



STARTING POINT

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Albano Hernández

RCA'22



With gratitude to the  
Basil Alkazzi Scholarship

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By Albano Hernández

Published on the occasion of the

Royal College of Art

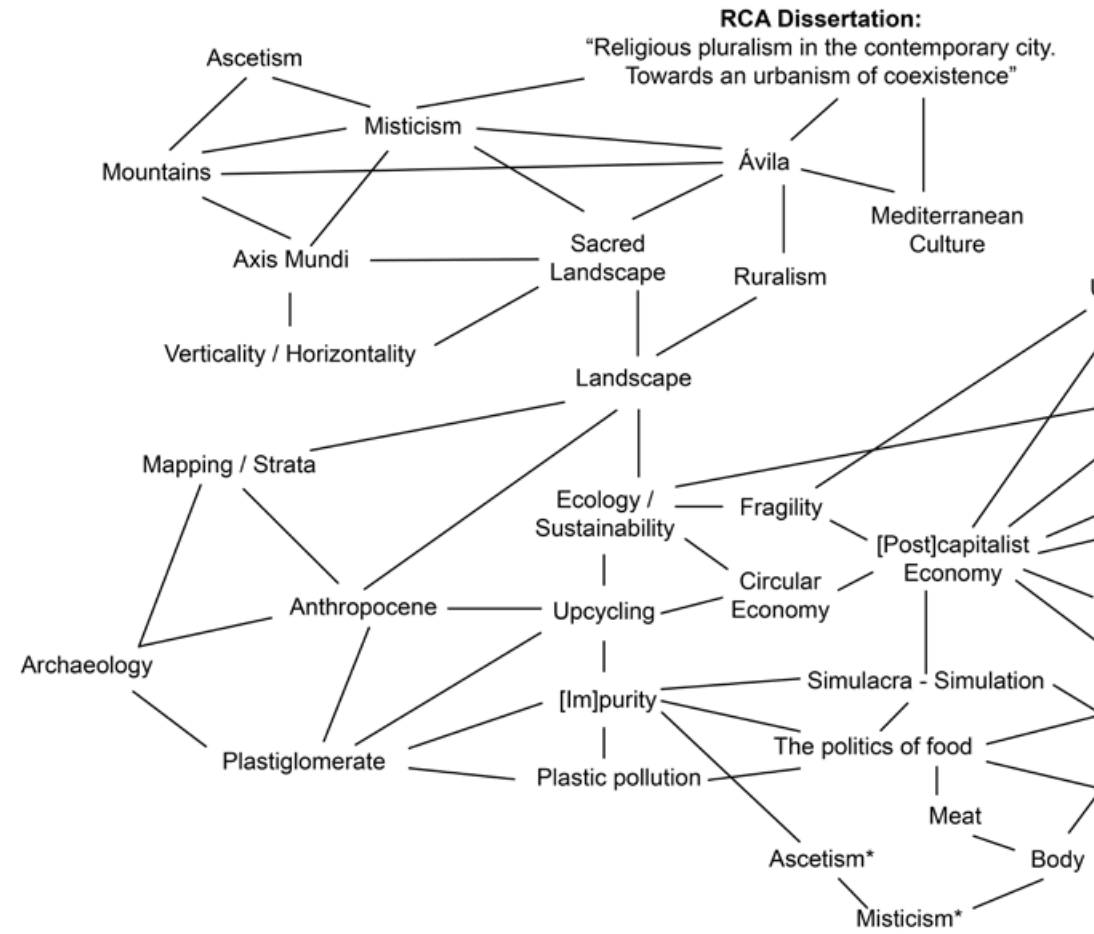
Degree Show 2022

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# Statement

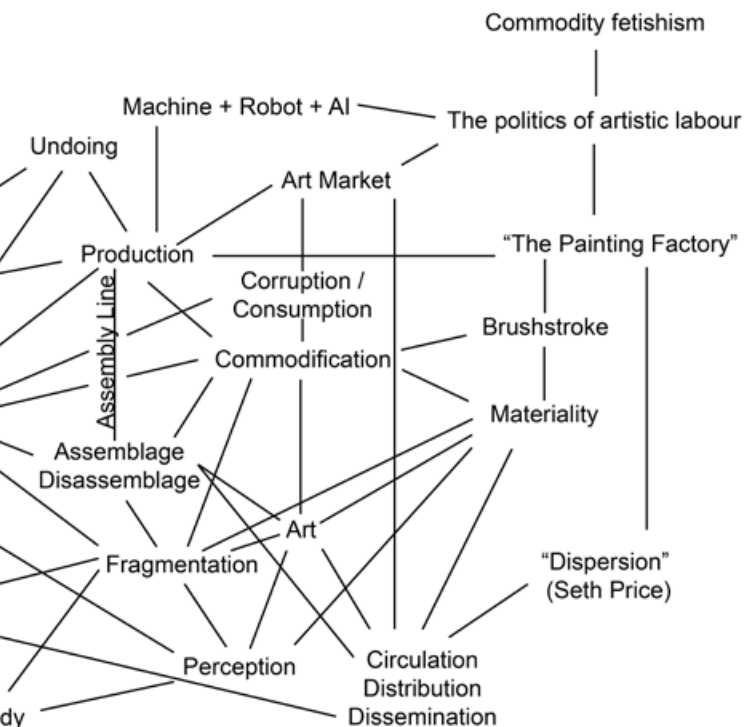
Perception, value and productivity constitute the central axis of my practice. I explore and challenge the potential of painting from a perspective influenced by disciplines as seemingly disparate as the politics of art production, the meat industry, or asceticism. I focus on how commodification modifies the perception of matter.

Growing up in Ávila, a region of Spain where meat consumption is part of the culture, and where the meat industry comprises a significant weight in the region's economy, has led me to focus on the aesthetics that meat generates as a commodity. I have obsessive thoughts with the processes of fragmentation, packing, distribution and exposure of animal bodies under the meat label, with a special focus on processed meat and the simulacrum of fake meat. The manipulation and perception of materiality interests me more than in its production.

“[...]Production, after all, is the excretory phase in a process of appropriation”.  
Seth Price. *Dispersion*, 2007.

Emanating from pictorial thoughts and based mainly on ceramic works, my practice has a transcategorical condition. My day-to-day is a constant game of dichotomies where a labour-intensive practice is mixed with industrial processes, undoing is as important as making, and impurity is as substantial as purity. In these processes, I follow a circular economy policy that allows me to reduce the amount of waste generated, establish dialogues between different works, and generate a more elastic and sustainable practice.

