

## A CURATED FORUM FOR ART &amp; CULTURE

HOME

CONTRIBUTORS

ABOUT

CONTACT



*Inter-spaces, graphite on paper, 55 x 79 inches, 2009*

by Alicia DeBrincat

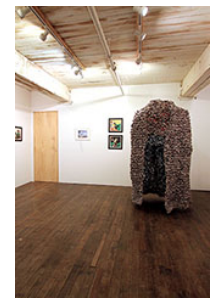
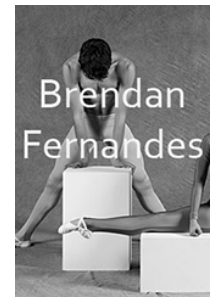
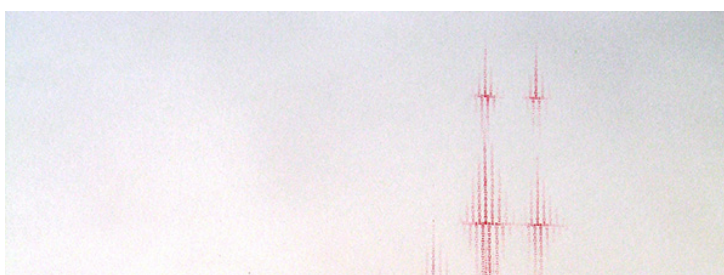
**I FEEL FORTUNATE TO HAVE HAD THE OPPORTUNITY TO GET TO KNOW EDUARDO SANTIÈRE WHEN WE WERE BOTH ARTISTS-IN-RESIDENCE AT THE WASSAIC PROJECT IN JANUARY 2013. WE LIVED WITH TWO OTHER ARTISTS AND A WRITER IN A CONVERTED SCHOOLHOUSE THAT LOOKED LIKE A LITTLE RED AND WHITE GINGERBREAD HOUSE, AND EDUARDO AND I SPENT MANY, MANY HOURS SITTING AROUND THAT HOUSE'S DINING ROOM TABLE DISCUSSING LIFE AND ART. THIS INTERVIEW IS IN MANY WAYS A CONTINUATION OF THAT ONGOING DISCUSSION...**

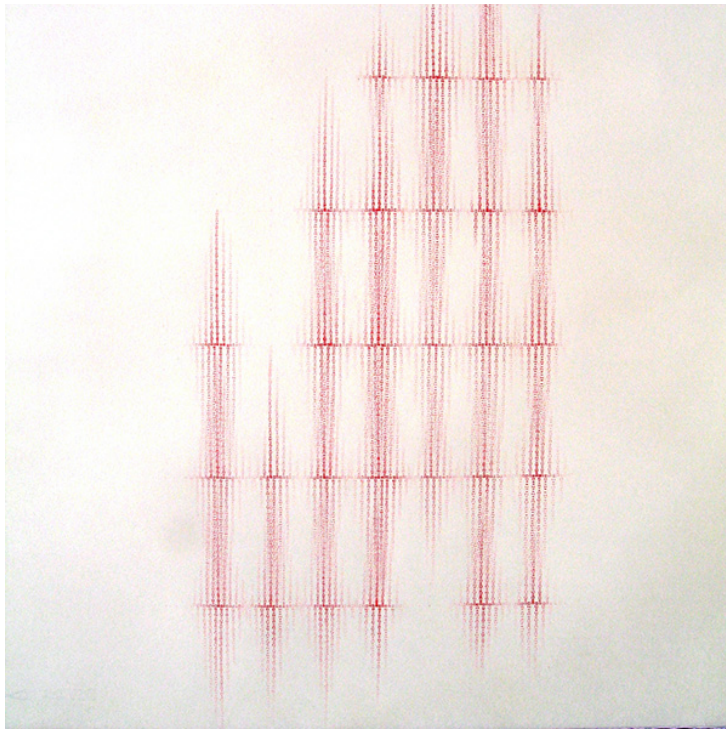
***Alicia: Your work is abstract, but it has an organic feeling that no doubt inspires a host of references for many people viewing your work. For me, because of the use of obsessive repetition and the organic nature of the marks, your work makes me think of natural systems and repetition in nature, including swarms, flocks, and hive culture. Do you intend your work to reference anything external, or do you feel it should be interpreted as pure abstraction? Do any of those associations with nature resonate for you?***

