

I N W A R D

To arrange the space I follow a common method from the geometric abstraction: the use of primary elements as a base that I connect afterward. I segment the plane in squares organizing the colors in that way.

In the sculptural shapes, I evolve from the visual point to the circumference. In the paintings is the color field the one establishing the plane already divided and organized.

I identify in my work a frontal representation where the sense of two-dimensionality is emphasized; even in the three dimensional works which I always project from a unique point in the space.

I have practiced creative methods of a precise geometric layout as well as others of an exclusive randomness. They converge in a same result, the impulse being controlled and limits vague.

In order to modify the space and the color I have studied the artistic tradition and I have recreated its representations: delving into the color, reproducing the movement.

I have worked with the pure forms in abstract pieces where none of them is more important than the others. Their relationship is the true cell of the visual work.

I have conceived the frame as a linking element between the pictorial and sculptural work, portion on which I arrange an organization of the plane as a subset of the space. Portion that I don't subordinate to the canvas it surrounds.

My work with the color is not trying to seek its representation as a pure form. The texture, the segmented space and the light intensity also generate the chromatic movement of my pieces.

I use the figurative drawing as a more elaborated technique to organize the space. I place the stains or the color random patterns in basic ways of representation.

I have represented, from a chromatic summary, a revision of the Cuban painting. I try to find the link with the tradition to build my work in renovation.

I stare explicitly in my work the strong relation between my formal searches and my contexts. However, the color and the space are not just speech instruments.

I always impose a change in the creative process on myself. I focus the meaning of the piece more in the process that in its intellectual quality. My main interest is to modify the elements of the work according to a specific process.

Roger Toledo, March 2016.