Fragments of a brushstroke make up my latest paintings. The first step of this process is to create a brushstroke with air-dry clay. Once the brushstroke is almost dried, I use an electric food slicer for fragmenting it mechanically into slices which are displayed in the natural reading order for western cultures, from left to right, top to bottom. Finally, some of these works are later vacuum packed. The resulting object generates an image that perhaps leads the viewer to question what it means to paint a painting, or how matter is presented in the contemporary world, or the perception of ordinary consumption, or a different way of seeing, anything or not at all.



## Spanish version

Percepción, valor y productividad constituyen el eje central de mi práctica. Exploro y desafío el potencial de la pintura desde una perspectiva influenciada por disciplinas aparentemente tan dispares como las políticas de la producción artística, la industria cárnica o el ascetismo. Focalizo en cómo la mercantilización modifica la percepción de la materia.

Creecer en Ávila, una región de España donde el consumo de carne forma parte de la cultura, y donde la industria cárnica tiene un peso significativo en la economía de la región, me ha inducido a focalizar en la estética que genera la carne como mercancía. Me obsesionan los procesos de fragmentación, empaquetado, distribución y exposición de cuerpos de animales bajo la etiqueta “carne”, con un enfoque especial en la carne procesada y el simulacro de carne artificial/sintética. Me interesa más la manipulación y percepción de la materia que su producción.

“[...] Producción, después de todo, es la fase de excreción en un proceso de apropiación”.  
Seth Price. *Dispersion*, 2007.

La mayoría de mi práctica está basada en trabajos cerámicos que, si bien nacen de un pensamiento pictórico, se definen por una condición transcategoría. Mi día a día es un juego constante de dicotomías donde el trabajo manual intensivo se mezcla con procesos industriales, deshacer es tan importante como hacer y la impureza tan sustancial como la pureza. En estos procesos sigo una política de economía circular que permite reducir la cantidad de residuos generados, establecer diálogos entre diferentes obras y generar una práctica más elástica y sostenible.

Fragments de una pincelada componen mis últimas pinturas. En el primer paso de este proceso creo una pincelada con cerámica fría. Antes de que la pincelada esté totalmente seca, la secciono con una máquina loncheadora de embutidos y dispongo los fragmentos en el orden de lectura natural para las culturas occidentales, de izquierda a derecha y de arriba a abajo. Posteriormente, algunas de estas obras son envasadas al vacío. El objeto resultante genera una imagen que quizás lleve al espectador a cuestionar qué significa pintar un cuadro, o cómo se presenta la materia en la contemporaneidad, o la percepción del consumo ordinario, o una forma diferente de ver, algo o nada.

## Mandarin Chinese version

by Yichu Shi

感知、价值和生产力构成了我实践的中心轴。我从受艺术生产政治、肉类工业或禁欲主义等看似不同的学科影响的角度探索和挑战绘画的潜力。我专注于商品化如何改变对物质的感知。

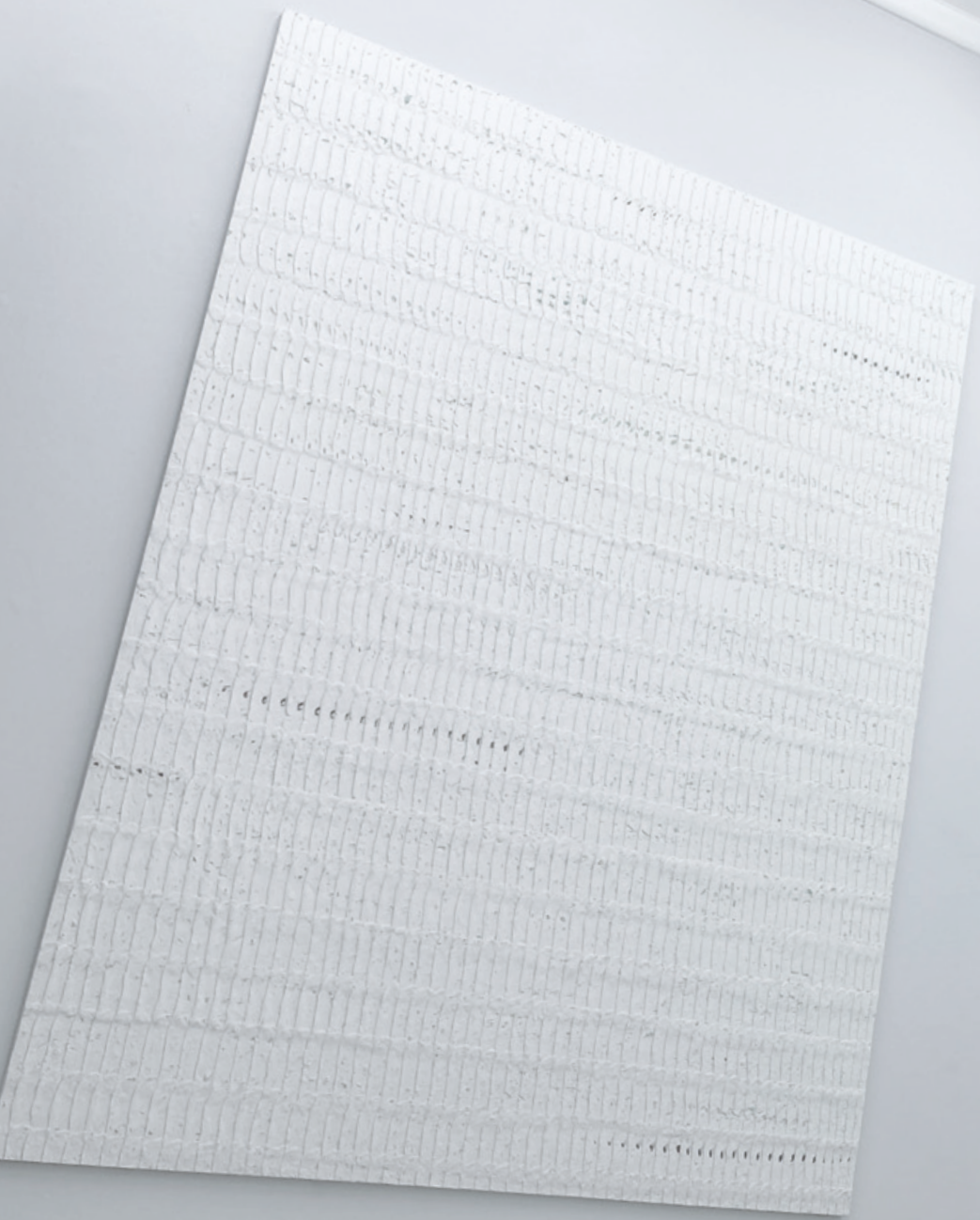
在西班牙阿维拉地区长大，肉类消费是文化的一部分，肉类工业在该地区的经济中占有重要地位，这使我专注于肉类作为商品产生的美学。我对肉类标签下动物身体的碎片化、包装、分配和暴露的过程有着痴迷的想法，特别关注加工肉和假肉的拟像。我对物质性的操纵和感知比对它的生产更感兴趣。

