



When WE Return is a new online Art & Cultural platform which aims to become a bridge for ideas, to promote exchanges between diverse artistic communities from North and South America. This series is part of our “Artist in Isolation Experience”, WWR invites different artists to share their thoughts, open their studios and tell us what they are creating during lockdown and how they imagine the world will be like When WE Return.

Please meet Pablo Sinaí!

Pablo Sinaí on his Isolation Experience and Current Projects



“Strange way of domination”/ Acrylic on canvas / 120x100 cm / 2015 / Private collection.

“Sometimes I wonder what would happen if we would all be fully conscious about our passing by.

To be able to confront that inevitably of the lineal and be acknowledged of a preestablished temporality.

¿How would it be to take a portion or segment (in between of what we call that it has a beginning and an end) where that spatiality, from an image or a statement, could be fragmentated and generate new paths?

Why not to think the geometry as a slow device, that for moment abandons its speed character to rethink the movement as something dense.

To have to possibility of also stare a specific element, sometimes right next to another and sometimes in perfect solitude. Binging us a time to ponder about its condition. Or maybe think about if its existence is necessary”

Pablo Sinaí

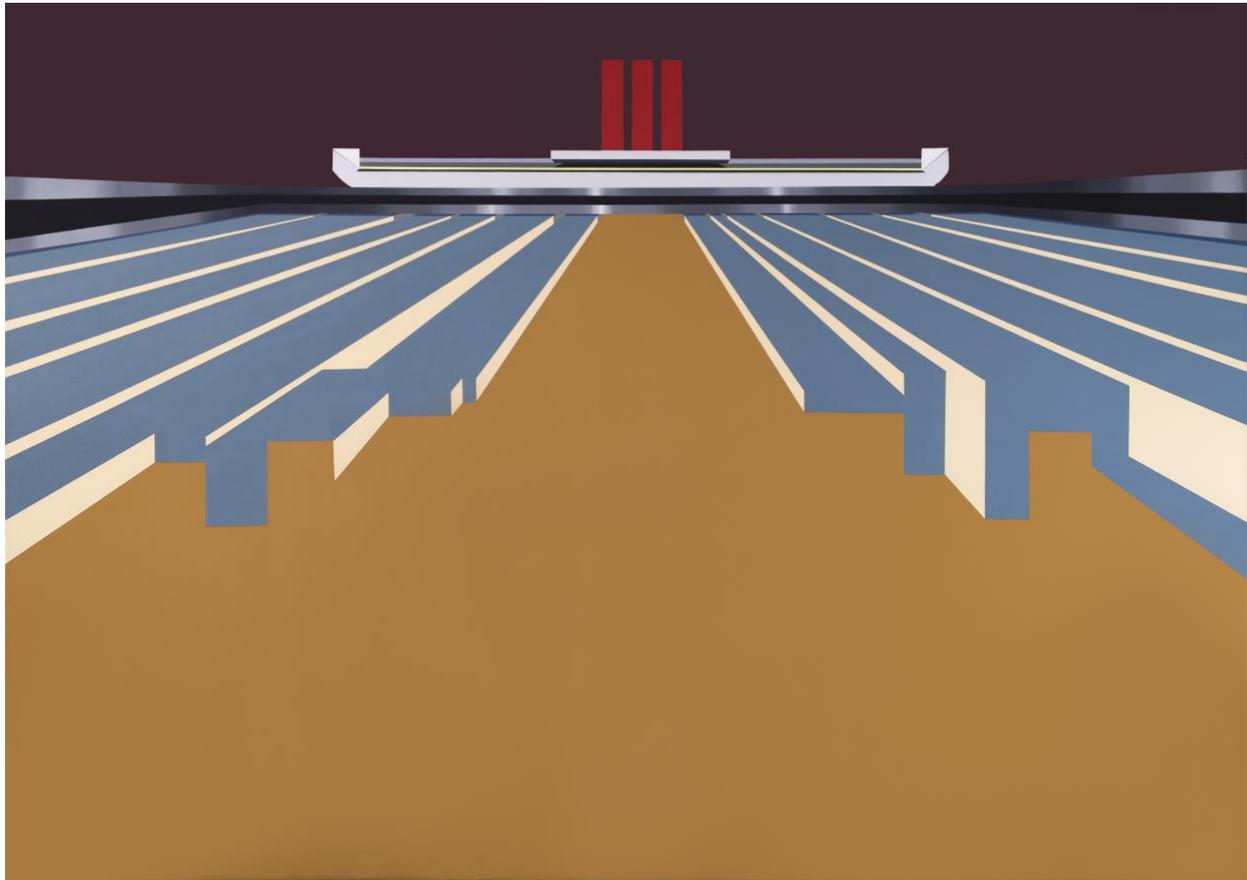




"Announcement series" (Front/Rear view) / Nitrocellulose lacquer on thermoformed PVC plate / 110x60x60 cm / 2018

Over the years, I managed to systematize my practice and generate certain routines of work in the studio. On January and February in Argentina, the quietest months of summer, I usually initiate my projects with more intensity than the rest of the year.

On this particular summer, I didn't have much time to address that which I had in mind. However, facing the imminent arrival of COVID19 to our lives, and the idea of a long lockdown, I saw myself in need to find my way back to my usual production to the point to understand it, almost as a therapeutic action in this new context in which we found all of ourselves involved as society.



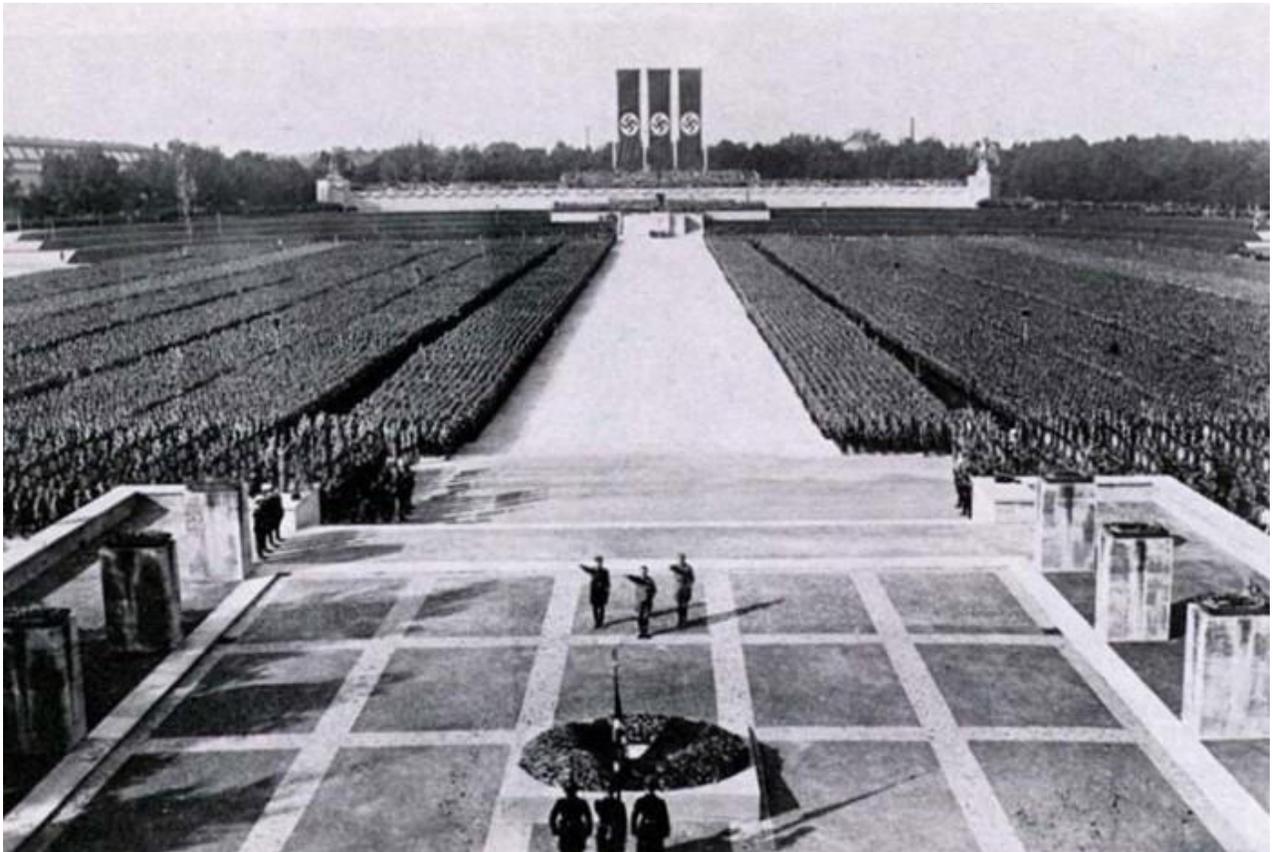
Untitled / "My will" / Acrylic and enamel on canvas / 120x170 cm / 2017

