



rómulo celdrán

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## Rómulo Celdrán

Hi-RES is the title of a new series of works in sculpture and painting that explore visible reality through the

analytical lens of 3D computer modelling. Hi-RES delves into relationships between the art object that takes visible reality as its point of reference, and the boundaries of verisimilitude between observable reality, art and science. Surely it can be said that since the invention of photography, and more specifically since that historic moment when visual artists discovered photography as a reference for looking at reality in a manner that is, shall we say, indirect or alternative, everything changed in the use they began to give to that referential reality.

As my friend, the artist Pipo Hernández Rivero remarks, from that point on artists began to paint not reality, but an intermediary. Of course, this intermediary was none other than photography.

This interesting observation largely gave birth to HI-RES. Considering it closely, it's true that since that historic moment – and increasingly to the present time – we, artists who seemingly use visible reality as a reference in visual creation have long ago mostly stopped using that reality and instead look at what photography tells us about that reality; to the extent that just a very small percentage of contemporary artists continue to paint reality in the strictest sense, and “paint from nature” as this was called at one time.

Having reached this point, and with more than a century and a half in the existence of photography, the question could be, what is the technological successor to photography? Or at least, what is the successor in terms of the generation of imagery based on the still capture of reality by technical or technological means? (In a sense, we can say that this is what photography did or does). Therefore, what may be the generative successor to that intermediary?

HI-RES proposes that 3D scanning and 3D models in general constitute the new intermediary to look at. Just as photography did with the two-dimensional still image and film did with the moving image, the current digital technologies that are used to generate 3D image models are revolutionising the way we look at reality, understand it and relate to it. Whether it is the world of 3D scanning, photogrammetry, 3D design or any of their multiple forms and applications (technical, medico-scientific, recreational...) the 3D digital model shows us a reality beyond reality, a hyper-real reality.

HI-RES is organized into three main groups of paintings and sculptures: Solid, Voxel and Mesh. They all correspond to different modes of visualization of 3D models in the use of the programs that manage them. These modes go from the more or less accurate visual register of what we identify as the “real” appearance of the object, as in Solid, to the virtual interpretations that are furthest from this appearance and enter into the terrain of image processing and construction through voxels (cubic pixels) as in Voxel, or polygons as in Mesh. Through their specific aesthetics, they all reveal a particular manner of capturing and processing visible reality subjected to the scrutiny of the scanner. And so, it is for Mesh and Voxel where this capture and processing clearly reveal the internal “thinking” logic of computer processes developed to generate these 3D models and their existence in a virtual environment, governed by the laws of analysis and processing of this fascinating technology.

With HI-RES I would like to show my complete fascination with the 3D virtual world, its capacity for analysis and plasticity, and I intend to use it as a valid reference for pictorial and sculptural creation, and elevate its visual qualities beyond its obvious technical functionalities.

cover:  
solid 1, polychromed polyurethane and resin  
153 x 101 x 32 cm, 60 x 40 x 12.5 inches

solid 2  
colour pencil, enamel and ink on board  
130 x 91cm  
51 x 36 inches





mesh 4  
felt-tip pen on polychromed polyurethane and resin  
121 x 80 x 25 cm  
47.5 x 31.5 x 10 inches



solid1  
polychromed polyurethane and resin  
153 x 101 x 32 cm  
60 x 40 x 12.5 inches

