

# FRED AMA

**\*Visual Artist\***



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For several years now, I've felt a deep concern: What kind of painting will emerge? Or, what kind of images could be constructed to expand the boundaries of visibility? In these paragraphs, I'll give you (conceptually and in images) one of my answer is the **Suprapictorialism**.

Desde hace varios años, siento una profunda inquietud: ¿Qué tipo de pintura surgirá? o ¿Qué tipo de imágenes podrían construirse para expandir los límites de la visibilidad? En estos párrafos, les daré (conceptualmente y también en imágenes) una de mis respuestas es el **Suprapictorialismo**.



In short, Suprapictorialism integrates the image with its surroundings; the painting is no longer the negation of the wall, but rather the wall participates in its visual meaning, producing an expansion of the image.

El Suprapictorialismo integra la imagen con su entorno; la pintura ya no es la negación de la pared, sino que la pared

Artistic revolutions, especially major shifts—for example, the historic European avant-garde movements first, and the latter, especially Abstract Expressionism (developed in New York) have had an extraordinary impact and fascination on me. **I seek change; I want to participate in the construction of the future image.**

Las revoluciones artísticas, especialmente los grandes cambios —por ejemplo, las históricas vanguardias europeas primero, y las segundas, especialmente el Expresionismo Abstracto (desarrollado en Nueva York), han tenido un impacto y una fascinación extraordinarios en mí. **Busco el cambio; quiero participar en la construcción de la imagen que vendrá.**



**Title:** "FredBoard N° 1".

**Technique:** Acrylic on Canvas.

**Dimensions:** 111 x 67 centimeters.

**Author:** FRED AMA.

**Year:** 2022.

This painting was the first example (March 2022) of Suprapictorialism, where the image overflows the work and the wall (with its color and texture) participates in the visual meaning of the image. The above idea came to my mind when I read Stoichiță's "The Invention of the Image" when I was studying art in 2017.

Esta pintura fue el primer ejemplo (marzo de 2022) de Suprapictorialismo, donde la imagen desborda la obra y la pared (con su color y textura) participa en el significado visual de la imagen. Esta idea surgió en mi mente cuando leí "La invención de la imagen" de Stoichiță cuando estudiaba arte en 2017.





**Title:** "There is NO other Option".

**Technique:** Acrylic on Canvas.

**Dimensions:** 122 x 48 centimeters.

**Author:** FRED AMA.

**Year:** 2023-5.

The central section, which shows the young man's face fading away, was painted in 2023, and this year (2025) I used it to create this painting. In Suprapictorialism the images have irregular frames that don't always limit or circumscribe, but rather allow permeability with the surroundings. The surroundings participate in the image, expanding the visual experience.

La parte central, que muestra el rostro del joven desvaneciéndose, fue realizada en 2023 y este año (2025) la utilicé para crear esta pintura. En el Suprapictorialismo las imágenes tienen marcos irregulares que no siempre limitan ni circunscriben, sino que permiten la permeabilidad con el entorno. El entorno participa en la imagen, expandiendo la experiencia visual.



**Title:** "The Hanged Man: So, close to life, death emerges".

**Technique:** Acrylic on Canvas.

**Dimensions:** 105 x 64 centimeters.

**Author:** FRED AMA.

**Year:** 2025.

This painting, "The Hanged Man: So, close to life, death emerges", is a good example of Additive Suprapictorialism (the rope) and Subtractive Suprapictorialism (the absent body). In the latter, you can see one of my observations:

