

**HECTOR DIAZ**

**Javier Arizabalo**  
Statement

# HECTOR DIAZ

## **Javier Arizabalo García**

B. April 6, 1965 - Saint-Jean-de-Luz, France.

My work revolves around the retention and fixation of reality, of a selected reality, and as far as possible, exciting.

Every vision, as spectators, of the real or the fictitious, entails an emotional reaction on our part. My intention is the creation and/or perpetuation of this emotion, as a way of overcoming the primal anguish in the face of change and disappearance, of an elusive reality.

Every photograph we take, supposes that there is an image that represents a significant moment of our life, supposes a fixation.

Since we take the greatest number of photographs of life, of the closest generations in time, we understand that we have the greatest pregnancy to everything that happens to us and passes, and that we also have the greatest sense of individualism, almost everything that happens to us is susceptible to being remembered.

Unfortunately, this also causes the truly important moments to dilute, we cannot maintain the same consideration for all events.

For all these reasons, I see in art the revitalization of the really significant moments, for their investment in time, materials and emotion, of the people and spaces that pass through my life, that are especially meaningful to me, or that give up their person for it.

These significant elements, even if they are from my experiences, which are less and less private, also say a lot about the society and culture in which I find myself.

Although the cultural times of Greek or Roman mythology, Christian mystifications, Renaissance beauty, historical paintings or ideological representations have passed, how is it that we do not long to visualize a body in the fullness and vitality of its youth, as a memory of what we were, or how is it that we do not want to see the inner history of an elderly person, with the vicissitudes carved into their skin?

We can continue to invent realities and spaces through theories, philosophies and graphic languages, but figurative re-presentation, now linked to photographic technique, is installed in the core of our imaginative presentations, and I subscribe to this field.

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I am a painter of the real, with whatever ambiguity this statement may imply. Reality that is always interpretable, changing, and that is moderately captured thanks to the rules and tricks established over centuries of representation, composition, color, lighting, and also new artifacts, reinforcing the value and belonging to this culture of ours.

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