

# ELIAN PÉREZ FUENTES



DOSSIER



## ELIAN PEREZ SOURCES

MATANZAS, 1987

Painter and illustrator, young independent artist, with a career spanning more than 25 years, he discovered his talent when he was just a child, despite this, his research was autonomous and independent. Attracted in middle age by Russian realism, he made a shift in his artistic work towards the natural and intuitive; his works appeal to emotions and connect with the deepest part of being, dialoging between the natural and the unreal. With a high degree of exquisiteness in his brushstrokes, Pérez Fuentes paints for the challenge and the joy of expressing himself through his art, "You know, children paint without expecting anything, it is for the simple joy of doing it, I try to always maintain that feeling, without expecting acceptance from people in the future, just painting and being satisfied with myself."

### STUDIES CARRIED OUT

2012 Fauvism. San Alejandro Academy of Fine Arts. Havana, Cuba.

### COLLECTIVE EXHIBITIONS

2021 We continue in Combat, Pedro Esquerré Hall, Matanzas, Cuba.

2021 I want to be free, Pedro Esquerré Hall, Matanzas, Cuba.  
Agora, May Pilgrimages.

2017 Substitute Provincial Academy of Plastic Arts Roberto Diago Querol. Matanzas. Cuba.

Translucent Hotel Yara Matanzas, Cuba 2016

Winter auroras (UNEAC), Matanzas, Cuba.

2015 Whatever 12 Havana Biennial, Playa House of Culture, Miramar, Havana, Cuba. 2014 Hall of Memory, Pedro Esquerré Provincial Gallery, Matanzas, Cuba.

Whatever Pedro Esquerré Provincial Gallery, Matanzas, Cuba.

Nobody lives here, former ruined headquarters of Provincial Education, Matanzas, Cuba. 2013

On Loop Provincial Academy of Plastic Arts Roberto Diago Querol, Matanzas, Cuba. 2011 First small-format exhibition. ACAA Gallery, Matanzas. Cuba.

Converging Points Gallery of the ETECSA Company, Matanzas, Cuba.

2009 Resistance and everyday life Roberto Diago Querol Provincial Hall, Pedro Esquerré Gallery, Matanzas, Cuba.

2008 Posters for the 145th Anniversary of the Opening of the Sauto Theater, Sauto Theater, Matanzas, Cuba.

Multiculturalism Roberto Diago Querol Provincial Hall. Pedro Esquerré Gallery, Matanzas, Cuba.

Common destinations ETECSA (Cuban Telecommunications Company) Gallery, Matanzas, Cuba.

2007 Possible Solutions. Roberto Diago Querol Provincial Hall, Pedro Esquerré Gallery, Matanzas, Cuba.

### PERSONAL EXHIBITIONS

2019 Pixels 13 Havana Biennial Intermittent Rivers, Biscuit El Portazo Café Theater, Matanzas, Cuba

2016 Personal Space Exhibition hall of the Roberto Diago Querol Provincial School of Fine Arts

ago Querol.

2014 Interiors of the Pedro Esquerré Gallery, Matanzas, Cuba.

2012 Two-person interactive. Exhibition hall at the Camilo Cienfuegos University cultural center fires, Matanzas, Cuba.

### AWARDS

2021 Future Award, Provincial Culture, Sala White, Matanzas, Cuba.

2015 1st prize, AHS Winter Salon, Pedro Esquerré Gallery, Matanzas, Cuba. 2014 1st mention Hall of Memory Pedro Esquerré Provincial Gallery, Matanzas, Cuba.



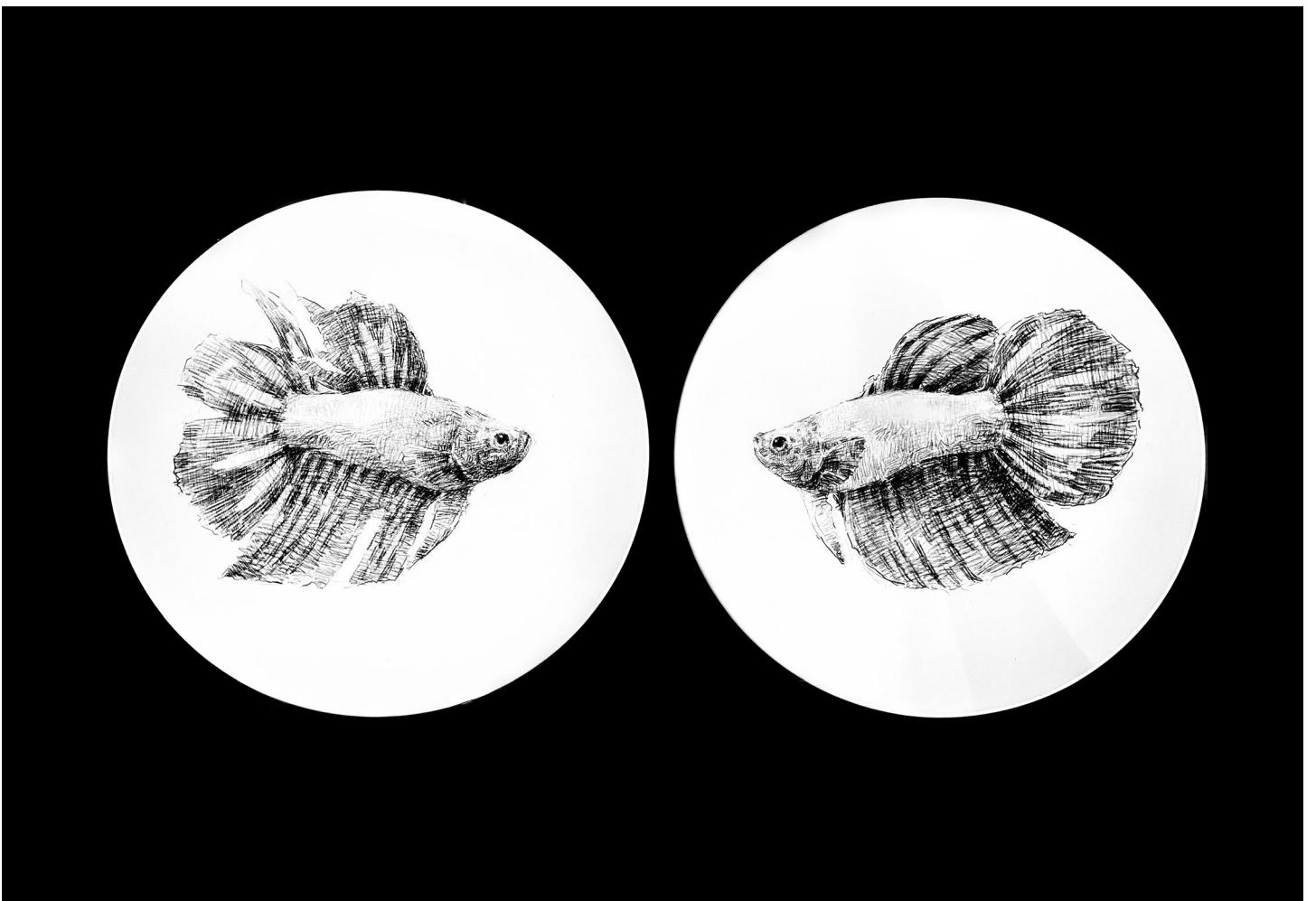
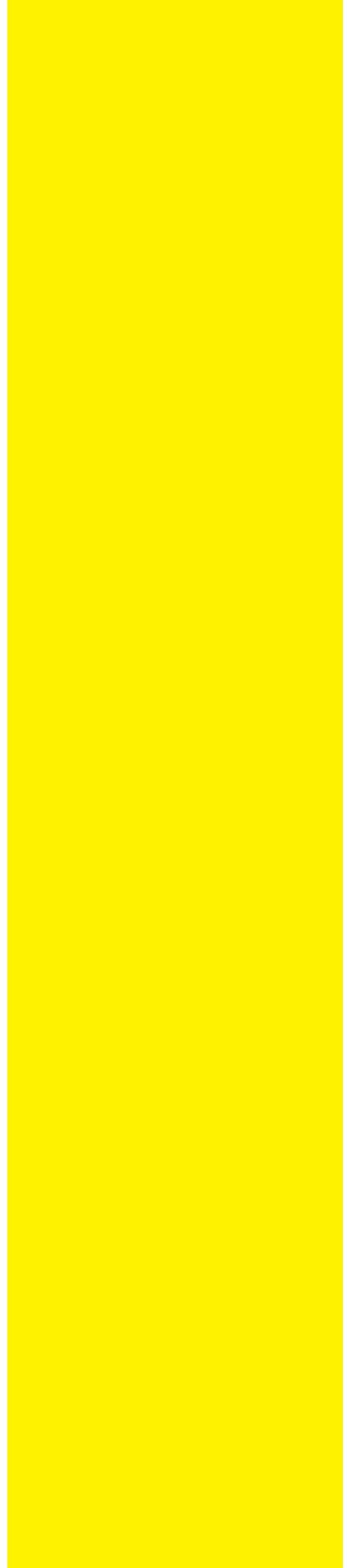
## ELIAN FUENTES

Elian Perez Fuentes is a Cuban contemporary visual artist. He is known for his gestural portraits, full of painterly brushstrokes, vivid colors, and atmospheric perspective. Due to this technique, his paintings are known for conveying emotions as well as academic realism. Fuentes is also a part of a younger generation of Cuban artists that are dominating the contemporary art scene in South Florida. He currently lives and works in Miami, Florida.



**MoCAA**

MUSEUM OF CONTEMPORARY ART OF THE AMERICAS



"THE COMBAT"  
Ceramics  
40 cm diameter  
2022



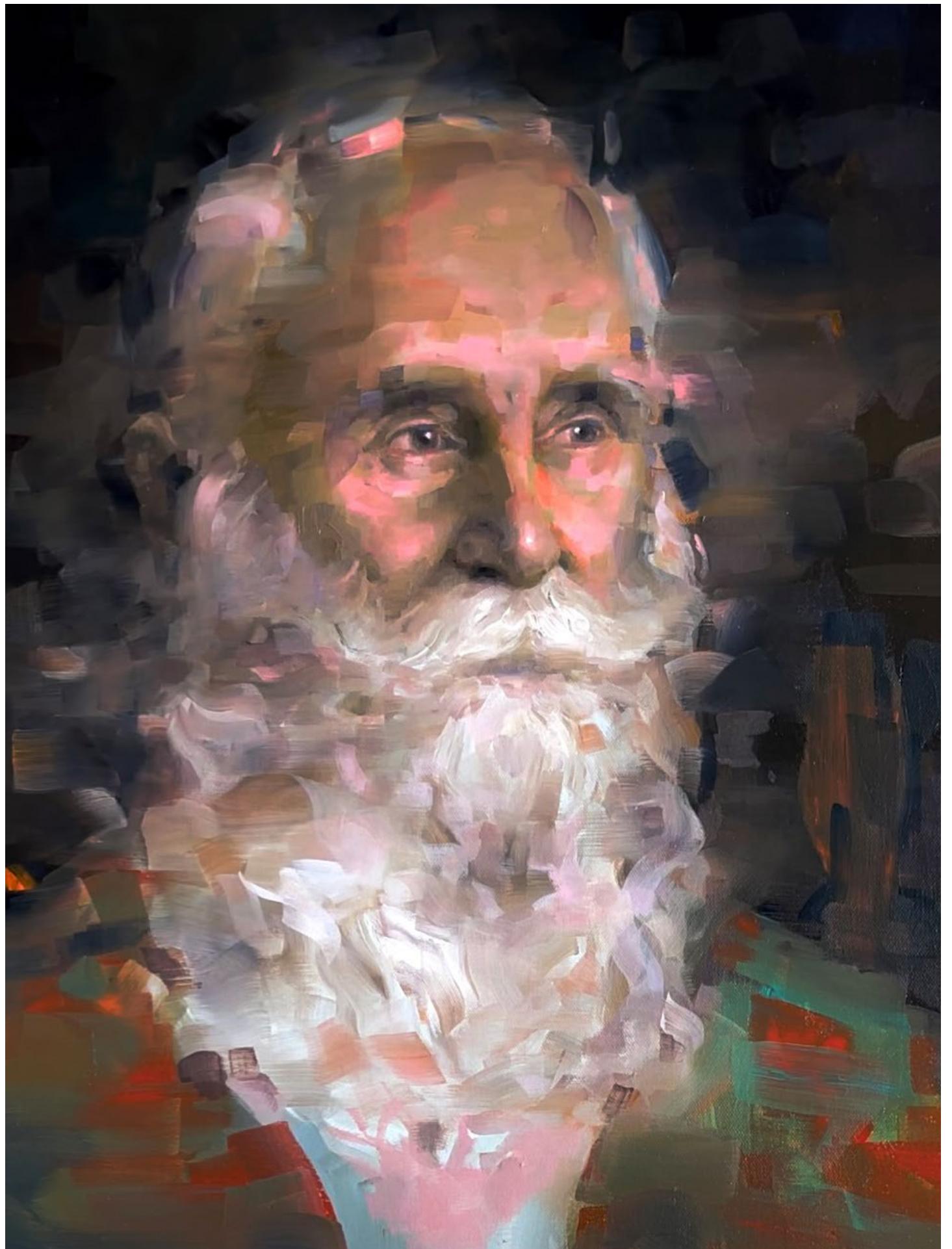
"ENCOUNTERS"  
Oil / Canvas  
170 X 110 cm  
2022



details



"THE DECLINE"  
Oil / Canvas  
170 X 110 cm  
2022



"SOULS"  
Oil / Canvas  
170 X 110 cm  
2022

" THE WAITING "  
Oil / Canvas  
70 X 50 cm  
2022



detail



# BEAUTY AS A SOURCE OF SPIRITUALITY

THE PAINTINGS OF ELIAN PÉREZ FUENTES  
BY: ANGEL ALONSO

Beauty has received many blows in recent times; these attacks have come precisely from the art world with its institutions, critics and curators, organized like a mafia to muzzle the public that demands it. It even sounds like bad taste to say that a painting is beautiful, so, to avoid being told that

Uneducated people say that it is "interesting." In this way we hide the fact that we really like it because we admire its rigorous execution, the harmonious combination of colors, or its similarity to reality and its sublimation.

The paintings of Elian Pérez Fuentes (1987) are "realistic" at first glance, but that is only an appearance, nor is it the hyperrealism that imitated, not reality, but photography. We are in the presence of a mode of representation that is neither photorealistic nor much less naturalistic, the approach to reality is tinged here by his very personal interpretation.

Amidst so much pictorial rigor, there is a trace of the virtual world in his work, the fragmentation of the brushstroke enriches the image plastically, the lighting recalls the impact left on the retina by computer and mobile screens. And it can no longer be denied that we are facing a new visual culture that has influenced painting. It cannot be otherwise because today's artist, as much as he loves brushes, spends more time in front of the digital image than in front of the pictorial image. His information, his knowledge, his consumption of the work of art, occurs through flickering screens.

