



PROJECT

4 x 1

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CURATOR: JACOB KARPIO
DIRECTOR: JORGE GALLESE
DESIGN: JOAQUIN RODRIGUEZ DEL PASO
TEXT: JOHN NADADOR
PHOTO: VISUAL ART - FERNANDO GALLESE
MONTAGE AND ASSISTANT:
RABIN DRANATH, JENNYFER LINERO
AND GINO BEJARANO
SPECIAL COLLABORATION:
LEONEL GONZALEZ
PRINTER: IMPERIAL

PROJECT

Brief speculation about the history of painting in the Western World

Throughout its existence, painting in the western world has been characterized for its illusionistic nature. The best painting since the Renaissance was the one that more accurately imitated reality. There is plenty of anecdotes and stories to be found in the literature about this. Painting as a reflection of reality: reality?, or the rude translation to a bidimensional support of the phisical accident captured by our retina that pretends to fool the spectator making him believe that what he sees is a "piece of life".

Holding this precept as a compass to determine what's art and what's not, or to differenciate the art produced by "the great Western Culture" from the rest of such expressions; a biassed ideological judgment arises when it confirms a certain vision of things as "the vision" and labels other perspectives as primitive, folkloric etc.

Painting has also being decidedly delusive since it has pretended to be the representation of the highest standards and ideals of the culture that produced it. This narcissistic quality is pervasive, and its influence can be traced in all the painting from the Renaissance to the impressionists, and with a few exeptions, it became a mirror at which Europe looked at itself to feel better spiritually.

The theme or subject (the word in spanish is alusion) also has a prominent chapter in the development of the western tradition of painting: think about the landscape, the nude, the still life or the portrait. These four super-themes alone cover thousands of square feet in museums around the world.

Finally we come to the substance that has made possible all of this: deluted to the point of emulsion, the ideal medium used by painters for the past 500 years has been oil. Oil deluted to the point of emulsion: the ultimate and definitive fact that makes this fantasy possible.

JOHN NADADOR

LEONEL GONZALEZ

WESTFALIA, 1991
ACRILIC AND TAR ON CANVAS
225 cm x 182 cm
COLLECTION: DANIEL YANKELEWITZ



JACOB KARPPIO GALLERY
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