

MARÍA ARANGUREN

TRANSPARENTE

April 4th– June 1th 2013

Text by the artist

My purpose is to offer a general view of the work I have been carrying out for the last five years, using plastic, cellular polycarbonate and methacrylate materials. It will also serve as a guide for of the exhibition titled *Transparente* that will be taking place next April 2013 at the Astarté Art Gallery in Madrid. I have kept a close professional relationship with this Gallery since 1995.

Entropias was the series in which I started to work with cellular polycarbonate in 2008 or, said otherwise, when I started using transparent corrugated industrial plates. That meant an important formal and conceptual change in my work and opened new ways to my creative process. The huge possibilities provided by these materials took me to go on with investigation.

That was followed by *Celular* with pieces strongly marked with measuring and parallelism. They were pieces that paid attention to such concepts as plain aesthetics, formal unconcern able to hide tenderness, the control- matter of chance paradox, the achievement of unity from isolated channels – cellular---. Technically speaking, some important changes appeared such as the use of a more transparent type of plastic and methacrylate that offered me wider possibilities to work with. Besides, painting became more important as well as the presence of colour (harmony, contrast, symbolism....) and occasionally, texts or words were included.

At present, I am moving between the structural dimension marked by the structure of plastics and the poetic dimension expressed through including painting again.

In order to talk about my new works, I prefer to resort to the notes I write in my studio during the creative process. I think that these could give the reader a more clear idea of what is going on while I am working and about the meaning of work itself.

Contention is in the materials used, the ideas flow without any fear of being exaggerated. I feel that I can convey previewed images by means of pieces that, although being extremely artificial, are able to give an answer to my needs. All that creates a back/shape balance that makes me feel self-confident.

Due to its own nature, this support takes you to undertake the production of the picture and its subsequent interpretation stage by stage.... The idea of "line" (of writing) constantly appears. I work through "lines" in order to get the whole.

Always within abstraction, there are two radical ways previously pointed out: A geometric or an organic line.

There are new three-dimensional wall pieces, remarkably geometrical, without any colour, where I am particularly interested in light and composition as well as in the possibility to operate on big spaces. The material permits massive formats and varied cuts.

Painting flows inside channels and quite pictorial pictures start to appear. Paint layers, painting and its mystery, what it is hidden and yet underlies behind, colour, water...all of it has to do with watercolour both as concept and methodology. There's no retouching....there is a beautiful matter of chance all through the whole process.

Themes or icons already dealt with reappear, free of fears, possibly due to methodology: Heads, beds, circles, criss-cross patterns.

Painting again, but giving a strong support to it. I managed to get rid of perplexity, of an onlooker paralysis, by abandoning painting. Now painting comes back active and brave.

I recover grey and a complex range of colours.

The method is so devilish that sometimes, it becomes absurd and demanding. But it usually is great fun.

It is a very pictorial process in which there are factors that can be controlled such as colour, paint density, drying of paint layers, reservations, introduction of simple forms, collage, etc... and other factors out of control that favour discoveries. This mixture gives character to this work. Pictures in which order confines chaos, it is an order that confines a supposed order or an order that confines another order.

María Zambrano said that "painting is a privileged place to fix our eyes on" For me, it is a place of poetry. It is more and more certain that I am on that move when I paint.