Eduardo: When I start a drawing, most of the time I don't have a clear idea the kind of image that I will create. Pure automatism. I only know the "rhythms" of the making process that I want to work with. I guess that my sensitivity to my environment – my personal environment, the people around me, the music I'm listening to, my concerns about society...the way society moves, its falls and its progress, my thoughts about the future...humanity and its ephemeral structure, Life being close to a dream... – all of that is fused at the moment of drawing. All of these observations about my environment come into my work in some way, in one detail, one image, or in one final title.

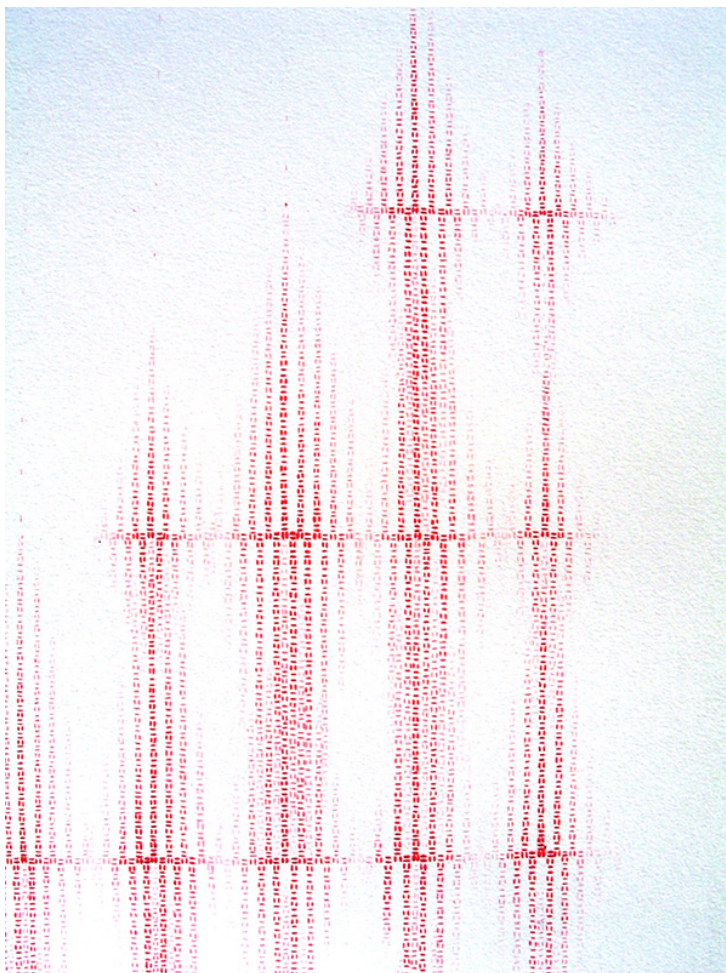
The abstract character of my work leaves it open to the viewer's interpretation. And I like the viewer having this freedom of interpretation.

The patterns of repetition that you see, yes, they are there sometimes. Possibly it is part of my observation about social, historical, and psychological systems that I observe in people, in society, that they repeat again and again. And unconsciously I put them in my work.





