

IX. Hector Villarroel, transformation of abstractionism into a pure movement

Hector Villarroel transforms abstractionism because he doesn't fall within the discourse of those who base their idea of abstraction solely in the capture and copy of an instant. He also does not subscribe to the slow, brainy discourses stratified by informalists who focus on materialism. In addition, he distances himself from the conventional abstractionists who are dedicated to the abstract as a pure idea.

In essence, Hector Villarroel changes and revolutionizes the concepts of abstract painting by counting on the force of clarity and of the material paint, which he utilizes as a vehicle, not for motion in particular, but rather as an instrument for the velocity of color. The material itself is the representation of this velocity which is a manifestation of change, of the voyage or migration. This voyage is the state of living hat in hand, ever ready to set out and see the world because the soul seeks a resting place at the heart of each of our fantasies. Hector Villarroel is a creator who travels because his desire is to know himself in the context of the collective conscience. He achieves tranquillity from the change of speed, from transformation. There is contemplation in change. Hector Villarroel's use of color is direct but soft, fast yet slow; his work is nurtured in layer upon layer, which may begin in the United States and finish in Chile; that which initiates in Santiago may find completion in Barcelona or Madrid.

Work and artist travel together, during which time the piece is "cooked" between continents. Each work forming part of an exhibition is nourished by the experiences of its individual voyage. Hector Villarroel is an artist with his soul in the world. Humanity is but one country for him, and therefore his works reflect influences from many distant places.

His abstraction is the velocity of movement sedimented into chromatic layers, which, rather than testifying to a thickness of the paint, instead act as evidence of the energy contained in their spiralled form. Paint and color as object, is transformed into a pure dramatic act in an eternal spiral.

The result is a sedentary work with the material itself as a central vertebrae; but not a vertebrae as such, given that what remains in the spectators eye is the idea of speed and quickness, speed that the artist imprints with the force of the chromatic transformation borne of explosive genesis.

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