This altered vision of reality translates into a special way of assuming representation. If we approach these paintings – as the artist allows us to see when he publishes the details of them on Instagram – we can observe the difference, for example, in how he constructs an eye, compared to the way academic painters, naturalists, or even the precursors of impressionism did.

Here the artist transcends the tradition of painting with the technique known as "a la prima" and allows us to glimpse a greater rationality than the sentimental impulse typical of his predecessors. I mean —and it is something complex to express, because it can be confusing — that the emotion is there, the pictorial technique is similar, the impasto is equally combined with the freshness of the still wet paint... but there is greater control, and although the flavor of the accidental is preserved, this appears dramatized, interpreted under a knowledge of the technique that allows the creator to know the precise moment in which to undertake the brushstroke —the degree of humidity that the paint previously applied to that specific area of the canvas or cardboard has and the way in which it would react to that stroke depending on one or another support— and the exact density of the mixture.



After faithfully achieving the realistic aspect of the image, the artist usually covers it with transparent brushstrokes that make it even more glamorous, reminiscent of the shine of magazine covers and the effects of television broadcasts. If we isolate various areas of his paintings we will find authentic abstractions. In the spontaneity of the spots that surround the models, the artist takes care that the expressiveness does not affect the harmony achieved. They are loose brushstrokes but far from expressionist agony, very distant from informalism and its excesses.

There is drama, this is clear, from its models to the way of executing the work, but above what the scene represented can express is the

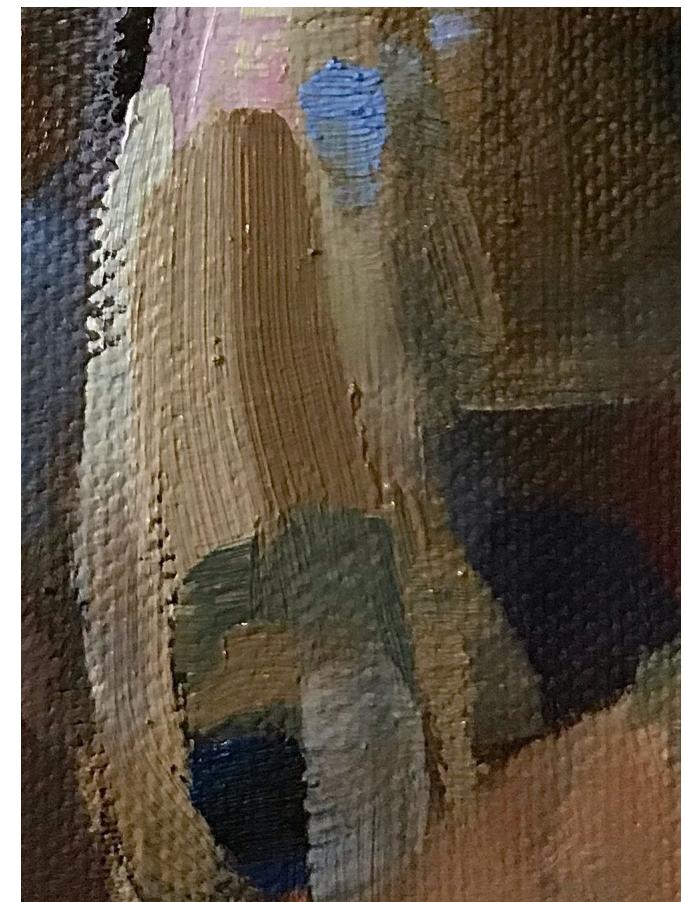
elegance. It is the gentleness of these images that comes to the fore; the refinement of the representation is the first aspect to be taken into account and its main content.

His work is full of carefully posed models, with sensual, funny and amusing gestures. Isn't the selfie part of our contemporary world? The artist - it has already been said - must be with his time, or above his time. These works embody our era of selfies and posturing, of made-up faces, rejuvenated and idealised for dating sites, of affected looks, studied to provoke an effect. Elian's portraits are reminiscent of the profile photos on social networks.

And not only the poses of his models embody this contemporary theatricality, but also the representation, as we have explained, reflects this seductive spirit. Kisses, winks, expressions of fear, tender embraces... are the protagonists of the works, revealing stories of a cinematic nature. As in beauty photography, the painter pays close attention to the skin and gaze of his beautiful models, and if they are fish, these will be the majestic and violent fighters.

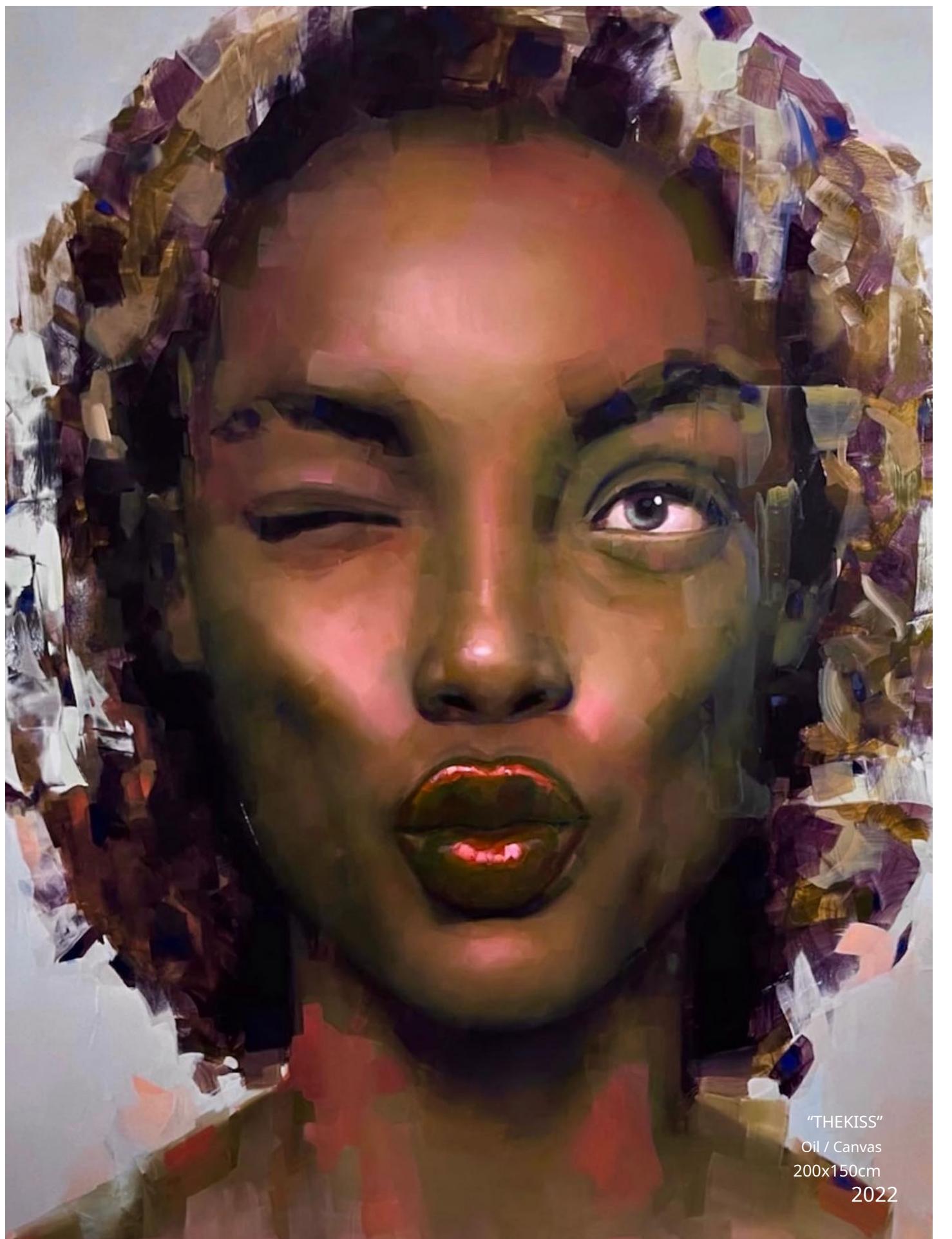
Aelian takes hedonism with the same seriousness as Epicurus, since it is an intelligent recreation of beauty and pleasure; the presence of beauty is sublimated to the point of reaching a high degree of spirituality.





details

"MOTHER"  
Oil / Canvas  
70 x 60 cm  
2022



"THEKISS"  
Oil / Canvas  
200x150cm  
2022



"BEHIND THE EYES"  
Oil / Canvas  
200 x 150 cm  
2022

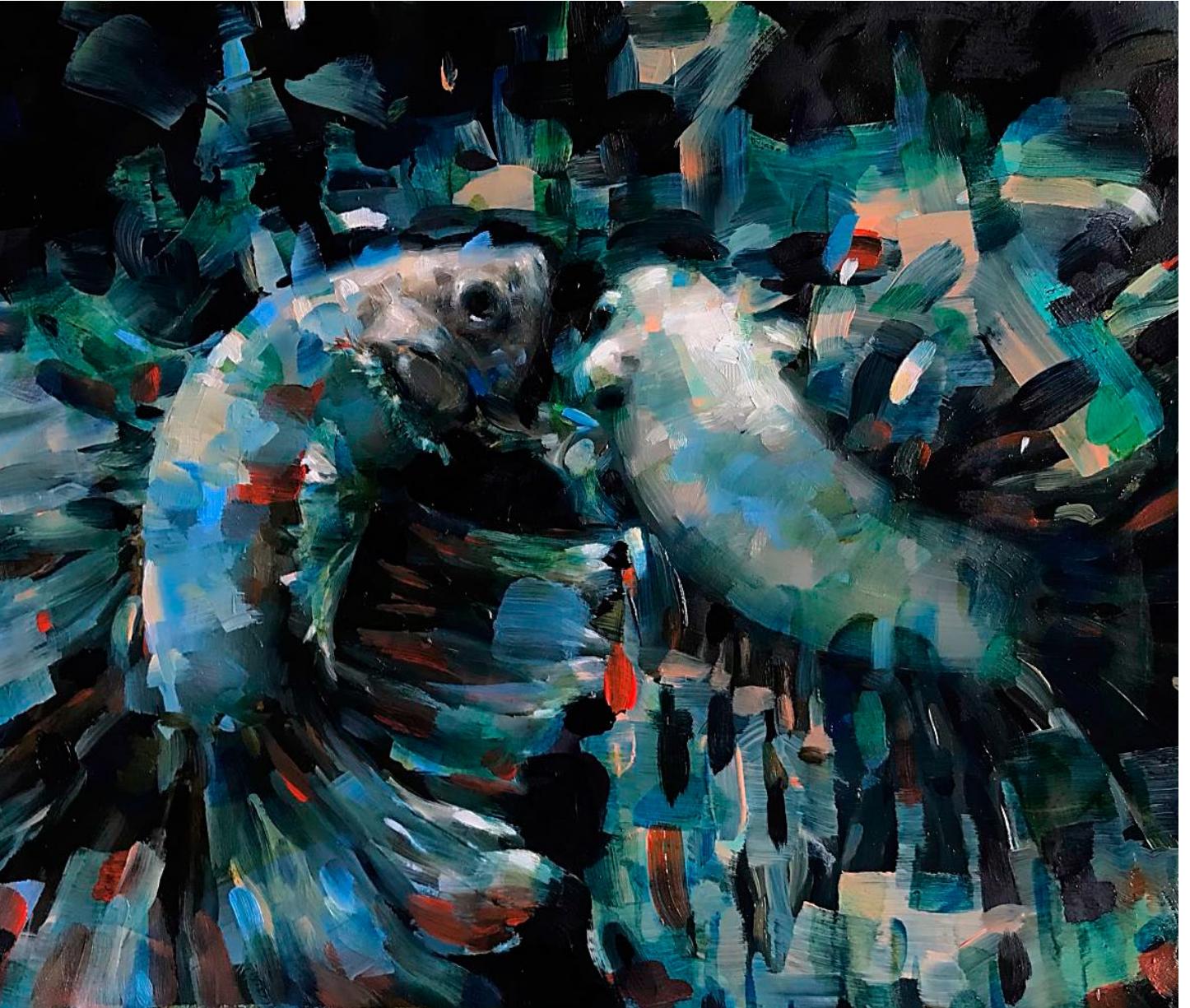


"REUNION"  
from the series FEELING (LIVE)  
Oil / Cardboard  
50 X 35 cm  
2020

## STATEMENT

With my personal work, I try to describe that place so ours that only we have the power to enter, I refer to the stage where dreams are created, to that place of communion with our most hidden thoughts, emotions, fears and the things that only one can witness, a space that we all resort to consciously or unconsciously in order to find something that enlightens us in order to reveal the biggest question or the greatest mystery, but we only find ourselves lost in an infinite space where ultimately our reality and the purest intention of who we believe ourselves to be unfold...