"The frozen light brings us back to a golden age that remains still in its eternal downfall. If the futurist craved to capture the light in its speed, in its faceted and sequential charge, Pablo Sinaí, on the contrary, in the tenacious immobility and melancholy of his paintings, pursues a sort of disenchanting futurism"

Veronica Gómez

For most people, this deacceleration in their daily habits, provoked a plethora of questionings in regard to productivity versus leisure; in my personal experience, due to the introspective nature of my work, I'm able to go through the idea of confinement or social isolation with more ease.

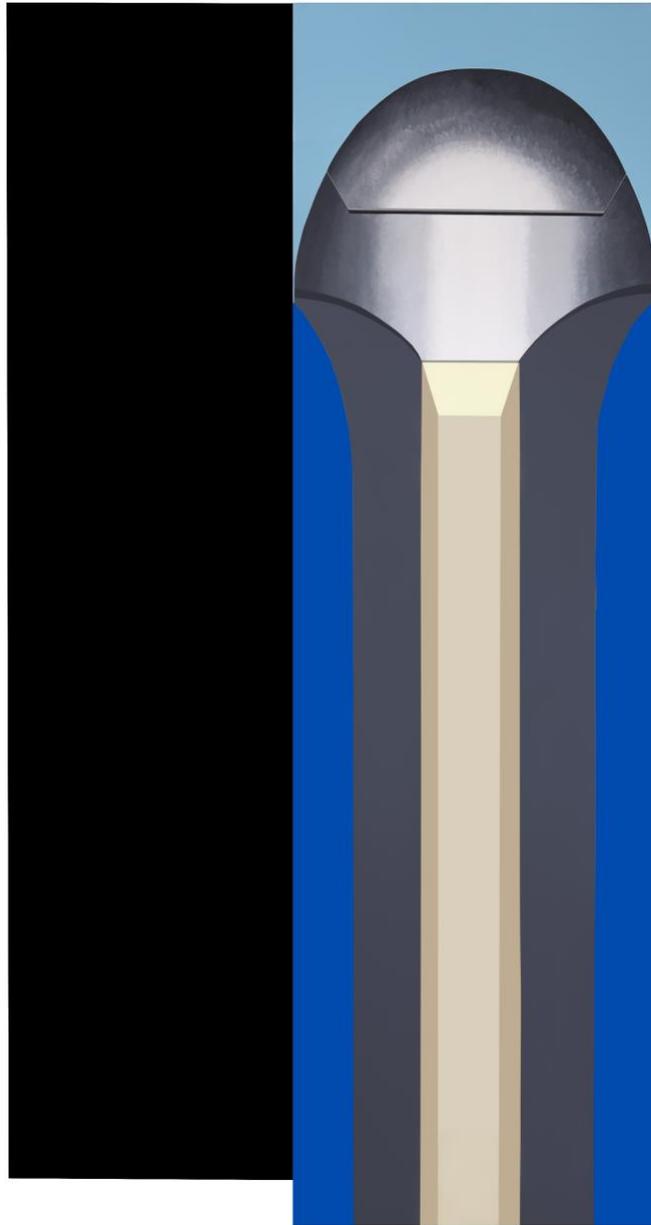
I'm lucky to have my studio in my own home. A home extension that I made on my roof a few years ago and allows me to have both spaces separated but close between. I can arrange and organize both my domestic activities and my work in the studio. In that way, the quarantine currently brings me the possibility to develop with more intensity, the project that I couldn't initiate during the summer.