*Something is Missing*, colored pencil on paper, 26 x 19 inches, 2006

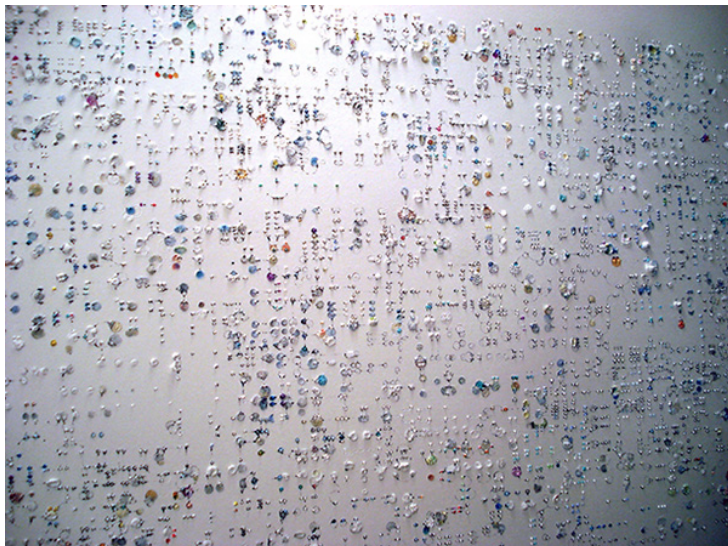


*Something is Missing* (detail), colored pencil on paper, 26 x 19 inches, 2006

***Your work makes fascinating use of repetition. In some of your drawings, a single shape, form, or gesture is meticulously repeated again and again, creating an all-engulfing pattern. The individual form becomes subsumed by the matrix it is a part of. In other drawings, forms are grouped together which feel strongly related, but which each have a distinct individuality. What is the role that you feel repetition plays in your work?***

I am not able to give a precise interpretation of the role that repetition plays in my work. As I said before, maybe it is patterns

that I observe in society and they unconsciously come into my drawings. They are simply there; sometimes I am looking for them; and I enjoy the process of making them.



*Sistematicos 1* (detail), graphite, colored pencil, and scratching on paper, 32 x 40 inches, 2012

***Before you became a full-time artist, you built a career for over a decade as a Computer Scientist. You started off as a programmer, then in technical support, and ultimately worked as a Systems Manager before leaving the field in 2000 to pursue your art full-time. I'm wondering if you feel there is a connection between the repeating systems that appear in your work and the language of programming? Does your experience as a programmer resonate in any way in your drawings?***

Well, not consciously. I worked in the Systems field for many years, and possibly there is a way of thinking – a specific type of logic – that gets translated into my work in some way.



*Untitled*, scratching on paper, 30 x 22 inches, 2012

***You often incorporate texture into your drawings. You will often scrape, cut, or abrade the surface of the paper so that raised shapes, tufts, or sections of roughness appear alongside the pencil markings. How do these sections of texture function in your work?***

I enjoy three-dimensionality in some of my drawings. It is a way of taking up Space.

I use these textures in many different ways – I use them looking for beauty sometimes, I play with that. I don't escape from that. At the same time, I am not looking for perfection, I like a touch of ambiguity that encourages the viewer to take a second look at the work.

Most of my current drawings require close observation to discover something more than what a quick glance will reveal. I like the intimacy between the viewer and my work. The detail and the unexpected textures are an important part of that.



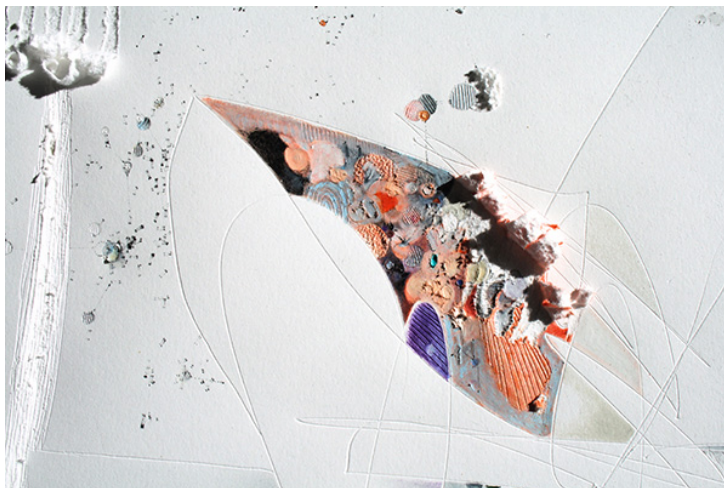


*Europa 2012*, graphite, colored pencil, and scratching on paper, 41 x 39.5 inches, 2012

***You have attended residencies throughout the United States, including at The MacDowell Colony, Ucross Foundation, and Vermont Studio Center, and internationally, such as at the Fundacion Valparaiso in Spain. How do residencies enrich your artistic practice? How does moving your studio to an unfamiliar place and working among a whole new community of artists for a pre-arranged period of time affect your work?***

Being self-taught in drawing, far away from the art scene, and working as a Computer Scientist in the '90's, my first artist residencies were a big shock on my thinking, on my being. It was not only because it gave me the chance to fully dedicate myself to my work for a period of several months, but also it helped me realize what I wanted from there moving forward. The consequence of my first residencies was to immediately quit my career in Systems, not measuring consequences, putting my whole energies into what I loved...artistic creation.

