

Paper chase

Allan Villavicencio

The digital screen is the new mirror, hot in your palm, no longer hanging in your apartment hallway. It's a game without end: we are predisposed to a deformed vision of reality, and at the same time, we are nostalgic in the face of its representation. Persisting in this construction of fictions, Allan Villavicencio uses the prime material of the pictorial plane — canvas — as an object and a motive to highlight the illusory property of painting. Transforming into fragile mechanisms, having propensity toward hole and fissure, able to slip, multiply, or sometimes disappear. Like clothing coming out of a suitcase or a street-market canopy folded and used as a sunshade in a truck; in "Plits, Plis" the planes convert into volumes. Collages, unfolding and other tricks induce instability that reveals in the works an encounter with their objective character. In this way, they generate a countercurrent to exalted occidental thought, behind the duplicity of small format, a method relatively new in the practice of Villavicencio. The precise gestures go hand in hand with this configuration, bringing light to the possibility of duplication, the void, and the pure form that leaves its frame. The weaving escapes its perimeters, folding and disguising itself, dispersing in interstices. The reflection of reality converts into overflowing plastic artifice, leaving enigmas in its way that shift our visual appetite.

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translated by Andrew Birk

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