

# CONFIGURATIO

Juan Tardivo

# INDEX

*1 Cover*

*2 Index*

*4 Notes on Painting*

*5 Artist Thinking*

*6 Configuratio*

*7 On The Body*

*8 On Painting as Inquiry*

*9 Research Structure*

*10 Visual Inquiry*

*11–31 Works*

*33 Notes on the Works*

*35 cv*

*36 Contact*





# NOTES ON PAINTING

A body is never alone.

It carries every force that has crossed it.

Perhaps this is why painting cannot begin from the body. It begins from what moves through it.

Geometry is often confused with certainty. I have never experienced it that way.

Every geometry I have painted has been the consequence of instability.

Colour knows this before I do.

I have never trusted the image that arrives too quickly.

Matter hesitates. I try to hesitate with it.

Writing is another hesitation.

The painting finishes.

The work does not.

# ARTIST THINKING

I understand painting as the place where artistic thinking becomes possible. Meaning does not precede the image; it emerges through the act of painting itself. Colour, gesture, space and matter continuously transform one another until something becomes perceptible.

Painting is where this process begins, but it does not end there. Writing, artist's books, video and performance extend the same inquiry through different artistic languages. When the visible reaches its limits, writing continues the investigation. When language reaches its own limits, another image begins.

*How does painting think?*

This question guides my practice. Every work becomes a temporary configuration through which colour, gesture, space, matter and the body reorganize one another. Each painting transforms the conditions from which the next one can emerge, allowing artistic thinking to remain in motion.

My work seeks to create the conditions through which new questions can emerge. Every painting, every text and every artist's book is a temporary node within an ongoing process of artistic thinking.

# CONFIGURATIO

A configuration is a temporary organization of relations.

Form does not exist independently of the forces that produce it. What we perceive as a body, colour, gesture or geometry is not a fixed entity, but the provisional result of multiple relations acting simultaneously. Every modification reorganizes the whole, allowing another configuration to emerge.

Configuratio begins from a simple question:

*How does a form emerge?*

Rather than treating the body as an isolated subject, these paintings approach it as one element within a relational field. Colour, geometry, direction, weight and space participate equally in the construction of the image. No element precedes another. Form is not imposed upon the painting; it emerges through their reciprocal organization.

Painting is the field in which configurations emerge, transform and become perceptible. Each work constitutes a temporary equilibrium rather than a final image.

Every configuration is provisional.

Every painting is the beginning  
of another question.

# ON THE BODY

The body is often understood as an individual entity: a biological organism, an identity or a social image. Configuratio starts from a different premise: in painting, relationships acquire weight, vulnerability and presence through the body.

An organism never appears independently of the forces that generate it. Colour, geometry, direction, weight and space do not merely surround the figure, but participate in its creation. None of these elements precedes the others. Each one continually reorganises the whole, allowing new configurations to emerge.

The figure is therefore neither the origin of the image nor its destination. It is an element within a relational field, where every change transforms the configuration as a whole. Painting the body does not mean representing an individual, but investigating how form becomes perceptible through a living presence.

The subject is the condition through which abstract relationships become perceptible. In painting, they acquire weight, vulnerability and presence.

The body is the place where relations become experience.

# ON PAINTING AS INQUIRY

*Painting is a way of thinking.*

Within painting, form never appears independently of the relations that produce it. Colour, geometry, gesture, rhythm, space and the body continuously reorganize one another, allowing new configurations to emerge. Form is never predetermined; it develops through these evolving relations.

Painting is an inquiry into this process. Each work unfolds through decisions that continuously transform the whole, revealing possibilities that cannot be fully anticipated beforehand. Understanding does not precede the act of painting. It develops through it.

In a cultural landscape increasingly shaped by images designed for immediate recognition and consumption, painting offers another mode of perception. Rather than isolating forms, it allows relations to remain visible, simultaneous and open. It invites sustained attention to the conditions through which form emerges.

Every painting is therefore an experiment in perception. It asks how colour, geometry, space and the body can generate configurations that remain unstable, provisional and alive.

Every painting is a temporary configuration  
within an ongoing inquiry.

# RESEARCH STRUCTURE

Nothing exists independently



Every form is relational



Every relation is temporary.



Every configuration transforms



Another configuration  
becomes possible

# VISUAL INQUIRY

The following works do not illustrate a theoretical system.

