



PAINTING ARTIST
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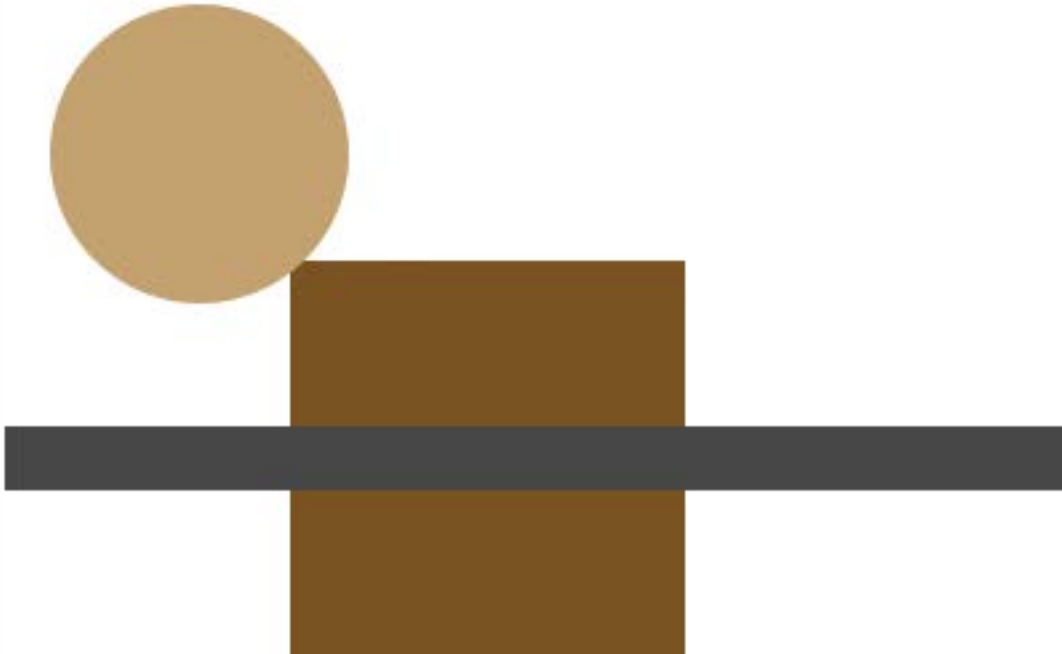


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JUAN JOSÉ GARCÍA
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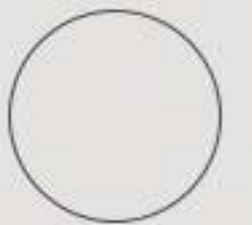


JUAN JOSÉ GARCÍA

For more than two decades, my practice has been guided by a single question: how far can painting be pushed before it stops being painting? I trained as a painter, and my main concern was abandoning the two-dimensionality of the canvas — not to reject painting, but to test its limits. That inquiry led me to the field of expanded painting, where the pictorial plane opens up toward the object, space, and narrative.

Over time I understood that technique, in itself, is not the measure of a work's strength: a clear concept requires precision of thought, not refined execution. That is why I turn to everyday materials — among them, cardboard boxes — humble objects with no weight inherited from art history, arriving empty of meaning and therefore able to hold new meaning.

