Access to water has been a subject in my work since I can remember. After hurricanes Irma and Maria it became more about aligning my artistic practice with a proposal that moves me. Since 2012 I have been studying natural clay deposits and since 2017 I have been doing so with the intention to clean water. This has been pretty much nonstop. For much of Puerto Rico and myself, water is natural abundance as well as a subject of disproportionate injustice; a subject of so much serenity yet also violence. When we immersed ourselves in nature during the conference, the lake was what pulled me. I was watching the waves: these being the physical manifestation of how wind and water negotiate by way of surface tension. As I was sitting there, following the reflections move, wanting to capture these ephemeral movements and colors travelling to depict the central idea of surface tension. I poured colors of the sunset, the trees, and various parts of the landscape on the canvas. It got messy really fast and appeared as though it would take forever to dry. In response to the rapidly approaching reconvening of the group, I placed a paper over the canvas to soak the runaway paint. While peeling the paper, I realized that I was feeling the resistance of the paint and the paper: instead of representing surface tension I began to experience the surface tension. This meant that there were now two paintings: one reflecting the other, both embodying surface tension rather than portraying it.

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