DAVID BELTRÁN

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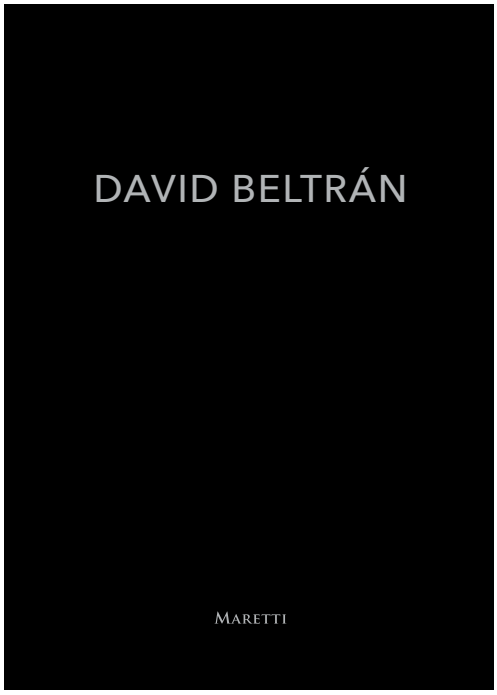
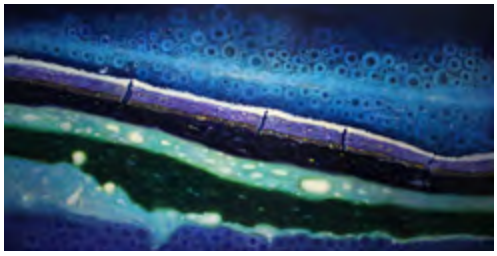
[…] “There is something of an archaeologist in this artist that digs in the streets to dust off Goyas, Kiefers, Rothkos, Fontcubertas or Garciandías out of the blue. There is something of an artist of the absurd in this urbanite who goes out in search of his paintings just like Ionesco’s characters used to go out in search of their author.
Of course, many times painting has been a craft opposed to archaeology. Because it adds where the other extracts, or because it avoids time where the other retraces it. And because the artist attempts to endow with truth a subsequent life while the archaeologist searches the truth in the past death.
Between one craft and the other – the archaeologist’s and the artist’s – there is a zigzag between random and intentional, artistic and natural, photographic and pictorial.
This city of Beltran’s is also an outdoor mausoleum. And it is necessary to protect it from the ideology with the same perseverance with which it is safeguarded from the sun.
It is then when we discover a panoptic that watches over the cemetery, a control of the dead that comprises the patrimony and eventually history.”





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