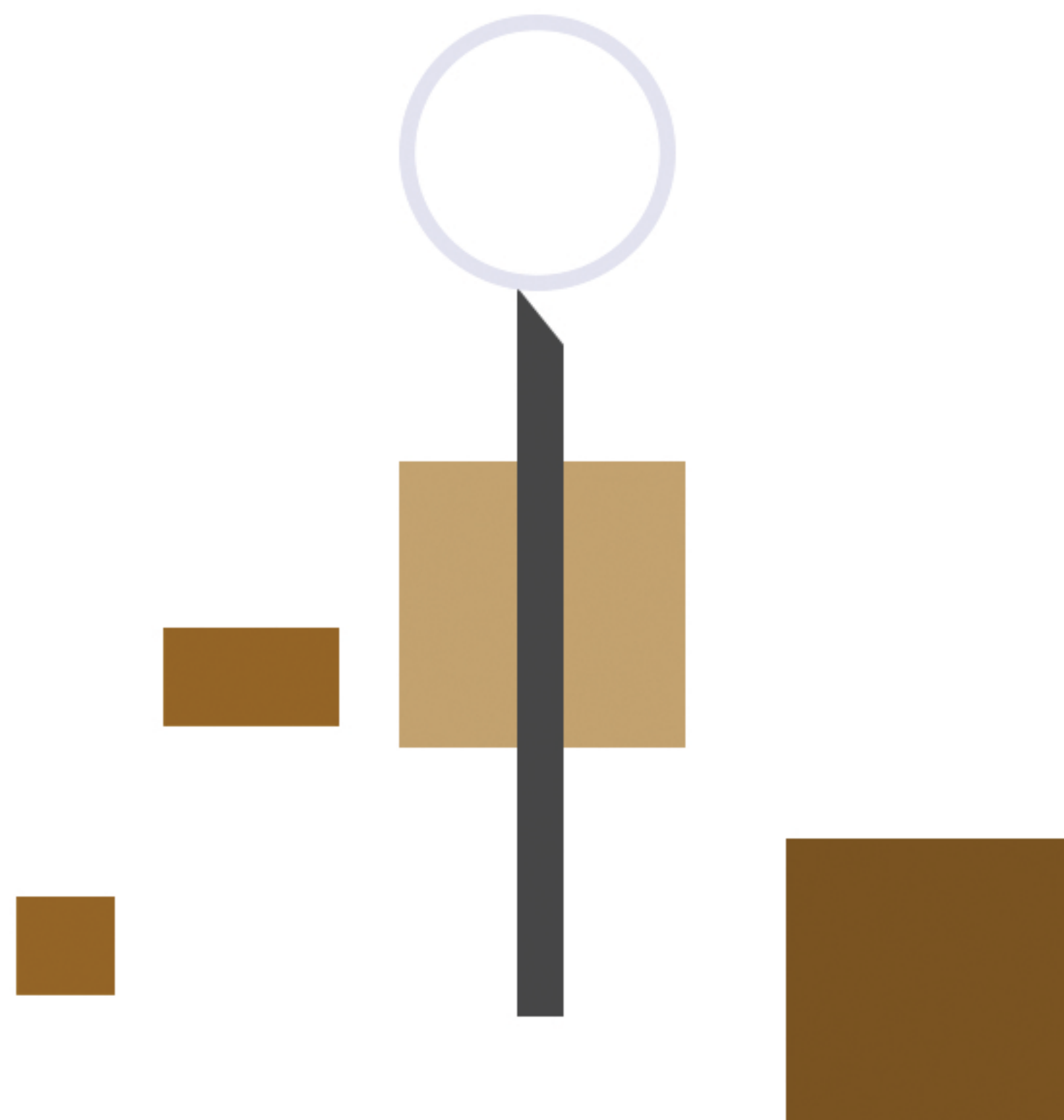
In recent years, this exploration has become intertwined with the concept of migration, the central axis of my current work. The cardboard box — an object of displacement, of what is carried and what is left behind — engages with symbols of Hispanic identity in motion: the nopal cactus, which persists when transplanted into foreign soil, and the feathered serpent, which travels with those who migrate. Through them I narrate experiences of displacement, memory, and belonging.



PAINT

PINTURAS

PAINT JUAN JOSÉ GARCÍA



INVENTARIO

JUAN JOSÉ GARCÍA

INVENTORY

Inventory could be understood as the sum of the artist's concerns and obsessions with mass production. But unlike earlier works in which he used trompe-l'œil as a technical device to reproduce objects — while probing the act of painting itself — this project brings classification, placement, and storage order in as a new ingredient, appropriated through pictorial installation.

The product, in this case, is the artwork itself, which in turn simulates merchandise the viewer believes they recognize through visual memory. Made up of wood blocks painted in oil to resemble cardboard boxes, arranged on shelving units that can be walked through like a storage warehouse, this project consists of a series of painting-objects that draw on classification systems — such as the labels carrying information about a product. These labels, used in the transport of goods, have become an important technological tool for conveying information about destination, origin, quantity, weight, and material.

Here, the painted objects are classified by means of these same labels, which are in fact the paintings that build the inventory. In the end, everything has always been laid bare, and the product being classified is painting itself. The cataloguing follows the order in which the pieces are arranged, and despite the seriality of the "merchandise" displayed on the shelves, each piece is unique, reflecting the combination of pictorial practice with the use of new technologies such as QR codes.

