

Carlos Milanés

Artist Statement

There are moments when reality seems to lose its shape.

Images accumulate. Identities shift. Narratives overlap, and what once seemed stable begins to fragment. Much of my painting emerges from that feeling.

I am not trying to reconstruct an ordered reality. I am interested in precisely the opposite: observing what happens when it begins to break down.

Figures appear and disappear within the image. The body can merge with the landscape. Some forms remain incomplete, while others are interrupted. I work in a way that allows the painting to retain some of the instability and uncertainty inherent in life itself.

My previous experience in design and digital environments has also changed how I see. For years, I created images in front of a screen, and I can still recognise its presence in my painting. It appears in intense colours that seem to emit light. In certain ruptures within the image. In errors, interference and accidents that evoke a system no longer functioning exactly as intended.

Perhaps that is why I am so interested in error.

When something fails, a possibility appears that did not exist before.

I find it in digital systems, but also in painting itself and, in a way, in the reality around us. Systems that function while accumulating contradictions. Structures that appear to remain intact until they begin to reveal their cracks.

Amid all this, much older stories also emerge.

Myths, characters and narratives that have spent centuries trying to explain questions we still ask ourselves. I am not interested in representing them as belonging to a distant past. I use them as open structures from which to examine concerns that remain present. Who we are, what we lose as we transform, what we desire, or what happens when we have to pass through something we do not understand.

The ancient and the contemporary ultimately merge in the same space.

A mythological figure can coexist with a form reminiscent of a damaged digital image. A landscape can appear real and artificial at once. A painting can begin by trying to tell one story and end up speaking about something else.

Nor do I try to control it completely.

I work with a direction, but leave room for the image itself to alter the path. Some decisions remain. Others disappear beneath new layers.

Perhaps that is why I am increasingly less interested in finding a definitive version of things.

I prefer to think of painting as a way of observing a reality that changes as we try to understand it.

A reality that is constructed and dismantled at the same time.