

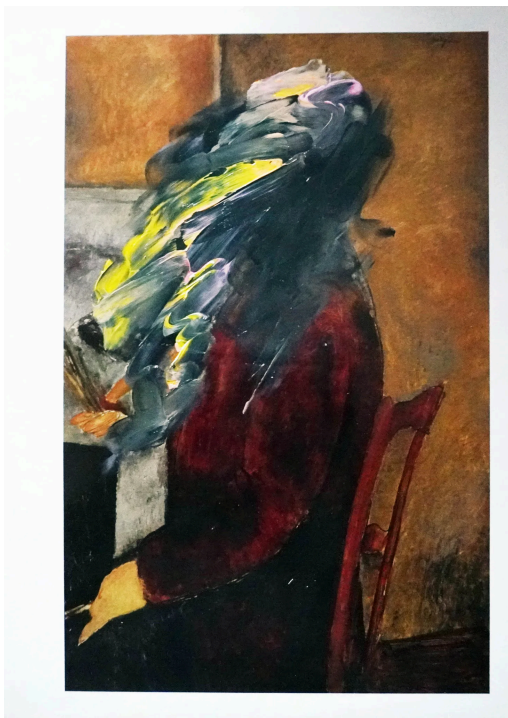
Hermes Risen

a magazine with messages on esoteric subjects for today.

Curating the Impossible with Patricio Alvarez Aragon.

Hermes Risen Magazine has been connecting with fantastic artists this year. One of them is the talented Patricio Alvarez Aragon who Hermes Risen sat down and had a chat with discussing the future of art.

HR: Patricio, you are one of the artists in Wai Kit Lam's *Home* exhibition. Tell us a little about your submission.




My work speaks about a feeling of unconditional love, about the processes that occur in complete freedom, about a place that exists beyond the physical; within our emotions. I am not referring to a physical place. Everything changes; perhaps what once was home for me is no longer so. Everything changes, but we carry our feelings with us.

That sense of discovery, of surprise in living each day differently, was the starting point of this piece. At first, I wanted to present an object, but that object was actually too valuable to let go of; and perhaps even risk losing. That is why I ultimately chose to create something new.

This is the first time I have explored sculpture, as my main interest has always been painting and research into the image. Visual culture deeply

interests me, as well as critical reflection on it. In any case, *Still Alive* is a statement that reaffirms the idea of “no to forgetting”; of loving unconditionally, regardless of the state we find ourselves in. In the end, this is what drives us to continue valuing what we have, and above all, life itself.

It is a kind of battle cry against destructive processes that bring only negative chaos and barity into our lives. Suffering is necessary, but it is not something we must carry with us constantly; it is simply a signal to move forward, stronger than before. *Still Alive* is all

of this: a position that embraces the positive and encourages us to see beyond appearances.

HR: You are also a curator. What have you been working on recently, and do you have any upcoming exhibitions?

Yes, that's right; I am an independent curator. I have not yet had the opportunity to work within an institution, but I hope to do so soon. I believe I already have the necessary experience. For me, art history is extremely important, which is why I have taken the time to prepare myself to assume such a responsibility.

A curator is not simply someone who manages projects, but someone who oversees every stage of an exhibition and is ultimately responsible for presenting something solid, meaningful, and capable of contributing real value to art history; not just anything.

That said, I have tried to do my best with my independent projects, working with groups such as the CAPA automatic artists collective, as well as individual artists like Marcos Vidal, Francisco Guerra, and Wai Kit Lam. As a curator, what truly interests me (beyond the object itself) is the idea behind each artwork. A piece gains value when its conceptual foundation is genuinely compelling, beyond merely being a "well-made" object. Quality is always tied to the ideas that artists defend.

I consider myself a very reflective curator. I am not interested in disorganized chaos or works that try to attract attention superficially, NO. I am interested in works that have heart, so to speak, where the passion the artist invested in their ideas and pieces is evident.