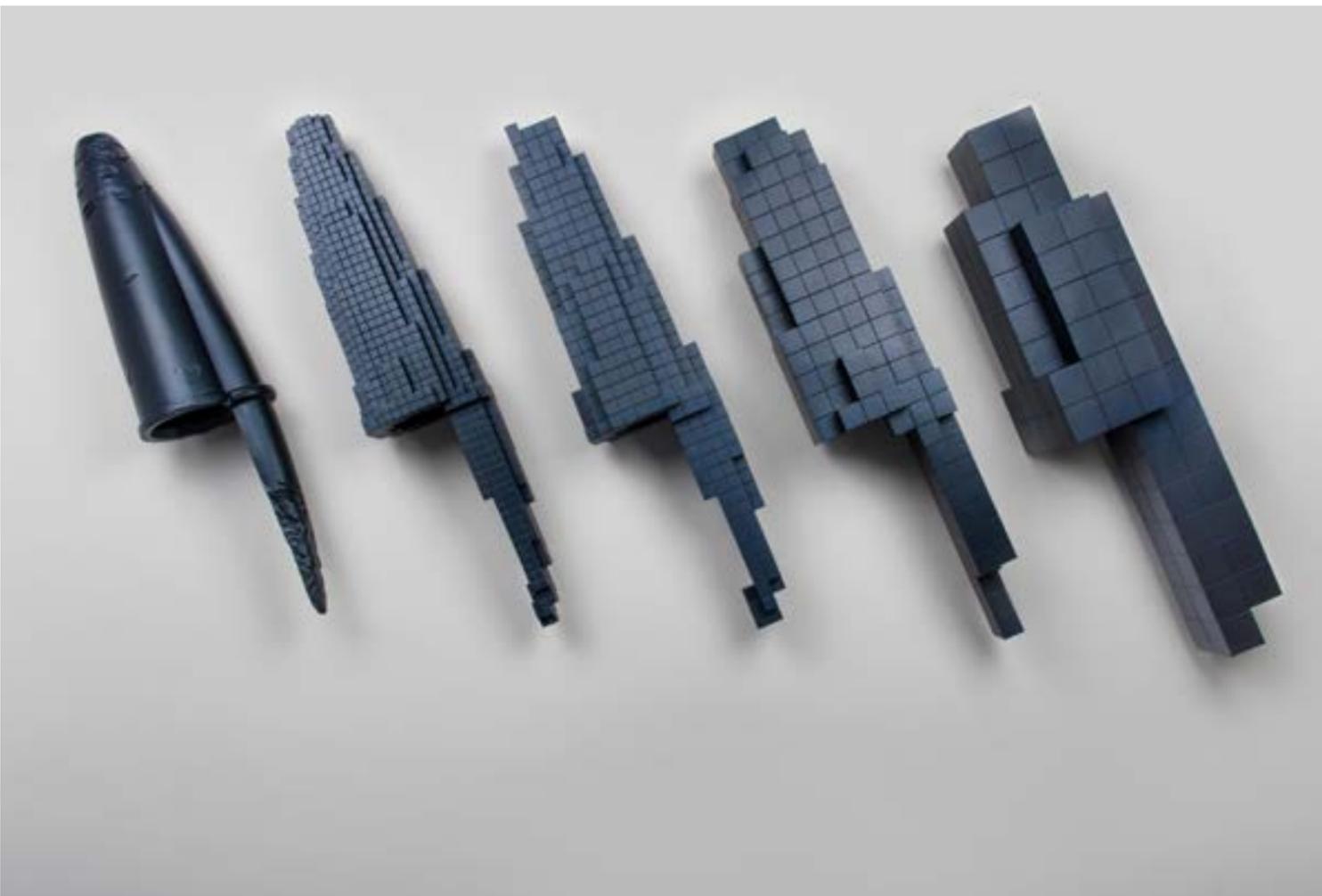
