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Presents her artwork at Universidad de Concepción:  
THE ARTIST THAT PAINTS WATER'S SENSATIONS

Patricia Claro has studied rivers for more than a decade, which are the basis of her detailed paintings, with several layers and some stencil.

By Daniela Silva Astorga

The day came when she, a long-time designer who had been taking painting and engraving workshops since the 1980s, wanted to study art. The 2000 decade was advancing and, during her second passing through university, the day also arrived when a river fascinated her. Since then, Patricia Claro (1960) has dedicated to contemplating these waters at various times and during all seasons of the year; with opposite lights, wind, rain, sun. And under those conditions she has been taking photographs without rest. Images that have been the basis of her dedicated paintings, with several layers and contrasts that speak of different forms of water. In the end, each painting practically brings together two artworks in one.

"What I paint is water's surface. That mosaic that occurs with its so particular movement, and that one recognizes only because it remains in one's memory. Or by using the camera. I occupy it, with its advanced technology and great lens, capturing things that I do not notice. For my work, I need a lot of sensitivity", says the artist, who uses several layers because in them she nullifies the texture of her canvas until she reaches a smooth and shiny surface. Above that, she uses opaque and stencil pigments to express a sensation of movement.

These are the paintings that, from this week on, Patricia Claro exhibits in the U. De Concepción, under the title "Water forms" and in the program's framework of "Waters overflowed; responsibility and future" that the institution is developing to address the current water crisis in the world.

In the University's Art House, four large-format paintings, a video and two sequences of printed video images are presented as well as an installation and a series of photos. "I had never shown them. They are the river's images taken from the boat, as a reference for my painting. I have thousands. And I am also rescuing the aquatic ideograms that are formed with the crossing of the branches and their reflection," says Claro. On those drawings that have great similarity with the Chinese calligrams. "It's a return to that look," she adds, "of the ancient Orientals. I do the same operation from my personal observation, defining and setting up a story of my journey. These ideograms appear for the first time in my studies. I want to develop a project with them as its main topic, as the center".

- How was it that you decided to dedicate yourself to painting and studying the behavior of water?

"When I started to study I found a piece of river, I worked first with the landscape and little by little I went to the detail of the piece of water. Thus, I came to a more contemporary view of the landscape: without horizon, more vertical, towards the movement of water and its freedoms. Not that one day I decided to paint it, it was the result of a natural process ".