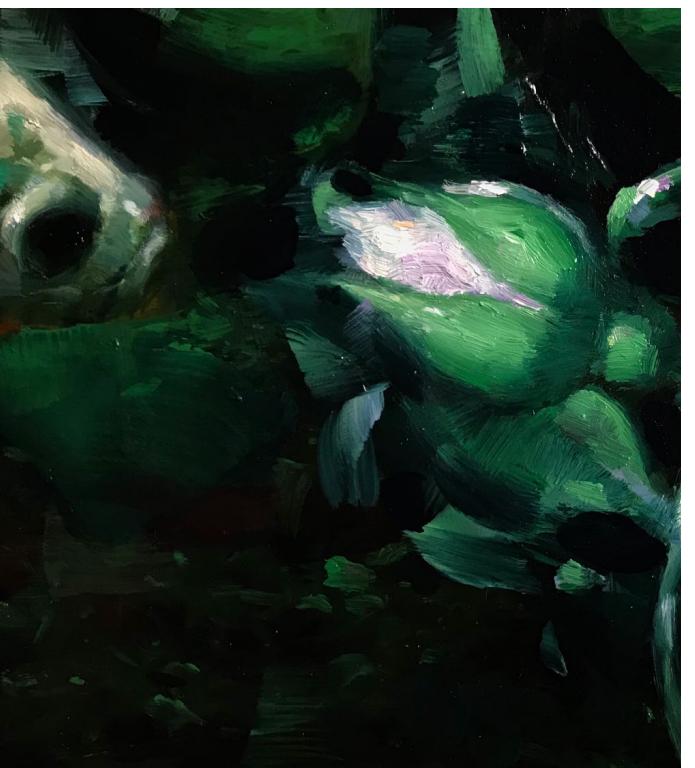
Elian Perez Fuentes



"FIGHTERS"  
from the series FEELING (LIVE)  
Oil / Cardboard  
45 x 28 cm  
2020



"I SEE YOU"  
from the series FEELING (LIVE)  
Oil / Cardboard  
44 x 30cm  
2020



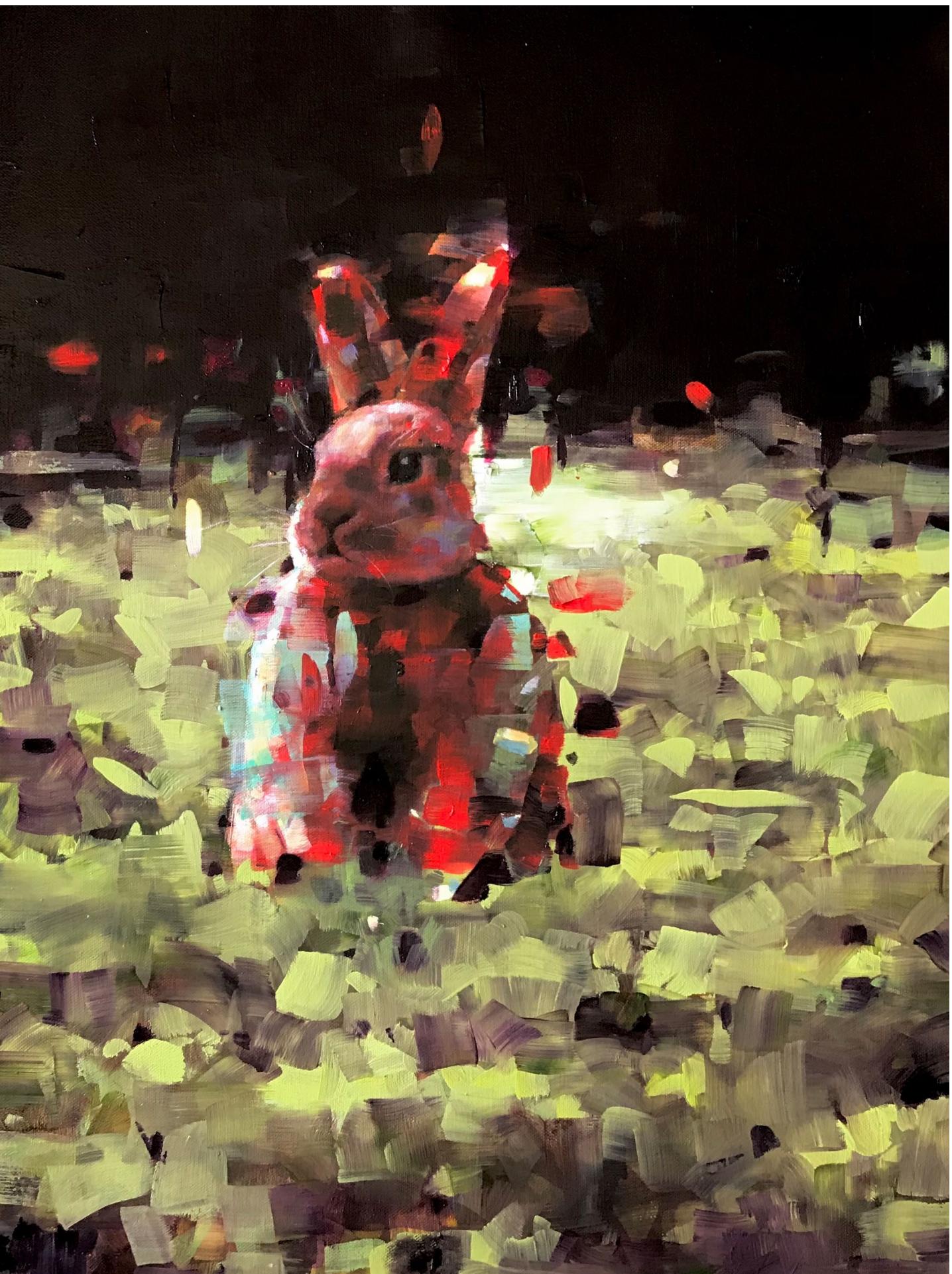
detail



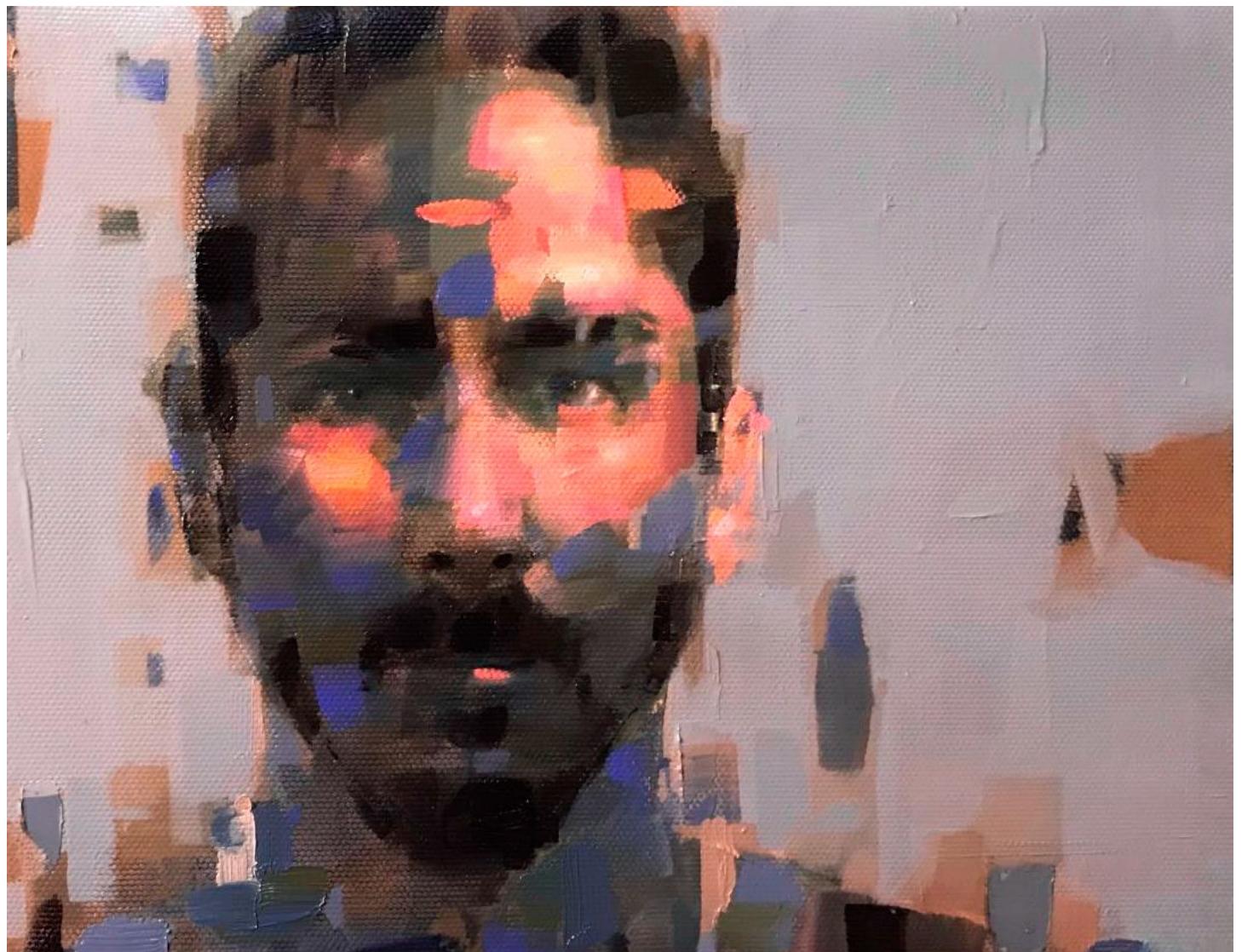
"THE WAY"  
from the series FEELING  
(LIVE) Oil / Canvas  
20 x 30 cm  
2020



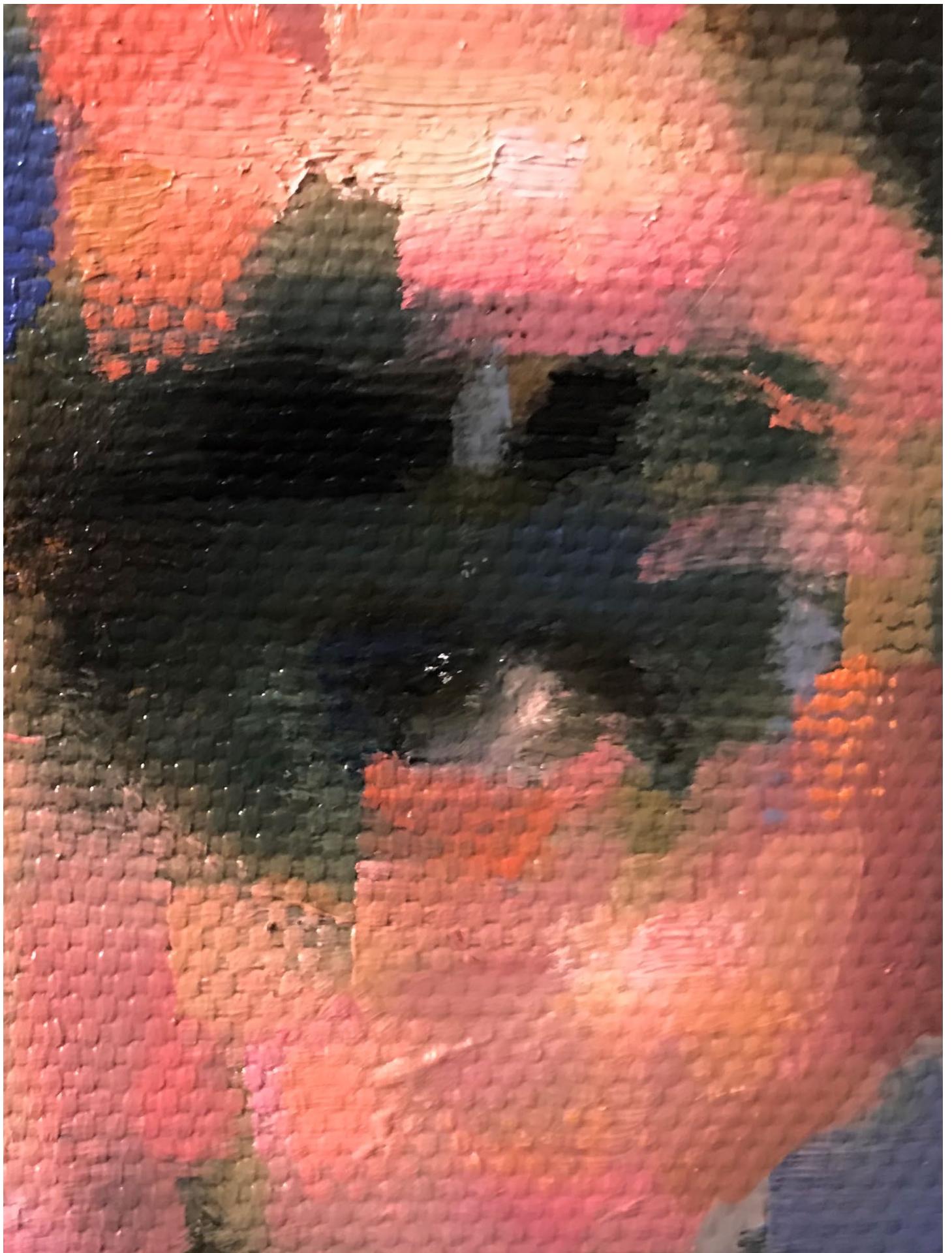
"THE WAY 2"  
from the series FEELING (LIVE)  
Oil / Cardboard  
55 x 150 cm



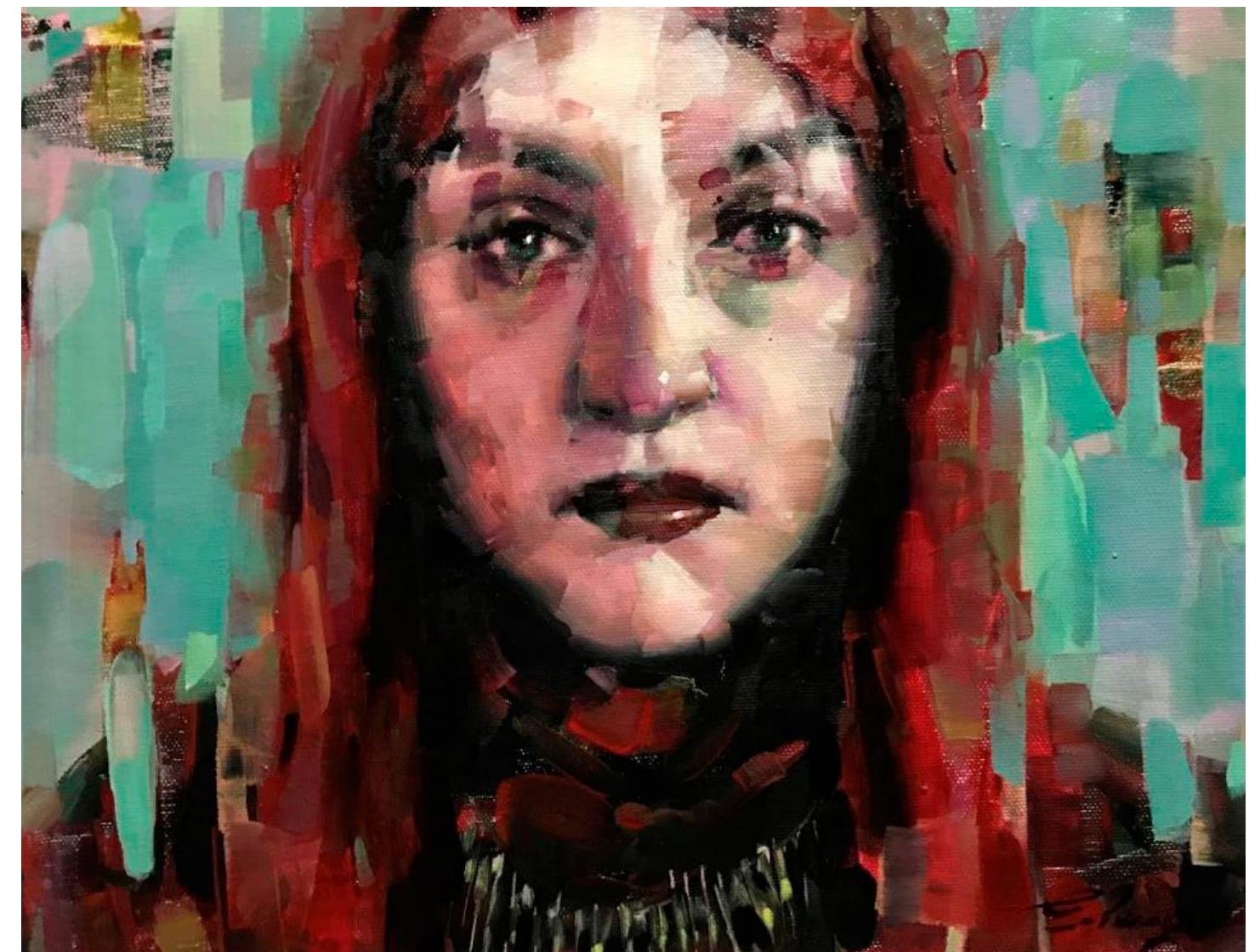
"GREEN VALLEY"  
from the series FEELING (LIVE)  
Oil / Canvas  
50 x 70 cm"



