

# EDUARDO VERDECIA

## BILATERAL AERIAL TELEOPERATION



July 5 – July 29, 2018

**3<sup>rd</sup>**  
STREET  
GALLERY

## REVIEW OF AERIAL ABSTRACTION SERIES

**E**DUARDO VERDECIA's defining idea is life and the salvation of the planet, the crucial point of his battle is to preserve the Universe. With a Spartan gesture, he defends his arguments with the possibility of being in harmony with the environment.

With the alchemy of the demiurge, and the vocation of the contemporary artist, transcends the political criticism, the ideological pamphlet, or the Byzantine transgression, his proposal goes beyond that, it is not even about the tacit figuration, coined with historical allusions or intertextual codes.

"Aerial Abstraction" is a creative research process with a deep vocation for communication, a hymn that imbricates many connotations, all united, in the pursuit of humanity's enlightenment in the will to harmonize in its context in time and space, for a more satisfactory existence between man and nature.

Verdecia's recent body of work are abstract maps of the planet Earth, with the aerial perspective that allow you to see the flight of an eagle. It is necessary to move away, like a migratory bird, to be able to make a better criterion of the analyzed phenomenon, without taboos, or false exaltations.

This is a purified idea as chaste as the blue planet we longed for, or the childhood garden we abandoned. It has been necessary to exorcise vestiges and reminiscences of the figurative creative past, and formally abstract from the foundational time to become a new discourse, that implies the challenges imposed by the times, with abandonment of recognizable forms, to create new atmospheres of suggestion, although it recognizes that at the aerial level, the possible sustainability of the terrestrial existence is defined and decided.

The intention of Eduardo Verdecia is a proclamation to stop to contemplate the empire of our riches and natural benefits of a world condemned to die, because of our selfishness and ignorance. His work is a gesture of defiance to the flight protocol of the world airlines, to encourage crew and passengers to look through the window, despite the turbulence during the flight, and to muse on the inheritance that we have procured until today and the ruin in which we can leave our predecessors.

Abstraction gives him the benefit of a rich enough technique in terms of creative freedom, inherent in a contained gesture, which for a long time before he has manifested. The exuberant superposition of colors, the harmonious decomposition of light, the

architectural trace or the urban plot make us reflect without remorse on the wonder of universal creation.

The overflowing visuality of these paintings creates in the viewers an active synergy that stimulates the brain and cortical activity, unfinished exercises, with similar results for those who appreciate these artworks, which are not the mere imitation of nature or life. They have been created in a new reality outside the Island of Cuba, in the northern part of the American continent. From there the artist manages to see new horizons, from a lighthouse that guides new routes to travelers and boats.

The artist has grown and his concern is not only the plot of the village, now he perceives the problems of the planet. His look of meekness dispels borders, zones and regions of the Earth, seen with care, to return that planetary mosaic, of this globalized world, where we coexist under the protection of natural elements.

The current work of Eduardo Verdecia has the emphatic emotion of being eternal truths, like taking care of the trees where birds and insects live, the waters that harbor fish and molluscs, the air that we breathe that connects us to the Earth that sustains and feeds us. They will be works confined to this life, to which it would be impossible to banish them to oblivion.

Eduardo Verdecia continues from his lighthouse with the torch on to indicate the possibility of positive reaction in favor of a change that mobilizes behavior of large crowds in an altruistic gesture of solidarity ovation with the dynamics that demand the consumption of alternative cultures with more vindicating proposals of new realities and contexts.

The season of looting and harvest has been very long, and it is time to plant the next crop. We have to prepare the land, choose the seeds, with the moon as an ally, and take care of the surveyor, and the cricket that takes care of their children during the day and night, to brighten up the countryside, with the complicity of the drizzle, which falls like a veil over the collapsed heads of the technological era. Let us follow the steps of the firm boot on the wet dew, by Eduardo Verdecia, who this time has dawned to spread the generous seeds of love for a safe and intangible time to come.

*By Danilo López Garcés, Curator and Art Critic*



Eduardo Verdecia. *Aerial Abstraction # 24*. 2017  
enamel on canvas. 38 x 50 inches



Eduardo Verdecia. *Aerial Abstraction # 25*. 2017  
enamel on canvas. 38 x 50 inches



Eduardo Verdecia. *Aerial Abstraction # 26*. 2017  
enamel on canvas. 36 x 48 inches



Eduardo Verdecia. *Aerial Abstraction # 27*. 2017  
enamel on canvas. 36 x 48 inches

## ARTIST STATEMENT

My work comes from observing the geography of the planet through modern technological applications such as Google Maps, and Global Positioning System. I use real road trip images and data from my GPS, together with screen captures of aerial views taken from my computer. I combine details from both cityscapes and rural landscapes in an abstract perception of reality.

My work explores the relationship between nature and man-made environment, through a process that involves translating digital images to the language of painting; simplifying, and transforming purely technological elements into lacking of common sense compositions. This is an attempt to provoke the viewer into reflecting on the work's formal structures, and reconsidering their very own notions of perception.

Abstract Expressionism is my main source of inspiration. One of the features that identifies my work with this movement is the open, boundary-less field on the painting's surface. I work with frontal picture planes, with no hierarchy whatsoever between the different parts of the canvas. I aim to express different moods during the creative process by using a wide color palette, superposed spontaneous brushstrokes, gestural strokes of lines, and dripping paint. My work is a celebration of all the aspects conditioned by modern life, while raising a question mark against the uncertainty of our present time.



Eduardo Verdecia in his studio (3<sup>rd</sup> Street Gallery 2018 “Winter Juried Collection Exhibition” First Prize Winner)  
*Aerial Abstraction # 30*. enamel on canvas. 48 x 70 inches. 2017. © Eduardo Verdecia (photography Yunia Lores)

**EDUARDO VERDECIA** is a Cuban artist. He was born in Holguín, Cuba in 1978, where he received his BFA from the Academy of the Fine Arts “El Alba”, in 1998.

Verdecia emerged onto the art scene with his first solo show in 1998 “Suspicious shadows of a paranoid specimen’s traces” at the Art Center of Holguín, Cuba, a major retrospective of all his work during the student stage. He managed to translate his discontent with late 20th century Cuba’s immediate reality through anecdotes arising out of the relationship among society and individuals. The same year he began working with the Swiss art dealer Christian Zeller, and he has participated in numerous national and international exhibitions.

In 2001, Verdecia immigrated to the United States, where because of new experiences, and a completely new context, he decided to reinvent himself as an abstract painter. He has exhibited his work at 3rd Street Gallery in Philadelphia, and Lancaster Museum of Art, among other galleries in The United States. In 2015 Mulberry Art Studios, in Lancaster, PA presented a solo show with his new body of work “Aerial Abstraction” based on the transformation of Google Maps images into visually striking colorful abstract paintings. In 2018, he won First Prize at the “Winter Collection Exhibition”, juried by Luella G. Tripp, organized by 3rd Street Gallery in Philadelphia, PA.

He lives and works in the United States.



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45 N 2nd Street, Philadelphia, PA 19106  
Wednesday - Sunday, 12 - 5pm + appointment  
Phone: (215) 625-0993

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Curated by Eduardo Verdecia

With contributions by, 3<sup>rd</sup> Street Gallery  
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Curator and Art Critic Danilo López Garcés,  
and Translator Orlando Calvo.

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