

HECTOR DIAZ

Edgar Mendoza
Statement

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Introduction

My work is the result of 36 years of technical and conceptual research in contemporary realist painting.

My painting is in a pre-maturity stage that already conveys its own identity, but its consistency requires new challenges and discoveries in its inexhaustible desire for creation.

Each painting is a new beginning and a new opportunity to rediscover and perfect my path.

My paintings are conversations that dialogue with the viewer to provoke questions and answers that they themselves carry within. I want to calmly awaken the feeling that what is being observed belongs to a reality.

One detail I would like to mention is the fact that I do not intend to create stereotypes with my characters; their appearance, actions and the scenery they are part of are actually just a pretext to suggest a kind of guide that narrates certain symbols and concepts.

Practically all my portrayed characters only use that narrative framework that surrounds them as an ornamental setting. Its function is rather to invite you to look at their faces and go inside them so that you can discover yourself.

My characters are surrounded by external metaphors in simple or complex scenarios that express my concepts and concerns; but my main function is to show an internal portrait that communicates sensations and feelings in the viewer, regardless of whether it coincides with my narrative or not.

The women I usually paint, try with their clean gaze to whisper an invitation for you to look at yourself and dialogue with your being listening to your own silence.

Since a painting cannot communicate with a verbal dialogue, the style that has best allowed me to transmit this silent language of codes is Realism. The more truthfulness of reality I manage to paint in a scene, the greater the possibility of provoking emotions and feelings in a viewer. A merely abstract style does not serve my purpose.

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I am interested in generating an objective and also subjective reality.

As the years go by, I am grateful to begin to perceive the simplicity that allows us to stop pretending to be what we are not.

Cinema and its influence

Cinema is undoubtedly a reference for my work. I belong to a generation of realist painters whose interpretation of reality has been influenced by each of the technological advances in cinema that have been perfecting their own challenges to show the veracity of the genre that seeks its expression in each film.

In my opinion, cinema is the most versatile, sophisticated and contemporary artistic expression that exists at this moment.

Its limits, even though they are highly manipulated by its industry, are still in constant experimentation where we can find a variety of possibilities that have given rise to a set of truly masterful creations.

The evolution and changes that cinema has experienced and its great contrasts according to its time and historical moment, can only be captured in their essence by the sensitive eyes of someone who encodes as a receiver those messages full of creativity.

Cinema since its origins has been a wonderful box of dreams in which we have been able to put the other artistic disciplines together, forming perfect teams.

The capacity of cinema is unimaginable and it is an open window that will continue to propose the most subtle and simple ideas to the most complex and sophisticated concepts about the existential thought of the human being.

I grew up watching charro movies, romanticized stories in black and white that disguised their limitations through ingenious resources.

Since I was a child I have experienced deep feelings before a scene of joy or sadness and I have aspired to recreate the settings for my own creative universe that is pictorial but with the soul of cinema.

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Why would I not feel inspired by this great reference of our times, why would I not try to make respectful tributes to the films and their concepts that have marked a part of my creativity.

My deepest gratitude to this source of inspiration and all the respect from my humble position to the credits and intellectual properties of other creators in their various artistic branches.

All my recognition.

The nude

Nudity can be objective when we see it as it is, and subjective even if we see it dressed.

In my painting, nudes do not seek to express a sensual eroticism in relation to love and sexual pleasures.

Women, who are mostly the protagonists of my stories, are shown naked as a subjective concept that expresses the inner body that we carry within and the existential concerns or psychological conflicts about our own being.

These reflections aim to express the degrees of nudity that I handle in my works, they want to insinuate some anatomies that provide readings as if it were a geographical map of a living ecosystem.

One of the main reflections to debate about the nude are the canons and the politically correct stereotypes that are supposed to be the ideals. I am interested in analyzing the issue of objectification, both of men and women, through which we turn people into pieces of things or objects of desire in a kind of banality fair in which we all participate, but whose expression often lacks arguments that can go beyond.

My idea about the nude does not pretend to question the above as if I were alien, I am part of that system and language so rooted in our society, but I am interested in being aware of why and for what I need to use nudes in my paintings to transmit an honest message.

Eroticism as such is a field of unlimited cultivation for creativity, in fact I myself also show my own doses of sexuality in my nudes that although they pretend to suggest abstractions, ultimately they cannot avoid showing their subtle nature of that erotic sensuality.

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Through my characters I try to transmit concepts about the influence that our interior exerts on what we are in general and what we think about our existence. Nudity would be the model to objectively represent this complex idea about the interior. Through nudes I translate these concepts. Being semi-nude the characterization that best adapts to my expressive needs since it allows me to make a second skin or tailor-made suits.

I have found in transparencies the indicated materials that also have the capacity to reinforce an anachronism that I need to have in the environments where my stories take place.

My work ultimately requires nudes to show these portraits, not only of faces that express concepts, but also of those bodies that receive us in the intimacy of themselves among their circumstances, sometimes artificial and other times human.

In the nudes that we artists execute, we can find, depending on the author, a whole dictionary of identities. Each one knows how he wants to use this wonderful tool to express what he is and what he feels.

Perhaps, in the end, everything comes down to a single idea: getting naked is nothing more than the reflection of what each one experiences when he decides to take off his clothes.

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