

Despliegues (Deployments)

Allan Villavicencio

When we look at the other side of the curtain, sometimes we are disappointed to discover that the public isn't paying attention. We feel a presence, but when our gaze reaches the other side, nothing is there. However, the vacuum does not really exist; it is merely a perception within the materiality itself, co-existing in the same continuous reality.

So what do we make of this "emptiness" that lurks behind the elements that surround us? Could it be an image that has sped up to compress itself and lost its appearance, becoming a ghost?

The paintings of Allan Villavicencio have that mysterious quality of showing what's hidden, of revealing the impalpable. With subtle articulations of layers and reflections, his work for *Despliegues* brings us toward the root of the mental and visual effects that pictorial matter have on our everyday lives. His gestures are not limited by the border of the canvas, but instead they seek expansion, exploring the possibilities of the painterly act. In this way, the work is saturated with the life of its author, who engages directly with his environment.

In genuine contradiction between accumulation and excavation, Villavicencio creates and erases at the same time to reveal a double metaphysical scale: the physical presence of the cavity and its representation as empty. What appears to be destruction, is a powerful process of restoring what is hidden to make it visible.

In *Despliegues*, the presence of the material refers, among others, to the landscape of the street: the trash, the dirty, the worn-out. The city reveals itself in crisis, in a sensitive flow of signs, materials, and speeds. The separation of one work in two consolidates a diptych, within which a time capsule resonates. The tensions between what disappears and what remains, appear within the pieces as a symbolic dirt.

Allan Villavicencio opens the Beauty canons and manages to achieve a unique pictoric order, in which the neutrality of white space goes hand in hand with its antagonists to reveal itself. His paintings refer to their own conditions of existence: dispersion, and temporalities both fractured and flexible.

Aurélie Vandewynckele, *translated by Lisa Giordano*

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