The Quick Response Code makes it easier and faster for consumers to access information. In Inventory, the QR codes are painted in oil; even so, viewers can scan them with a smartphone and simultaneously access a virtual record that tracks each piece from a webpage holding the corresponding information for each painting.

Inventory takes on these concerns while proposing a formal exploration of themes such as virtual systems for ordering merchandise, accumulation, and the overproduction of objects.

J.G



J.G

INVENTARIO

J.G-01



J.G-032

J.G-023



THE FIGHT FOR SPACE

EXPANSION OF DECEIT (The Fight for Space)

When I was a child, I would stand in front of the houses in my neighborhood and wonder, "What could be inside?" I was drawn to the shapes, the way the exterior walls were arranged, the colors — the interplay between these elements still feels absolutely magical to me. Every façade was an invitation to see the interior; through the windows, I went past the limits of doors and walls and discovered new worlds.

I understand now that a house's façade is charged with meaning. These walls enclose spaces, holding what each person knows as their own; they mark out someone's "property," their "own" — a neighbor might say: this little house belongs to me... this interior space held by the façade-shell is mine, even if I haven't finished paying for it and must answer to a bank for fifteen or twenty years... because in our country, property is an illusion. We all have a fundamental right to a roof that shelters us, but for many, the possibility of truly owning a home still lives in the realm of dreams.

I built an object with no real function — a wooden structure painted in oil, resembling the front of my parents' house in the Santa Rosita neighborhood, a working-class area that has grown without strict planning, shaped instead by the economic means of its residents. Its façades' patchwork appearance is testimony to a relentless struggle to personalize whatever space is available.





CASA 1
OIL ON MDF PARTICLEBOARD.
90.6 X 86.6 X 47.2 IN
N.D.

NOTHING COULD BE FURTHER FROM THE TRUTH

Nothing Could Be Further from the Truth might, at first glance, seem like a simple gathering of household objects. But it is, in fact, a deception I build with absolute precision: every element that makes up this piece — a table, a spatula, containers, wrapping paper, reams of paper, bottles — is not what it appears to be. The entire piece is made of MDF particleboard, which I paint in oil until it simulates materials as different from one another as metal, pine wood, plastic, or paper.

This device is not new in my practice, but here I take it to a larger scale: a great still life through which I abandon the two-dimensional plane of the canvas to settle into real space, bringing each painted object into three dimensions. The result is a still life the viewer instantly recognizes through visual memory, and which only reveals its artifice on closer inspection.

With Nothing Could Be Further from the Truth I take on trompe-l'œil not as an exercise in technical virtuosity, but as a question about the trust we place in what we see: if an everyday object can be entirely painted and still fool the eye, how solid is the line between the real and its representation?



NADA MAS LEJOS DE LA REALIDAD

WEIGHT ISSUES

This piece was born out of the pandemic lockdown, when I gained weight like so many others. From that experience came an image: a cake holding up, without giving way, two stacked bricks. The visual tension asks exactly what the title suggests — how heavy is what we actually carry, and how fragile is whatever manages to hold it up?

The whole piece is painted in oil on MDF particleboard: neither the bricks nor the cake are what they seem. Weight Issues turns that contradiction — the solid thing that doesn't crush, the fragile thing that holds — into a reflection on the weight we carry.



