



Painting can be thought of as an image and also as a material accumulation of pictorial gestures that build up and underpin what we see on the surface. When we see a painting, what do we really see? Just an image, or an overlay of layers canceled out by the visible plane? In terms of vision, we can accept that we only have the surviving image left to see and we have to accept the destruction of so many abandoned in the process. When we look at an image, what are we not seeing?

Allan Villavicencio takes these questions into account in order to think of the painting as a construction of signs that delimit a visual field. This field is paradoxical: it shows at the same time that it hides, and whichever question is directed at the interior of the frame projects an outward echo. "The tension is in the edges," engineers always say. With these ideas in mind, this project shifts the question of where a painting begins and ends toward a broader issue of space production that involves exploring how certain spaces in the city are delimited. In this way, Villavicencio's paintings shift the strategies of delimitation to the interior of the painting in correlation to many of the strategies of demarcation in urban space.

For purposes of the project, the city is understood as a field in battle for space. The consequences of this struggle affect each inhabitant in such a daily way that the marks of appropriation become naturalized and invisibilized. "A mathematical calm, controlled, the architecture / distributes, sinks there, lifts here / in the eyes themselves, empty and fixed," says Patterson. The privatization of space and visibility are closely related in the notes of Henry Lefebvre, where the distribution of urban spaces is made by visual identifiers: "This space has several well-defined properties, especially that of being the [private] property space. These properties (...) consist of being optical and being visual. It is not a sensory space that interests the body as a whole; It's an optical space, which involves the problems of signs, images, which is directed only to the eyes." When walking the city, some of these visual signs that Lefebvre speaks about

are collected as metaphors for the project, especially those that produce a visual block, a call of attention to the gaze while a cancellation of the space stands out. Among which are the improvised devices used to separate parking lots as an element of the informal infrastructure and the devices that delimit the spaces under construction.

The exhibition of Allan Villavicencio will occupy the three rooms of Luis Adelantado Gallery, Mexico, to generate an undifferentiated zone of construction and pictorial eruptions. The gallery will host walkable installations that include pictures, site-specific interventions, found objects, and street action records that, together, build a *liquefied architecture* where the visual spatial codes of the picture, the showroom, and the city become contaminated and infringe on each other. The interruption of color planes, elements of physical tension, and various construction and glazing materials will form a visual and constructive plot.

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