

Press Release

JULIO RONDO
Going South

Opening: September 24th | 6 pm
Duration of the exhibition: September 25th – November 6

Among the title "Going South", the Andreas Binder gallery is showing the ninth solo exhibition by the artist Julio Rondo (*1952).

In honor of this decades-long collaboration and the extensive oeuvre of the artist, a 176-page monograph will be published in the Fern Verlag to accompany the exhibition with articles by Philipp Bohmann and Heike Fühlbrügge, supported by the Kunstfonds Foundation.

Always remaining true to painting behind glass, Julio Rondo's new works continue to move between abstract painting and object-like nature. The increasing dominance of the brushstroke as the painter's most elementary tool of artistic expression generates his characteristic pictorial spaces, in which the artist captures and preserves not only the remembered past, but an experienced present in all its subjectivity and stringency.

The painting assignment is the result of the planning of technology, means and composition prior to the image-creating process and does not correspond to an expressive, spontaneous act of painting. Using his individual visual archive, Rondo uses quick-drying acrylic paint to create impressive documents of a life, which - without mimetically depicting its environment - are able to activate feelings, thoughts and perceptions as painting. The round, organic forms from earlier works disappear and give way to geometric color fields that, released from the rigidity of their form by the medium of the order, develop a three-dimensional liveliness in the picture.

Similar to memory in its coloring, but never identical to what has been objectively experienced, the new works are not simply the result of the artist's natural artistic development. Rather, they transport an energy that - far from any verbal or intellectual expression - is fed exclusively from the present moment and is captured in the pictorial space. The choice of colors reflects the past decades, which were shaped by the garish pop culture, and makes them an integral part of the now. By that Rondo manages to capture the incomprehensible, subjectively perceived, collective basic moods and individual experiences, which are always pushed into the background by the filter function of the memory, through an artistic process of abstraction in his paintings.

The abstraction here neither serves to express the loss of context of the postmodern individual nor does it elevate the works to a sphere of autonomy. Rather, one can speak of a kind of "romantic abstraction" that enables another form of perception between intellect and feeling, revealing the past and future in favor of experiencing the present as spiritual constructs.

Despite the deliberately aleatoric naming of the works, the lack of reference is not so absolute that access would only be discursively inherent in art; Rondo relates his art to everyday life by transforming personal experience into image objects that depict logocentrically unrecognizable moods. Without any claim to truth, the artist makes it possible to experience the essence of the present, which is always fed by the past and at the same time detached from it. Despite and precisely because of the autobiographical coloring of his works, it becomes clear that, in and through Rondo's work, every experience and every work of art is individual and specific and that life and art do not have to be the result of what happened before, but rather the potential for reinvention is inherent in every moment.

text by Leni Senger