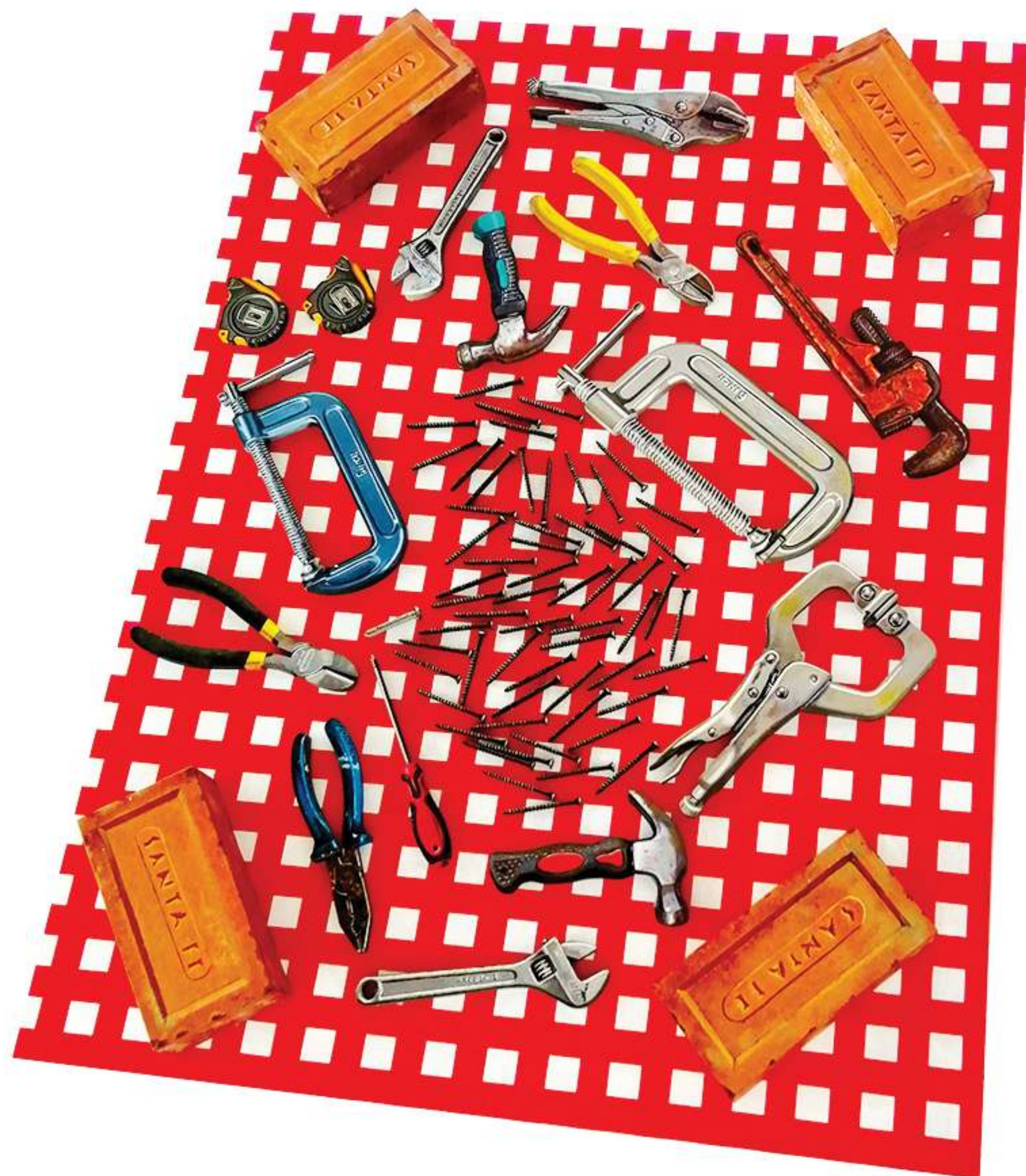
PROBLEMAS DE PESO
OIL ON MDF PARTICLEBOARD.
12 X 42 X 42 IN
2021



AND - IN FUTILITY

On the streets of our cities, I see street vendors lay out a cloth on the ground and spread across it whatever they have to sell: tools, bricks, whatever the day allows them to offer. I start from that everyday scene to build And - in Futility, a great still life in which I carve each object out of cut wood and paint it with almost obsessive precision.

But this is not only a piece about trompe-l'œil. Behind the craft and the technique lies el rebusque — the word Colombians use for the way millions get by day to day, inventing an income on a cloth spread out on the street. By raising these objects to the plane of art, I want to name that reality without romanticizing it: the futility isn't in the effort of the person selling, but in a system that forces them to spread out that cloth again and again.



