

The interiors of the Mollino house painted by Perez go beyond the iconographic program that has characterized his pictorial reinvention of modernist architecture and that he has pursued for some fifteen years now. In the *Casa Mollino* pictures, for the first time, he represents interiors, rooms that underlie an intellectual empathy with their former owner/designer, making of the works something more than a figural project.

[...]

Architecture has constituted the main iconographic *continuum* within which Perez's pictures have been realized and developed. Encountering Casa Mollino, his painting underwent an internal mutation that appears to be the result of an epiphany. Just as the Turinese designer's vision became increasingly focused on building an interior architecture as well as, actually even more than, a domestic environment, the appearance and uniqueness of the Via Napione's rooms generated in the American artist's painting of architecture a new inward looking. For Perez, painting the interiors of Casa Mollino became equivalent to descending into his own interiority. Architecture and photography have been the alpha and omega within which his pictorial and figural language initially developed. It's a language taking place through a process that, at first glance, remains indecipherable to the viewer. The absence of traces of an expressive/expressionist brushwork on the one hand, or of large color fields on the other, makes the image/surface as if it is emerging on the canvas from a dense and chromatically undefined nebula where the color is neither concentrated nor diffused, but provoked by a thickening or thinning out of the matter from within. This specific language of Perez, resulting in images apparently intermediate between photography and painting, makes a representation elusive at the same time that it creates it, almost as if to erase from the painted surface what classical art had educated us to appreciate: the "tactile values."

(excerpt from "Mollino/Insides" by Mario Diacono, Silvana Editoriale, 2020, exhibition catalogue)