SELF PORTRAIT 2  
from the series FRAGMENTED  
Oil / Canvas  
45 x 25 cm  
2018



detail



ST

from the series FRAGMENTED

Oil / Canvas

150 x100 cm

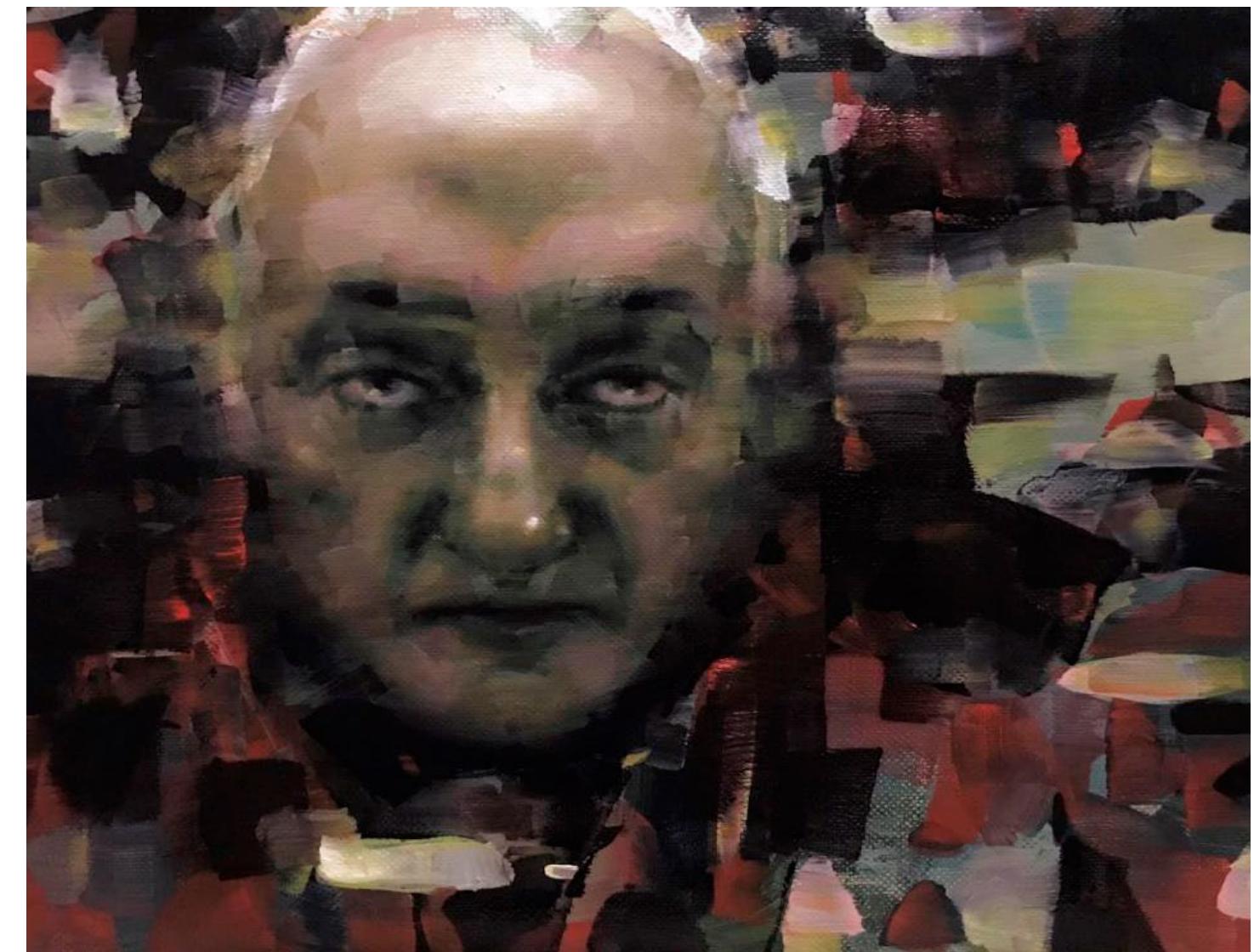
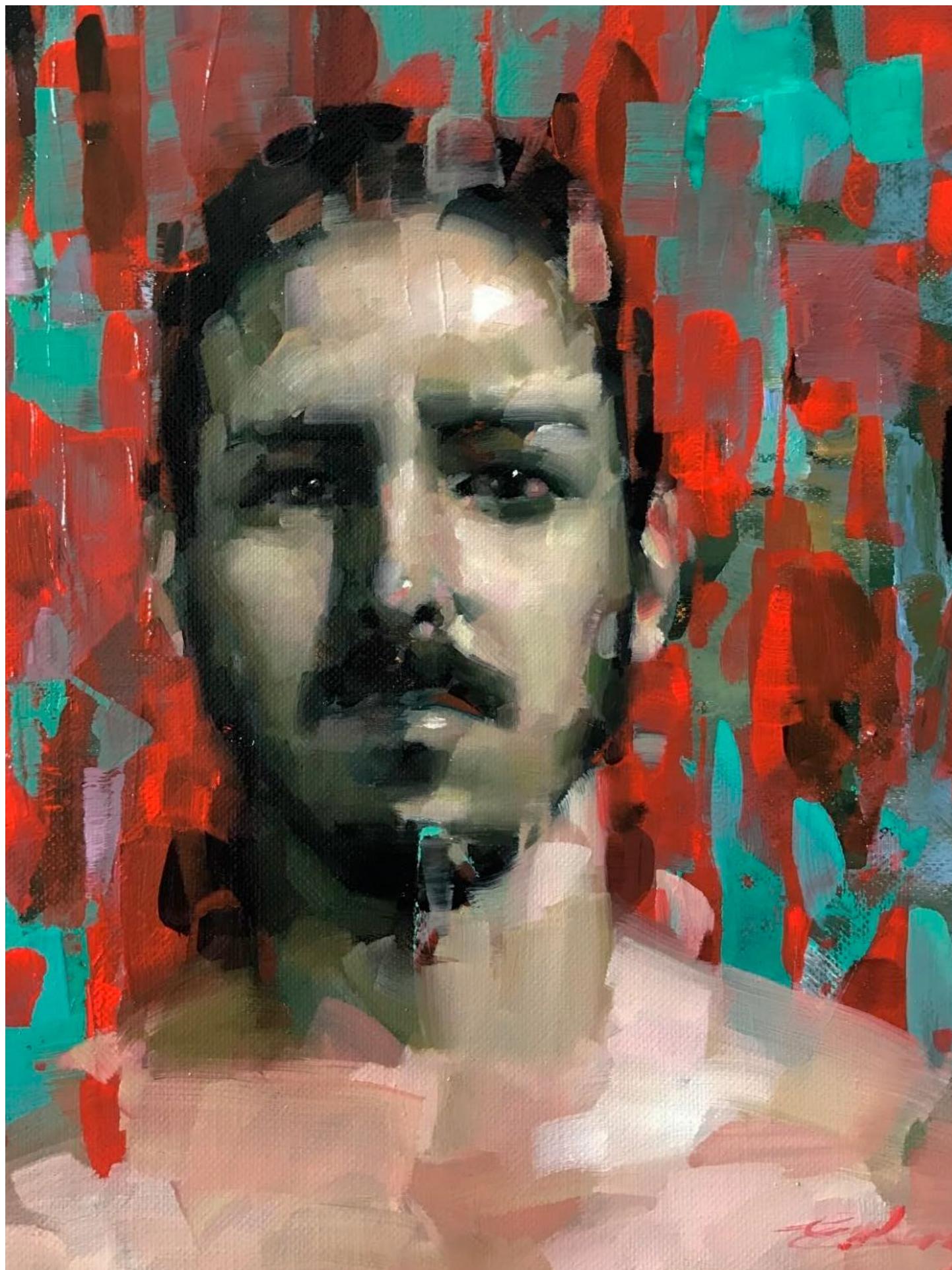
2018

ST

from the series FRAGMENTED

Oil / Canvas

2018



ST

from the series FRAGMENTED

Oil / Canvas

150 x120 cm

2018

"SELF PORTRAIT 1"

from the series FRAGMENTED

Oil / Canvas

100 x 90 cm

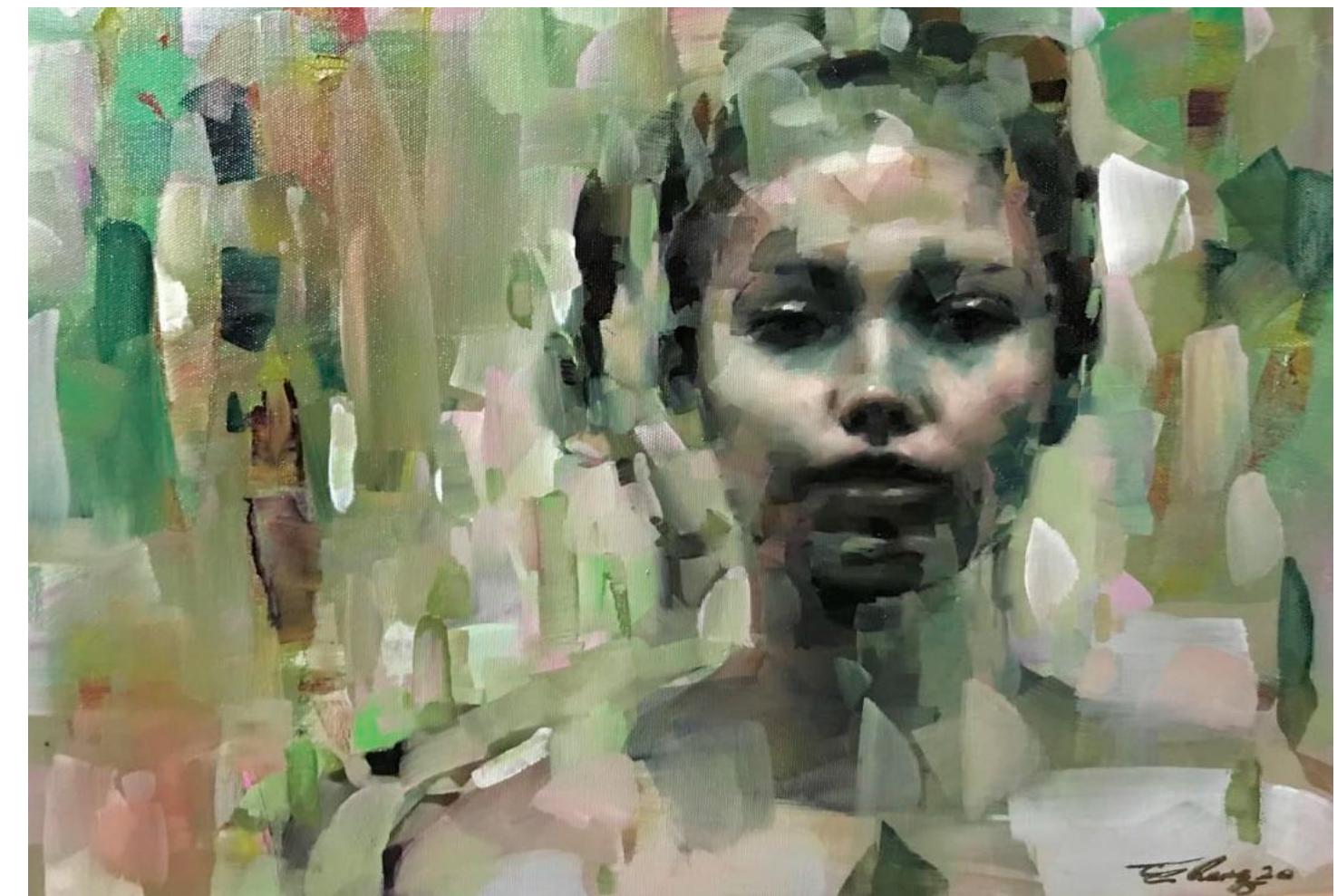
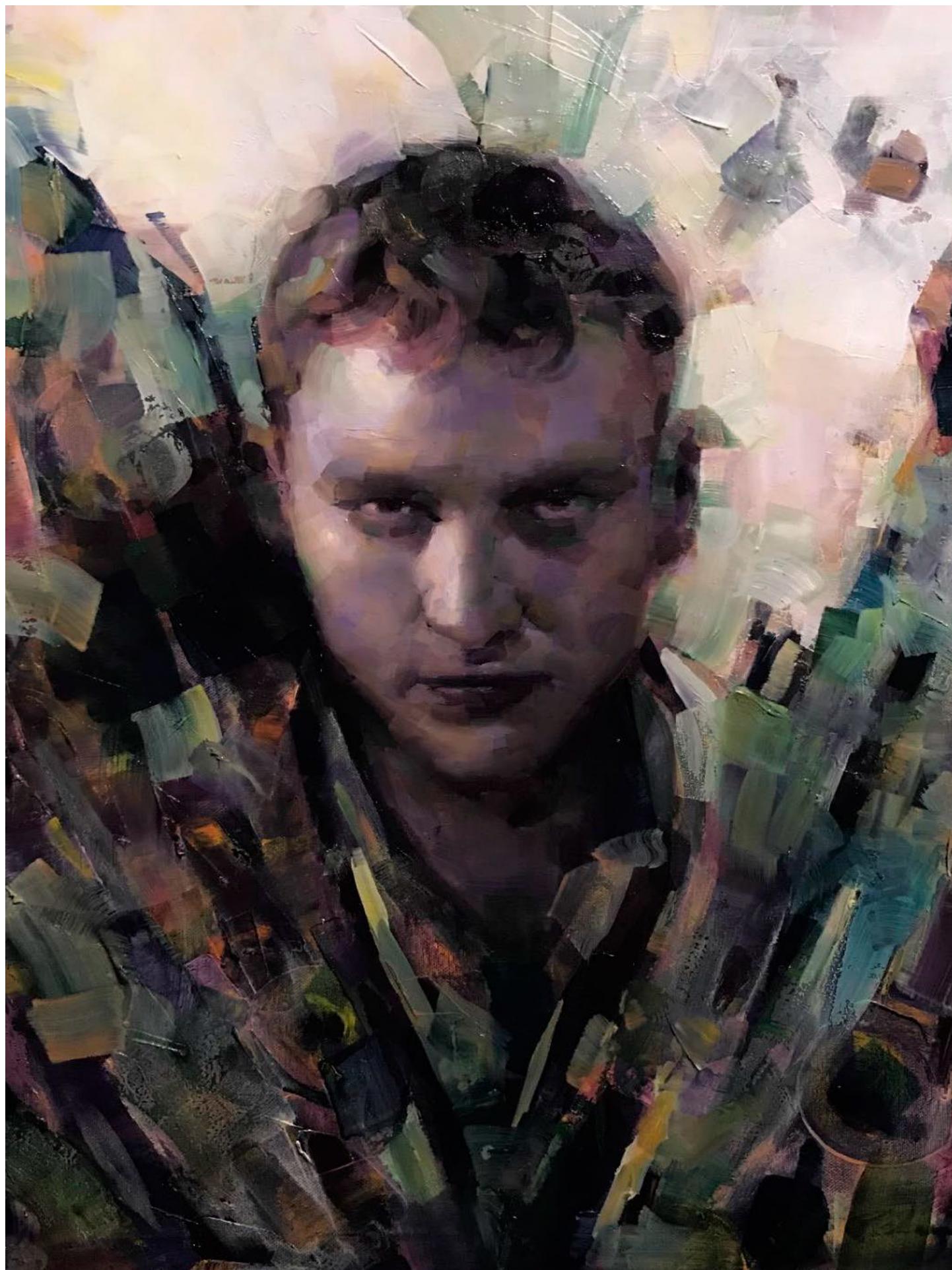
2018



