

Statement

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For some years now I have been following several lines of research which, in a kind of rhizomatic structure, cross and overlap in different directions and dimensions. This apparently chaotic and contradictory structure reflects what is unequivocally part of my essence: contradiction.

Perhaps for this reason my work has moved between the poetic and the conceptual, between the pictorial and the spatial, between traditional procedures and new media, between the political and the spiritual. In a continuous process of re-knowledge, of the "eternal return to the origin" and of the antithesis as a source of self-construction and re-affirmation.

My training and development as an artist has been closely linked to the study of painting. That is why the axis of my vision-intention is posed from this field, but always through a kaleidoscopic perspective of Painting. I am interested in investigating its unfolding through a timeless and rigorous dialogue, with its own history and genealogy, its language and procedures, its possibilities and limitations.

In this sense, I understand my artistic research as part of a broader system of knowledge construction, that is, in a true epistemological, metaphysical and timeless sense.

From the beginning I was more interested in the error than the accident, that is to say a preconceived but involuntary action at the same time. This point leads me to the nature of my work, which relates and contrasts it with concept art or conceptual art.

The error in the process is an interruption that refers to the "origin of all things" I have always believed that, guided by intuition, the re-action is the place where my work is built and constituted. It is from this raw material that the premise Art = Nature arises.

The whole process of investigation, planning, design and construction of the artifact (or artistic device), is a "scientific" simulation that vanishes at the moment of putting it in action. Always before the premise of the unexpected, the uncertainty and the becoming, to be later recovered in a kind of alchemic crucible that gives body to the experience; mysticism and aesthetics.

In this way I identify myself with the Alchemist tradition: mystical, philosophical and scientific. It is an investigation guided by intuition and linked to the process, where the "work of art" understood as Opus Magnum , acquires meaning through experience and where the possible formalizations emerge as witnesses of the different stages of the process.

This interweaving of mystical, scientific and philosophical disciplines has been the axis of my artistic process in recent years and has allowed my work to solidify in a geo-logical way into a series of stratigraphic layers for reading and interpretation, which are available to the viewer and which to a greater or lesser extent summon him or her to explore and construct their own experience through my work.