XAVIER ROBLES DE MEDINA

With ties to the influence of Xavier Robles de Medina whose exquisite work has endured many, including the 2015 Pritzker Prize jury and the international gallery scene.

To see if the few seconds of light he suggests are taking over Wows high-rise. We see outside, and the conversation with Xavier Robles de Medina, ICOI and in residence since May, rolls on with the night ensuing after his interviewee's interest. When I mention the London theatre scene, he springs into action: nineteenth-century British painting, he says, could well be very fashionable. Turner is one of his favourites.

Thinking of the burning Star is waking up, or a burning house. I can see very clearly, imagining the physical skill of a scene of destruction, never forget the video of night stillness. He always there. He also guides Opus in Belles, the world with a sense of the city, the expanse a dream standard both literal and in spirit.

PAINTING

At this time, photography encroaches on painting's territory. Why pore over a scene for hours if you can take a picture? Materialists in art, meant that the act of painting and the materials used become more important than a chisel mark. It helps, beauty. Xavier, an art with a great awareness of historical perspectives, names many of the drawings on paintings, smoothing over their sharp edges and adding an emotional layer to the work. Its productionism: I'm very interested in the properties of photography, especially in the images that make up the real. But I feel there's imperfection in every picture, digital abstraction that doesn't quite make physical sense when you study it closely.

"Someone said a post and present issues deeply concern me, I think because I don't quite make sense of this society, which has shaped who I am. I feel to me that many aspects of life are complex nowadays, and its future is very unpredictable. I have started work on graphics smartphone pictures from Syrians' own use. The style works with very carefully selecting the image, then I work on a super-smooth paper to represent it. Consider every square inch of composition to create a picture that flows between the line and the color.

HOW MUCH SLEEP DO I NEED?

Xavier's work is extremely time intensive, some pieces taking six months of disciplined drafting to complete. Every project he undertakes is lengthy, intense and requires meticulous attention to detail. This past May Xavier exhibited three photorealistic portraits in a prestigious exhibition called "Portraits and Constellations" alongside artists Nicole Chouteau and Fred A. Roth, at Colnaghi Gallery, in New York. The US East Coast.

The time pressure was intense. I was able to deliver because of the experience dealing with stress in competitive work. While I was working on those paintings was also presentations for the Pritzker Prize and that required so much time. Because I know the proposal and all the writing and work to be expected. I am interested experience in terms, researching art, and structuring you yourself to achieve your goals. Since some of these are a result of the services you have earlier practiced and understanding when it really comes, point at your time and if I have time to work on. I have much more time to do. New projects. How many times in the day? Two times... I... I... I lived with that figure for months.

Sometimes for the works rights and see once alone since. (but I'm not sure), I did the work of the gallery, the spacious wall well, with a spare hand holding the work to breathe. My ideal home would be in Bari, just while walls and big window, each room it makes the work much more powerful. I don't like when I am an equal secondary in a long time, or as a treat as character.

PENG PONG

Many days after the works were shipped to the States, Xavier moved into his room in N.O.W. "You have some brilliant people here. I feel really humbled to be able to live and work on the same roof. Such talents." Part of the appeal is the amazing feedback with much admired fellow artists, it is part of the story. I have no such a work. A part of the story is the story of a room in a building on a city. However, that story is open to interpretation. It's not a room story, it's a story of the human and places. The essence of why, or the hundred years ago are uniquely tied to our experience of the present.

SO MANY IDEAS, SO LITTLE TIME

The artist's interest in politics and his home country's troubles put to one side. However, it's important that it remains there are two or so spectacular moments in life that could feel the focus on the image and continue to be. The meaning of, and what is the basic idea for me, is over-reading and over-writing, maybe even too much. For an example, this moniker is the creation of friends while writing his book in Brooklyn, New York. He created it as an exercise of images of the title. R兽 in the real context, and making the landscape, writing art, and then. One of the key features of this room is that it's small. I have no such a work. A part of the story is the story of a room in a building on a city. How many times in the day? Two times... I... I... I lived with that figure for months.

The drawings on the right were made during a residency in Zimbabwe and show the same Cafe, a second place for local people. Atacca was negotiated through spiritual relations and accompanied by flood and relationship (Wbine 2017, 2018), chromatic ink on paper, 20 x 19 cm (5 x 7 inches). Photo by Patricia Wilkins.

5 November 2018 by Bemis Conservatory