ST  
from the series FRAGMENTED  
Oil / Canvas  
150 x150 cm  
2018

"HAPPINESS"  
from the series FRAGMENTED  
Oil / Canvas  
100 x 90 cm  
2018





ST

from the series FRAGMENTED

Oil / Canvas

150 x 100 cm

2018

ST

from the series FRAGMENTED

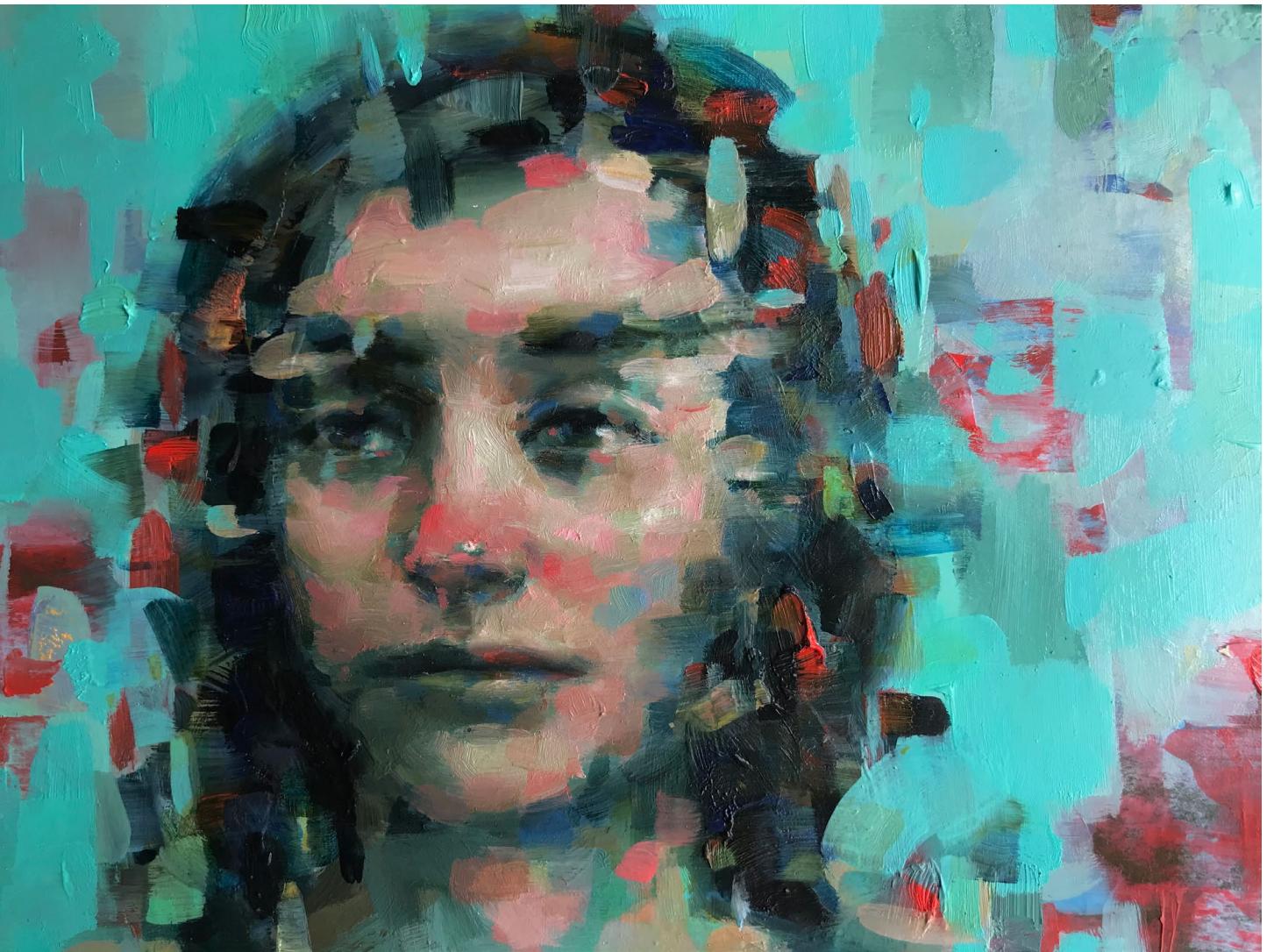
Oil / Canvas

170 x 120 cm

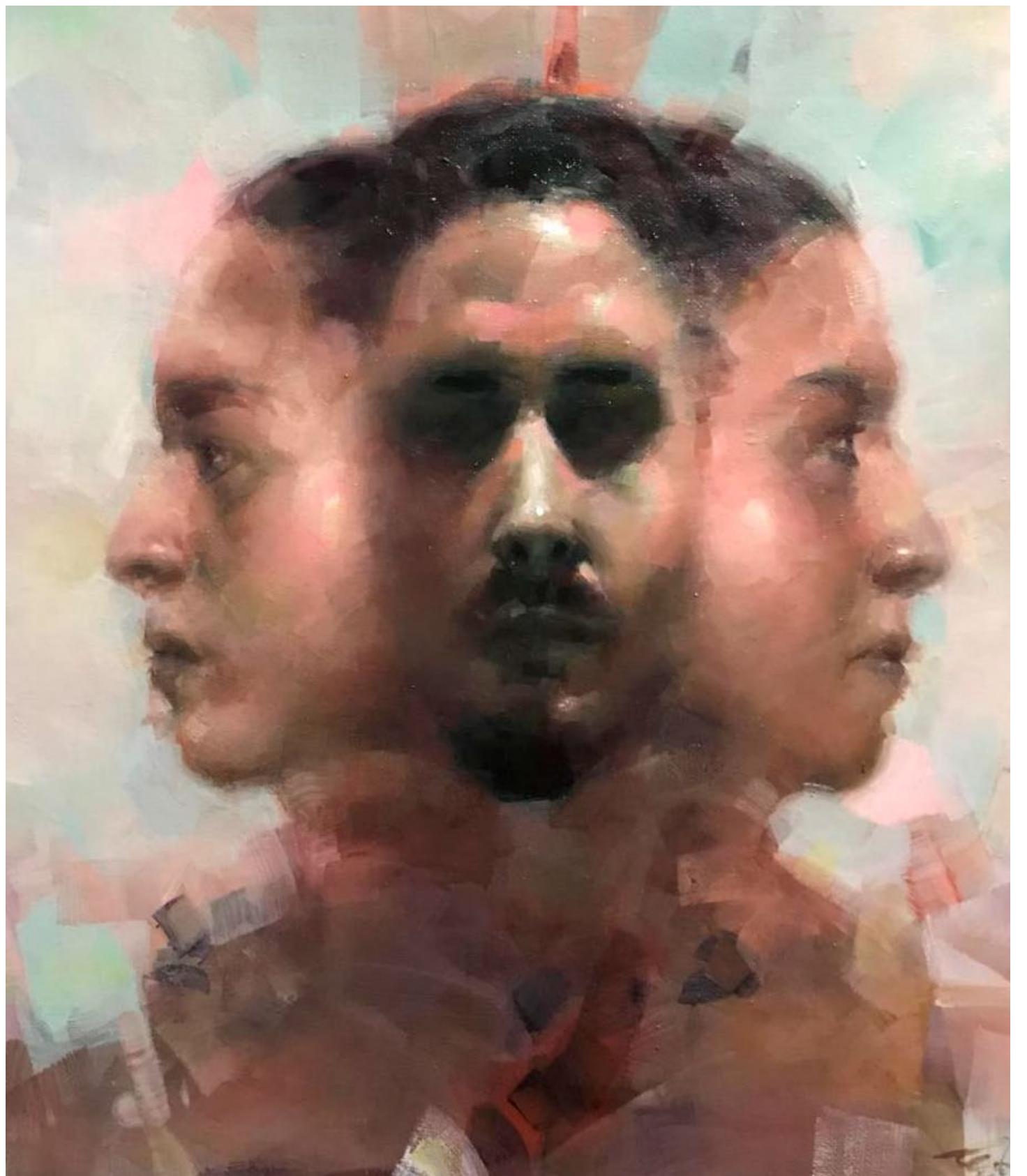
2018



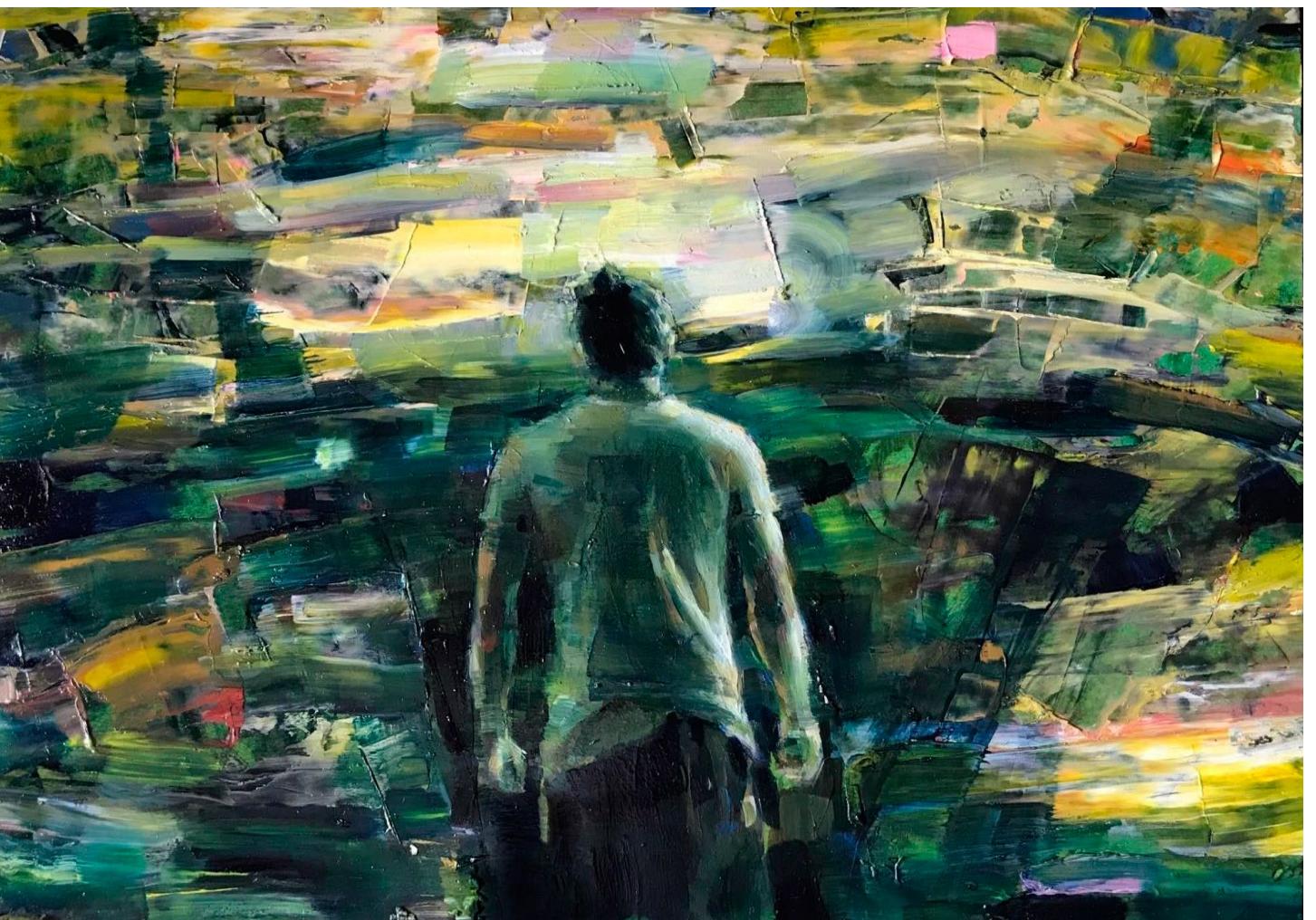
ST  
from the series FRAGMENTED  
Oil / Canvas  
40 x 25 cm  
2018



