

~~EDUARDO~~

~~SECCI~~

Reducing Things to Their Essence

Conversation with Pedro Matos

Daniele Capra

DC: Your artistic practice is reduced exclusively to painting. You focus on small details, sometimes quite invisible elements of our lives we usually don't care about. You bring them to our attention on the canvas. Why are you so interested in this "micro" reality? How do you choose these elements?

PM: I like to make works that are somehow ambiguous and have multiple layers of meaning. It has something to do with finding beauty in unconventional places, about bringing it into the language of painting and, in the context of the contemporary art world, about acceptance, tolerance, stillness and so on. It can mean different things to different people.

DC: The works included in this show are based on carvings we can see on school tables, benches, walls, and so on. They constitute a sort of unconscious text or joke, a sort of sample of reality, but they aren't particularly beautiful, and usually they would hardly be considered interesting. But you are seduced by them, or at least you can feel the hidden power they possess. Later you transform them into something new, a kind of metaphysical statement or abstract drawing the spectator can discover. Do you think they are connected in any way to poetry or the idea of wondering?

PM: I agree, and I think we can look at them in multiple ways. Up close, you have the micro level, where you see each individual word, symbol or sentence as names, love messages, dates, curse words, drawings... They are not particularly interesting in themselves, except for the fact that these gestures of mark making have been common in all of human cultures for thousands of years. From ancient Egypt until contemporary urban graffiti: there is a desire to make our names or our lives eternal. On a macro level, all of these marks and their own deterioration create a semi-abstract composition that has a poetical feeling and is somehow more than just the sum of its parts.

DC: We are accustomed to think of painting as figurative or non-figurative (abstract), based on the correspondence of the image with some element of the so-called reality. Are you interested in reality or representation of any kind, or do you focus on the process only? How do you define your artistic practice?

PM: I am interested in both, and I like to experiment with their frontier. In some works, I like to make it clear what it is that they represent, while some others become more vague, either by simplifying the source image, or by making a really zoomed-in close-up. This results in compositions that are very distant from how we tend to look at and categorize the world, which makes them "abstract" to the viewers' perception, even though every single work has one or multiple sources in the physical world.

 **Eduardo Secci Contemporary SRL** soc. unip.
Cap. Soc. IV. 10.000,00 €
C. F. P.IVA N. ISCR REG. IMP. FI06421100485
eduardoseccicontemporary@pec-societa.com

Piazza Carlo Goldoni 2
50123 Firenze - IT
+39 055 661356
gallery@eduardosecci.com

w w w . e d u a r d o s e c c i . c o m

~~EDUARDO~~

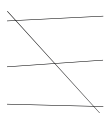
~~SECCI~~

DC: Usually large works are meant to be seen from a distance, small ones from a closer point of view. Apart from the dimensions, they suggest different approaches to the spectator. Your artworks are often either big or small but not mid-sized, as you tend to paint only in extreme dimensions. Is this just an opinion of mine, or do you like to use only those sizes?

PM: It is true. I like the qualities in both small paintings (as they are more intimate and they suggest a personal view) and big ones, with power and presence. Medium-sized works are something that I do very rarely, as they don't seem to have any particular quality in that dimension except for the fact that they are more commercially viable, maybe. But that size looks very decorative to me.

DC: I think that your painting is a sort of visual escape from the messy world we live in. Flat colours, few layers of elements, small density of patterns: they can be a mental place to rest. What do you see when you close your eyes?

PM: Yes, there is some spirituality in the process, in reducing things to their essence, to a minimal and peaceful place. At the end of the day, I see with my eyes, closed or open, something like a sort of visual meditation maybe. But I am interested in *how* I see, instead of *what* I see...



Eduardo Secci Contemporary SRL soc. unip.
Cap. Soc. IV. 10.000,00 €
C. F. P.IVA N. ISCR REG. IMP. FI06421100485
eduardoseccicontemporary@pec-societa.com

Piazza Carlo Goldoni 2
50123 Firenze - IT
+39 055 661356
gallery@eduardosecci.com

w w w . e d u a r d o s e c c i . c o m