallery seems to collapse inwards as a kind of implosion. Its walls become permeable and allow us to take a look inside, “volcanic” paintings that send us to a natural world in mid-transformation.

In Navarro’s words “the dichotomy between compression and decompression, between limit and escape are really present in my work. On the one hand, we could take as a reference of the oppressive space, the hall in the Laurentian Library by Michelangelo with its blind windows and blocked doors which “ leave us only the possibility to knock our head against the wall forever” as Rothko would say. And, on the other hand, as a reference of escape we have the adventures of Alice in Wonderland, where a rabbit hole is offered as a way to escape into a world of fantasy. In my “Walls” the spectators don’t have the possibility to cross their skin chasing a “rabbit with a top hat” but neither is the vision blocked by a uniform white on the surface. On the contrary, the texture of the wall is drilled and the spectator can catch a glimpse of what’s happening inside, leading to the paradox that, to incorporate the observer into the painting, that enigmatic and liberating place, first I have to expel him.”

In his new paintings the white wall is punctured with weaves of different nature that let us sense the boiling background. “White, rather than crossing out, works as a veil that covers without wiping out what’s underneath. It’s more lingerie than Artex. Between white and the rest of the pigments takes place something similar to a dance of layers, a vibration, which could be named, provisionally, space” (Extracts from the text “Asoma muros” by Santiago Molina).

In these Walls presented at the gallery, as Fernando Castro Flores states in his text “Fascinating glazing” from the catalogue accompanying this exhibition, Adrián Navarro paints in two stages: building joyfully chromatic, gestural and atmospheric backgrounds, looking for lightness rather than thickness, and then he superimposes a white, punctured texture, a glaze, not to conceal what has happened, on the contrary, to generate a feeling of mystery. [...]

Adrián Navarro starts his artistic career in New York in 2001, after graduating as an architect at the Polytechnics University in Madrid. In 2006 he settles in London, where he completes his studies at Central Saint Martin’s College of Art&Design. He has taken part in individual and collective exhibitions in both cities. Now he lives and works in Madrid. His work can be found in international public and private art collections like UBS, circa XX (Pilar Citoler’s Collection) AENA foundation, Caja Madrid and Quirón, among others.