ST  
from the series FRAGMENTED  
Oil / Canvas  
170 x 120 cm  
2018



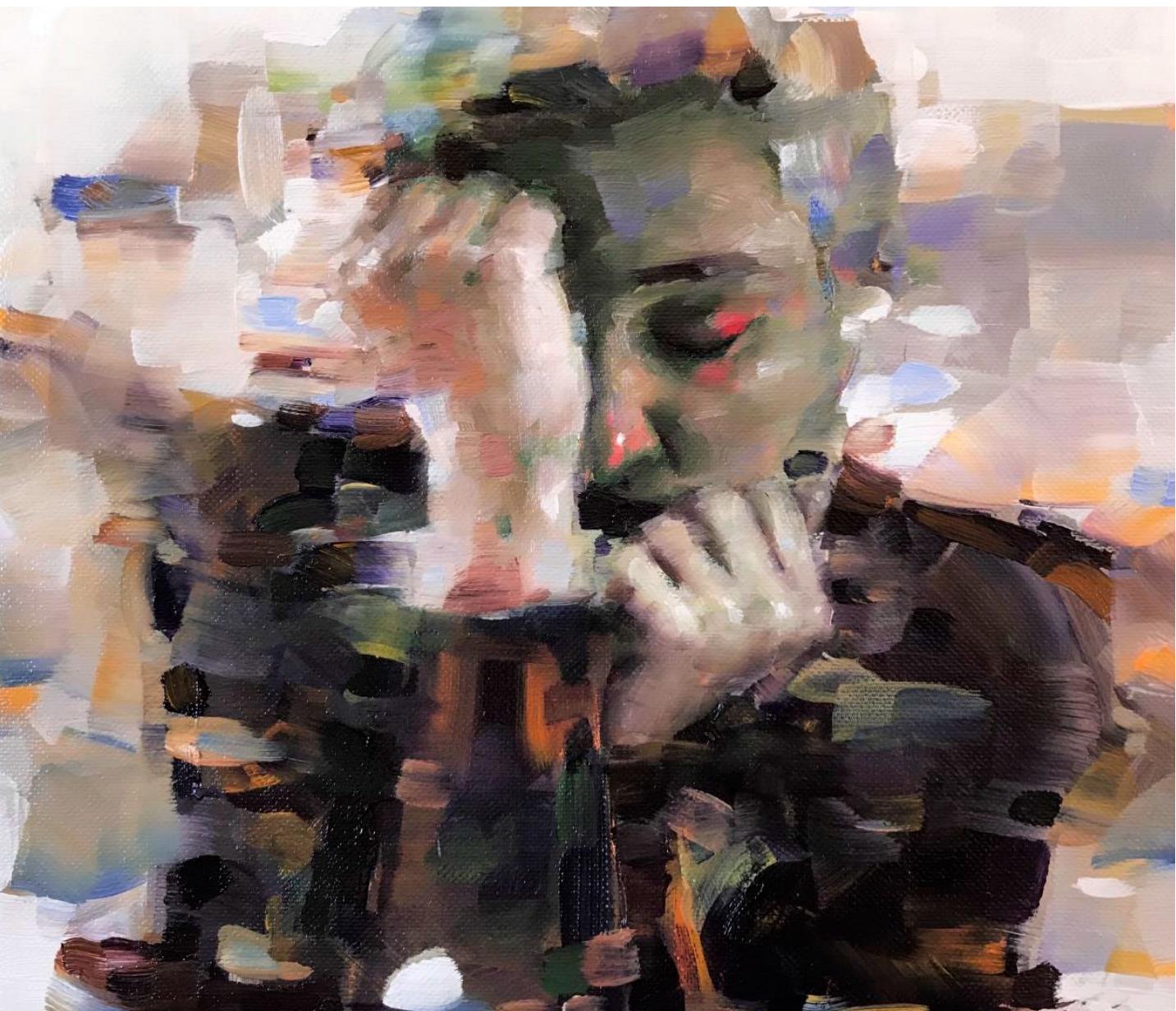
ST  
from the series FRAGMENTED  
Oil / Canvas  
120 x 120 cm  
2018



ST  
from the series FRAGMENTED  
Oil / Canvas  
130 x 100 cm  
2018



"WINTER KEEPS US SAFE" from  
the ACHING SOUL series Oil /  
Canvas  
120 x 120 cm



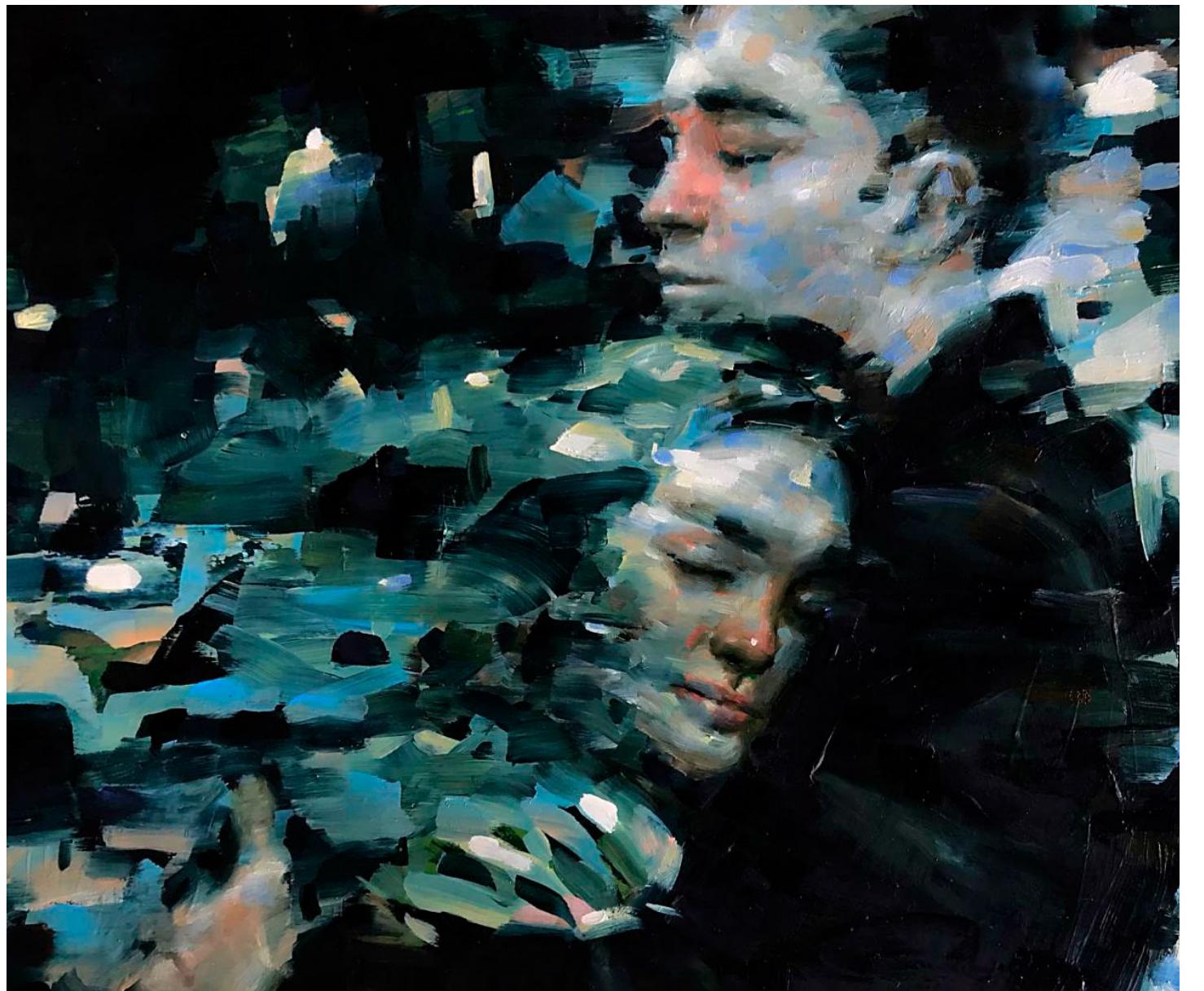
"SYNESTHESIA"  
from the ACHING SOUL series  
Oil / Canvas  
120 x 120 cm



"Oedipus Syndrome"  
from the ACHING SOUL series  
Oil / Canvas  
120 x 120 cm



"ONLY"  
from the ACHING SOUL series  
Oil / Cardboard  
45 x 20 cm



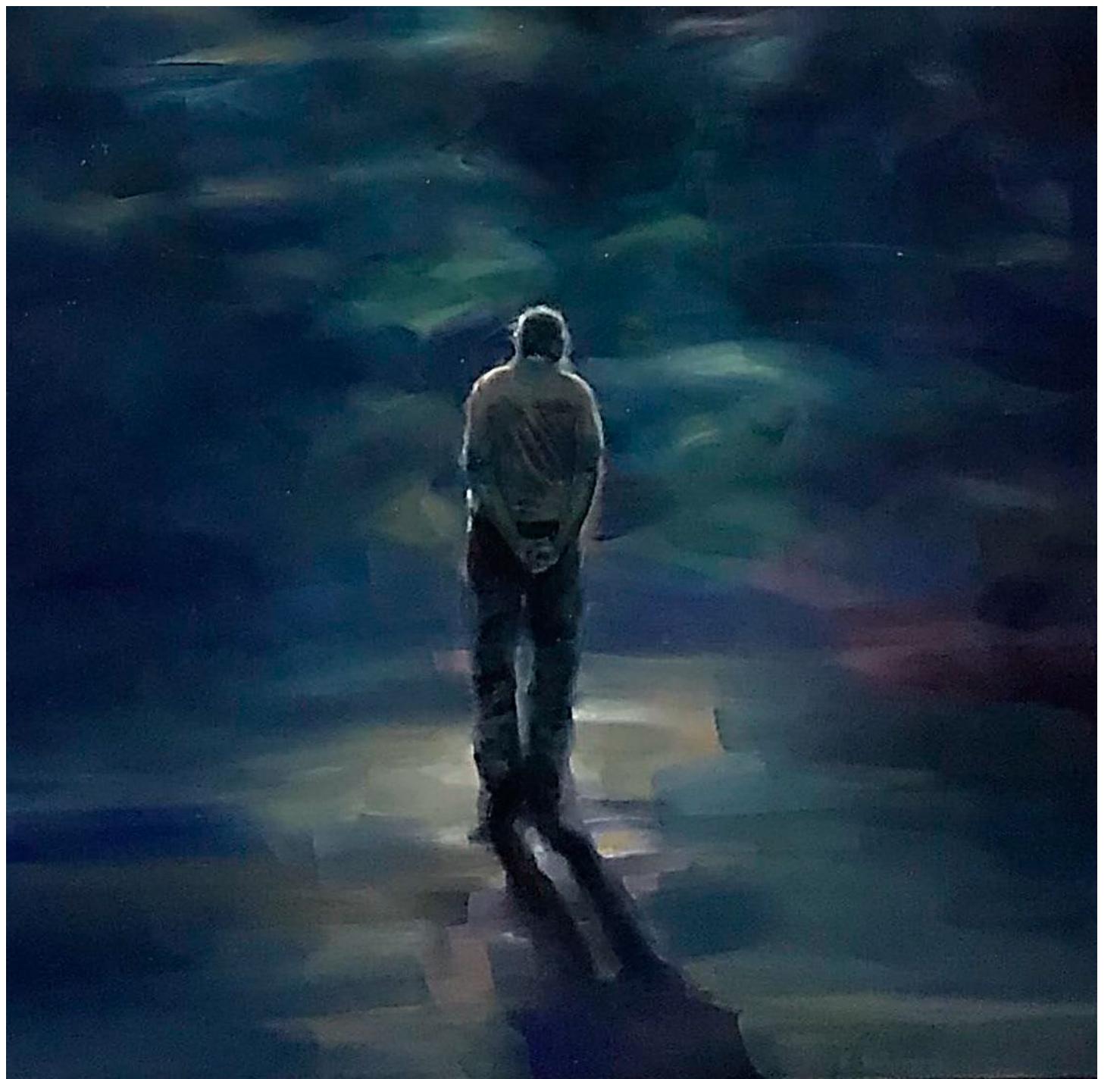
"THE HUG"  
from the ACHING SOUL series  
Oil / Canvas  
120 x 120 cm



ST  
from the series TEMPORAL SPACE  
Oil / Canvas  
150 x 145 cm

The face is the first landscape we see through these windows of existence. Other figurations we intuit behind the eyes conceived by the artist to speak to us from a dream, figurations as an invisible part of a body that is transfigured in the imagination of the spectator. There are moments of apparent independence: Some constructs seem to break free, but the eye has always been there, observing and being observed in the amniotic space of reality.

