

Miguel Angel Iglesias's Interview

Interview by Lee, Jong eun



**WHO ARE YOUR SPECIALLY
FAVORITE ARTISTS? WHO HAVE
INFLUENCED YOU MOST?**

I like the abstract expressionists and its emotionally charged paintings of Mark Rothko, Jackson Pollock or Franz Kline. I find fascinating the biographies of people who have acted passionately in their intense and deep way of feeling life and how they reflect that in their artwork. I can remember staying in silence for many minutes the first time I saw the latest Rothko works in New York, I was speechless. In that sense, I like it when you don't know how to define what happens in those moments... It's more about feelings and passion than about reason.

In fact, I would have loved to have a drink with Rothko, Picasso or Egon Schiele and have the chance to know them.

My artwork is also influenced by Piet Mondrian and Kandinsky for his study of color and composition... Goya for his strength, De Chirico for his mysterious silence or Antonio Lopez for his obsessive way to capture the time in a painting.

Actually, in my latest paintings, I'm leaving behind ancient references in order to find my own way.

**HOW DO YOU GAIN THE INSIGHTS FOR
YOUR WORKS**

The architecture of some buildings seems to me to be giant sculptures that make up the morphology of the city portraying that every day is different, offering new views with its play of light and shadows.

I like getting lost in a city and letting the city surprise me.

We live in a very interesting time in our society, with enough information to inspire the content of my work. I think cities have replaced mysticism and nature as inspiration in western culture. However, I feel there is a void when reflecting on the profound questions of mankind about where we are going. This aspect is what I also try to capture in my work when I leave the city without humanity. The city seems a metaphor for understanding globalization and the behaviour of its citizens with it. There are no people in my cities, but I'm optimistic about the future.

**DO YOU WORK WITH A PLAN BASED
ON THE DATA COLLECTED,
OR DO YOU WORK IMPROMPTU?
HOW DO YOU DECIDE ON ENTIRE
COMPOSITION, BUILDINGS, HEIGHT,
COLORS, ETC., DURING YOUR WORK?**

No, the work is very well thought out before starting to paint. In my life I like experiences and a certain degree of chaos, I love to discover that every day is different, but in my paintings there are no accidents. Initially the composition is a little intuitive, but when I start to control it the obsession begins.

On the other hand the color has a degree of improvisation, I am always seeking a balance with it as a whole. So, as the work evolves, I can change any color or direction of some shadows. Like a sculptures, I know exactly what I want, it is just a question of how long it will take.

**WHAT MADE YOU SELECT THE
THEME 'URBAN LANDSCAPE' FOR
YOUR SERIES?**

A few days ago I answered the same question for a newspaper in Barcelona. I paint cities without identity that we believe we are familiar with... Those cities have no identity but they have a style, I don't want to fall into regionalism, political leanings or radicalisms, that's why I don't want to paint a city with identity, it could be any city... I have lived in Paris, Barcelona, New York, Madrid and now again in Barcelona, I've got strong feelings from



Miguel Angel Iglesias Fernández

Biography

Painting in Massana Art School (Barcelona)
 Superior studies in Llotja Art School (Barcelona)
 Graphic design in IDEP University (Barcelona)

Exhibitions

- 2007 Galeria Riberaigua, (Andorre)
- 2005 Galeria Ignacio de lasaleta, Barcelona (Spain)
- 2004 Galeria Tres punts, Barcelona (Spain)
- 2003 Sala d' Art Jove de la Generalitat de Catalunya, Barcelona (Spain)

Foundations

colección "testimonis", Fundación "La caixa",
 Fundación Fran Daurer, Fundación Vila Casas

Art Fairs

- 2009 KIAF (Korean International Art Fair), Seoul (Korea)
- DAEGU ART FAIR, Daegu (Korea)
- 2008 GICE, Beijing (China)
- KIAF (Korean International Art Fair), Seoul (Korea)
- 2007 SCOPE, Miami (USA)
- SCOPE, London (England)
- GICE, Beijing (China)
- KIAF (Korean International Art Fair), Seoul (Korea)
- 2006 SCOPE, New York (USA)
- 2005 SCOPE, London (England)



Trigante camino sin respuestas 65 x 45 cm, 2010

everywhere I've been living or travelling, I see more connections than differences between the country of the world... The fact is that cities look more and more similar.

That's why I can't understand the reason why we are all the time having conflicts. Perhaps that's why I've always seen the problem from above. From above, every problem looks smaller than it is. This way it will not affect me and it is this way I'm painting the city as I'd like to see it and not how I see it.

WHAT POINTS DO YOU WANT YOUR AUDIENCE TO FOCUS ON?

Beyond the idealized cities, reflections, criticism of globalization, etc. I like that people have an opinion but based on their sensation from the moment you see the painting.

I see color as a working language far from what is represented. There is an abstract concept to convey feelings in a figurative way.

François Lyotard wrote : "The idea of art as a sensory experience rather than an intellectual experience paves the way for favouring the image over the narrative and the figurative over the discursive". It is exactly what I want in my painting !

YOUR WORKS WERE APPRECIATED MUCH AT SUCH ART FAIRS AS SCOPE, MIAMI AND BEIJING, AND YOUR WORKS WERE SOLD OUT AT 2009 KIAF. AS A GLOBAL ARTIST, HOW DO YOU ASSESS KOREAN ART FAIRS IN COMPARISON WITH OTHER WORLD-CLASS ART FAIRS?

I feel very fortunate with the response from people every time I go to Korea. It is the fourth time I have participated and the third I go personally to KIAF. It has been very successful and I cannot have more than good words to say about this fair. I am delighted with your country's response to my work.

local artists. It's opening up with even more force, at the contemporary art without abandoning a traditional base.

KIAF is very strong for their enthusiasm and a good representation of international artists and

WILL YOUR FUTURE WORKS BE EXTENDED FROM THESE SERIES? DO YOU HAVE ANY PLAN IN MIND FOR YOUR FUTURE WORK?

I have other projects in mind, but I feel it is not yet the moment to show it... I'm very comfortable with the paintings that I am working on now, so I don't feel necessary to change at the moment. In fact I would like to explore all its possibilities.

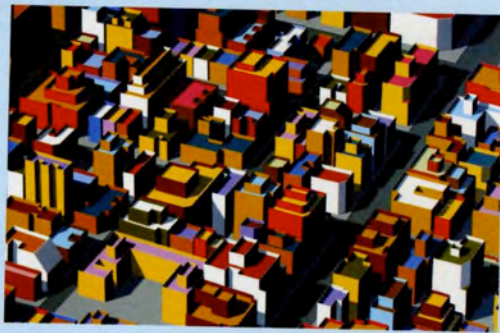
Anyway, I'm always painting new works or compositions in my mind...

I'm thinking about the possibility to do something in sculpture, but it is still a project... I would like to paint a really big painting, something like 600x600cm but it would take some months. Usually for each work, it takes me several weeks or even months, it is a very elaborate work that requires many thin layers one after another.

The works of Miguel Angel Iglesias will be exhibited during the KIAF 2010, by the gallery Jorge Fernando Alcolea (B-13).



La Ciudad de Sartre Versión coloreada 146 x 89 cm, 2010



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La Ciudad de Sartre Versin extendida
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La Ciudad de Sartre II, 146 x 89 cm, 2010
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OSK 20:12 65 x 45 cm, 2010

