

Yamel Molerio approaches division and repetition in a more physical sense, collaging layers of canvas or paper, often employing the stitch-work that binds these fragments as part of the image strategy of a painting, and introducing a familiar architectural motif—house roofs, tents—as a point of referential tension. The way he breaks up the surface of the painting into overlapping components echoes the faceted images of the taut fabric and metal panels of the represented structures, and these facets, in turn, echo conceptually among the paged skies and sewn distances that dominate the painting's surface. Molerio's paintings recall photomontages and the myriad collages of oneiric and absurdist art. However, the results in his paintings are the opposite of evocations of the dream's symbol-strewn vortex. Likewise, Molerio is not interested in the mechanics of human optics by which we cluster innumerable shots to compose a scene. Such mechanics enable photographers to employ a montage to inebriate us with a single-image's panoramic buzz. Instead, Molerio captures a spare visual equation in which the parceled, cumulative nature of perception is revealed simultaneously in the pages of shelter's forms and those of sky's presumably seamless vault.



Yamel Molerio
Moving On
2011
acrylic on canvas and fabric
30 x 40 inches