

Pablo Avendaño

No Matches Found

RL Fine Arts is excited to present a new series of paintings titled *No Matches Found* by Pablo Avendaño. Avendaño is a master of gentle mystery and unresolved narrative. His paintings engage with the very unique properties of the medium itself, and its relation to the other arts - cinema, poetry, drama, etc. The new series utilizes sumptuous interiors of public spaces - theatres, hotels, homes, restaurants, many of them built in the past centuries - where Avendaño plays with imaginary characters and proportion. The paintings move between the epic and the intimate. As in previous works, Avendaño turns to theme of artificial light, glittering, glowing, illuminating interiors and architectural details. His color palette brilliantly evokes the color and ambience of his powerful Spanish antecedents, icons of painting history, Goya and Velasquez, masters of the art of mood and story telling.

Stories are the very essence of Pablo Avendaño's paintings. Stories have the ability to transport us into a different place, peopled with characters that we feel we come to know as we spend time with them. Cinema, poetry, theatre, literature all weave different stories, as does painting and photography. But the greatest stories are the ones that always retain a certain mystery - a quality of open endedness, something unresolved...

On this new series Avendaño says:

NO MATCHES FOUND is a series of monumental paintings depicting blurred and suspenseful connections between characters and the places they dwell. Following the logic of my previous series "Plot", I aim for narratives on a fixed image. Something is definitely going on, something recent or imminent. These places are old theaters and palaces, rather "Vieille École". Places associated to crowds and lively situations but depicted "after the event", now calm and filled with those past and tumultuous moments. Thus, charged with meaning. The sumptuousness and decadence play an important role. Something between nostalgia, elegance and thrill. In doing so, I chose a rather baroque palette this time, based on the classic masters "subterranean gold", glittering all over the surface of the canvas. Painting light is an old and fundamental challenge for artists. Now, instead of that "poetry of artificial light" that I researched in the last series, I put myself into vague natural light and shadows of interiors. I add new layers, I play with scales. Characters are mainly too large for those interiors. Other tiny characters work as a "cortège" for the main characters. The idea of scales aberration defies the hierarchy of conventional perception or the "ideal balance". I'm playing here with Jonathan Swift and Lewis Carroll, indeed

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1. Clara & Carlos

Based on my visit to the Clärchens Ballroom in Berlin, the “Mirrors room” in the old Jewish neighborhood, I reproduce the old Weimar Republic parties venue, where locals were looking for escapism. But this is 2019 and the visit is during the morning. The room is empty, natural light is coming from the lateral windows. There are two characters. One is a middle age woman in a unusual big size, flooded by light coming from a flash. The other figure is a small boy dressed in old fashion, like a stubborn infant from a royal family. We cannot conclude why they are there nor understand their absurd proportions. Strangeness and beauty meet together.

2. Alice

Here we are again at the same mirror room. Only this time the perspective offers a wider view. A young girl in her puberty, long, big hands, nonchalant, stays still at one corner. She's unusually large, her head almost touches the ceiling. She's not alone. She's escorted by a group of tiny and exotic people, almost like a Jeronymus Bosch allegorical group.

3. Truman.

At this Central Europe anonymous and ruined palace interior, a giant dandy (inspired by Truman Capote) is posing and looking towards us. The large and dusty room contains classical frescoes. A palm of iridescent palms trees grow in the interior. Something is about to happen.

4. Lizzy

This one is named after the tragical figure of Lizzy, the Pre-Raphaelite muse and artist herself. We are at the Grand Foyer of Radio City hall. This is a very monumental composition. Ceilings are up above 20 meters. An enormous starway drives the eye and meaning of the scene. This time the figure has a normal scale. Lizzy is ghostly ascending very determined but we ignore the purpose, though. In front of her a very large wall displays a Japanese landscape fresco.

5. Emil

His is an old theatre under weak light. On the stage there's a young boy performing with arrogance. He could be a satire from the ancient times or simply a kid dancing a frantic folk song. Behind him, in the shadows of the backstage, some Goyesque figures (ochre palette and grotesque features) are watching the scene. The main figure is powerful, framed in symmetry. The painting pursues the imposing and almost inevitable presence of Francis Bacon's painting approach: a presence rather than a Re-presentation).

6. Jinny and Susan

*This time the scene is outdoors, with soft daily light, in appearance more gentle and contemplative. The site is inspired on the Thornewood castle in the state of Washington, when abandoned before it became a luxurious hotel. There are climbing plants all over the place, an image framed in the so-called Esthetics of Ruins, where nature takes back its territory. Jinny (oversized) and Susan are vaguely inspired by the characters from Virginia Wolf's *The waves*. “ I am short... I have eyes that look close to the ground and see insects in the grass... In the brown water where dead leaves have rotted”, says Susan. The scene could be in a peaceful spring day. A scene nevertheless crossed by an event. There is a flood and yet the characters pose for the paint as nothing happens. Beauty is never enough in a painting. I look therefore for bewilderment and captivation.*