“[...]生产毕竟是占有过程中的排泄阶段。”  
赛斯·普莱斯，分散，2007。

我的创作源于绘画思想，以陶瓷作品为主，具有跨范畴的状态。我的日常工作是一个持续不断的二分法游戏，劳动密集型实践与工业过程混合在一起，撤消与制造一样重要，杂质与纯度一样重要。在这些过程中，我遵循循环经济政策，使我能够减少产生的废物量，建立不同作品之间的对话，并产生更有弹性和可持续的实践。

一笔画的碎片构成了我最新的画作。这个过程的第一步是用风干的粘土创建一个笔触。一旦笔触快干了，我就用电动食物切片机将其机械地切成薄片，这些薄片按照西方文化的自然阅读顺序从左到右、从上到下显示。最后，其中一些作品后来被真空包装。由此产生的对象产生的图像可能会引导观众质疑绘画的意义，或者物质在当代世界中的呈现方式，或者普通消费的感知，或者不同的观看方式，任何或根本没有。















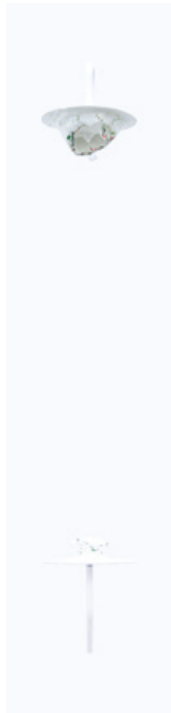




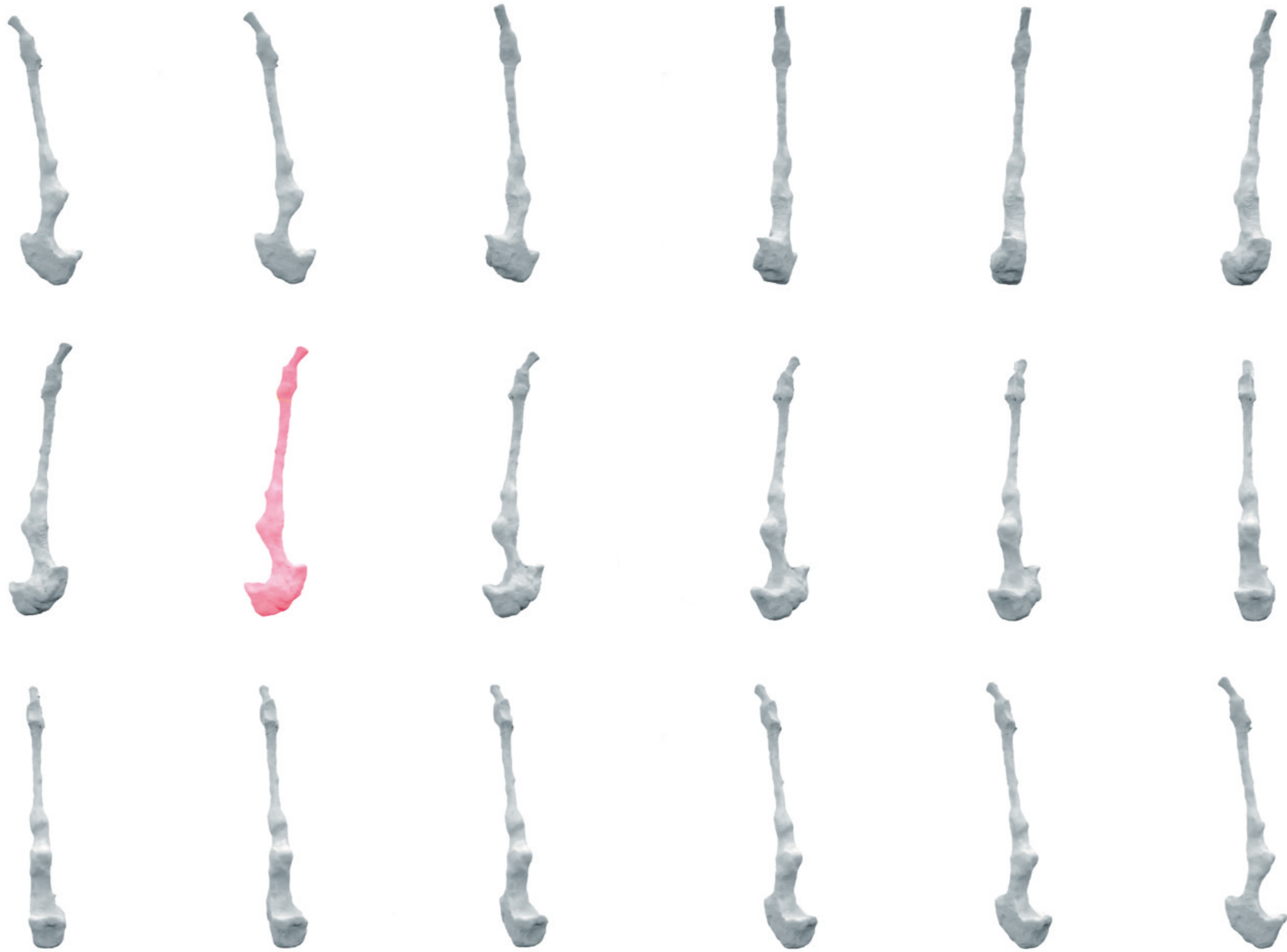










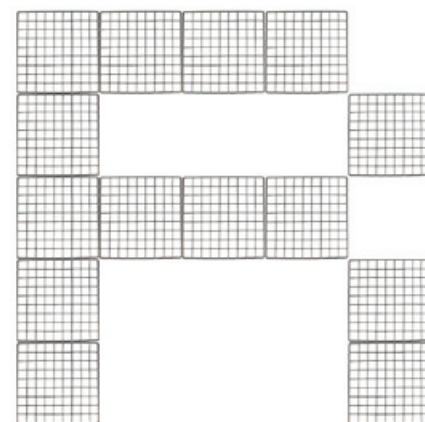
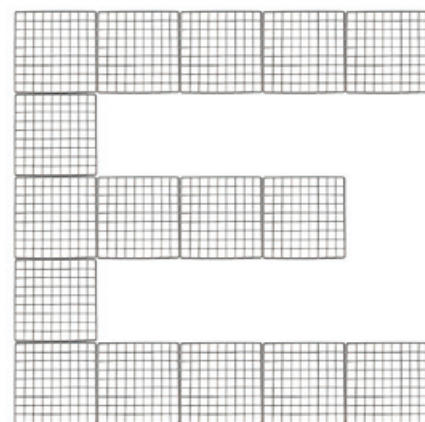
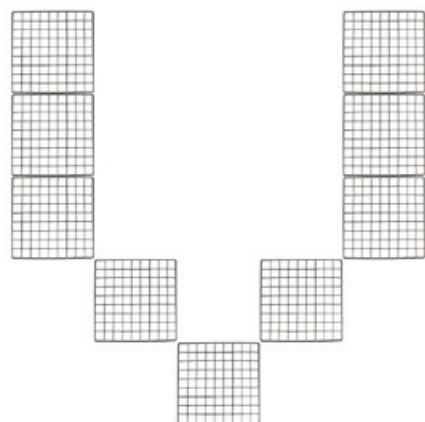
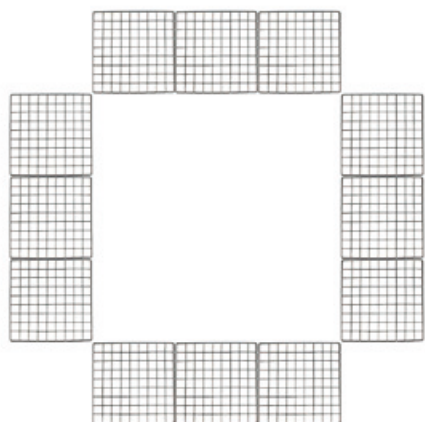
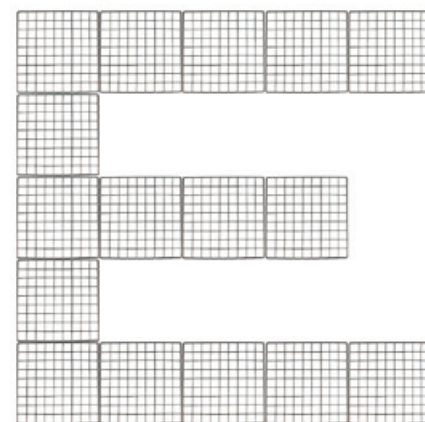
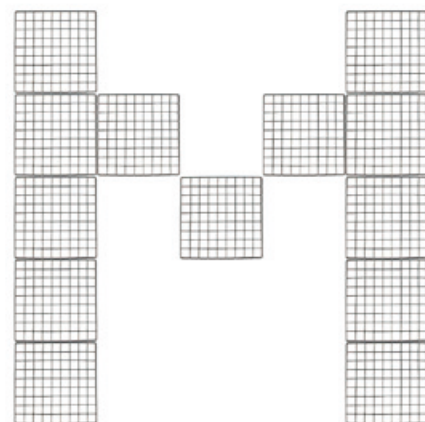
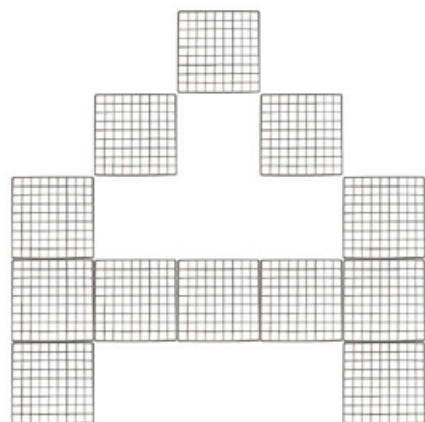
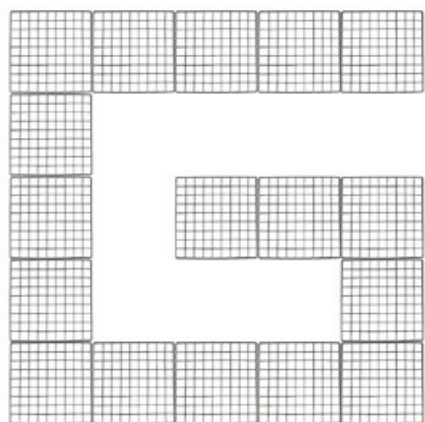




3 (Detail)