Frame on "Triumph of the Will" (1934) by Leni Riefenstahl during the Munich Olympics.

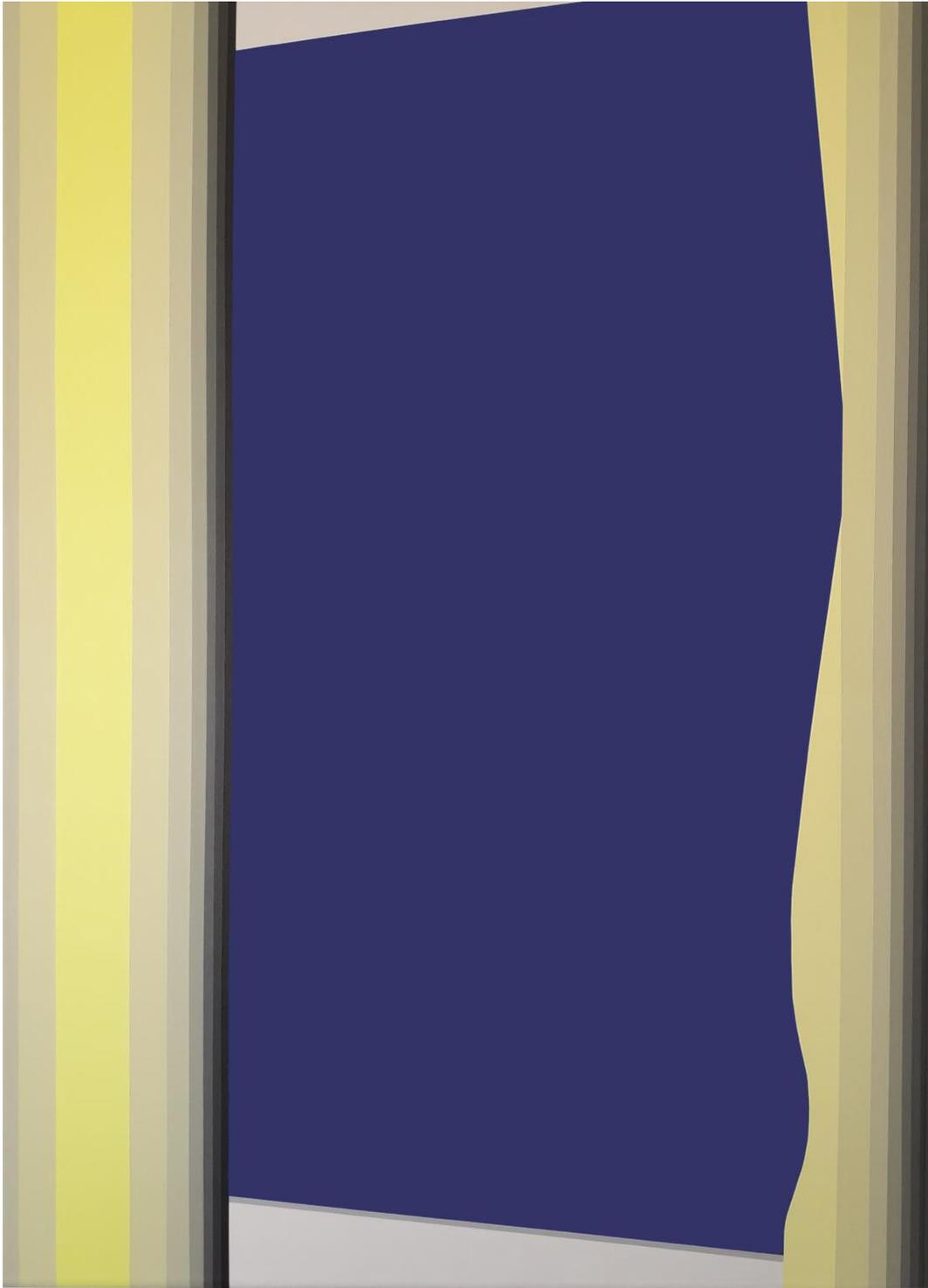
In regards of our most near future, I do not predict it as an instance of "new normality". In fact, I do not coincide in that description. I understand that we will take another kind of attitude in the ways we interact but only in a circumstantial way. The normality that we recognize and accept, even in favor

or against our values. I sense in most people a passive attitude of mere expectation of future. A long wait towards that uncomfortable normality for many and only beneficial for a few.