OIL ON CUT WOOD,
ASSEMBLAGE OF OBJECTS.
6 X 56 X 42 IN. 2021

Y - EN LA FUTILIDAD





LOGISTICA DE LA LOGICA

JUAN JOSÉ GARCÍA





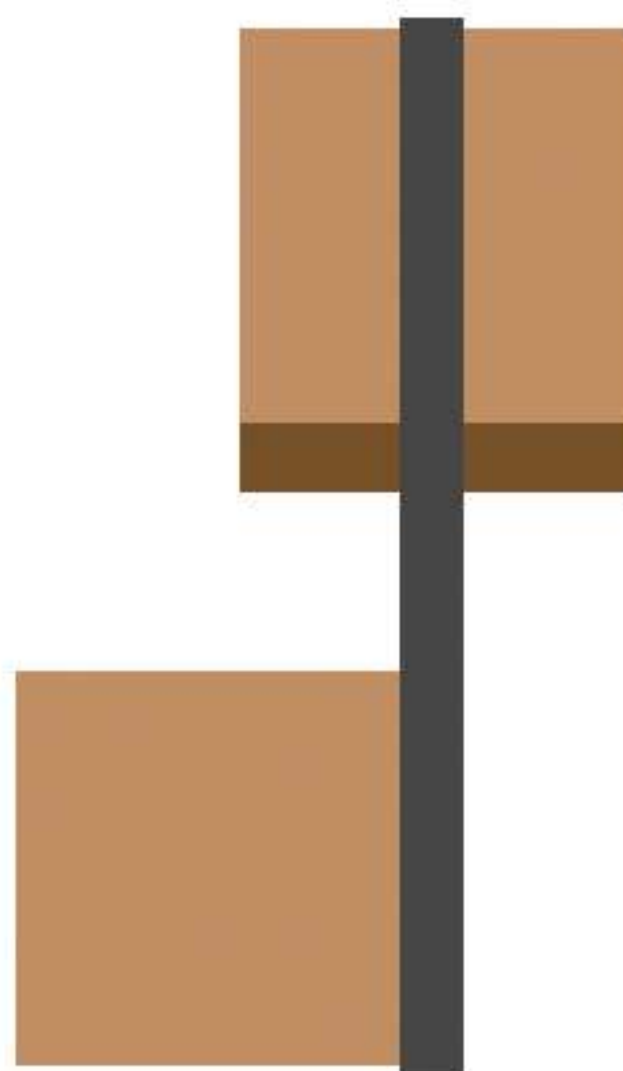


CUBO FLOTANDO
OIL ON MDF PARTICLEBOARD.
14 X 14 X 14 IN. 2021



GUACAL 1
OIL ON MDF PARTICLEBOARD.
VARIABLE DIMENSIONS.
2021

LA EXPANSIÓN DEL CUADRO
LA EXPANSIÓN DEL CUADRO



CAJAS
JUAN JOSÉ GARCÍA

THE EXPANSION OF DECEIT

It is no exaggeration to say that cardboard boxes hold up the market. Boxes that represent the circulation of capital and goods regulating our daily lives, the common packaging of the objects that bring us energy, food, comfort, information, and entertainment. Objects that gradually take on an "involuntary life" and that we use for purely utilitarian purposes — recycled to store and transport the objects of our lives, and which, while sharing their life with us, lead a hidden, anonymous existence, performing the "unseen labor" of our aesthetic lives. Solid memory, a representation that unfolds, accumulates, empties out, tears, hollows out, and is thrown away. Flux — the expansion of deceit can be seen as staging the sum of Andy Warhol's Brillo Boxes, Santiago Cárdenas's Boxes, and Thomas Demand's photographs.

García's analytical interest in precision and surface — his 1:1 scale replicas that make it impossible to tell original from copy — succeeds in springing both the trap of the eye and the trap of consumption, since the half-finished, ready-to-unbox object in these works reflects our eagerness for novelty, possession, and accumulation, our urge to buy, to which we respond involuntarily.

García's array of hyperrealist devices turns this exhibition into a portrait of the libidinal shadow of our lives under the tree of hyperconsumption — evidence that "capitalism has brought such abundance to the earth that the pleasure principle no longer needs to be subordinated to the reality principle."

For our alarmist local art scene, which barely a decade ago was proclaiming the death of painting, García's display of visual intelligence, technical skill, and confidence may not function as an expansion of deceit, but rather as the abrupt awakening from an indigestible dream.

Santiago Rueda Fajardo
Art Researcher

Santiago Rueda Fajardo
Investigador de arte



WARHOL, HIRST.



WARHOL, HOPPER.



WARHOL, HIRST.



MURAKAMI, WARHOL.