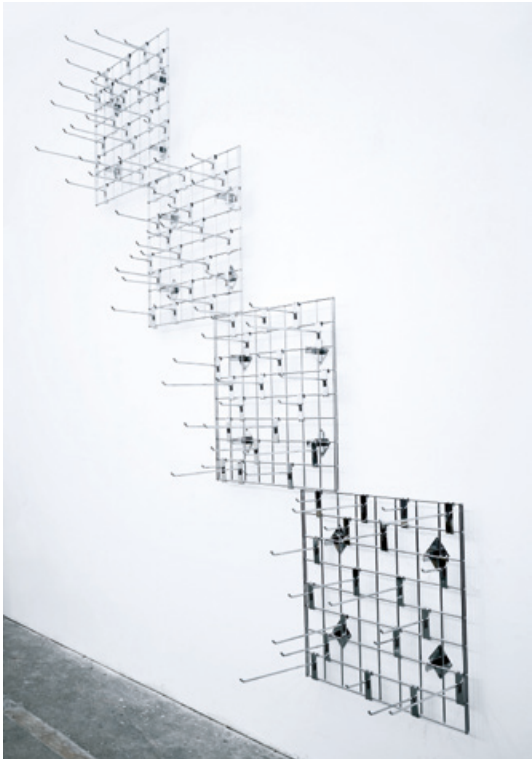


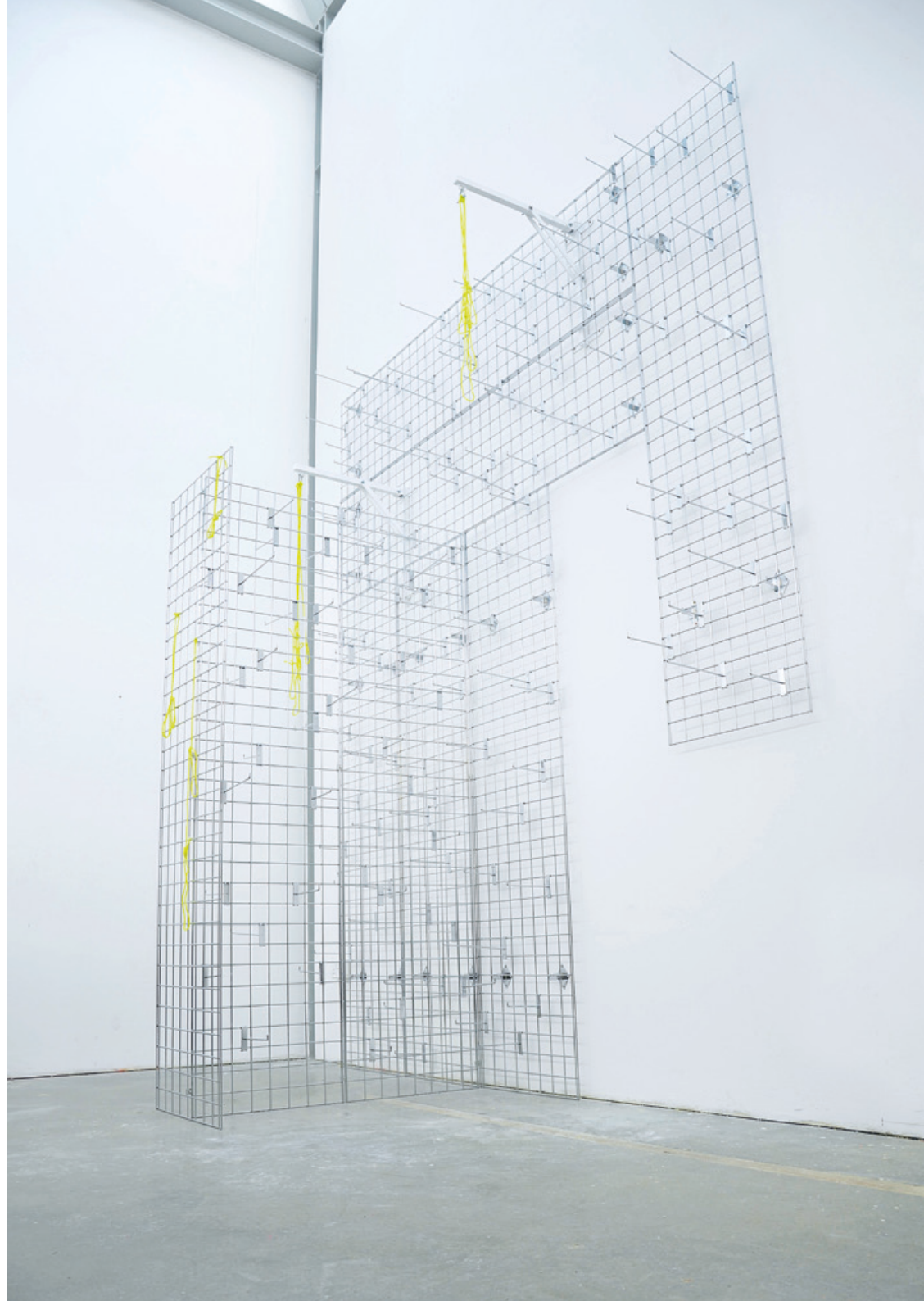