Each painting investigates a different mode through which relations become perceptible.

Rather than representing fixed subjects, the paintings examine temporary organizations of colour, geometry, space and bodies.

Each work proposes a distinct configuration.

Together, they constitute an open vocabulary rather than a closed sequence.



## WORKS

CONFIGURATION I

*Emergence*

OIL ON CANVAS  
50 × 50 CM  
2025



CONFIGURATION II

*Torsion*

OIL ON CANVAS

50 × 50 CM

2025





CONFIGURATION III

*Interval*

OIL ON CANVAS

50 × 50 CM

2025





CONFIGURATION IV

*Reconfiguration*

OIL ON CANVAS  
80 × 70 CM  
2024





RESONANCE

OIL ON CANVAS  
150 × 130 CM  
2025





EQUILIBRIUM

OIL ON CANVAS  
200 × 160 CM  
2025



DENSITY

OIL ON CANVAS  
200 × 160 CM  
2025





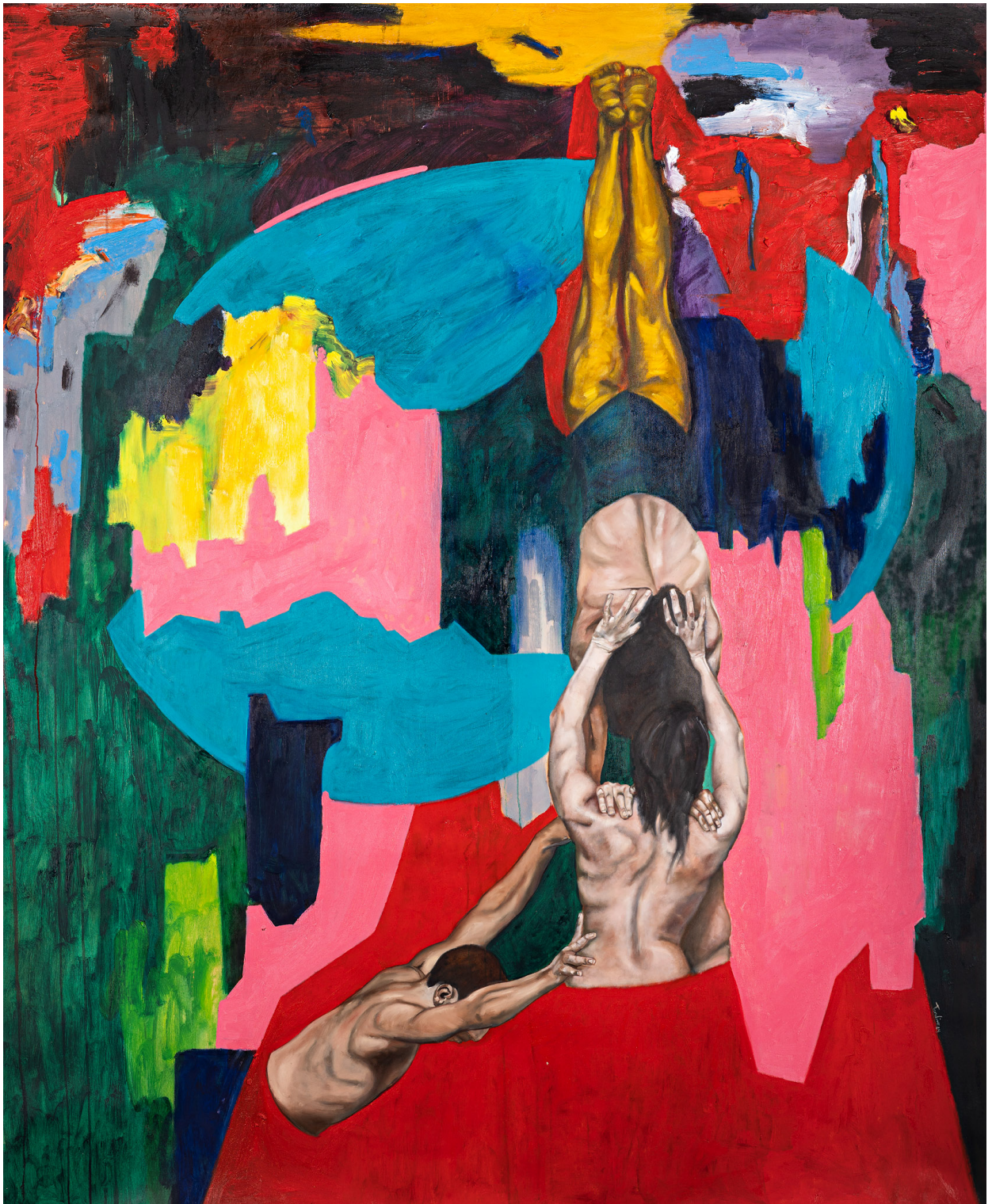
## COLLECTIVE FIELD

OIL ON CANVAS

200 × 160 CM

2025





# CONVERGENCE

OIL ON CANVAS  
220 × 200 CM  
2025





# TRANSFORMATION

OIL ON CANVAS  
260 × 200 CM  
2025









# NOTES ON THE WORKS

| Work                               | Note                                                                                                    |
|------------------------------------|---------------------------------------------------------------------------------------------------------|
| Configuration I — Emergence        | The first appearance of a relational field. Form emerges through reciprocity rather than individuality. |
| Configuration II — Torsion         | Relations become unstable. Forces begin to reorganize the configuration.                                |
| Configuration III — Interval       | Distance becomes an active component of relation. Form is sustained through tension.                    |
| Configuration IV — Reconfiguration | The initial equilibrium dissolves, allowing a new organization to emerge.                               |
| Resonance                          | Relations extend beyond physical contact. Each body modifies the others, generating a shared field.     |
| Equilibrium                        | Stability is understood as a temporary balance between interacting forces.                              |
| Density                            | Relations accumulate until the whole becomes more perceptible than its individual parts.                |