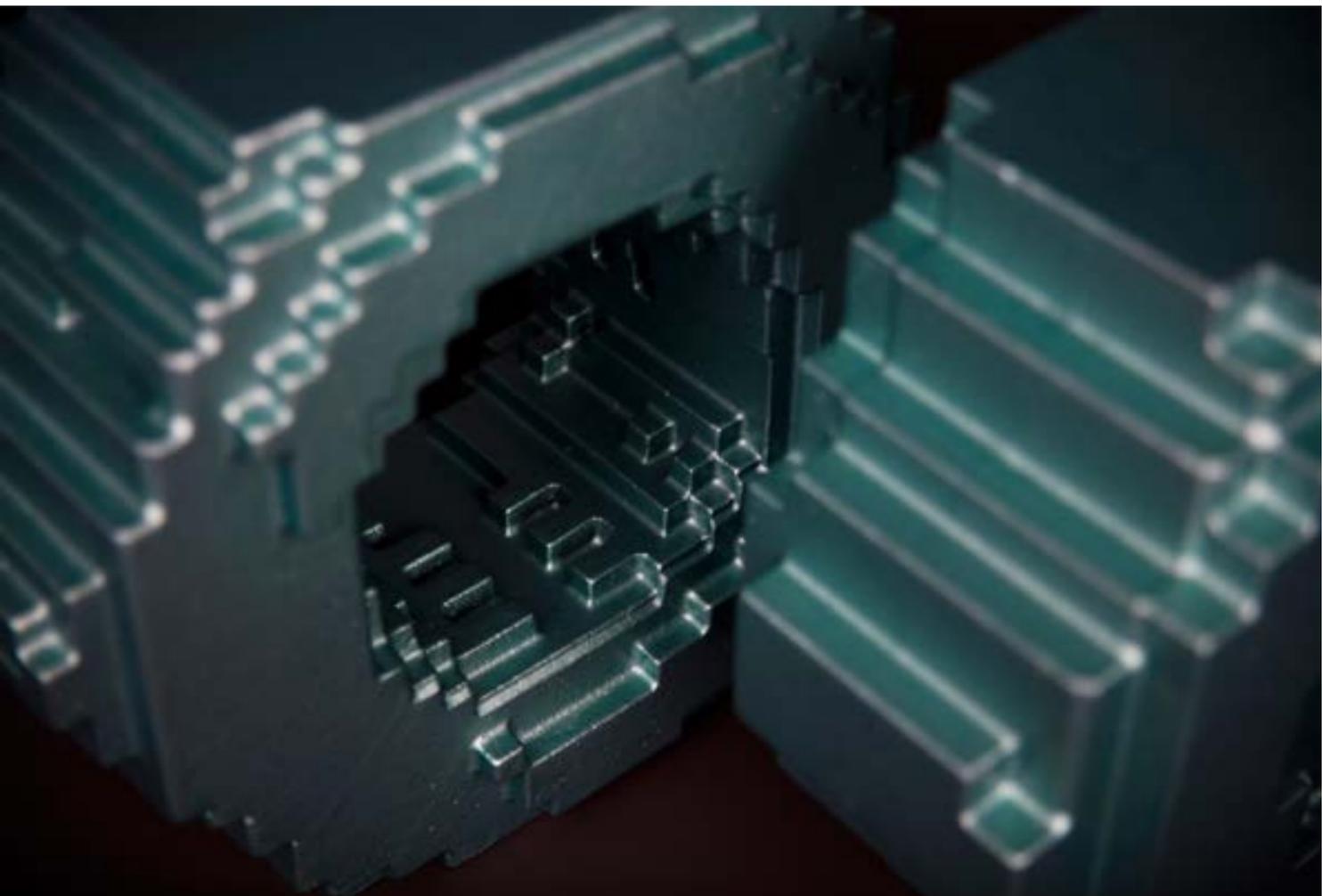




