

MY VISION



My life is spent within the peaceful walls of my "Estudio Percepto" where concepts are played down and all my energies are focused on the wonderful process of **perception**. It is where the latest technological developments and classical techniques are united in order to perfect the technical performance of my works.

From constant experimentation, new challenges arise. The inheritance of those methods used in the past are the building blocks needed to tackle the interaction between the computer imagery world and the craftsman side of my work.

I live in an age where images subtly mould us subconsciously. They show us the "standards" which determine our behaviour and set the boundaries for our ethics, morality and scales of values. The paradox of this game is that these icons have been present throughout history and for me the most significant factor is that they feed off **reality**. The nearer they get the greater the power of conviction and persuasion, refining the dialogue of visual information.

I find my **principles** in the Prado Museum, in the Large Art Galleries around the world and in nature. They tell me of our capacity to surprise becoming my most valued tools. They show me the path to follow in order to stay away from fashion, "isms" and the continuous premeditated bombardment of images generated with the speed of a camera's shutter. Once transmitted or reproduced by RGB or CMYK colour systems these images are presented, hollow, with no content (some however, aspire to show content). The **reality**, blunt as **paint** is solid and thick, hardly has ins and outs, it is or it is not, like a "one" or a "zero".

Other barometers of my work live and barely cohabit with the existing confusion, but they answer questions and thoughts that are difficult to solve. The pupils of my eyes refract vehemently the sun on some quinces, the gleam of Jordi's needle, the drawing pin in Manuel's shelf or the warm texture of a sheet hanging inside a palace in Tangier.

The visual appearance of the objects that comprise my paintings are unveiled by means of an intimate knowledge of their structure. The physical laws of light, optics and the spectator's process of **perception** are the three pillars of my work as an artist, allowing me to articulate in a language without embellishment.

In the visual arts, I believe that vibration plays a fundamental role when dealing with sensations and sentiments. In my interpretation of the environment I try to get the most out of the intrinsic resonance of matter, endeavouring to "create" a structure faithful to the model. In order to get close to **reality**, I incorporate analytical processes into my method of work, which bare no relation at all to most traditional ways of painting. This calls for extra effort in documentation and investigation, and as a result my field of **vision** broadens and my expectations may vary depending on the guidelines of each work.

The **reality** can be as complex as the development of our sensibility and our analytical capacity. Nowadays these qualities no longer belong exclusively to mankind, but also to technology. I dare say, without fear of making a mistake, that the investigation and development of the digital environment is overtaking with a geometric progression our sensory boundaries. The information contained in "zeros" and "ones" can be infinite, and it is within my reach. The synthesis and re-interpretation of this fountain of combinations, full of passion and emotion, will inexorably take me across frontiers unimagined today.

I am on the outside of the worn out rhetoric "retaguard" - "vanguard", I circumnavigate against the tide. I simply sharpen my pencils as I do my senses, put my pigments on my palette and free myself of any trace of burden (like my cordless computer devices).