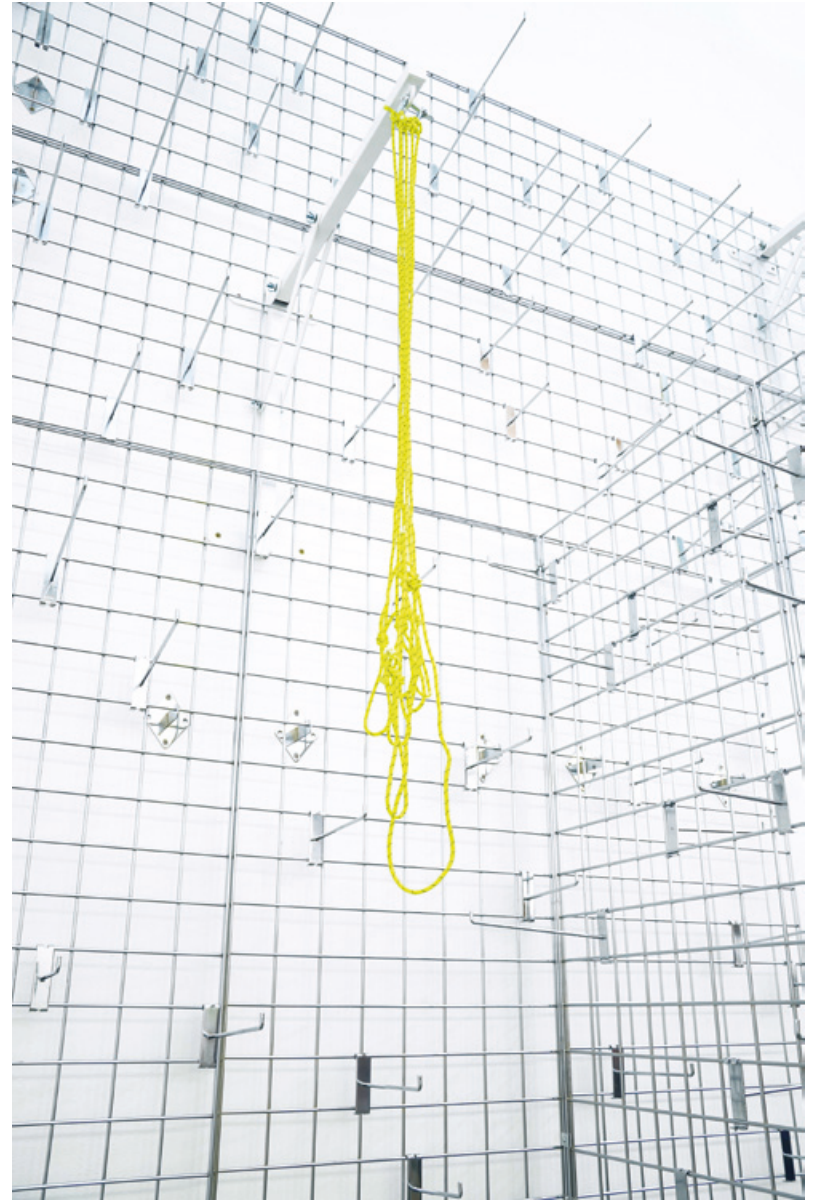


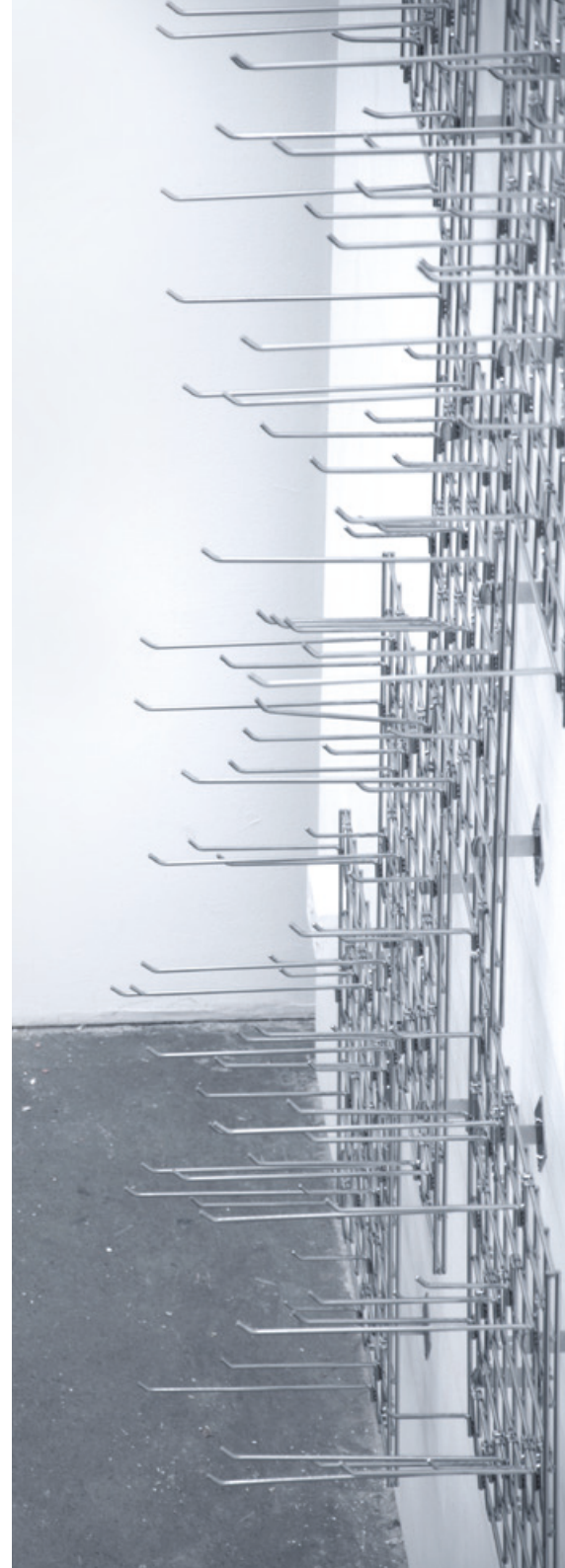
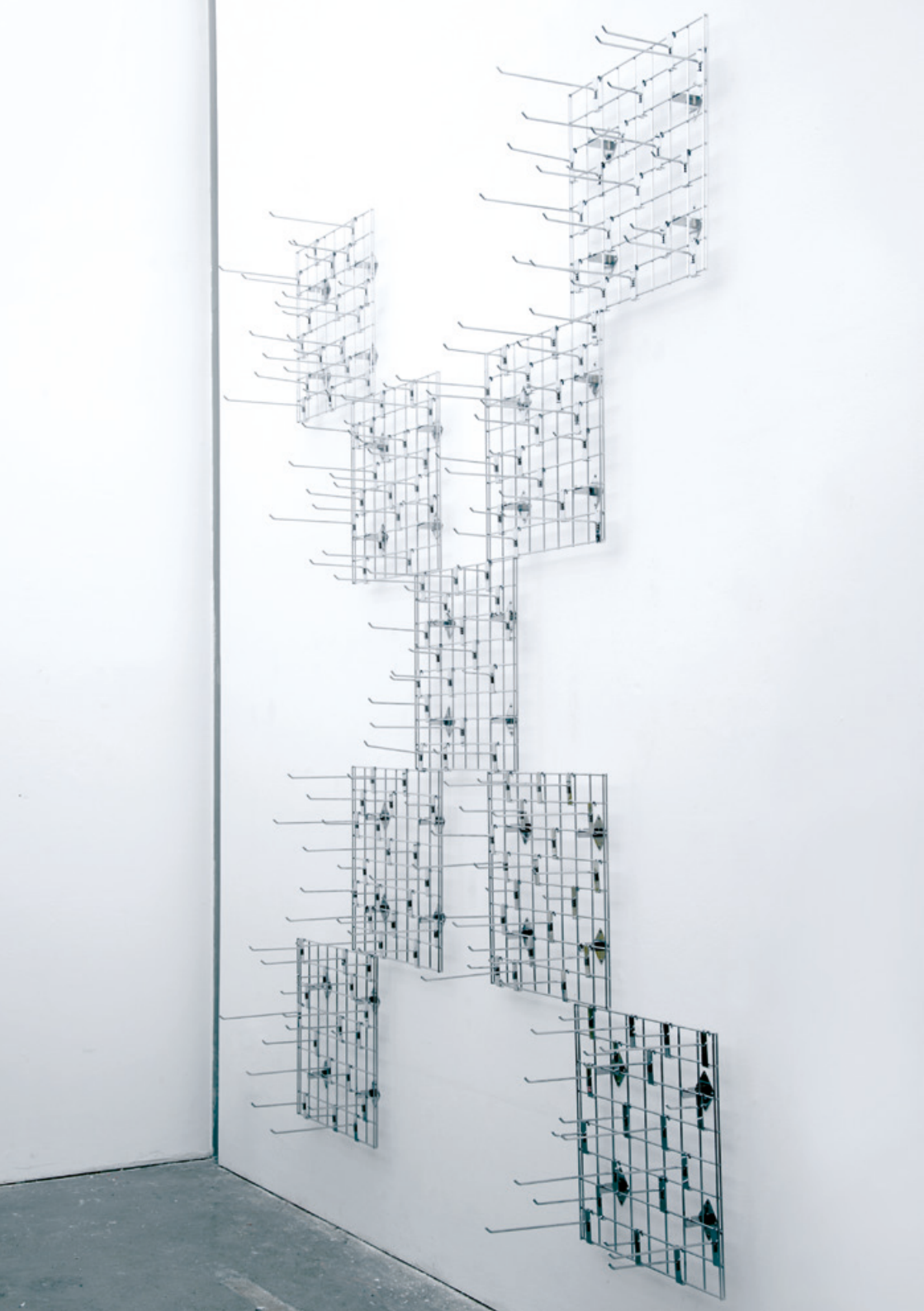