voxel 4  
polychromed polyurethane and resin.  
20 x 174 x 9 cm  
8 x 68.5 x 3.5 inches



voxel 3  
polychromed polyurethane and resin  
30 x 206 x 35 cm  
12 x 81 x 14 inches



voxel 1  
polychromed polystyrene and resin  
124 x 270 x 32 cm  
50 x 106 x 12.5 inches





mesh 2, felt-tip pen and enamel on board, 130 x 91cm, 51 x 36 inches



mesh 3, felt-tip pen and enamel on board, 58,5 x 65,5 cm, 23 x 26 inches



mesh 5, felt-tip pen and enamel on board, 60 x 60 cm, 23.5 x 23.5 inches



solid 3, colour pencil, enamel and ink on board, 58,5 x 65,5 cm, 23 x 26 inches



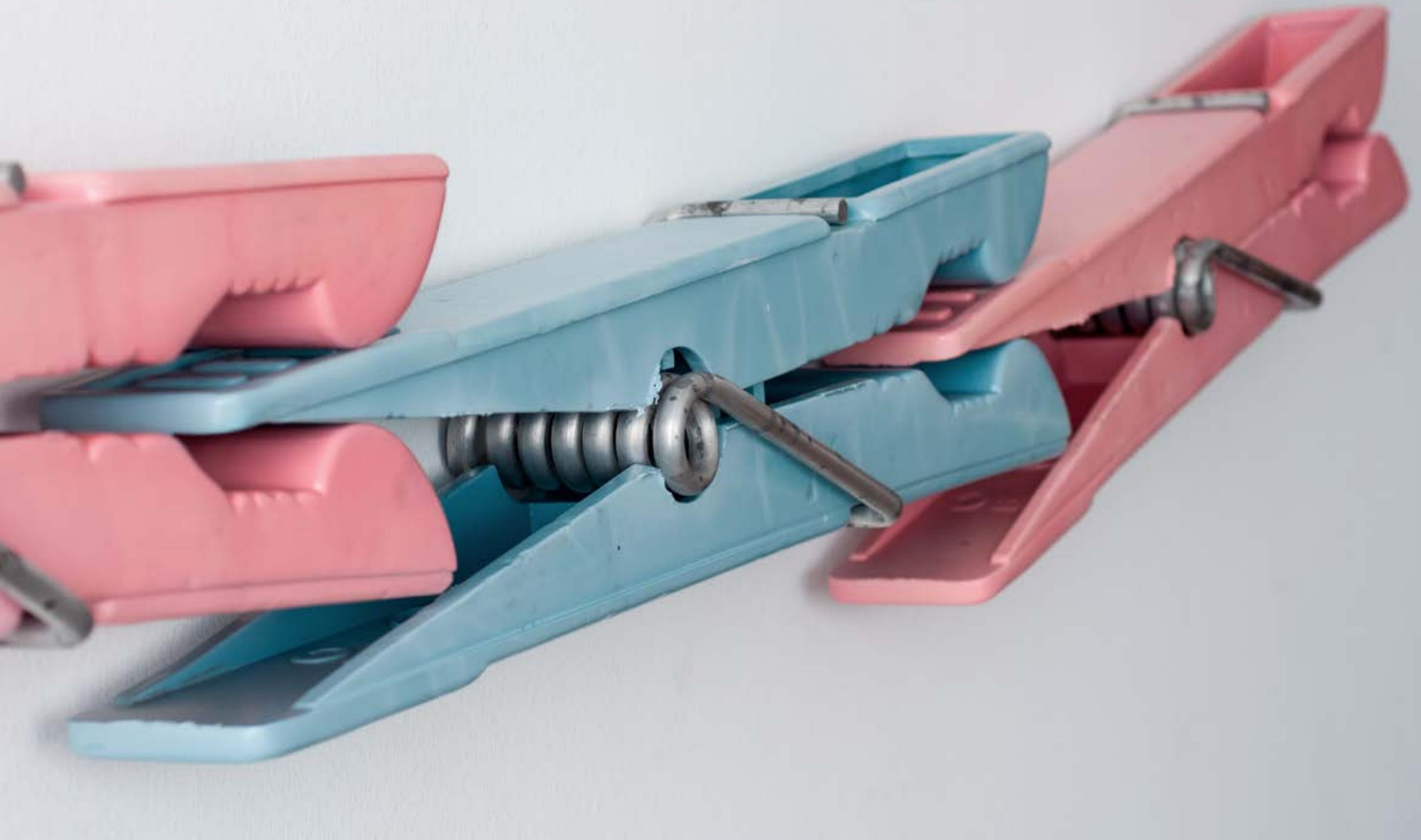
macro XII, polychromed cardboard and epoxy resin, 13 x 50,5 x 42,5 cm, 5 x 20 x 17 inches





macro XI  
polychromed polyurethane, felt and epoxy resin  
101 x 110 x 180 cm, 40 x 43,5 x 71 inches





macro XIV  
polychromed cardboard, resin and aluminium  
33 x 264,5 x 13,5 cm, 13 x 104 x 5.5 inches



macro X  
polychromed polyurethane, aluminium, resin and foamboard  
88 x 121 x 225 cm, 34,5 x 48 x 89 inches



