
I et and / Òscar Padilla

«Pictorial thought is not linear; it sees surfaces, images, maps and diagrams. It draws no conclusions, on the contrary, it only sees connections, relationships, references and analogies». (Otl Aicher, Analog and Digital)

The paintings that Diego Pujal presents in *I et and* suggest a series of indeterminate spaces that unfurl several layers of meaning. They are based on a configuration of internal pictorial codes that ask the viewer to stop and conduct an exercise of prolonged scrutiny.

The workflow used by Pujal to complete this painting project is built on a game between time and space, which, after being taken through a continued and repetitive application of layers, ends up condensed into a single pictorial image. It is a game between the synchronous and asynchronous that does not stop with the completion of each painting, but shifts its focus toward the viewer who will continue imagining a multiplicity of variables that always contain a powerful metaphorical charge. This process reminds us of the construct that Georges Didi-Huberman developed about what we see and, in return, what looks at us. We are not just looking at Pujal's paintings; they are, through their ability to awaken our "involuntary memory", looking, as well, at us.

Diego Pujal's paintings refer to different and multiple variables that end becoming spatial paradoxes; they seem finished sometimes, and, other times, unfinished; they seem accessible sometimes, and, other times, inaccessible. All this makes them turn into spaces of confrontation and coincidence. Space, time and place are concepts that, in advance, seem difficult to imagine on the same plane. They appear in his paintings spurred, however, by the necessity to form relationships apparently impossible.