

For immediate release

Edu Carrillo

Painting is such a big problem for painters

20 March - 22 April, 2023

Opening Reception: Monday, 20 March 2023, 5 - 8 pm (Artist will be present)



Holding brushes like knives, 2023, acrylic and oil on linen, 130 by 160 cm.
Courtesy of the artist and JPS Gallery.

Edu Carrillo's solo exhibition at the JPS gallery proposes an X-ray of the painter's craft. It could even be said that it is an analysis of painting. However, caution is called for: painting is always a problem.

The canvases that Carrillo brings together in this project are precise and direct snapshots of the act of painting in a period of great intensity and almost feverish production. The artist wants to investigate in depth the anatomy of painting, what is inside and underneath its surface. But he does not want to discover it, much less demonstrate it from a theoretical or discursive point of view, but from practice. His research goes through painting, canvas after canvas, spending countless hours in the studio waiting for a short-circuit, lingering for the arrival of a wound in the painting. Something uncertain, a kind of opening that the painter himself cannot foresee but which



sometimes, rarely, happens and raises other fundamental questions: Will he recognise and accept the novelty of it? Is he ready for it? Is it the right moment to change lanes? More problems...

In some of the canvases in this exhibition, aptly titled *Painting is such a big problem for painters*, Carrillo presents his well-known character, with a full head of hair and elongated eyes, while he thinks, rests and observes. His head rests on his right hand for greater comfort. A melancholic iconography, typical of someone who is engaged in his reflections. The hand that supports the head that doubts, what am I doing here? How can I go on without conforming to what I know, without continuing on the same path? Carrillo pauses, shuffling resources and possibilities with a view to the next exhibition where he proposes, once again, to derail from the known solid ground.

Before embarking on new directions, he records what he sees in his studio and observes what he is doing. He takes a breath, searches for the key to the mystery of the definitive painting which is never reached. His attitude to this titanic task is that of a forensic anatomopathologist. His eagerness to surpass himself, to experiment and vary the composition again and again, tirelessly, leads him to observe his painting obsessively and diligently. He searches for the wound that represents an unforeseen break, capable of opening up a new path. It is difficult for him to remain still, but it is necessary from time to time. His profession demands doing and more doing, because between two ideas there is nothing, because colours float and you have to catch them on the fly, because works are loves and not good reasons. That is why the figures in these canvases, with their differences and repetitions, all look at us from the front with their eyes wide open. They look away from the voluminous books they are studying to direct their gaze at the spectator.

This exhibition is Carrillo's invitation to visit his studio without an appointment. There he lets himself be surprised by the surrounding tools of his trade: a tube of paint, a paintbrush-knife, a canvas... Or, while he takes a certain distance from what he is doing, before starting again; while he looks and thinks on a chair. Thinking and looking can become synonymous.

Colours arranged on a glass surface, waiting to be chosen, to be mixed. Remember the film in which Hans Namuth records Pollock from below, while he stages how he pours the colours on a glass table? As Leonardo said, painting is a *cosa mentale*.

This exhibition project proposes a collection of samples, a personal encyclopaedia, about painting. A 360-degree panoramic view from the centre of the studio that freezes, like an X-ray of Edu Carrillo's current practice. The point where he is in his obsessive research. His dedication, bare-chested, to painting. His absolute dedication to the painter's craft.

— Francesco Giaveri



About Edu Carrillo

In Edu Carrillo's work, themes such as love, break-up, magic and fantasy, music, friendship, dance and nature envelop his canvases and drawings. Through primitive gestures and vivid colour palettes, the artist generates a universe where the characters are carefully dressed in the most trendy contemporary fashions, such as the skater style influenced by the 90s. The sense of energy that the works instil in the viewer reveals the artist's intention to represent light-hearted and naïve scenes that encourage us to experience the fluidity of forms and flee from the premeditated.

About JPS Gallery

Established in Hong Kong in 2014 and later in Japan, Paris and Barcelona, JPS Gallery is an independent contemporary art gallery presenting works of emerging and established artists from around the world.

The gallery is founded with a passionate spirit that dedicates to the new digital age and the exploration of the world of fine art and pop culture. We aim to create an innovative environment for a new generation of artists and collectors, fostering a creative space for all. We focus on fun and playful works of the era that spans across different mediums and disciplines, showcasing a discerning selection of works that embody the aesthetics of today.

We are committed to supporting the culture and art scene in Asia and Europe, creating a vibrant local art community. The gallery regularly presents works of emerging artists in our gallery spaces in Tokyo, Hong Kong, Paris as well as international art fairs, giving them a platform to gain global exposure, supporting young artists to launch their careers. JPS has also been an active contributor to society and the local art scene by sponsoring various charity events and auctions.

Location

Shops 218-219, 2/F, LANDMARK ATRIUM, 15 Queen's Road Central, Central, Hong Kong.

Media Enquiry

For media enquires and press preview, please contact
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Social Media Hashtags

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即時發佈

Edu Carrillo

「Painting is such a big problem for painters」

2023年3月20日 – 4月22日

開幕酒會：2023年3月20日，下午5時至8時（藝術家將會出席開幕酒會）



《Holding brushes like knives》，2023年作，壓克力及油畫顏料於麻布，
130 x 160 厘米。圖片由藝術家和 JPS 畫廊提供。

如同體驗一次X光檢查，JPS畫廊的 Edu Carrillo 個人展覽為觀眾提供透視畫家技藝和剖析畫作的機會。然而，更重要是讓人體會「Painting is such a big problem for painters」。

在繪畫的過程中，Carrillo 都表現激烈和瘋狂，是次展覽便將這份狂熱以最直接的方式呈現。藝術家一直深入探究繪畫的學問，了解其內部的底蘊。他以繪畫代替理論或言語來實踐研究。他的研究貫穿每一幅畫作，他要花費無數個小時等待靈光乍現，期待畫布可以顯露一些隱藏的奧秘。他不能預測這種情況何時出現，但偶爾發生便會引發更多根本性的問題：預備好認識和接受新事物了嗎？已作好準備嗎？現在是否改變的正確時機？還有更多更多的問題.....