Other, later residencies gave me Time and Space to produce changes in my style, in my work. New people and new cultural, geographic, and climatic environments influenced my work in different ways. From the isolation of my studio to interact with a group of artists at a residency is also emotionally and culturally touching, and has given me new groups of friends and colleagues who I am in touch with since then.



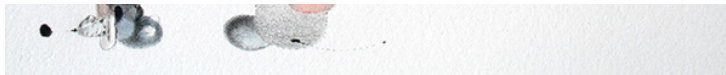
*Europa 2012* (detail), graphite, colored pencil, and scratching on paper, 41 x 39.5 inches, 2012

***You have lived and created art in many different parts of the world. How does location affect the work that you create? Do you feel you create slightly different work when you are living in New York City and Buenos Aires, for example, or New York City and Wisconsin?***

Observing Iceland's landscape gave origin to creating texture on the surface of the paper, which is a technique I am still working with. To have a residency in Wyoming under amazing starry nights gave birth to a new series of drawings entitled "Starry Nights." When I returned to the big city, that idea became more structured and a different idea appeared, resulting in the drawings titled "SN" and then "Bio-Constructions." An intense period of time traveling – from 1996 to 2000 – resulted in a series of different "Maps." And so, I could suggest something about my work from each place in which I was creating.

Each new place influences me, and I consciously let that happen.





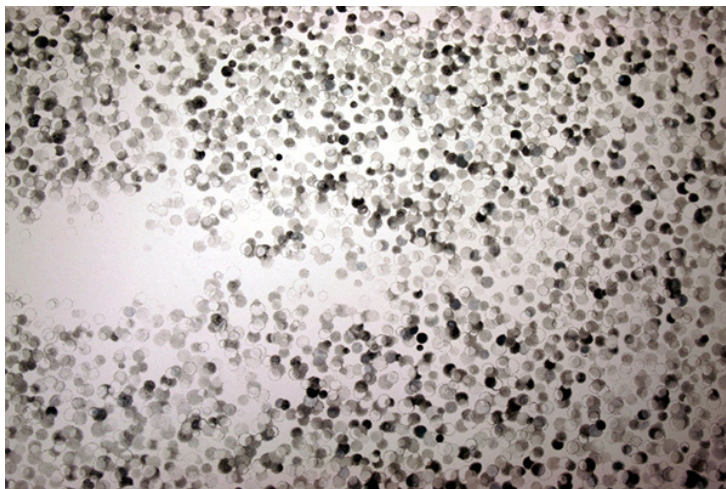
*Bio-construction W2/W3*, graphite, colored pencil, and scratching on paper, 10 x 5.25 inches, 2013

***You have been a full-time professional artist for over 20 years now. How has your studio practice changed over time?***

I will leave aside the category of "professional". The main change is having the time to completely dedicate myself to my work; the possibility to be deeply immersed in a style, an idea, to develop it as much as possible; the possibility to experiment and make new discoveries.

Besides, it created the necessity of showing my work. And having that possibility helps to remove any chance of being lazy sometimes; always working without pressure and with pleasure.

I like to alternate my studio space. Currently I am making changes in my studio, sometimes I looked for artist residencies, or sometimes I create my own residency by renting an affordable place in another city for few months. All of that generates a "mini-shock" on my work. Possibly, it is only psychological...but it works well.



*Untitled*, graphite and colored pencil on paper, 25.5 x 64 inches, 2012

***How have your attitudes about art as a profession changed through experience?***

As I said, I can't categorize my activity in the Arts as a "profession," as if it were something different than it was 20 years ago before I was doing this full-time. It's the same. Only more time, more dedication.