smoke I, white acylic and pencil on board, 140 x 100 cm, 55 x 39,5 inches



smoke III, acylic and pencil on board, 140 x 100 cm, 55 x 39,5 inches

## SOLO EXHIBITIONS

- 2016 Macro II. Choisi-One at a time/ Artphilein Foundation. Lugano. Switzerland
- 2015 Macro.Zoom. Gagliardi e Domke Gallery. Turin. Italy
- 2014 Rómulo Celdrán. Hasted Kraeutler Gallery. New York City. USA
- 2013 Macro. Arthobler Gallery. Zurich. Switzerland
- 2010 Zoom. Galería Raquel Ponce. Madrid. Spain
- 2009 Pieces. Sala Novo Ciclo. ACERT. Tondela. Portugal  
Realidade e Ilusao. Espaço Arthobler/Ler Devagar. LX Factory. Lisbon. Portugal
- 2008 Pieces. Arthobler Gallery. Oporto. Portugal
- 2007 Realidad y Magia. Sala Fundación Mapfre Guanartermo. Las Palmas de Gran Canaria. Spain  
Realidad y Magia. Sala Fundación Mapfre Guanartermo. La Laguna, Tenerife. Spain
- 2003 La realidad no existe. Galería Manuel Ojeda. Las Palmas de Gran Canaria. Spain
- 2001 Rómulo Celdrán. Galería Caracol. Valladolid. Spain

## GROUP EXHIBITIONS

- 2017 Really?. Wilding Cran Gallery. Los Angeles. USA  
Art Around the Child. Fiat Chrysler Motor Village. London. UK  
SCOPE BASEL. Arthobler Gallery Stand. Basel. Switzerland  
Form und Fluidität. Stöckle Hauser Gallery-MATT. Stuttgart. Germany  
FOR REAL. Stand Rutger Brandt Gallery. Amsterdam. The Netherlands
- 2016 SCOPE BASEL. Arthobler Gallery Stand. Basel. Switzerland  
KUNST 16 ZÜRICH. Stand Arthobler Gallery. Zürich. Switzerland  
PAN AMSTERDAM . Stand Rutger Brandt Gallery. Amsterdam. The Netherlands  
Selection. Arthobler Gallery. Zürich. Switzerland
- 2015 SCOPE BASEL. Arthobler Gallery Stand. Basel. Switzerland  
I'M Ten. IMT Gallery. London. UK
- 2014 SchewereLos. Arthobler Gallery. Zurich. Switzerland  
KUNST 14 ZÜRICH. Arthobler Gallery Stand. Zurich. Switzerland
- 2013 On Painting. CAAM (Centro Atlántico de Arte Moderno). Las Palmas de Gran Canaria. Spain  
La Realidad como Pretexto. Museo Universidad de Murcia. Murcia. Spain  
Sketchy. Hasted Kraeutler Gallery. New York City. USA
- 2012 JUSTMAD 3. Arthobler Gallery Stand. Madrid. Spain  
THE SOLO PROJECT. Arthobler Gallery Stand. Basel. Switzerland  
IV Biennial of Contemporary Art of the ONCE Foundation  
Centro Cultural Conde Duque. Madrid. Spain  
KUNST 12 ZÜRICH. Arthobler Gallery Stand. Zurich. Switzerland

- 2011 ARCO'11. Stand Galería Raquel Ponce. Madrid. Spain  
JUSTMAD 2. Arthobler Gallery Stand. Madrid. Spain  
SWAB 2011. Arthobler Gallery Stand. Barcelona. Spain  
THE SOLO PROJECT. Arthobler Gallery Stand. Basel. Switzerland  
Art Barter Madrid.Sala C arte C (Centro de Arte Complutense). Madrid. Spain  
Premio internazionale giovane scultura. II Edition.  
Francesco Messina Foundation. Casalbeltrame. Italy  
MUNICH CONTEMPO'11. Arthobler Gallery Stand. Munich. Germany  
BLOOOM'11. Arthobler Gallery Stand. Cologne. Germany

## COLLECTIONS

Art collection HypoVereinsbank – Member of UniCredit. Munich,  
Artphilein Foundation. Vaduz,  
Beth Rudin DeWoody Collection. West Palm Beach,  
Biblioteca Nacional. Madrid,  
Museum Art.Plus. Donaueschingen,  
Fundación Obra Social y Monte de Piedad Collection. Madrid,  
BMN-Cajamurcia Collection. Murcia,  
Centro Vasco de Arte Contemporáneo, Collection. Artium Museum. Vitoria,  
Genty Latimer Collection. London,  
Murcia Town Hall. Murcia,  
Testimonio Collection. La Caixa. Barcelona,  
Comunidad de Madrid,  
Comunidad de Murcia,  
Fundación César Manrique. Lanzarote,  
Fundación Ortega y Gasset. Madrid,  
Museo del Grabado Español Contemporáneo. Marbella,  
Universidad de Murcia,  
Sammlung Sulkowski. Düsseldorf

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