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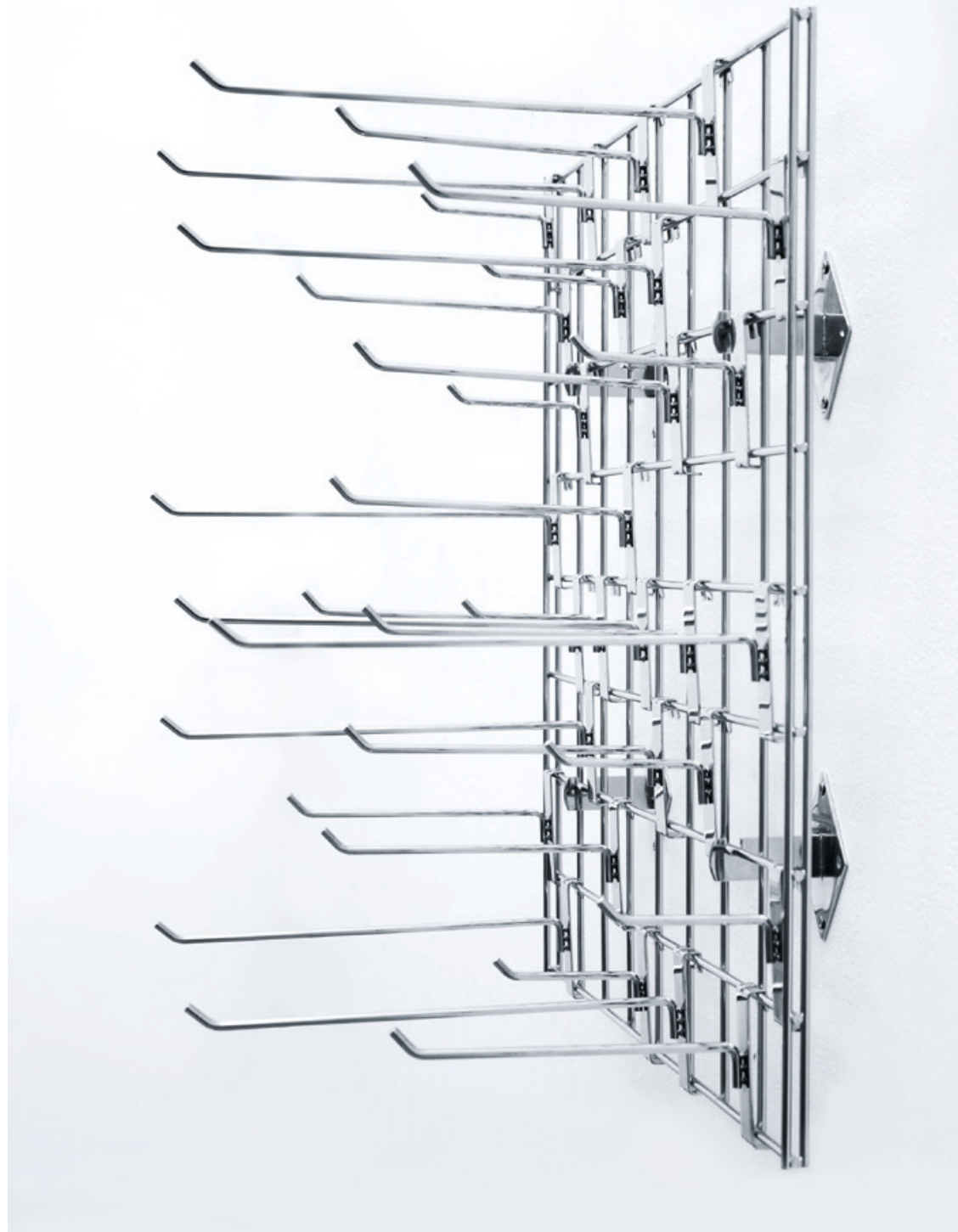