展覽的主題是「Painting is such a big problem for painters」，部分的畫作都與此呼應。Carrillo 最為人熟知的角色是一個擁有濃密頭髮和細長大眼睛的小伙子，他會不斷地思考、休息和觀察。在其中一幅畫作中，他以右手托頭使其更加放鬆，憂鬱的神情反映他在沉思，一隻遠大於實際尺寸的手正強調他充滿疑惑：我在這裡做什麼？如何能告別墨守成規繼續前進？為了打破已知領域的邊界，Carrillo 停下腳步，蒐集資料和思考各種可能性，務求為未來的展覽帶來突破的契機。

他會紀錄在工作室所看到的物件和觀察其正在做的事情才嘗試新的方向。為了尋找完美的繪畫關鍵，他會像法醫剖析病理一樣，孜孜不倦地嘗試和改變構圖，投入而認真地不斷重複細看他的畫作，期望帶來新的突破。他雖然不喜歡靜止下來，但有時也會停下腳步。作為一位畫家，他需要不斷的創作和實踐，色彩是漂浮的，靈感亦轉瞬即逝，他必須時刻能夠捕捉當下的一切。就像其中一幅畫作的人物，睜大眼睛看著觀眾，他們的目光並不是手中的書本，而是旁觀者。

是次展覽 Carrillo 邀請觀眾得以無需預約便能一窺他的工作室。無論是一管顏料、一把刮刀，或是一張畫布，工作室裏的一切都使他驚喜。當他處於暫停工作和重新開始的一刻，他會坐在椅子上思考和觀察，此時的他，是在觀察，也是在思考，兩者對他而言是一樣的。

曾經有一部電影，講述 Hans Namuth 把 Pollock 的創作過程記錄，展示他如何在玻璃桌上倒出顏料，顏料被排列在玻璃表面上等待選擇和混合。就如達文西所說：「畫是一種精神性的東西。」

這次展覽是一本樣品冊，也是一本關於繪畫的個人百科全書。仿如以360度的全景視角窺探 Edu Carrillo 的工作室，如同X光般紀錄並定格藝術家正在實踐的繪畫路向。從他的執著和全情投入，感受他對繪畫的癡迷和全然奉獻。

— Francesco Giaveri

關於 Edu Carrillo

在 Edu Carrillo 的作品中，充斥著與愛情、友情、感情破裂、魔幻、音樂、舞蹈和自然有關的主題。藝術家透過基本的手勢動作、簡單的線條和生動的配色，創造了一個奇幻宇宙。畫中的角色精心打扮，穿著最時髦的當代時裝，例如受90年代滑板運動風格影響的裝扮等。藝



術家意圖通過其作品中所傳達的活力感來創造一種輕鬆、天真的氛圍，鼓勵觀眾體驗形式的變化和流動性，逃離預設的想法和觀點的束縛。

關於JPS畫廊

JPS畫廊始創於二零一四年，先後在香港和日本成立畫廊空間，並將在二零二二年秋季於巴黎及二零二三年春季於巴塞隆拿成立新的畫廊空間。是一所主打當代藝術的畫廊，代理來自世界各地的新晉及知名藝術家。

畫廊旗下的藝術家大玩流行文化，從現代生活文化符號取材，以不同媒介創作出獨特的當代藝術品，趣緻玩味，呈現當代美學。本畫廊不但為新一代藝術家提供自由的創作空間，亦為收藏家提供別樹一幟的藝術品，更為香港藝術品市場帶來緊貼時代潮流的作品。更為香港藝術品市場帶來緊貼時代潮流的作品。

我們矢志於推動香港及日本的文化與藝術界發展，為本地建立充滿活力的藝術社區。我們會定期為藝術家於香港和東京兩地的畫廊設置展覽，亦會安排他們的作品於國際藝術節展出，讓新晉藝術家得以於國際舞台嶄露頭角，同時維持知名藝術家在全球藝術市場的熱度。除了貢獻本地藝術界，畫廊亦熱心公益，積極參與和贊助各項慈善和義賣活動以回饋社會。

地點

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媒體查詢及導覽,請聯絡

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社交媒體標籤

@edu_carrillo @jpsgallery

#paintingissuchabigproblemforpainters #educarrillo #jpsgallery



Chair thinker

2023
Acrylic and oil on linen
170 by 200 cm

2023年作
壓克力及油畫顏料於麻布
170 x 200 厘米



Mixing colours

2023
Acrylic and oil on linen
160 by 130 cm

2023年作
壓克力及油畫顏料於麻布
160 x 130 厘米



Painter

2023
Acrylic and oil on linen
160 by 130 cm

2023年作
壓克力及油畫顏料於麻布
160 x 130 厘米



Chair thinker 2

2023
Acrylic and oil on linen
130 by 100 cm

2023年作
壓克力及油畫顏料於麻布
130 x 100 厘米



Painting book 2

2023
Acrylic and oil on linen
40 by 60 cm

2023年作
壓克力及油畫顏料於麻布
40 x 60 厘米