| Collective Field                   | Individual bodies become part of a larger relational system                                             |
| Convergence                        | Multiple trajectories organize themselves into a common structure.                                      |
| Transformation                     | Configuration remains open, continuously reorganizing itself through change.                            |





# JUAN TARDIVO

*Visual Artist · Writer*

Juan Tardivo is an Argentine visual artist based in Munich. His practice investigates how artistic thinking emerges through painting and unfolds across writing, artist's books and performance.

+49 15730992223  
info@juantardivo.com  
juantardivo.com  
Munich, Germany

## *Selected Solo Exhibitions*

2026 – *In The Body Of Painting*, My Collectif Galerie, Munich, Germany  
2025 – *The Body Knows It Better*, Zoom Space 25, Munich, Germany  
2025 – *Into The Wild Landscape*, Zoom Space 25, Munich, Germany  
2019 – *Il Taglio Della Montagna*, Pop-up Gallery, Bologna, Italy  
2017 – *Melanconia*, Garden Gallery, Bologna, Italy

## *Teaching*

2023-present - Oil Painting Course,  
Munich  
2020 - 2022 - Oil Painting Course,  
Bologna

## *Education*

2018–2020  
Painting Studies with Erica  
Calardo  
2016  
Workshop with Carlos Alonso  
2008–2010  
School of Fine Arts,  
Córdoba, Argentina  
2004–2008  
B.A. Audiovisual Production  
Villa Maria - Argentine

## *Selected Group Exhibitions*

2025 – *Shattered Echoes*, Kunstlabor 2, Munich, Germany  
2025 – *Biophilia*, Feierwerk Farbenladen, Munich, Germany  
2024 – *Biophilia*, Broke.Today, Munich, Germany  
2024 – *NEUZW004*, Konsum163, Munich, Germany  
2023 – *Bonner Herbst Salon*, The Stage Gallery, Bonn, Germany  
2022 – *Precious Emissions*, MTL Arty Studio, Bologna, Italy  
2016 - *Arte a palazzo* - Galleria Farini Concept - Bologna, Italy

## *Publications*

2026 — *In The Body Of Painting*, Ed. Cris International Swiss Art Company  
2025 — *Under My Skin*, Ed. Osservatorioarma  
2025 — *Artbook Munich*  
2012 — *This Is Not a Book of Poetry*, Ed. Dinamo Poetico



Juan Tardivo  
[info@juantardivo.com](mailto:info@juantardivo.com)  
[www.juantardivo.com](http://www.juantardivo.com)  
[@juantardivo](#)