

HECTOR DIAZ

Against subjective interpretation: The author's voice as the sole objective truth

By **Héctor Díaz** & **Edgar Mendoza**

Against subjective interpretation:
The author's voice as the sole objective truth

By **Héctor Díaz** & **Edgar Mendoza**

Against subjective interpretation:
The author's voice as the sole objective truth

Case study: Edgar Mendoza's “Submarine”

When viewing a work of art, it is very easy to settle solely for the "visual impact"—that first impression and feeling it immediately generates within us. However, as I have always maintained, this is the most unfair way to understand a painting.

Unfortunately, it is common for many galleries to foster this superficiality by presenting "personal" and highly "subjective" versions of artworks. By imposing external interpretations to make a piece more "digestible" or commercial, they end up distorting and silencing the artist’s true message.

At HECTOR DIAZ, our commitment is radically different. We do not merely promote artworks; our mission is to share the true story, context, and vision of the creators in the purest and most authentic way possible. We firmly believe that no one has the right to rewrite or filter what the artist has captured on canvas. Our role is not to invent meanings, but to serve as a transparent channel that directly connects the creator’s mind with the collector’s sensibility.

The artist always expresses "something" deeply their own in each piece: a personal anecdote, an ideal, or an introspective search. Knowing this background, told exactly through the voice of the person who created it, is what truly allows us to appreciate the artwork from a more authentic perspective. For this reason, at the gallery, we are committed to explaining and presenting art through the artists' own words.

The text I present below is a faithful reflection of this philosophy. Through his own reflections, Master Edgar Mendoza shares with us the visual and conceptual narrative behind "Submarine." I invite you not to settle for just the initial "visual impact"; read his words, understand his intent, and allow Mendoza himself to guide you through that mysterious threshold into his depths.

Héctor Díaz
Founder and Director of **HECTOR DIAZ**

Submarine by **Edgar Mendoza**

2018, Oil on Canvas, 71 x 61 cm

"Discover the monsters that inhabit your depths, and talk with them..."
The phrase is about the exploration and confrontation of our deep mysteries, perhaps to answer our concerns that might lead us to resolve the end of a path. But to reach that depth in a search toward our inner world, every path first has a beginning...

"Submarine" is a painting that represents that first step toward the threshold of an entrance; in its allegory and visual narrative, it only wants to pause at the symbolic representation of that beginning without going further into the depths.
Its main symbols are shown through a nude, drowsiness, and a separate creature...

This subtle beginning is starring a woman who is about to fall asleep and is on that boundary between the first phase of light sleep and slumber. At this moment, reality is altered, and anything can happen... The interesting thing about this phase of lethargy is the partial loss of control from not knowing whether we are asleep, awake, or in a state whose rules of logic are confused in a mixture of reality or unreality, which gives rise to that necessary subjectivity in my narratives. We enter that unique and indefinite zone where objective realities and subjective realities can mix at the same time, even if they are incoherent and without being able to control their logic, which imposes itself upon us.

My work, in general terms, precisely has as one of its main pillars the representation of painted images that look real to convince us of their own unreality. The nudes I paint can show vulnerable characters who seek refuge in the settings and clothing to resolve their purpose or expose their problem... but they can also express secure and balanced attitudes that do not need to cover the intention of their goals with unnecessary garments.

The woman has entered a semi-conscious state in search of her monsters; she does so completely nude, secure, and determined. In her primary logic, she and we all know that we don't go into the water dressed... she must enter without clothes because to begin searching for what is needed, she must be fully convinced to take that step to freely feel the water soaking the senses of her skin.She submerges herself in those depths as if it were a sea, between reality and unpredictable imagination. Before... Perhaps she was reading Jules Verne or watching a movie about submarines; maybe she needed to find answers to the problems and concerns about her existence that have been affecting her lately.

We are our own monsters that disturb our reality; going out to search for them within ourselves is an act of maturity that sometimes takes a lifetime to get just one answer.



***Submarine**,* 2018, Oil on Canvas, 71 x 61 cm © Edgar Mendoza



By: Héctor Díaz & Edgar Mendoza
Media outlet: Ser Empresario
Date: October 5, 2026
Links: Article | Instagram




ARTÍCULO POR
HÉCTOR DÍAZ
¿QUIÉN DECIDE
LO QUE *significa*
una obra?
LA INTERPRETACIÓN
TAMBIÉN PUEDE
TRANSFORMAR UNA OBRA
HÉCTOR DÍAZ DEFIENDE
LA IMPORTANCIA DE
ESCUCHAR PRIMERO LA
VOZ DEL ARTISTA.
ART. EN WWW.SERMEPRESARIO.COM.MX

HECTOR DIAZ

Cover:
Edgar Mendoza © Edgar Mendoza

Back Cover:
Submarine, 2018, Oil on Canvas, 71 x 61 cm © Edgar Mendoza

–

This essay is for reference only and not for purposes of publication.
For more information, please contact the gallery.

Copyright © 2026 HECTOR DIAZ & Edgar Mendoza. All rights reserved.

www.hectordiaz.art


www.hectordiaz.art