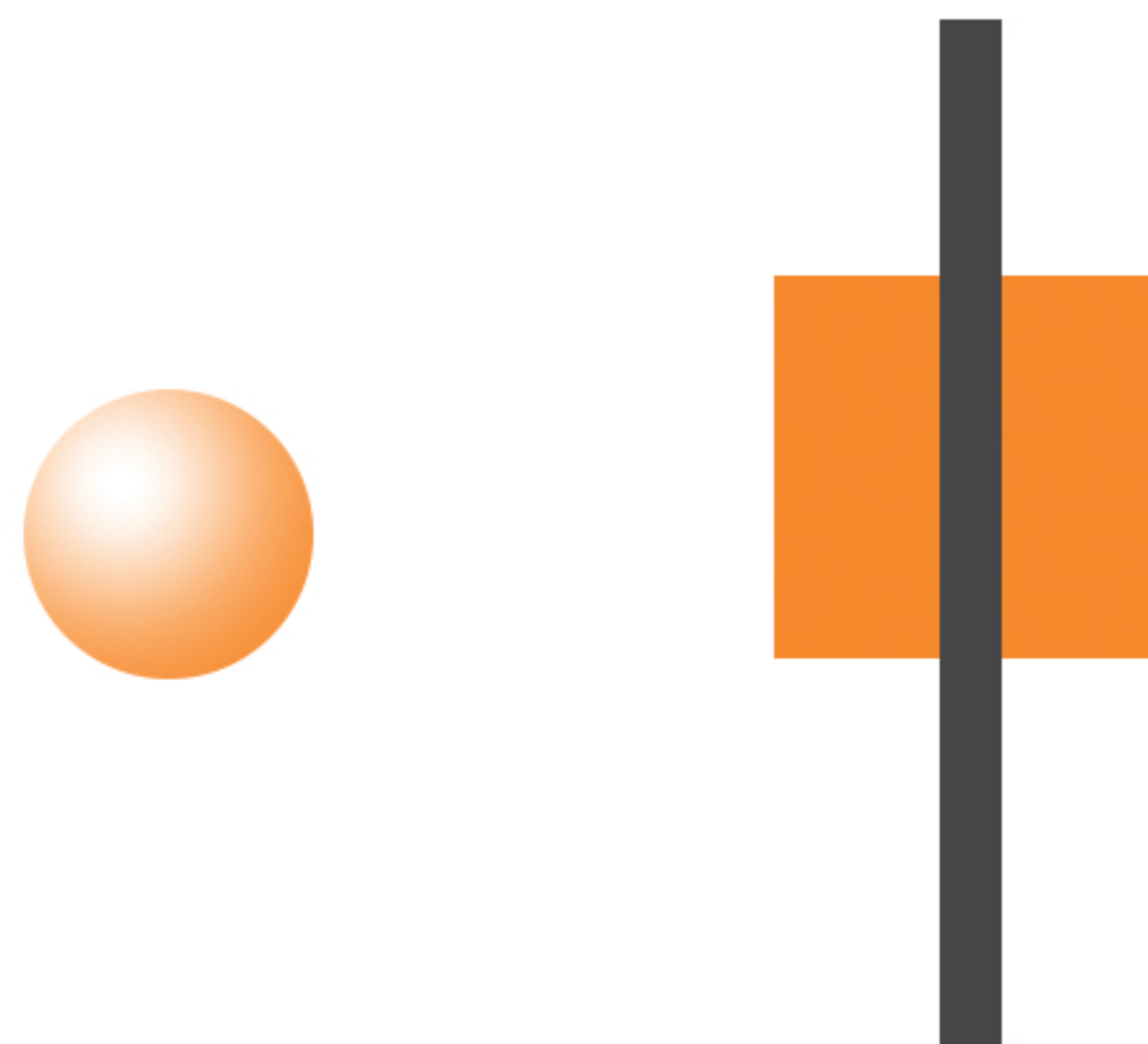


CAJA XIII

CAJA XII

CAJA XVII
OIL ON MDF PARTICLEBOARD.
35 X 15 X 15 IN. N.D.
(APPLIES TO CAJA XII, XIII & XVII)





