

Press Release

**Dislocation**  
**CIPRIANO MARTINEZ**

21<sup>st</sup> January - 6<sup>th</sup> March 2010

*“Weavings, patterns of nerves, mental projections prefiguring misleading ideas of possible maps—these are some of the resources Cipriano Martínez uses to draw a landscape. Nobody can encounter his work with an innocent gaze. All have the favorable prejudice that art always means something, because the lack of a name confounds, torments, and unhinges pure reason.*

*Martínez’s work implies the falseness of the external world and its circumstances, the lie about art as a reflection and as a mechanism that interrupts consciousness, and the reality of a perceptual horizon that grows increasingly impossible to comprehend.”*

Andres Isaac Santana

ArtNexus magazine

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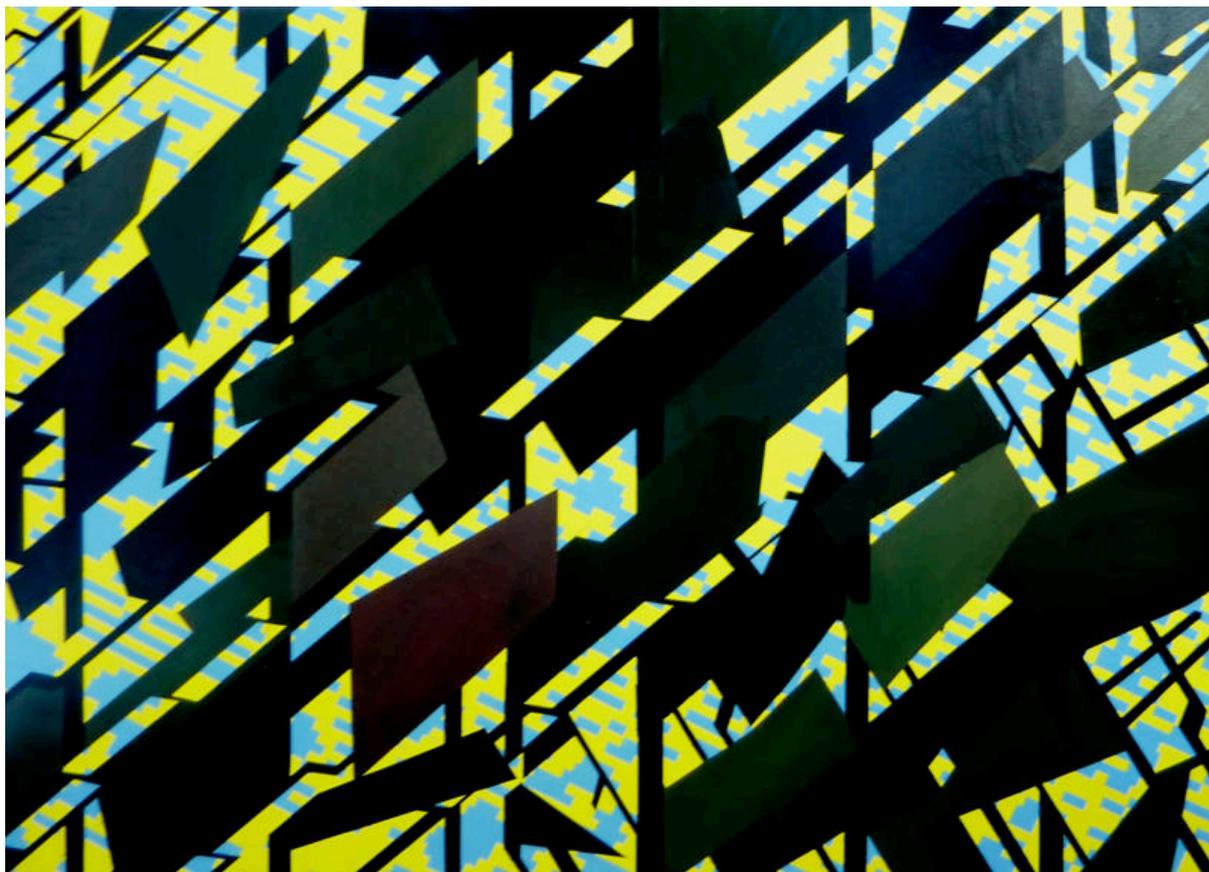
In recent years Cipriano Martinez has focused his attention in concepts derived from the urban landscape. His paintings explore the transformations in the urban tissue. Plans, limits and urban sprawls are ideas underlying in his works. Changes of the scale of representation and repetition *ad infinitum* of architectural elements are some of the strategies employed by Martinez to construct his paintings. Reminiscences of modern architecture can be appreciated in some of his paintings.

False perspectives, distorted spaces and vorticism break the idea of the Cartesian order, creating pattern and uncanny spaces, which open up whole new possibilities to the viewer. Martinez's way of painting begins with the deconstruction of images of the urban scene; already pre-recorded by the artist. These are processed in the computer, and then reconstructed on the canvas. The results can be a metaphor for the mechanisms of memory, the way we remember things. In most cases the original reference is lost leaving us with just traces.

Cipriano Martinez was born in Venezuela. He has an MA from Chelsea College of Arts and in 2003 received a Special Mention from the jury of the Mendoza Awards in Caracas, Venezuela. He currently lives and works in the UK.

**Maddox Arts, 52 Brook’s Mews, London W1K 4ED**

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**For further details and images**  
E: [info@maddoxarts.com](mailto:info@maddoxarts.com)

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