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# Index

1. P22.05  
Air dry clay, waste materials, acrylic, and nails.  
53 x 53 x 4 cm.  
2022
2. P22.10  
Air dry clay, waste materials, acrylic, and nails.  
43 x 139 x 4 cm.  
2022
3. P21.12  
Air dry clay, waste materials, acrylic, and nails.  
91 x 69 x 8 cm.  
2021
4. Mediterraneando  
Wood, polyurethane foam, plaster, filler, and acrylic.  
M1: 351 x 23 x 23 cm.  
M2: 303 x 37 x 39 cm.  
2022
5. P22.11  
Air dry clay, waste materials, acrylic, and nails.  
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2022
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Air dry clay, waste materials, and acrylic on woodboard.  
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2022
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2022
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29 x 40 x 19 cm.  
2022
9. Nucleus  
Wood, steel, polyurethane foam, plaster, filler, acrylic, enamel, and epoxy resin.  
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2022
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2022
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2022
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2022
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2021
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Air dry clay, waste materials, acrylic, and nails.  
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15. Decreasing  
Steel.  
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2022
16. Game Over (Shortage)  
Steel.  
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2022
17. X - Game Over  
Steel.  
307.5 x 246 x 35 cm.  
2022
18. Todo-V3  
Steel.  
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2022
19. It will always be waiting for you (Detail)  
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2021
20. Four Brushstrokes - V2  
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41 x 28 x 19 cm.  
2021
21. Eidos-V4  
Air dry clay, enamel, acrylic, recycled plastic, and steel.  
183 x 305 x 25 Cm.  
2021



B i o



## Albano Hernández

b. 1988 | Ávila, Spain

Lives and works in London, UK

### Education

2020-22 MA Painting. Royal College of Art, London.

2007-12 Bachelor of Fine Arts (BFA). UCM, Madrid.

### Additional Training

2019 Contemporary Art Summer School. RCA, London.

2015 Art and Networking. Workshop directed by Tomás Paredes. AEPE. Madrid.

2014 Arte Político. International Congress AICA SPAIN - MNCARS.

Museo Nacional Centro de Arte Reina Sofía. Madrid.

2012 Figuration and Abstraction of the Pictorial Representation: Conceptual and Technical Processes. Directed by Manuel Parralo and Manuel Huertas.

Universidad Complutense de Madrid. El Escorial, Madrid.

2011 Fugue of Ideas: Passion, Knowledge and Memory in Aby Warburg's Theory of the Image. Seminar directed by Georges Didi-Huberman.

Museo Nacional Centro de Arte Reina Sofía. Madrid.

2010 What is Contemporary Art? Seminar directed by Alexander Alberro.

Fundación Ankaria. Caixa Forum. Madrid

2009 Cátedra Francisco de Goya. Workshop directed by Antonio López.

Palacio de los Serrano, Ávila.

2008 Dibujar con Velázquez. Workshop directed by Venancio Blanco.

Real Academia de Bellas Artes de San Fernando, Madrid.

