

Artist: Miquel Ponce  
Title: Paintings ..thinking on a title  
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In the endeavor we undertook with Miquel Ponce, we painted the walls of a traditional white room, ideationally guiding the visitors from the customary gallery setting directly into his studio—the very birthplace of his artistry. This is an inverse approach to the customary act artists undertake, effectively "exhibiting" their work outwardly. Instead, we chose to offer an immersive and emotive experience, subverting the typical dynamics of "exhibition," as is our penchant. This arrangement stands as an intimate collaboration between the artist and the observer.

Ponce's philosophy revolves around the concept of boundless possibilities. Before an idea crystallizes, its potentialities are limitless; it's only when the artist elects to give it tangible form that it settles into a definite shape. For Ponce, this act of realization parallels the quest for a solution to a quandary or the answer to a probing inquiry. However, answers in art can be intricate and only gain legitimacy when the artist deems them to be the precise fit.

"Process" is a pivotal term in Ponce's worldview. It symbolizes a sequence of temporal decisions that breathe life into an image or often an abstract entity. While one might assume every choice is deliberate and laden with meaning, this isn't always the case. Humans inherently seek significance in all they observe, but not everything inherently holds such meaning. When we speak of process, we're inclined to believe everything has a rationale and emerges from intricate forethought. Yet, as Ponce gently reminds us, sometimes occurrences are spontaneous, and artists possess the unique aptitude to discern and interpret them.

Ponce perceives the process of painting in fields of color as cyclical, perpetually feeding and rejuvenating itself.

Miquel Ponce's work is focused on painting. His work starts from conceiving painting as a residue, as a mark, a sign, which is why we find evidence of its decay and manipulation in it. Factors like chance and time are present in his work, which reflects on the production of images and the crisis of visibility, seeking new paths for pictorial production. His pieces aim to approach painting in a tactile way, questioning representation through the use of materials, which lead him to understand painting as something physical and establish a formal play with its own constructive elements. In his work, the abstract image is presented as a residue of his own act of creation, where the various processes used in the execution of the works turn painting into a residual image that wants to speak about both our time and itself. His most recent work aligns with movements such as monochrome painting, with a particular interest in the idea of self-representation, approaching painting from an installative and object-oriented perspective.

Miquel Ponce (València, 1997) has earned a Degree in Fine Arts and a Master's Degree in Artistic Production from the Universitat Politècnica de València, and has completed an Erasmus scholarship at the Technological University Dublin (TUD). Some of his projects have been exhibited in spaces such as the Museum of the University of Alicante, Casa de Velázquez in Madrid, and MuVIM in Valencia. Represented by Galeria Fran Reus (Palma de Mallorca), he has also collaborated with galleries such as Galería Blanca Soto (Madrid), Volta Art Gallery (Valencia), and We Collect (Madrid), among others. Ponce has participated in various residencies, including the MUA Artistic Creation and Research Residency in Alicante (2020) and

the BilbaoArte Foundation Artistic Production Grant (2021). His work has been featured in exhibitions and fairs such as PAM!PAM!21, Valencia (2022), Swab Art Fair, Barcelona (2022), and Untitled Art Fair, Miami (2022).

#### INTERVIEW:

1. Can you describe your approach to creating an immersive and emotive experience for visitors in your studio, as opposed to traditional gallery settings?

I usually don't see my workspace as an exhibition space. However, recently, after making some changes in the studio and adding a new movable wall, I am working in a more exhibition-oriented and relational manner, where the artworks are arranged similarly to what could be an exhibition. I have always been interested in the work as a whole, as a group of pieces, and because of this, I believe that during the creative process, this way of working benefits me. This exhibition proposal serves to break the disconnect between the artwork and the context where it is created, presenting artistic production as something more approachable, removing the aura that other spaces like museums or galleries give to the artwork.

2. How does your philosophy of boundless possibilities influence your artistic process and the way you choose to give shape to your ideas?

I am interested in the idea of art as something that can take many forms, where there is no single way to do things, and where the final outcome could be different. In my work, I try to shape each piece by being aware of this. I am intrigued by playing with the repetition of elements, presenting that multiple possibility. I represent this idea especially in exhibition setups, in the arrangement of some pieces, through sketches that allude to the different possibilities that have not materialized or even sometimes with models that propose an alternative spatial arrangement, showing a different order in the pieces and therefore another outcome.

3. Can you elaborate on the concept of "process" in your work and how it relates to the creation of meaning in your art?

I am interested in the process in painting because, for me, it is what shapes the image and ultimately generates the artwork. My approach to painting comes from understanding it as something that mutates and takes form layer after layer. I usually don't have a definite idea of how each piece will turn out; I barely work with sketches, and when I do, at a certain point, I set them aside and work on the canvas. The process, for me, is what distinguishes painting from an image, giving it material weight and defining it as something new and unexpected.

I try to avoid painting as a flat and photographic image; hence, the process is what makes it different. In that process, accidents, unforeseen events, and chance encounters occur, enriching the final painting. When working on a piece, I always try to find an element that surprises me, something that gives me a clue on how to complete the work. Therefore, the process is the key to everything for me; it is what makes a piece truly finished.

4. Your work explores the idea of painting as a residue and a mark. How do chance and time play a role in your work?

I usually work with materials I have in the studio, like cutouts of papers or drawings that come from previous processes or that I create without any specific intention. Many times, these remnants of materials are organized and combined in a sort of collage or simply serve as a starting point for a composition. In this sense, the residual material and the accumulation of these remnants over time serve as a resource library, like an alphabet where I pick letters and try them until I form a word. My relationship with these remnants is very intuitive—sometimes through collage, like a kind of game, other times simply as references or shapes that catch my attention, and sometimes even as a color palette.

As for painting, my relationship with time and chance changes; it is a more linear and progressively evolving process where events overlap, and the painting takes shape. It's something that gradually builds up, especially in large works where

decisions carry more weight. However, there is still that element of chance, where gestures and accidents are respected on many occasions.

5. Could you explain how you use materials to question representation and establish a tactile connection with your paintings?

One of my concerns when I paint is that the artwork doesn't merely become an image but has something more. The way I found to overcome this issue is by endowing it with a materiality that adds something when experienced in person. For me, the finishes, the craftsmanship, and the surface of the painting are crucial as they differentiate it from any other medium and assert its real-life experience beyond the screen. For this reason, I not only use paint but also materials like paper, sandpaper, wood, etc.

6. Why do you choose to paint? What drives your passion for this artistic medium?

Actually, I'm not only interested in painting; I believe my work has a lot to do with materials, and that's why I've always felt close to a more sculptural perspective. Nevertheless, I also feel very comfortable with techniques like collage, drawing, or even installation. I think painting tends to be a common ground where various characteristics that interest me come together. On one hand, there's the procedural density and accumulation on the canvas, that is, the process, but I'm also interested in the format, the surface, and, of course, the art history that painting accumulates. I believe it's a very rich medium with much more to contribute.