

0 ' 15

There was a time when it was said you should keep your distance, keep your distance?
Is art a plague you need to distance from? As if you could catch a venereal disease from
sleeping with paintings.

0'46

Sincerely this discourse is not pleasurable in the least.

1'00

No I never adhered to that kind of purpose and I never denied my body, so, yes, my hand,
my left hand, and tomorrow if necessary I will try to paint with my foot, no problem.

1'15

Ernesto Riveiro, tohu-bohu painting

1'27

If you look closely, I provoke the destruction of the painting
I go into a very complex process without being prompted by any particular project
Art is not a truth, it's very difficult to put sensations into words

1'59

The place where the word dies

I say that a painting is the place where the speech dies, the place where the word dies

We have a history of painting that can't live without spoken or written words, script and
explanation always accompany it and sometimes drive it.

I can talk about my work but there comes a time, like at roulette, "the dies are cast"

2'56

3'01

In the eighties I used to play a game called Asteroids

There was a spaceship, in the middle of a field of asteroids.

When the situation became critical there was a cyberspace button, pressing that button
would completely change the configuration, it could be better but it could be worse...

I told myself " I'd like to have a cyberspace button while painting"

4'05

4'07

**My thinking has its own space, if I mix it with the one belonging to painting,
it's over!**

4'16

In the thinking world, painting has always been seen poorly, has always been a problem
The image is already a problem, but can the invisible be represented?
In the christian world there have been internal wars that have ended with thousands of dead
In greek philosophy Plato says that the image is not on the side of the truth.

5'05

5'25

For Bacon, an artist that I like very much, as well as for Picasso, it is very important to link painting to tragedy and drama, as for me I wonder why man has to necessarily be a protagonist in a painting.

5'54

For me there are other possibilities, my own art is outside those criteria.

6'10

6'32

Painting is a mental thing

6'35

Very often we hear that "painting is a mental thing" but this phrase by Leonardo da Vinci was cut off. He says it is a "cosa mentale" but it has to be accompanied by a production.

7'05

7'07

A painting can be submerged within a "millefeuille" of other paintings that one couldn't see, it's there that I talk about blindness.

7'18

7'23

When my clogs hit this granite floor, I hear the dim, matte, powerful sound that I'm looking for in painting. Paul Gauguin

7'37

It is much more interesting to work within this degree of equivalence rather than resemblance.

In painting it is much more complicated to obtain the sound of a clog that hits the paving stone than to try to draw a cow with the appropriate colors.

8'04

8'17

One should never preserve the painting from catastrophe

8'21

The termite works on extremely small surfaces but it can end up provoking a catastrophe by contaminating the whole building.

I find it interesting to attack a painting that way.

that is where the story of composition and decomposition begins

8'49

8'57

I discovered that it is extremely interesting to mine that structure from the inside and to search for the opposite. When noticing the smallest sign that the painting is starting to "succeed" meaning to be composed, I decompose it.

In the exercise of painting, I find something asocial, criminal, it pleases me a lot.

9'32

9'37

Very often one transposes moral elements into one's painting, without noticing, just because one wants to do the right thing.

9'54

10'55

One should never prevent the painting from catastrophe, on the contrary it needs to be provoked

Because preserving is being afraid.

11'10

11'15

The paradox is that **the reward and the punishment are on the same surface**

11'27

The worst enemy is monotony. Benvenuto Cellini

The work is a seat of energy, there are stories of weavings, of chromatic sensations. I never conceived the matter in thickness, if you look closely there is an important work of subtraction.

11'59

12'05

My painting method is much about drawing, the line plays a very important role but **color is carried along by the line.**

After that there are spots, detachments of colors, washings etc.

12'31

12'34

What is extraordinary with etching is that it allows you to obtain both picturality and monumentality

13'14

In fact the pictural processes are very long, even a drawing takes a certain amount of time.

The subject of temporality has its importance, it's like with eating there are foods that digest quickly, or others slowly. The body needs it

There is something immediate that happens in confrontation, it's another field of action that is more related to elements already in circulation.