### Latest Solo Shows

2020 'Un diario no lineal'. Museo Salvador Victoria. Rubielos de Mora. Spain.

2020 'Pantone'. Collège d'Espagne. Paris. France.

2019 'Todo y Nada'. Fundación Iturria. Montevideo. Uruguay.

2019 'Voyage'. CLIC. Department of Engineering. University of Cambridge. UK.

### Prizes and Distinctions

2022 Shortlisted New Contemporaries.

2021 Distinction for dissertation, Royal College of Art.

2016 Artemisia Painting Award.

2015 Obra Abierta International Award.

2012 BMW Painting Award.

2012 Banco Santander acquisition prize, Virgen de las Viñas Award.

### Grants and Residencies

2020-22 Basil Alkazzi Scholarship. Royal College of Art. London, UK.

2019 Sianoja. International Symposium of Noja, Spain.

2017 Art Circle / Art Embassies. Goriška Brda, Eslovenia.

2017 Residency with Ignacio Iturria. Iturria Foundation. Miami, USA.

2011-12 Collaboration Grant, Department of Drawing I. Faculty of Fine Arts.  
Universidad Complutense de Madrid, Spain.

2008-10 Painting Grant, Taller del Prado. Madrid, Spain.

2006 Mario Antolín Grant for Pictorial Research. BMW Painting Award. Spain.

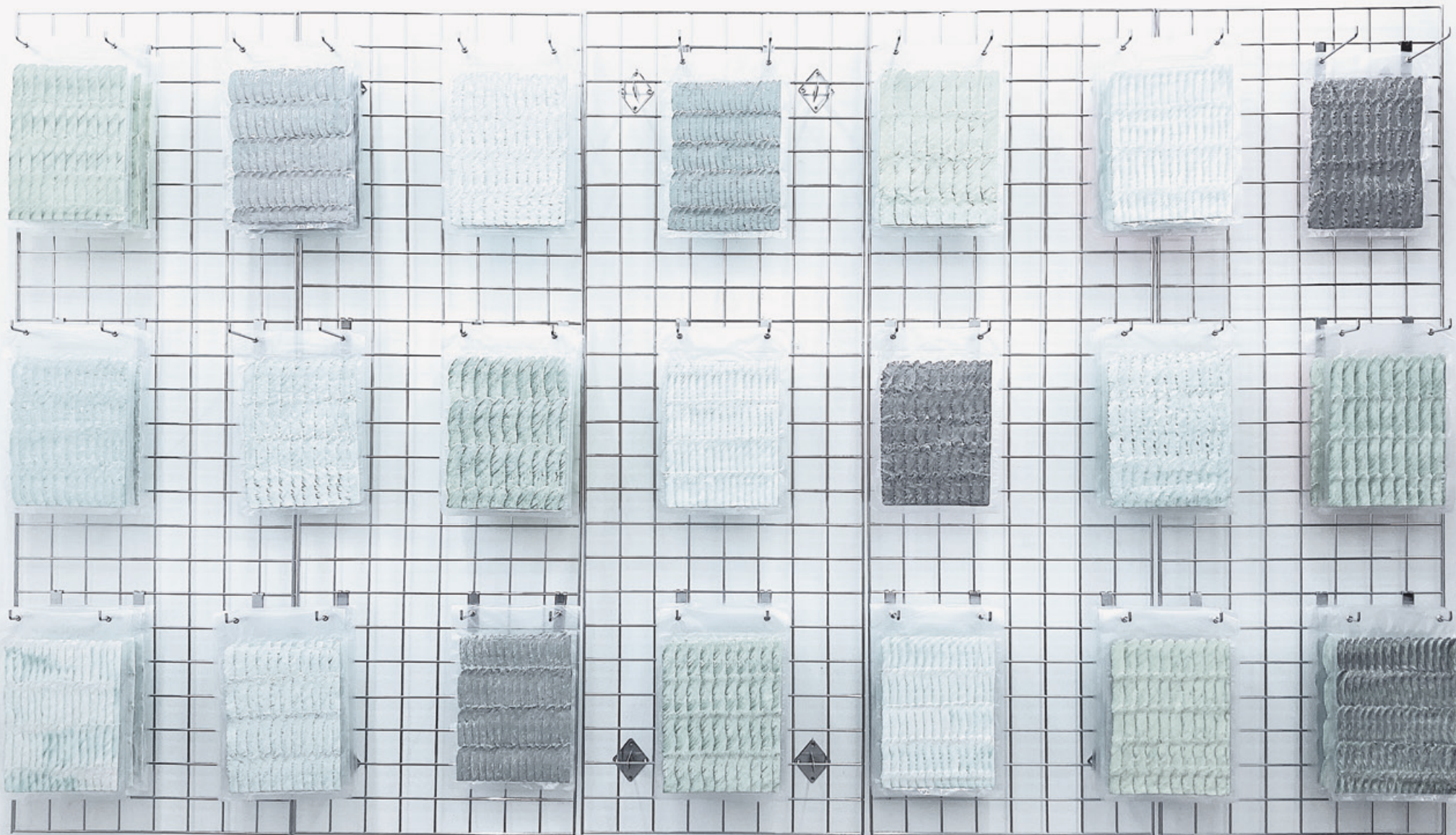
## Artist Talks

- 2022 Central Saint Martins, UAL. London, UK.
- 2022 Royal College of Art. London, UK.
- 2019 Fundación Iturria. Montevideo, Uruguay.
- 2015 Facultad Bellas Artes, Universidad Complutense de Madrid, Spain.

## Selected Collections

- Ars Citerior. Alicante, Spain.
- Art Circle / Art Embassies. Goriška Brda, Slovenia.
- Biblioteca Nacional de España. Madrid, Spain.
- BMW Ibérica. Madrid, Spain.
- City Council of Madrid, Spain
- Cortes de Castilla y León. Valladolid, Spain.
- Fundação António Prates. Lisbon, Portugal.
- Fundação José Saramago. Lisbon, Portugal.
- Fundación Ankaria. Madrid, Spain.
- Fundación Iturria. Montevideo, Uruguay.
- Fundación Tejerina. Madrid, Spain.
- Fundación Venancio Blanco. Salamanca, Spain.
- Ministerio de Asuntos Exteriores y de Cooperación, Spain.
- Museo de Arte Contemporáneo Infanta Elena. Tomelloso, Spain.
- Museo Salvador Victoria. Rubielos de Mora, Spain.
- Ochoa - Cañigüeral. Girona, Spain.
- UBS Europe SE. Madrid, Spain.
- University of Cambridge, United Kingdom.





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