"Vertical" / Acrylic and black latex paint on wall / Variable measurements / 2017 / Private collection

The idea of something new, is for me, something that has much to do with the unknown. And I believe that in many aspects, that those things that we ignore, are still those that we are afraid of.



“How to disassemble a principle” / Acrylic on canvas / 140x100 cm / 2019 / Private collection

All that chain of events breaks through me as an artist and strengthens the idea of how prejudicial we are as a species. As long as we keep naturalizing that we pretend to be a new normality, sadly we will keep being thrown to a drift of cyclic loops, in which we will keep building our history.

“I sense in most people a passive attitude of mere expectation of future”.

--- Pablo Sináí



"area # f2d85a" Room view / Expanded painting project / Mixed media / Variable measures / Rojo al frente Gallery / 2018

.... In My Home Studio New Projects

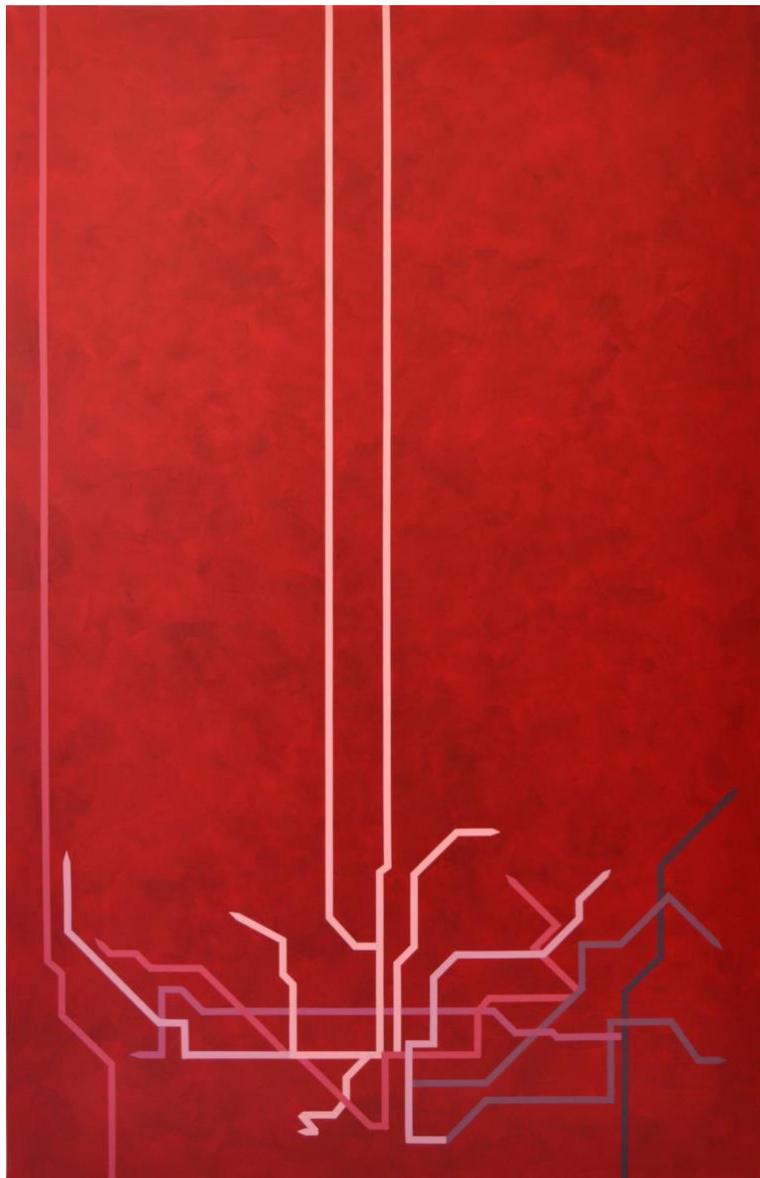
I'm currently working on paintings that develop into poetics close to a group of possible ego systems, as I like to call them. Once again, I question the idea of what we conceive as progress, from the way we associate with people, with physical spaces and to certain collective thought systems. In this series of works, I take from the internet images of big cities' subway lines, to appropriate them and re-signify them through time and matter that constitute the pictorial space.