Israel Dominguez

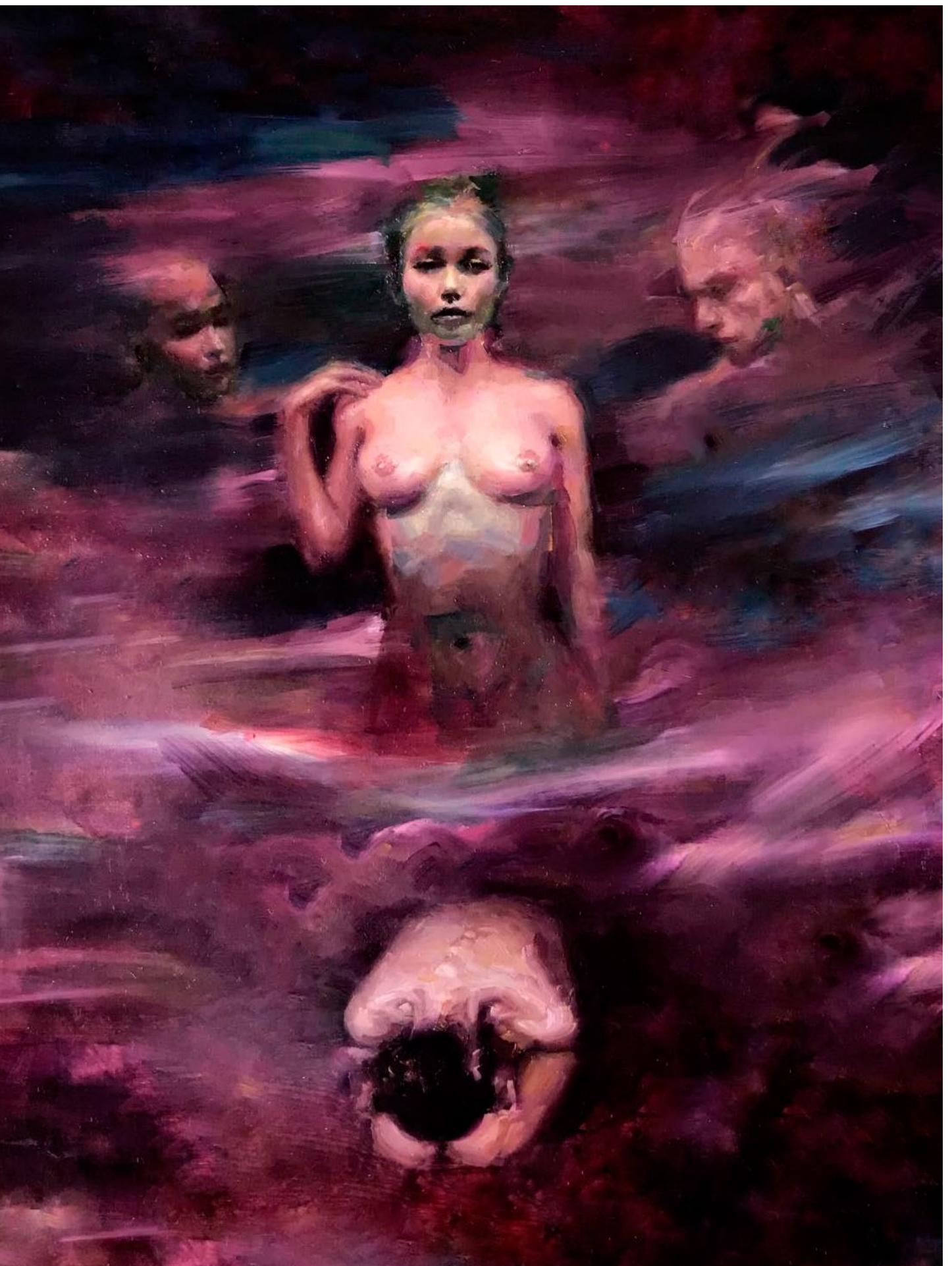


ST

from the series TEMPORAL SPACE

Oil / Canvas

120 x 120 cm



ST

from the series TEMPORAL SPACE

Oil / Canvas

90 x 45 cm

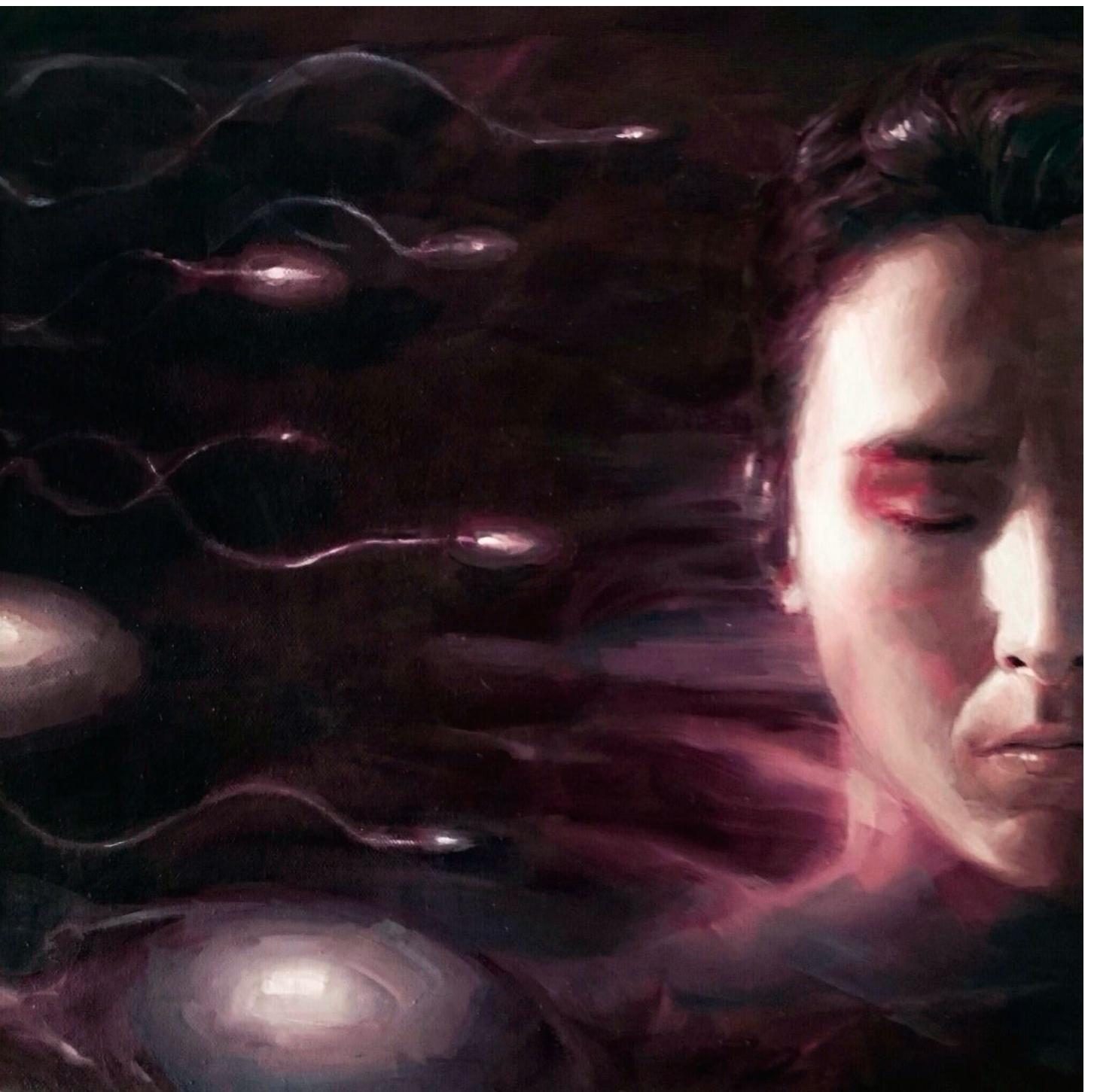


ST

from the series TEMPORAL SPACE

Oil / Canvas

280 x 80 cm

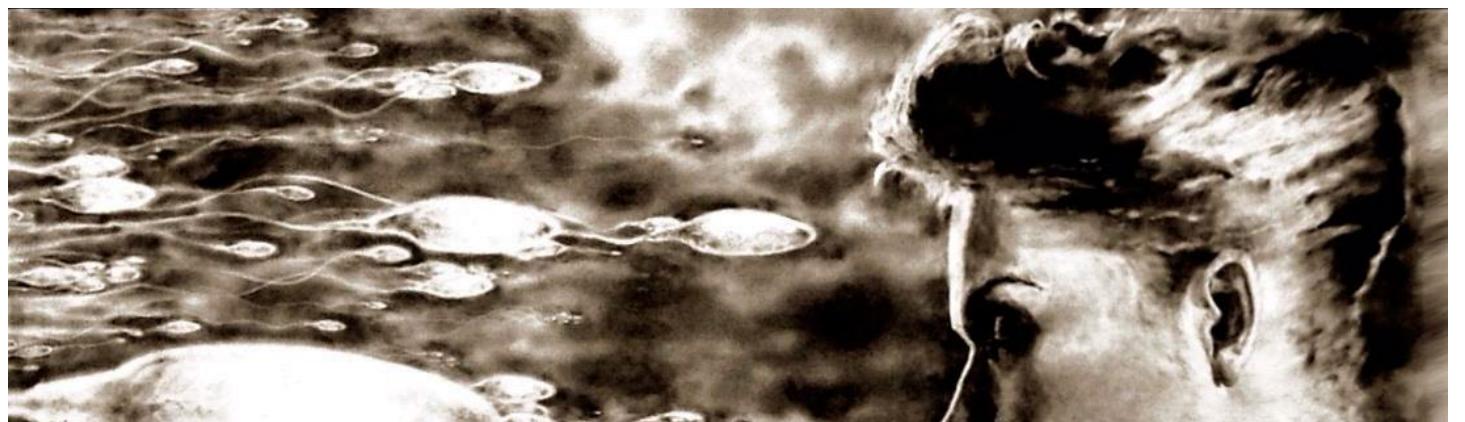


ST

from the series TEMPORAL SPACE

Oil / Canvas

160 x 110 cm

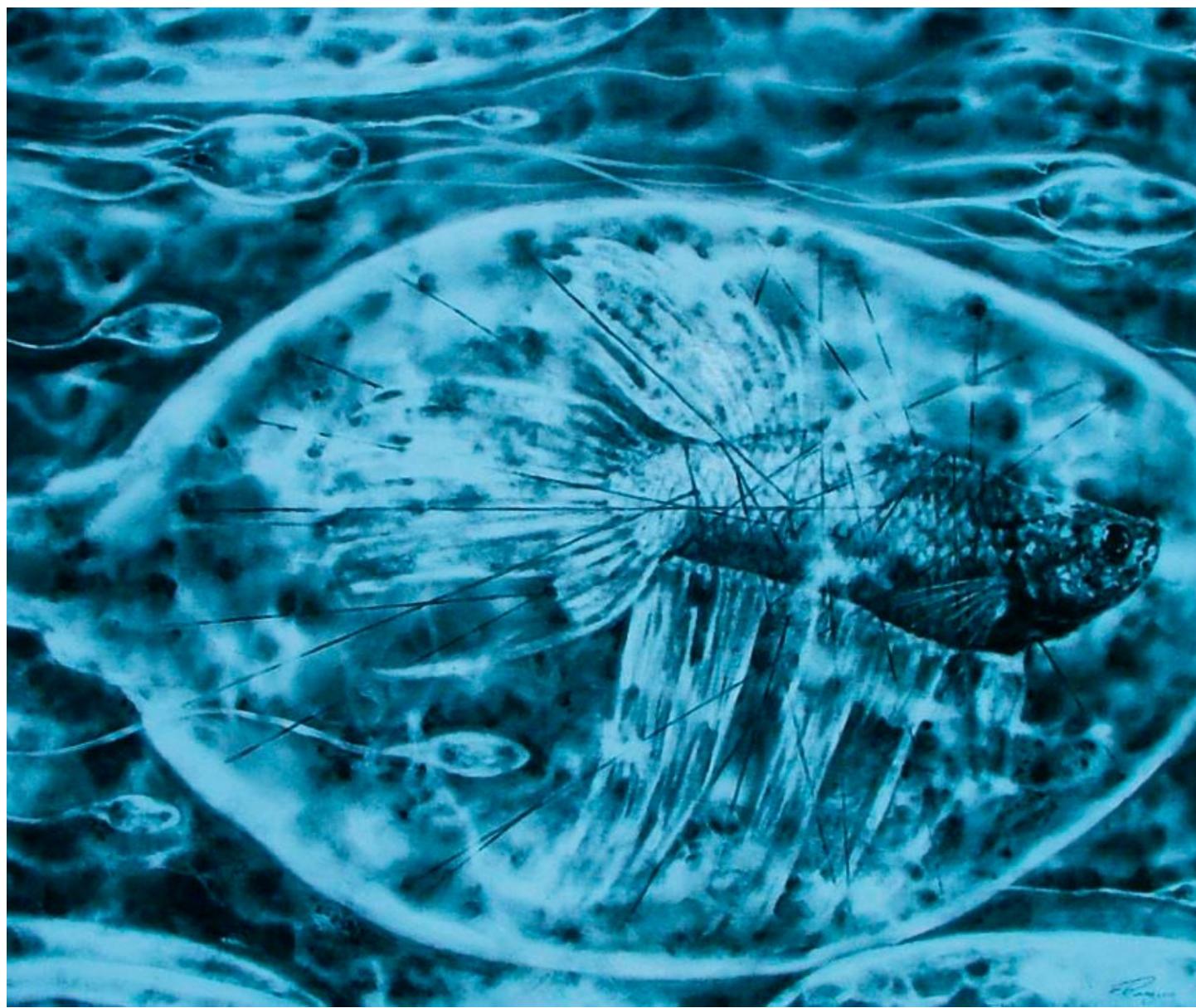


ST

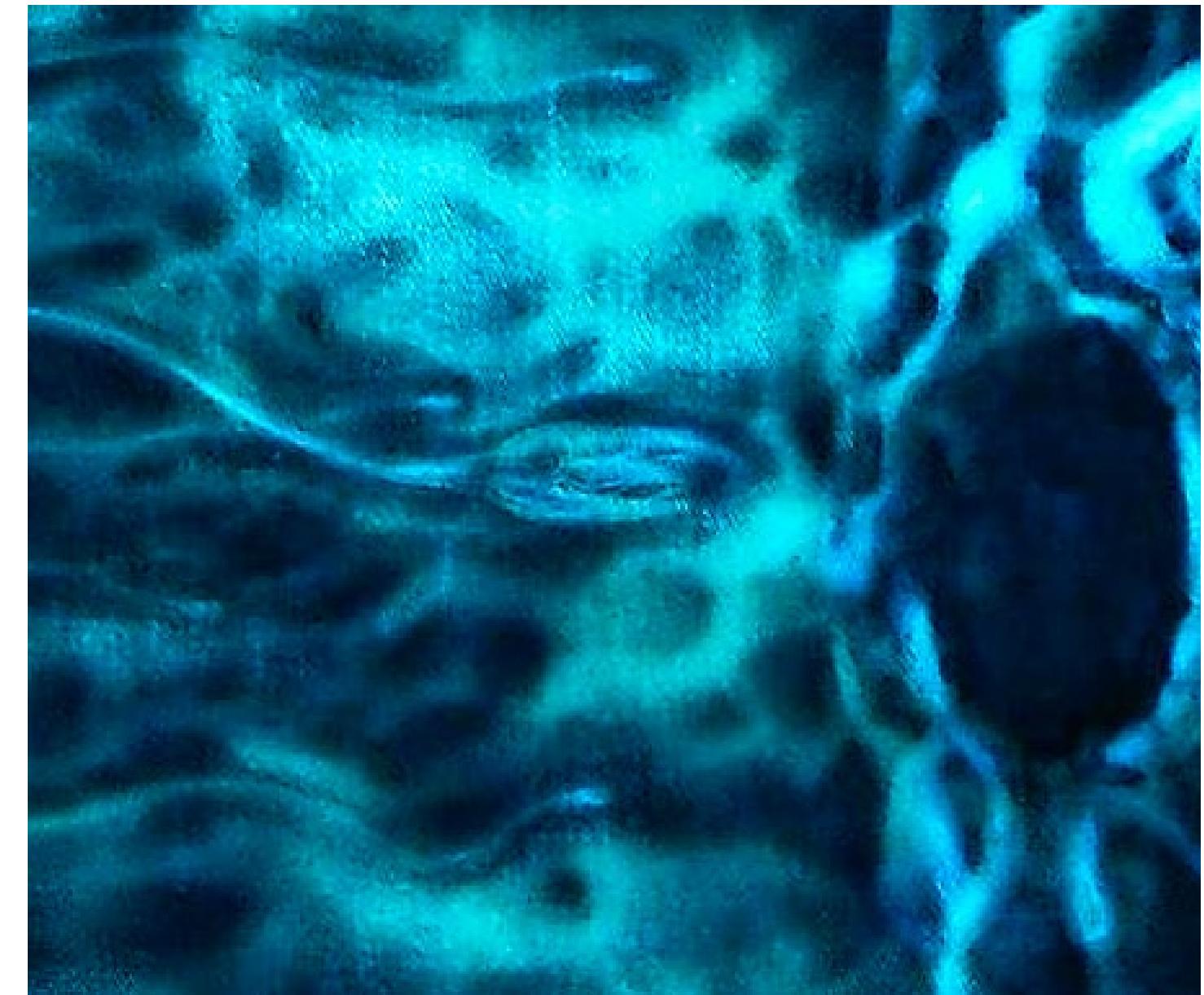
from the series TEMPORAL SPACE

Oil / Canvas

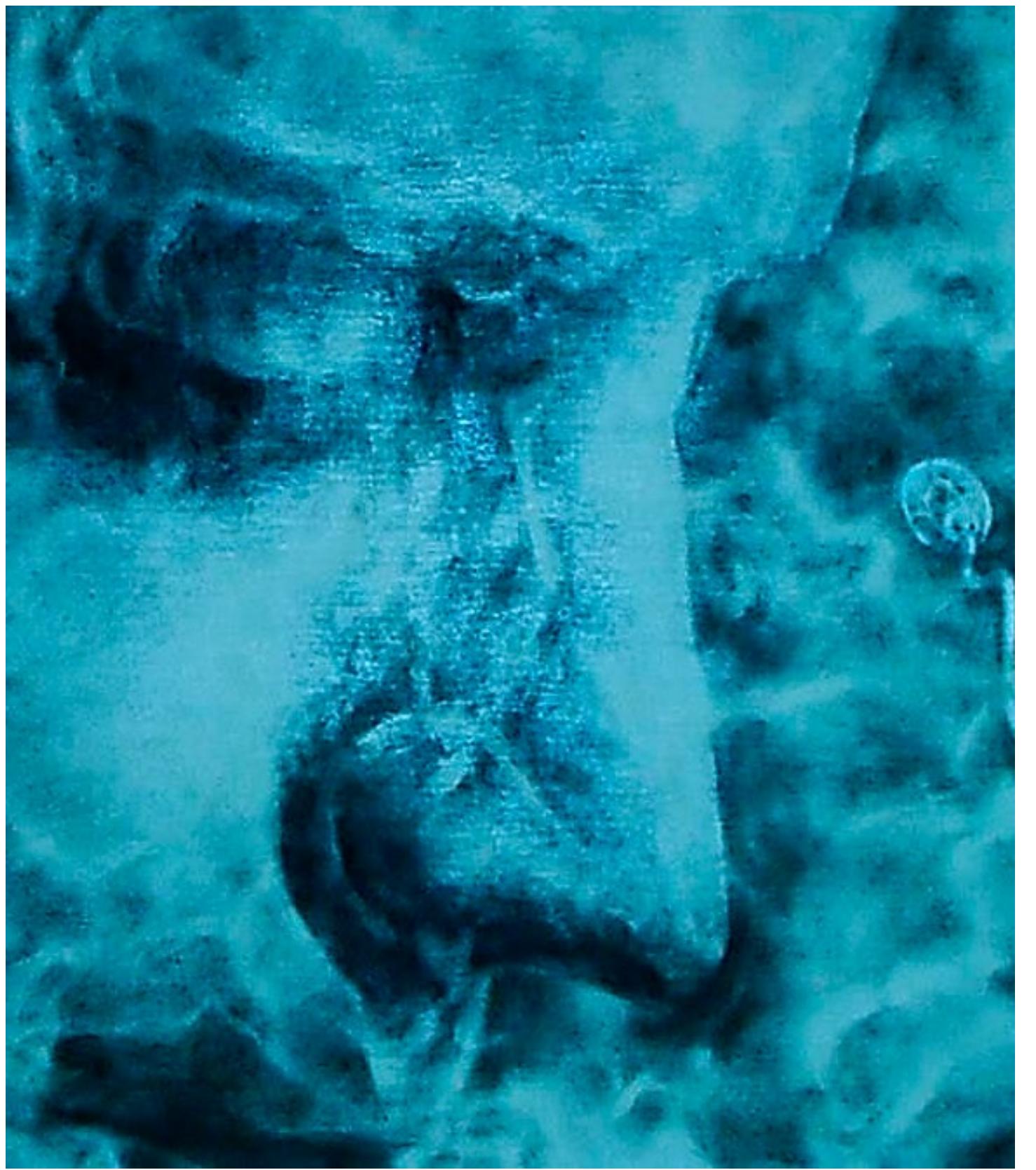
250 x 50 cm



ST  
from the series TEMPORAL SPACE  
Oil / Canvas  
100 x 70 cm



ST  
from the series TEMPORAL SPACE  
Oil / Canvas  
90 x 70 cm



ST  
from the series TEMPORAL SPACE  
Oil / Canvas  
110 x 100 cm