Being devoted full-time to my work has given me the opportunity to advance quicker on resolving an image, an idea. In the last decade, my drawings have been included in exhibitions, mostly through galleries; it has not affected how I work. I need to be happy with the finished work first, and then I can show it to others. I take my time.

Working full-time as an artist raises the issue of having an income from the artwork. I was a little afraid in the beginning for that. However, I guess it's a matter of principle, reflective of how one handles life in general. I dissociate the economical from the creative. I get satisfaction from constantly creating new work, surprising myself with my work, and finding people with similar creative and aesthetic sensibilities.

My creative process is meticulous and slow. It accentuates my desire to pursue a full-time commitment in my studio. Teaching Art is something which I also love. I've taken a break from teaching art at the moment, and there are also so many other things I would like to do, like learn piano, and many other things. But I think that happens to everyone in every activity we do. We choose and prioritize.





*Out of Control*, scratching on paper, 30 x 22 inches, 2011

***What are you currently working on? Any exciting projects coming up that you are at liberty to discuss?***

Yes, just in my last residency, The Wassaic Project, I began incorporating some new elements into my work. At the moment it's a very new idea - I'll see how it shapes up, and if I like the end result, then ...we can talk about it.



Eduardo working in his studio at The Wassaic Project, Wassaic, New York (Jan. 2013).

EDUARDO SANTIÈRE WAS BORN IN BUENOS AIRES. HE EARNED A DEGREE IN COMPUTER SCIENCE AT THE UNIVERSITY OF BUENOS AIRES, AND EARNED HIS MFA DEGREE AT THE UNIVERSITY OF WISCONSIN AT MADISON IN 2003. HIS WORK IS INCLUDED IN MAJOR PUBLIC AND PRIVATE COLLECTIONS INTERNATIONALLY, AND HE HAS HAD SOLO SHOWS IN THE US, LATIN AMERICA, AND EUROPE. HIS MOST RECENT SOLO SHOWS INCLUDE *CALIGRAPHIES* (11X7 GALERIA, BUENOS AIRES, ARGENTINA, 2012), *DIBUJOS CONCIERTO DETALLE* (FARÍA+FÁBREGAS GALERÍA, CARACAS, VENEZUELA, 2012), *BIO-CONSTRUCTIONS* (CENTRO CULTURAL RECOLETA, BUENOS AIRES, ARGENTINA, 2011), AND *CALM COMPLEXITIES* (CURATOR'S OFFICE, WASHINGTON DC, 2009). HIS WORK HAS ALSO BEEN INCLUDED IN NUMEROUS GROUP EXHIBITIONS, INCLUDING AT THE DRAWING CENTER IN NEW YORK CITY AND AT THE KRANNERT ART MUSEUM IN ILLINOIS. HE HAS PARTICIPATED IN NUMEROUS RESIDENCIES, INCLUDING THE STRAUMUR ART COMMUNE IN ICELAND, THE MACDOWELL COLONY, THE VERMONT STUDIO CENTER, AND THE FUNDACION VALPARAISO IN SPAIN. MOST RECENTLY, HE WAS AN ARTIST-IN-RESIDENCE AT THE WASSAIC PROJECT IN WASSAIC, NY FROM NOVEMBER 2012 THROUGH JANUARY 2013, HE PARTICIPATED IN THE GROUP SHOW *4 ARTISTS + 11 QUESTIONS TO MARTA MINUJIN* AT 11X7 GALERÍA IN BUENOS AIRES, AND HIS WORK WAS INCLUDED IN THIS YEAR'S ARMORY SHOW IN NYC WITH HENRIQUE FARÍA FINE ART. SANTIÈRE LIVES AND WORKS IN BUENOS AIRES, ARGENTINA.

HIS WORK IS REPRESENTED BY **HENRIQUE FARÍA FINE ART** IN NEW YORK CITY, **CURATOR'S OFFICE** IN WASHINGTON DC, **11 X 7 GALERÍA** IN BUENOS AIRES, ARGENTINA, AND FARÍA+FÁBREGAS GALERÍA IN CARACAS, VENEZUELA.

