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# Invasions of Space

Lorena González · 2009

Curatorial text for the exhibition held October 25–November 29, 2009. Original preserved in the artist's archive. English translation for this website.

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In times when art's prophetic vocation has all but disappeared and uniformity threatens to prevail, a number of young painters emerge who renew our faith in painting, in pictorial creation, in the spirit of freedom. This is the best thing that can happen to a fractured society.

Juan Carlos Palenzuela

With these words Juan Carlos Palenzuela concluded his text on the painter Starsky Brines, written for the artist's first solo exhibition in 2006 at Galería Spacio-Zero, which no longer has a physical space. Three years have passed since then. Brines's work continues its battles within a society as fractured, dissimilar, heterogeneous and unpredictable as the one described by the critic, who has also since passed away. Yet these troubled territories are no obstacle for the artist. On the contrary, it is precisely these difficult, arid passages that command his attention: a shifting place where the many events that arrive at the 'hour' of his painting erupt and take shape. Strange, hybrid, fantastic beings; incisive, playful, vaporous strokes; suggestive silhouettes, cultural references and symbolic appropriations evoke a childish, ironic bestiary of his own—a bestiary as personal as it is collective.

Characters and feelings that are difficult to share have always coexisted in Starsky Brines's work: invading presences that, like ruins of our shifting visual culture, leap from the canvas, awaken in intimacy and stir in memory. In this pictorial game, borrowed iconographies are transmuted: magazine images, altered record covers, silhouettes of celebrated artworks, fabric samples, visual debris, words, fragments, gestures, letters and signs suddenly invade the space of the paper, the solemnity of the canvas.

Normally we see only one version of this journey: the one offered by our final encounter with the artist's work. For this exhibition, however, we wanted to multiply the connections of this experience, disrupt it and make it visible. In a city as variable and diffuse as the one we inhabit today, the artist decided to bring his studio into the exhibition space, to invade the gallery while, himself invaded by his characters during the week before the opening, he takes up the surrounding supports—glass, walls, paper, canvas and floors—to produce the exhibited work in situ.

The photographer Rafael Serrano accompanies him, his camera also invading Brines's journey, interpreting the painter's action and translating it. He records the temperatures of the process so that his images reveal the hidden sequences of that particular grammar of painting, somehow suspending 'that' which breathes only in the solitude of the studio. The two thus become intertwined in the performative act of working before one another:

physical bodies invaded by the trance of an unrepeatable journey, works unfolding amid—and through—the powerful uniformities, particular fractures and sustained disappearances of our techno-global world.

Original source:

<https://beatrizgilgaleria.com/exhibitions/78-invasiones-en-el-espacio-starsky-brines/>