At the moment, I am not working on any exhibitions. Exhibitions are the culmination of projects that can take years to develop. However, I am working on several personal books, both as an artist and as an independent curator. I believe a curator should also be engaged in publishing their ideas and research.

Since 2018, I have been working annually with Hybriden Verlag, an artist book publisher that releases my work three or four times a year. My latest publication arrived just a week ago, where my work and reflections appear alongside those of other artists and cultural figures such as Harmut Andrykzuc, Freddy F. Knistoff, Cristan Forte, and Matthias Lizzy.

In addition, I am currently working as a curator on another essay-book in collaboration with photographer Wai Kit Lam, titled *Objects in Photography*. Broadly speaking, it explores the phenomenon of photography from multiple perspectives, particularly focusing on post-structuralist relationships between object and subject; a more philosophical and aesthetic inquiry rather than a purely descriptive one.

For me, that is the role of the curator: to reflect on what other artists think, not simply to describe what they do. That latter approach feels superficial to me, although unfortunately it is quite common. As the saying goes, there is everything in this world.

What truly matters to me is art. It is something deeply important, not a disposable product or piece of content, as many people see it today. That said, institutional curators nowadays often have to strike a balance between genuine quality and superficial value, because audiences tend to prefer fast, easily digestible content. They are less interested in reflection and more in entertainment. But that is another discussion that could fill pages of curatorial critique.

HR: You have an interest in art history. Is there a particular period or artist you are drawn to, and why?

That is a very difficult question to answer. Art history is vast, and my interests are often more conceptual than tied to a single artist. I do have several favorite artists from very different periods.

Far from mainstream choices, I am particularly drawn to the impressionist-expressionist work of L. S. Lowry, the factories, the stormy atmosphere, something bleak yet strangely captivating and full of life. I sometimes feel that art history can be unfair in the way artists are selected and presented. Those responsible for shaping the canon do not always get it right. That is simply how art history has been constructed.

I also find the late 1950s and 1960s in Western Art especially interesting, particularly in painting. I believe something truly significant emerged during that time; what I personally describe as the last avant-garde of *modificationism*, a concept that strongly informs my research.

HR: AI—are you concerned about it becoming the new generation of artists? What are your thoughts on AI-generated art?

I have mixed feelings about this topic. On one hand, what can be created with AI is extraordinary. On the other hand, I do not believe it belongs within the official categories of art. I think it is something else entirely.

It is like asking whether one prefers real food or artificial products created by a 3D printer, these belong to different worlds. Of course, many artists will be interested in AI; that is natural, as it is fashionable and commercially viable. Even art institutions increasingly shape their programs and curatorial strategies around tools that engage with these contemporary themes.

I see AI as a powerful system for collecting data and presenting it visually. However, I do not believe in AI as a true generative force. It operates based on instructions and executes what the user requests. Without direct human input, it remains an interpretation derived from existing data, a process that can never replicate the complexity of human neural connections.



Comparing AI to the human brain is like comparing it to that of an insect, or something even less significant. That is the reality. The surface is only a shell that reflects a mode of thinking. AI is still in its infancy and will remain so for a long time.

So no, I am not concerned. I believe human ability will never be replaced by a machine. Those who think otherwise are, in my opinion, completely mistaken and perhaps have already begun to dehumanize themselves.

HR: On your website, you mention automatism as a key to creation. Could you tell us more about that?

Automatism is a way of living, a philosophy. It is about living fully, breaking with routine, and creating unexpected situations that lead us to deeper reflection. It is not just an artistic technique.

It was developed by the Dadaists, so it is not new, it is simply a way of seeing life. It is about creating without conventions, acting from a genuine and authentic impulse. Many techniques emerged from this approach, and I have always been particularly interested in gestural art.

This is why, returning to the topic of AI, I believe that true impulse can never be replicated by artificial systems. AI is not natural. It has no life, no real experiences as a living being. It is data, increasingly well-structured data, but ultimately still data, an artificial construct without any doubt.

Patricio's website can be found here: [Curating the impossible. Patricio Alvarez Aragon curator and artist](#)

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