

ABOUT ALVARO GALINDO

Born in Bogota, his training leads him to the investigation of the processes of visual understanding, to background studies various theories of the perception of the human being.

Alvaro Galindo's paintings are powerful. They are complex. They are intense. They are a sample of the vast universe embodied by the artist who is the creator. Take a look at Alvaro Galindo's work to change the flow of things any time of day or night in your busy life that might feel complete, overflowing, or empty. Read what Alvaro Galindo shared with us. It is not for the subway ride to work or back home. It is reading for a nice strong cup of tea or coffee, or a shot of whiskey and some jazz in the background. You will be thankful there are people like Alvaro Galindo in the world. You'll be thankful we are sharing the same time and space with him in this beautiful and precious planet of ours.

Do what you have to do, but always reach out for a slice of art in your life. Alvaro Galindo's take is that art in all its manifestations is overwhelming. The painter who lives for his art, who feels alive because of his ability to create says that art changes lives, it changes the way we think. Galindo advises that If we occupy ourselves in understanding art as art, surely nothing will happen, but if art shelters our lives, we will understand many things of the universe itself, we will understand our reason for living. We couldn't agree more.

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"SYNERGIE, MOMENTUM, SYMBOLS ET CROYANCES"

PAINTINGS BY ALVARO GALINDO VACHA

Since the early 90's Alvaro Galindo Vacha, Colombian painter has been working around the symbolic elements that we use to express our most inner thoughts. Painting and engraving has been his tools of preference. By 2003 he earns the First Price at the III International Novosibirsk Biennial of Modern Graphics-2003 (Novosibirsk - Russian Federation) earning the right to have an individual exhibit of his work in 2005 during the IV International Novosibirsk Biennial of Modern Graphics. His work has been evolving during the last two decades becoming each time more personal but universal at the same time. His way to appropriate the color, while working the nature of signs through the different tools he uses has given to his work a variety of possibilities enabling his longtime exploration on the topic.

This time Alvaro Galindo shows us three different series: "SYNERGIE", "MOMENTUM" and "SYMBOLS ET CROYANCES"

As Parallel Universes these series would complement each other enacting like different explorations of the same reality. Each in its own way, each one focused on one aspect, each with a distinct trade, but all of them full of imagination and sensitivity.

At this stage there has been a subtle but eloquent maturation, offering the work the opportunity to develop in various ways. Parallel paths of exploration have appeared for the expression of diverse and very expressive aesthetics. The gestures apparently more controlled, but in turn more free and effectively expressive. A more dynamic repertoire of resources full of materials, textures and tricks that allow each series to acquire its own personality, but varied and concentrated. Fewer elements, but at the same time, more elaborated to achieve opportunity to allow a thousand readings more.

Each work a universe, a container in which stories take on a life of their own, moving away from our daily reality, that same reality that they intended to narrate and elucidate for us ...

Reality gets confused between interpretations and distortions. Everyone and each one discovers it by himself, in its own way and

it is in this infinite variety of possible readings where reality hides, playfully, letting us catch just a glimpse of it, subtle whisper that transforms itself in front of us, into colorful fumes, hybrid ghosts trying to recombine ...

The handling of color ... Now fulminating and festive, now humble, taciturn, almost gray and not very effusive ... now contagious, now scattered, now hidden, now uneven, now just a contrast, now just a texture, now tidy and meticulous, now stained and inconclusive, sometimes dim or intense, sometimes contained, tied; sometimes refulgent, strident, just a juggling act.

Within "SYNERGIE" we find an eternal carnival, each time different, each time similar ... A mirror that is personal and universal at the same time. Everything depends on that capricious, insatiable, voluble and fluctuating state of mind that is enclosed in our eyes to appropriate that look with which we see the pictorial reality of the work just to catch it.

At "MOMENTUM" colorful signs calling for your attention, constantly flowing, narrating carousel stories reminding the fair. Circus like afternoons. Glowing and embracing. One can almost hear the ringmaster calling for the clowns, jugglers, contortionists and trapezists.