ST  
from the INTERIORS  
series Pen / Cardboard  
70 x 40 cm



ST

from the INTERIORS series

Oil / Canvas

200 x 200 cm

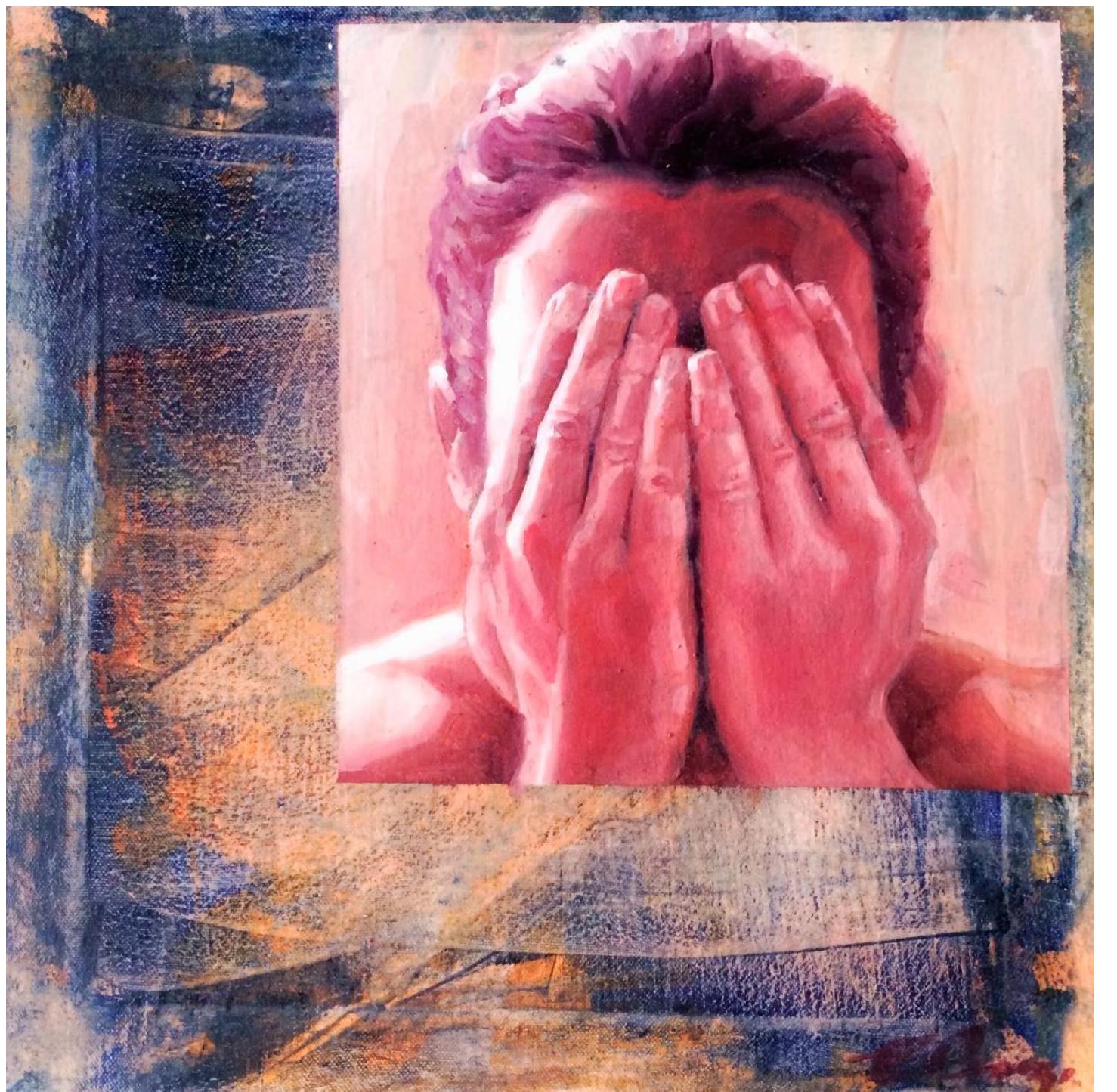


ST

from the INTERIORS series

Mixed / Cardboard

60 x 45 cm



ST

from the INTERIORS series

Oil / Canvas

90 x 90 cm



ST

from the INTERIORS series

Oil / Canvas

90 x 90 cm



ST

from the INTERIORS series

Oil / Canvas

100 x 60 cm



ST

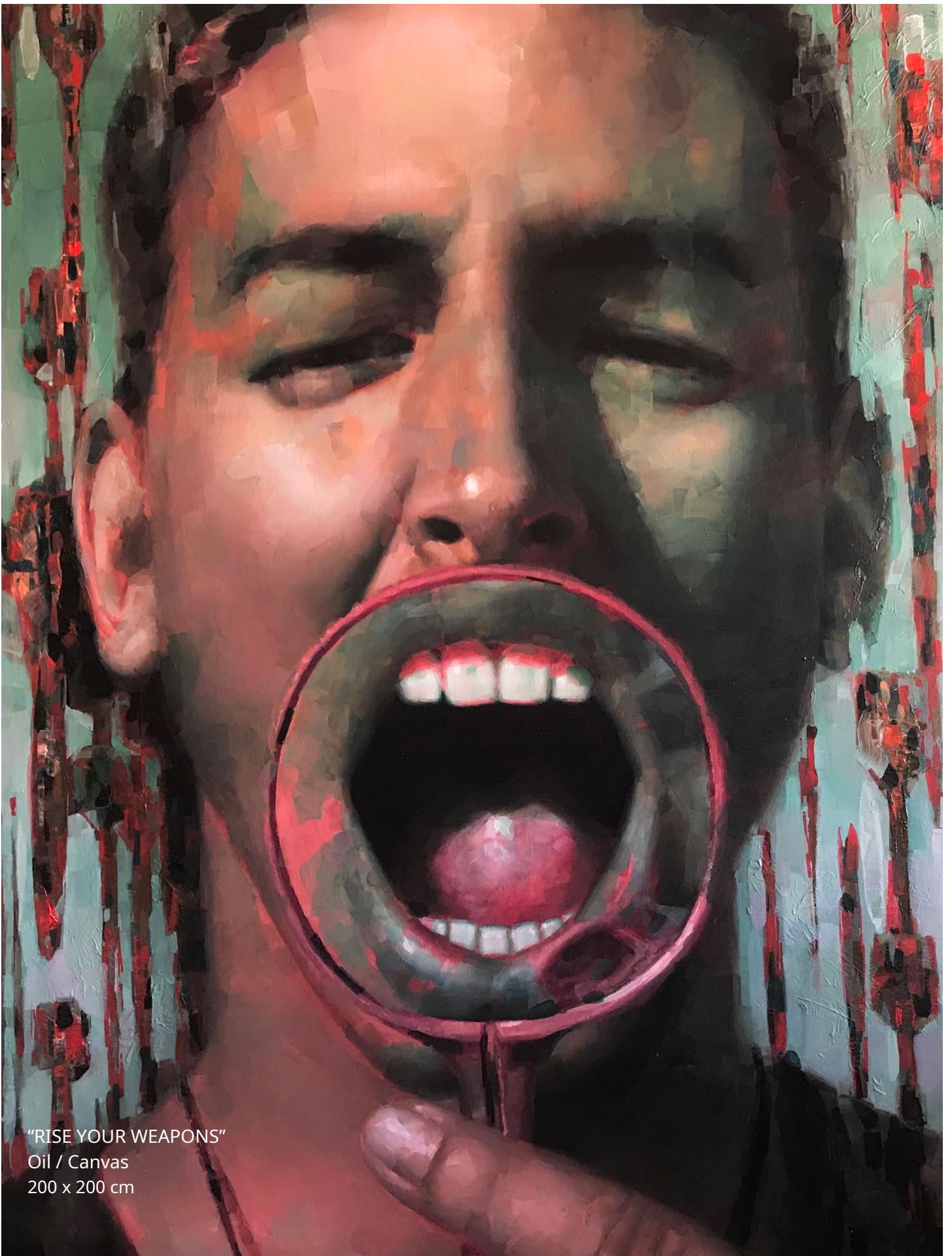
from the INTERIORS series

Oil / Canvas

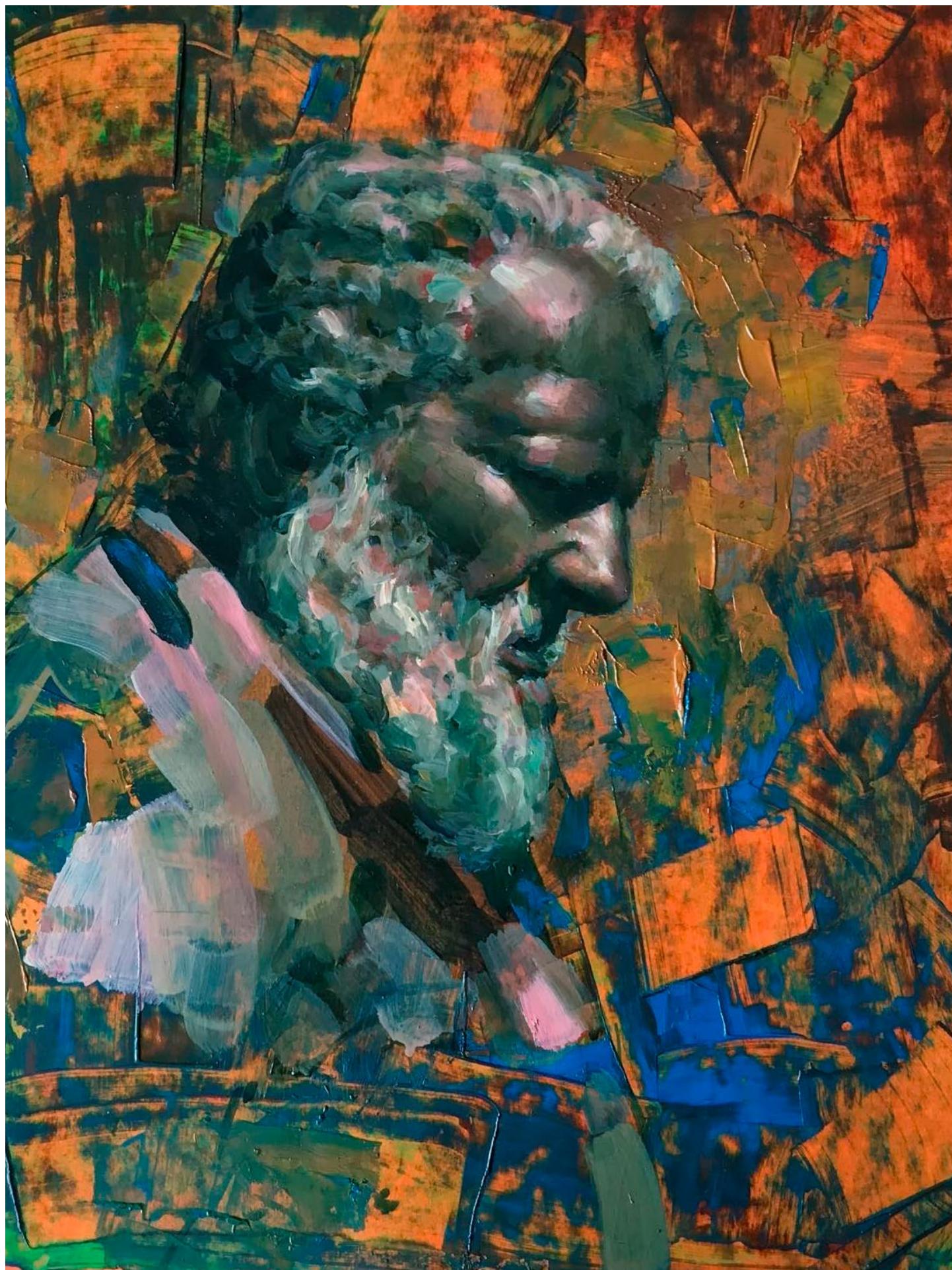
200 x 100 cm



"TRANSCENDENCE"  
Oil / Canvas  
160 x 110 cm



"RISE YOUR WEAPONS"  
Oil / Canvas  
200 x 200 cm



"RETROSPECTIVE 2"

Oil / Canvas

270 x 210 cm

"LOST IDENTITY"

Oil / Canvas

150 x 100 cm



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