PUNTO REMOTO

JUAN JOSÉ GARCÍA

ONE NIGHT GALLERY E
CUT PARTICLEBOARD (WOOD).
VARIABLE DIMENSIONS. 2019

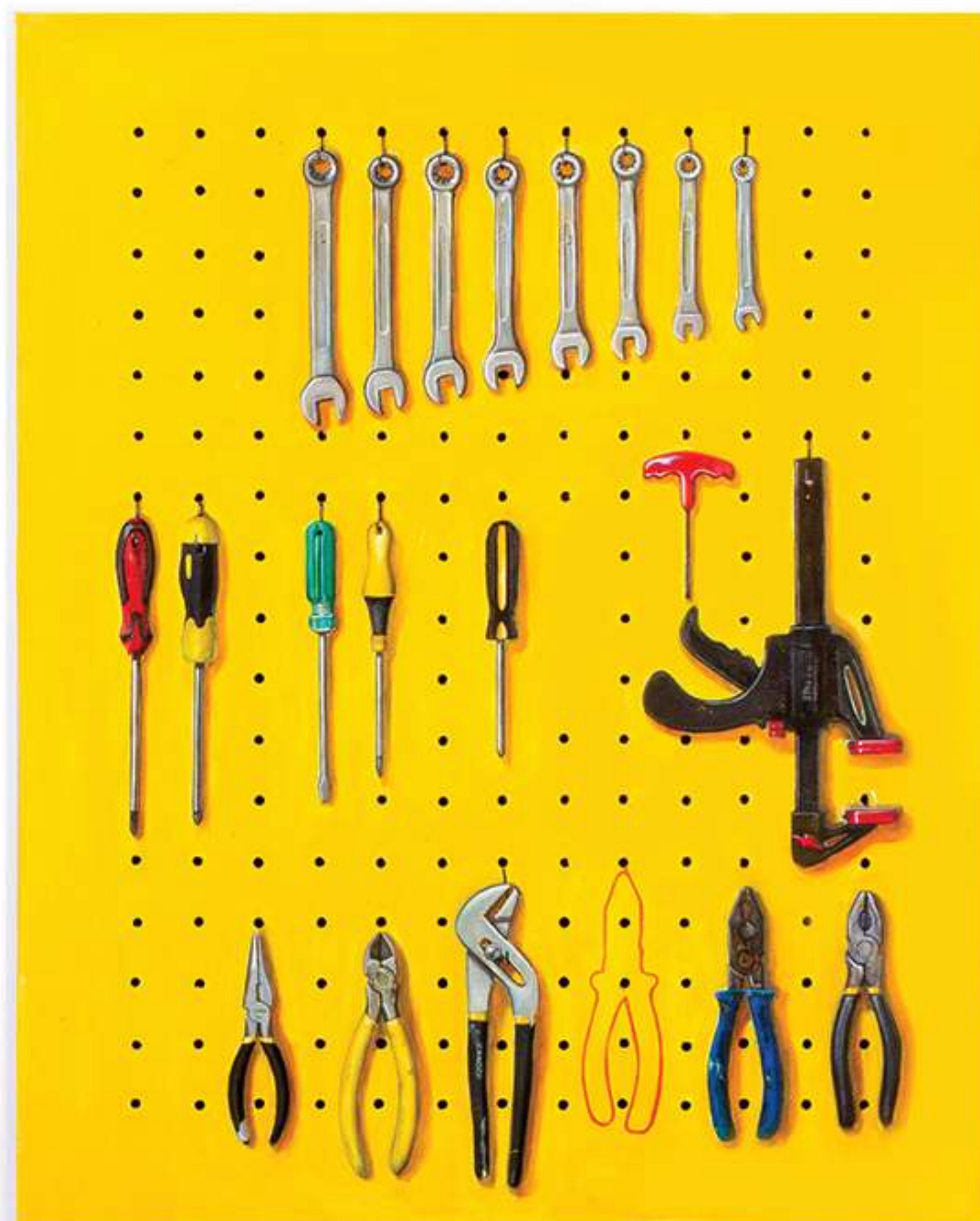
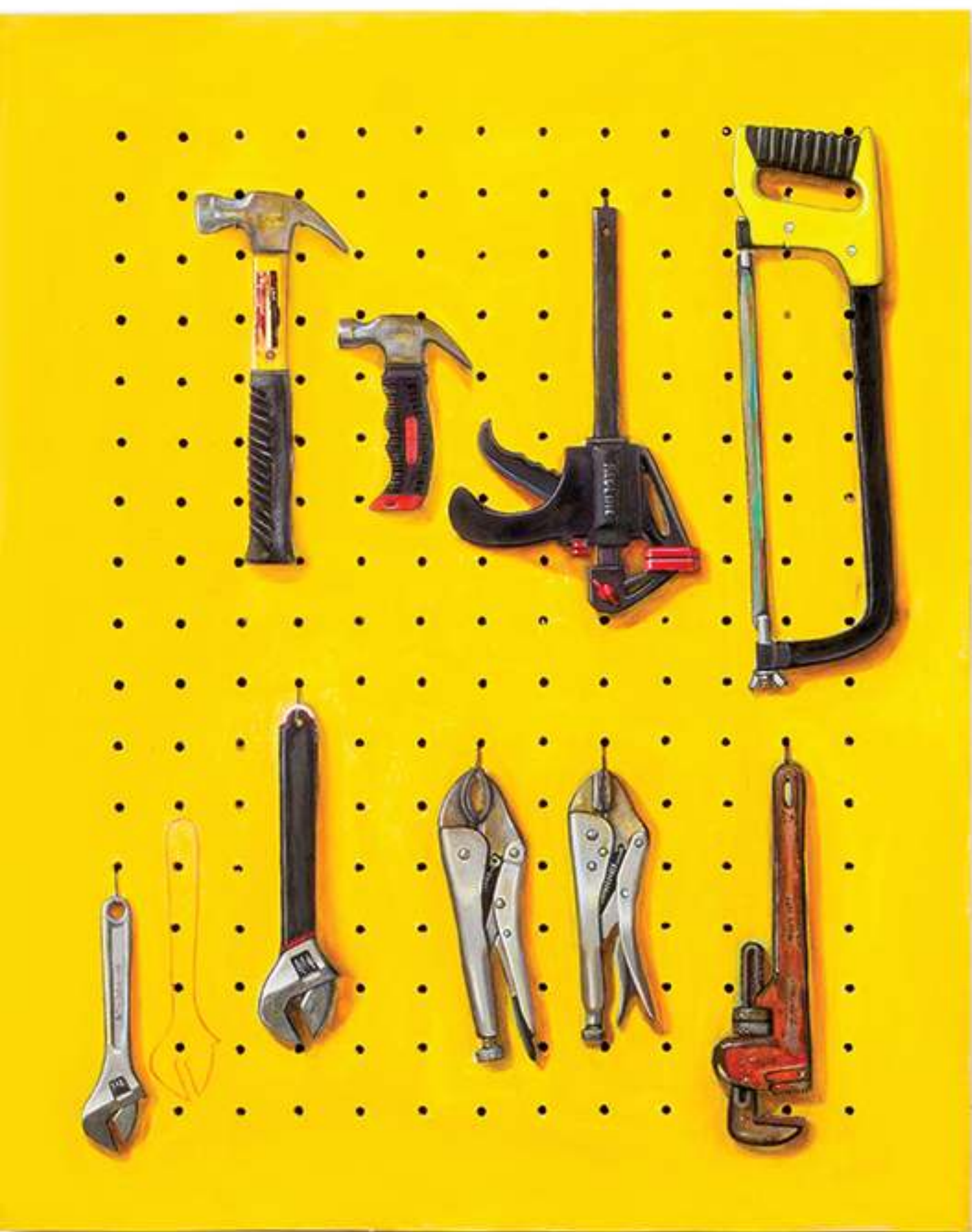




ONE NIGHT GALLERY E
CUT PARTICLEBOARD (WOOD).
VARIABLE DIMENSIONS. 2019



ONE NIGHT GALLERY E
CUT PARTICLEBOARD (WOOD).
VARIABLE DIMENSIONS. 2019



SUTILIDAD
OIL ON PAINTED AND
PERFORATED PARTICLEBOARD.
25 X 32 IN. 2019

LA EXPANSION DEL MIRAR
LA EXPANSION DEL MIRAR



BIDIMENSIONAL

JUAN JOSÉ GARCÍA

ABBIE

ROAD

DE LA SERIE:
"MERCANCÍAS"
ÓLEO SOBRE LIENZO.
130 X 130 CM





MURO DE CAJAS
OIL ON CANVAS.
80 X 50 IN. N.D.



VIAJEROS III
FROM THE SERIES: "GOODS"
OIL ON CANVAS.
180 X 160 CM (70.9 X 63 IN)

*THE PERFECT PAINTING IS THE ONE
YOU CAN'T SEE AT FIRST GLANCE.*

JUAN JOSÉ GARCÍA



PAINTING ARTIST

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