

## FRANCISCO GIL TOVAR CRITIC

### NATALIA TRIVIÑO'S PAINTINGS

Upon gazing at this artist's painting you feel silence.

I wouldn't like to live in the spaces created in Natalia Triviño's paintings. However, I do appreciate their allowing me to think. They are not exactly the "feast for the eyes" Derian demanded from all paintings, but they do prompt you to think about so many things that are of concern. From a formal point of view, the paintings are not quite pictorial, as their values, abstractions, geometrical composition, smooth planes and main colors – black and white, the "anti-color" according to portrait painters - are mainstream. The empty chair symbolizing the absence of, and contempt for, the "qualities" is always in the spotlight, thus hinting that the value and the interest they arouse are unrelated thereto. The spaces are not so much physical spaces as mental spaces. They create a disturbing environment fueled sometimes by mystery, others by magic. These painting were not created to be looked at, used as decoration or to treat your senses. They go beyond the pictorial and go straight to content. When Picasso was presented with Mondrian's philosopher-inspired artwork, he said: And the drama? Where is the drama?

Upon the intellectual paintings created by Natalia, you don't need to ask something like that. The drama is there, it is the drama of solitude.