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Víctor Hugo Irazábal · 2004

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English translation for the artist's website. Original text in Spanish.

The need to draw, to make marks, to scribble, to interpret the external reality surrounding us or the internal reality living in our minds is as old as humanity itself. Since the earliest times, human beings have felt the need to imagine and to draw what they imagine in order to understand the world or communicate it to others. Drawing is a language. It is a sensitive activity deeply identified with human beings. As long as people feel the need to use that language to signify and communicate, drawing will continue.

People draw for different reasons. We draw to learn to see, or to make visible what only we can see or think. This is why Joseph Beuys maintained that "drawing is thinking." Drawing is immediate thought, drawing upon the essentials of graphic language to express an organized reality directly: a whole with the minimum of means.

It should be pointed out that drawing is an intention more than an action. One can draw without using traditional drawing materials: paper, charcoal, pencil and so on. Today, those who draw explore new materials, freeing themselves from the traditional support and the frame. In many cases, drawing has become more installation-based, open to real and digital space, and readily assimilates aspects of conceptual art. Through an interactive process, drawing expands, establishing dialogues with other genres, although speaking of genres is difficult today. Such is the case with the series of images through which Starsky Brines is invited into our Galería de Papel: a group of works produced by the intervention of gesture, mark and line upon the photographic image.

Starsky Brines has developed an entire personal imagery, as a painter as well as a draughtsman, through the weight of the animal presence in his work. This forms a kind of personal bestiary in which a series of zoomorphic images unfolds, speaking to us of the hybridization of beast and human. His mark yields to an inner force that does not know where it is going, drinking from dark depths until it finally allows an archetypal world to burst forth violently, connecting us directly with our animal origins.

His animals emerge from a mixture of civilization and barbarism. We should not forget that art is a form of knowledge, a reflection of life, and that the artist is a thinker about reality, an investigator of the external world whose material or immaterial propositions help us grasp how the social, cultural and emotional events we live through touch our inner fibres and affect our being. Through his work, Starsky speaks to us about the conditions of human existence in contemporary society. His art possesses a significant and communicative power through which we see ourselves reflected as beasts in a world charged with a high degree of violence and intolerance.

“Inspired by my experiences of nature and the city,” Starsky observes, “I use various resources and supports bearing images already made by someone else. Such is the case with photography, for within photographs lives a memory that speaks of another time, another way of seeing and an intention different from my own. A feeling of not belonging continues to prevail in my work, which I translate into new images of my own. They trigger a discourse from which ambiguity emerges. From nature, violently, I draw out the animal to evoke the various fragments that live in the memory and everyday life of the urban human being.”

Víctor Hugo Irazábal

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