It's also an action that you could qualify of "infra-thin"

14'08

14'09

1986-87 Painting in diptych

14'13

The first diptychs were assembled at the end of 87

In the diptych operation you have to understand you're not operating like in a painting, it's a strategy that allows one to **treat painting separately from the problematic of the picture**

14'40

That day when I left my workshop, nothing seemed to work, but curiously the next day I got back and said "what is this?" as if something happened that I was unable to see the night before.

I put the panels close to each other, and something happened, there was a reaction. I needed that founding act.

15'32

15'35

A prepictural language

Action needs a prepictural language. I've always been interested in the mystery of incarnation. Painting flesh is not necessarily human flesh, it's also dirt, sweat, matter that is a part of our being.

16'21

16'24

Masaccio! A profoundly religious moment in art

During the Renaissance there was a depreciation of the sacred, there was an excess of protagonism of man that foretells a seizing and control of nature, control of the invisible.

16'57

17'00

A weaving of archaic and contemporary elements

I feel the need for a weaving of the stitch and the weft, of archaic and contemporary elements. You can't forget the primal cry, the first gestures, that ancestral sensation that one needs to find inside oneself and at the same time find the necessary lucidity in a contemporary exercise.

I abhor nostalgic works, but going deep into the marrow to look for, I'd almost say, that extreme pre human part, not even a human being, that hominid part fascinates me. I feel something irresistible.

18'05

18'12

1997-98 the line takes over

I am interested in the power of suggestion and evocation of the tentative.

The appeal of a work is in its lack of completion

it needs to leave the door open to the possibility to enter it, it needs that, it is very different from awakening the feeling of sharing or provoking admiration

For me the works that provoke admiration are not very interesting, because they imply a terminus and I think **the tentative doesn't have a terminus**

19'17

19'20

I'm not speaking of series, I prefer talking about batches, in a batch, contrary to a series, there are irregularities.

It's a surprise when you open the oven door, there are reactions due to the temperature, things have occurred in there.

19'46

19'48

1999 appearance of color

19'59

Sometimes I glued white fabric, mended sheets, sometimes I would do a few actions before glueing them, on the right one for example, there is the fabric used to clean brushes.

20'22

Painting without pedigree

I've always been interested by this non pedigree angle, something that normally wouldn't figure into picturality, it's almost banal.

20'37

20'38

2001 towards fluidity

What changes, is that there is a lot more fluidity, one is into a decontraction process.

20'51

21'38

For centuries there were positions taken towards the line, the color, the mass.

All you need to see are the discussions about Delacroix and Ingres on the role of the line, the role of the contour, which was more noble, more artistic .

Drawing and painting were treated like antagonistic entities that fought over some kind of hierarchy, drawing took care of the line, painting took care of the mass, the colour etc...

22'35

22'38

Technical imagination

Bacon speaks a lot about technical imagination, all the great creators invent a technique tied to the imagination to solve its own problematic.

Van Gogh invents his little line, it's not a mass, it's a line loaded with color.

23'01

23'03

The drawing is colored, the painting is drawn, the color climbs the line, sometimes I spread a color layer and then with compressed air, I open that color mass and produce a line, it's not a materialized line, its a line that opened its path in the color without applying another substance.

23'39

23'43

2004 return to the unitary surface Force the tool in its nature

23'48

A brush line is not at all the same as a pencil line

You look at the pencil and say, ok, it's a tool, a tip, if you want to force it, you have to use its own line of force, its own direction, its own substance, its nature

24'15

24'16

The uniform surface didn't come either from painting nor from a diptyc fatigue. It comes from drawing, from picking up drawing again, from switching hands, after so many years of that exercise (87 to 2004)
I realized that I could work in that unitary space the same way I worked with the diptyc method.

24'53

24'57

A few years ago there was a big flood here, everything was submerged, the first time we had access to this path there was a very interesting spectacle: the dead wood was floating, and when the water receded, the wood came down. I had a very strong feeling and I told Nicole " you see how the wood came to rest, it came to rest naturally, I'd like my painting to be like that, naturally. In a movement, an energy, a force that at one point acts and then recedes, leaving a result behind.

25'58

26'08

Having ideas is easy, because ideas overtake you
Deleuze talks about that, right? He says that the cliché of the white page for the writer, of the white canvas for the artist is a monumental error, in fact to the contrary, when you face the canvas, it's already so loaded that the work consists in eliminating things.

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