

Rope paintings

The rope paintings are bold. They are as reactionary as they are progressive. You see things *on* them and you see *through* them. They are so massive and material but they are full of air and atmosphere. In fact, you see the wall, their support structure and the shadows that the painting casts upon itself in a shimmering mood. The open, magnified web of ropes that form them creates this mesh surface, a thick but open net.

They are not abstract informalist paintings. It is digital information corporealized and territorialized in pictorial in-formation, materialized image works. In general, these images are images in extinction coming from the dematerialized flux of the net; images of historical importance without a home or territory, images that the mainstream cannot recoup or want to forget or erase.

These event images have a residual reality much more powerful than produced photos and when they are realized with pictorial events the result is a pictorial fact.

These are not painted photographs either. They are implementations of multiple, distinctive pictorial modes in the place of a residual ghost.

They are rhetorical, material and spatial hyper realizations of paradigmatic events that want to be forgotten, made with almost impossible pictorial means, hard to forget...

This is how painting can deal with its complex of inferiority in relation to other newer media. By holding it's own specificity and taking what is important from other mediums.

These are not sculptorial paintings. Far from that, they are pictorial topographies. They are not craft weaving or tapestries, the rope weaving is aimed at Intra-painting, getting to build the web for each painting area in scale, quality and character. It is aimed at building a permeable specific ground.

These paintings are made from the support structure to the knitting of the canvas, to the multiple ways of paint: direct paint, reverse paint, air paint, extrusion paint and cast paint.

They are the amplifier of unapologetic pictorial corporeality...

The digital hungry ghost incarnated...

Marcaccio 2011