

**PABLO ECHAURREN**  
*Volo Solo*

curated by Renato Barilli

5 November 2004 – 5 February 2005

*The Galleria d'Arte Maggiore g.a.m. presents a series of works by Pablo Echaurren which, although limited to the technique of acrylic on canvas, tells the story of the activity of a multifaceted artist, master of a work in continuous evolution. In a playful dialogue between high and popular culture, large anthropomorphic canvases reduced to ultra-simplified schemes, recall the proliferation of fantastic beings, sometimes monstrous, reminiscent of the figurations of the Gothic. It is a metropolitan Gothic, post pop and post graffiti, where a magical spirit still lives, under the guise of bright colors and naive inflections, no longer aimed at exorcising the evils of the world, but at acting as an intimate therapy, as control device of one's own impulses: it is a powerful medicine of the soul.*

«Filling surface without leaving a fragment of free space is my distinctive feature. It is impulsive, compulsive, automatic», with these words Echaurren introduces us to his work, characterized from the beginning by a cataloging impulse, which appears in his early works in the minuscule rendering, in classifying in small grids - the "squares" - a multiplicity of fragmented images where his visions rich in details take shape. It is a direct reference to the complexity and simultaneity of reality. This "inventory" attitude responds to the need to tidy up. By breaking down and classifying fragments of optical vision, Echaurren rationalizes his own approach to reality, in an attempt to "master the complexity of the world by reducing it to the simplest mechanism". It is a process described using the words of Italo Calvino, who in his novel Palomar described the homonymous protagonist in an attempt to see the waves and isolate one, just by inscribing it in a square. In questa occasione la superficie della tela si mostra gremita di forme che si schiacciano in primo piano, in una bidimensionalità quasi assoluta, che le epura da qualsiasi accenno di volume, trasformandole nella trama di uno sviluppo continuo, tracciato senza sosta in punta di pennello. Un universo in cui il clima Pop si incontra con le atmosfere Dada e surrealiste, che secondo il curatore della mostra Renato Barilli, intessono un dialogo di continuità con quelle create del padre di Echaurren, il maestro Roberto Matta, visionario artefice di mondi popolati da creature narranti, seppure ancora in via di definizione.

The sense of play is another element that has always been present in Echaurren's creative attitude. In the series of acrylics made between 1989 and 2003, which see in the solo exhibition *Volo Solo* an important opportunity to be seen by the public, it is precisely the playful spirit and the *horror vacui* that transport us into the multicolored universe of an artist focused in shaping reality through a variety of techniques and approaches. On this occasion, the surface of canvas is filled with shapes that crush in the foreground, in an almost absolute two-dimensionality, which breaks free images from any hint of volume, transforming them into the weft of a continuous development, traced relentlessly at the tip of the brush. A universe in which the Pop atmosphere meets the Dada and surrealist atmospheres, which according to the curator of the exhibition Renato Barilli, weave a dialogue of continuity with those created by Echaurren's father, the master Roberto Matta, visionary creator of worlds populated by creatures narrating, even if still being defined.

A definition that Pablo's images reach, emancipating themselves from the nebulous and embryonic aura of his father's works, becoming clear-cut figurations, ready to stretch as far as the eye can see. In the paintings of Echaurren presented at the Galleria d'Arte Maggiore g.a.m. the grotesque and the monstrous become generators of graphisms, stylized metaphors of worlds as personal as human, in which "a kind of continuous cycle is established, in which each element swallows the other, with the tendency to find the conditions of the mythical snake Ouroboros" as reported by Renato Barilli in 1993.

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