

## **Recent Works: Drawings and Paintings**

It is a set born from “Forma y Vacío” (“Form and Emptiness”), that great collage-installation exhibited at the MAM (Museum of Modern Art, Santo Domingo) in early 2013, and from the set of small collages that accompanied it. The perfect relationship between the cut shape and the space that arises from this intervention, and that we see it moves to various and diverse sets and combinations.

In “Recent works”, the pieces preserve their essential premises: the antagonistic, the dual that comes from the unity and transforms in triad; the male and the female, the creation and origin of life, or new forms and new lives. Like Hegel, Varela conceives the reality formed by opposites. Every new piece seems like a variant that was preceded, but in them it is expressed that old philosophical problem of change, the evolution, and also the old question of how to understand rationally that one thing, in this case a form, can change appearance and it is still the same thing. Seeing Varela’s recent works and retaking Hegel, we can conclude the “encounter” between opposites leads to new approaches and new possibilities as it has been expressed through time by scholars of dialectic.

We said that “Forma y Vacío” was a collage-installation, on this occasion Varela widens the languages and addresses the subject, of diligent manner, from the perspective of painting and drawing. His exploration also covers the three-dimensional plane and the mobile. We are knowledgeable of the capabilities and dominance of different artistic languages that Varela executes with mastery and delicacy. Precise stroke like a surgeon. Reserved in the use of color, we are accustomed to the chromatic austerity with which he expresses himself. The impeccable application of the paint, the dominance of the technique, glazes in which some cases give the appearance of paper to the painted canvas, endow the pieces of exquisite plasticity and soft texture.

The foregoing is the meeting place between the forms and the emptiness, the relationships between the point and line, the black and white, the protagonist elements of the set. There is a pedagogy of communication on these pieces, yet apart from the knowledge that we have about Varela’s work. By looking closely on each piece we observe that the elements articulate in a correlational game and derivation between the plane and the line on the paintings and drawings; and between the spatial and kinetic, in the case of the sculptures, all with the mediation of the contrasts and circular compositions. Even the linear that could be interpreted as much as conclusion or beginning.

We see ourselves in front of a work of profound reflections with ludic spirit, even if ludic was not the artist’s intention. Personally each piece traps us, it has nothing to do with the environment, instead with the way of speaking and reflect of the artist. In the first instance it is the challenge of wanting to understand rationally, transit through the weave of the work, is in that space where I find the ludic moment, and then be absorbed and full.

Clara Caminero K., Independent Curator, 2014.