At "SYMBOLS ET CROYANCES" pure signs assuming their narrative role... Ancestral suns and stars turning contemporaries. . . They expand, they break, and vibrate to the rhythm of jazz and circus, to hopscotch and juggling mat.

Now the symbols are freed from their author to speak for themselves. They no longer depend on the puppeteer who ruled them, nor on the Master of Ceremonies, the Ring Master, the Dictator on the stage. Slavery is over, now it is the painter who is forced to perform the work that wishes to emerge from its entrails.

Jaime Ivan Gutierrez Vallejo
Art Curator
Bogota, August 16 2018



Blank Mind
WENIGER EN BIANCO
ALVAROGALINDO



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Self-portrait with Threads

Mixed with silver threads on wood

70 cm X 70 cm

2017

BLANK MIND

I need to blank my mind, I need to enter a state of "unconsciousness" to try to reach the basic forms of my brain. It is to stop perceiving and arrive at the perceived in order to be able to capture the form in its essence, in its primary moment. This forces me to think that the abstract is no longer abstract, that those forms, colors, planes acquire a consistency since when they are conjugated they pose situations inscribed in the world, in the universe where we live.

If my mood is one of euphoria, then probably the understanding of my surrounding is brilliant, very bright. If, for example, my eyes were facing the sun, perhaps they would be in an unbalanced competition, that luminosity would be complex, and its transcription would be almost impossible: it could be close to blindness, but it is not, because there will always be coded information.

We are not prepared to understand life at once. Sometimes we think we understand everything, and there is no such a thing. Let's not talk about art, just about life, maybe about everyday life. If the image comes to us as the sum of all images, maybe the chaos is total.

How to understand this gradual, step-by-step concept of perception? If we take the word reference, it is possible to understand it. What does reference mean? Would they be concepts stored in our brain that are looked for in order to make comparisons, associations, extractions, to give meaning to something?

On what grounds can I make an idea understood? That is an obvious question under the human being context. But, what signs or symbols do I use to make them understand me? When I paint, when I draw, those questions overwhelm me, those questions drive me crazy. If I am trying to get to the idea itself, if I am visualizing a concept of a dot



Attraction

Acrylic on wood

35 cm X 25 cm

2017



Evasion

Mixed on wood

40 cm X 40 cm

2017



Energy

Acrylic on wood

40 cm X 40 cm

2017



and not a dot; if I am analyzing the concept of a line and not a line; if I am armed with tricky justifications in the field of the two-dimensional to make people understand a three-dimensional-environment; if I tell them that this element is heavy on a plane, knowing that the gravitational term does not exist on a sheet of paper, then what should I take into account for that argument? Do I want someone to understand it? Or do I just want to understand it?

Well, it's said. To think about distance, closeness, up, down, heavy, light, strong, weak, wide, thin...generates brain relationships intimately linked to the natural, to the fact of being able to take a step and be in another position with respect to the previous one, to be able to move a hand and bring it closer to your eyes without the fingers growing on that path, knowing that when they were far from them they looked smaller. It is natural, we live it every day, but we don't think about it every day. Without these laws of transcendence, the world would be a static, still, perhaps abstract element of thought, probably misunderstood, or understood under other schemes.

There are other criteria that human beings take care to confuse. On one occasion, Henri Matisse received some students in his studio in Paris, and when one of them looked at a drawing on the table, he euphorically commented: "What a beautiful apple!" To which Matisse slowly replied: "That is not an apple, it's a drawing of an apple!" In five minutes Matisse solved the problem of making people understand that in the environment in which we live there are serious possibilities of transgressing space, and on a plane of simply suggesting it. What we need to be clear about is that thought, the capacity for analysis, and rationing, make the imagination overcome any state, even if it is simply starting from a two-dimensional plane.

Alvaro Galindo