NEW PROJECT / Ego Systems Series / Acrylic on canvas / 172x112 cm / 2020

During my process of productions, I got involved in an imaginary dialog with two artists from different eras and expressions: in one hand Peter Halley, driving of the Neo Geo and his production of cells, net of conducts and isolated organisms. In the other hand, Hilma Af Klint pioneer of abstraction, member of one of the first avant-garde movements and with a production that is mostly associate with the symbolic and spiritual in her work.

Crossing these different expressions adds a wider perspective to the specific character that conforms my body of works. Nourishing and giving new meaning to the structural nature of my painting. A new breath.



NEW PROJECT / Egosystems Series / Acrylic on canvas / 172x112 cm / 2020

Artist Statement:

My main interest resides in approaching the systemic nature of things. How we see ourselves involved with certain structures or rules, that in its dynamics modifies our daily actions, and invites us to naturalize our most basic needs, in search of something abstract, unaffordable -that we understand as an artifice-, but that we find indispensable.

In that sense, a big part of my production, questions and strains the character or symbolic value of images and those physical elements, that bound to their allegoric or discursive burden, reconfigures and reconditions our own bodies and associative capabilities to perceive reality, through our history and contemporaneity.

My artistic work focuses on painting. I conceive it as a conducive field between reflective thought, matter and that sort of state or temperamental nature, where the pictorial space lead us from its own temporality. The medium that characterize my work, is closely related to the needs and requirements that demands each project, which is purely circumstantial. Anyhow, I observe in my work, a mix between two very distinctive procedures: mediums closed in its selves, acknowledging their own limits or margins, and also, their expansions through the intervention or installation resources. The idea is to resignify through painting as a discursive tool, those spaces that, being modified, adopt a new semblance or identity from its own spatiality. Is therefore, that my production materialize in between these characteristic elements such as canvas, pictorial objects (some of them, with certain humanoid traits) and in other cases, interventions or site specific paintings, that, in some cases, point out the semi logical link to certain common areas or transit between people. Provoking context diversity or possible spaces.

--- Pablo Sinaí

Bio

Pablo Sinaí was born in Buenos Aires, Argentina, in 1980. He lives and works in Buenos Aires. Solo shows: Everything in its right place, ENSEMBLE Gallery, Buenos Aires (2019), Failure Purpose, Banco Provincia Museum, Buenos Aires (2018); The Fall, Pabellón 4 Art Gallery, Buenos Aires (2017), Paintings 2005/2010, Legislature Palace, Buenos Aires (2010); Ingenuitat apart, Les Fontetes Gallery, Principality of Andorra (2009); Ingenuitat apart, Espai Mallorca Gallery, Palma de Mallorca, Spain (2009); Reference, C.C. Borges, Buenos Aires (2006); Sensitive geography, Quinta el ombú, San Fernando, Buenos Aires (2005).

Group shows: tension / expansion, Rojo al Frente Art Gallery, San Martín, Buenos Aires(2018); Progressive connections, Paco Urondo Cultural Center, Buenos Aires (2018); Escrabel, Barraca Vorticista, Buenos Aires (2017); Lúmen, Espacio Cabrera, Buenos Aires (2017); Chamanes, Quadro Art Gallery, Buenos Aires (2016), among others.

Among his recognitions he has the Third Prize in Painting of the 107th National Salon (2018); a Mention at the XCIV Salón de Mayo (2017); an Acquisition Prize at the XX International Biennial of Santa Cruz de la Sierra, Bolivia (2016) and the First Prize in Painting from the University of Belgrano (2015).

Awards and Salons:

Fundación Fortabat Award (2019); Mac Sur Award for Visual Arts (2019); XI Bancor Prize Painting (2018); VII National Biennial of Rafaela (2017); Bancor Prize Painting (2017), Florencio Molina Campos Prize (2016); LXIX Rosario National Salon (2015); XXXVII Fernán Félix de Amador Prize (2015); XLIV Tucumán National Prize (2015), among others.

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