

5-14-2011

Nano Rubio MFA Thesis

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Recommended Citation

Rubio, Armando Jr., "Nano Rubio MFA Thesis" (2011). *CGU MFA Theses*. Paper 20.
http://scholarship.claremont.edu/cgu_mfatheses/20

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In my work I create dramatic spaces that deal with different mark making. I interact with traditional and non-traditional tools to paint. Ultimately, paintings read as incompatible, inconclusive, and complex. I align my work with Neo-Baroque artists, and with Caravaggesque sensibilities where figures are harshly separated from their surroundings. I maintain an unapologetic approach to painting and by doing this I reference the handmade and ultimately champion the human form.

I use gestures and fine lines to create paintings. I am influenced by digital space the area that contains the most attainable information. This idea plays a part in how I think about my work, because I mash forms together just as two unconnected links or images appear on the same web-page. I also think about corporate logos and how they operate, so I am also interested in having an iconic presence in the work. I think of lines of code and written information and appropriate these lines for my work. I am also aware of how each tool I use makes marks. This translation is an important idea in my work. So lines that I pull across the canvas work to consistently document how my body is translated onto the canvas.

I give total control to some tools. This removes my hand. It comes from my concerns about our state of living becoming less sustainable. As we consume, and build more tools, I comment on how these actions dictate our existence. Using nontraditional tools has opened up my work to many possibilities. I find it interesting to combine old and new traditions of painting to make fresh and new work.