**"What persists is absence"**

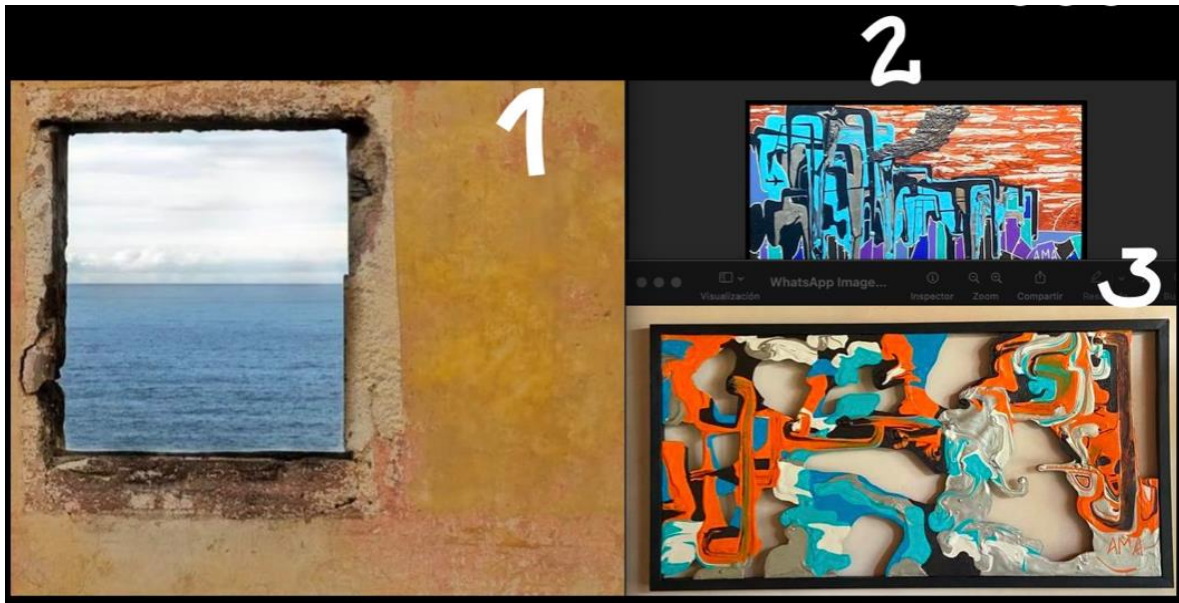
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Esta pintura "El Colgado: tan cerca de la vida, surge la muerte". Es un buen ejemplo de Suprapictorialismo Aditivo (cuerda) y Suprapictorialismo Sustractivo (el cuerpo ausente), en este último se puede ver una de mis observaciones:

**"Lo que persiste es la ausencia"**

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Here, we have 3 moments of the image: in the first one, there is a wall that allows us to see the horizon (it's a real window), then, the painting (which is a virtual window) which is the negation of the wall and which allows us to remember a place, a person or being in a fictional world & finally, there is the Suprapictorialist image, where the wall participates in the image, giving it a new visual meaning (through the interaction of its color & texture together, with the painting created).

Aquí, tenemos 3 momentos de la imagen: en el primero, hay una pared que nos permite ver el horizonte (es una ventana real), luego, la pintura (que es una ventana virtual) que es la negación de la pared y que nos permite recordar un lugar, una persona o un ser en un mundo ficticio y finalmente, está la imagen Suprapictorialista, donde la pared participa de la imagen, dándole un nuevo significado visual (a través de la interacción de su color y textura, junto con la pintura creada).



**Title:** "Anomie"

**Technique:** Acrylic on Canvas

**Dimensions:** 82 x 44 centimeters

**Author:** Fred AMA

**Year:** 2024

It is very likely that on many occasions you would have considered that if there were no rules you could have been successful, but the lack of laws would affect everyone's behavior, possibly against you. In painting the lack of boundaries, that is, the irregular frames, on the one hand, expand the image, but they can also disorient the viewer. The raw union of the canvas with the wall (both at its edges and in the holes) produces disturbance.

Es muy probable que en muchas ocasiones hayas considerado que si no hubiera reglas podrías haber tenido éxito, pero la falta de leyes afectaría el comportamiento de todos, posiblemente en tu contra. En pintura la falta de límites, es decir, los marcos irregulares, por un lado, expanden la imagen, pero también pueden desorientar al espectador. La unión cruda del lienzo con la pared (tanto en sus bordes como en los agujeros) produce perturbación.



**Title:** "Trade War".

**Technique:** Acrylic on Canvas.

**Dimensions:** 105 x 64 centimeters.

**Author:** FRED AMA.

**Year:** 2025.

I've finished my painting "Trade War," an example of Suprapictorialist art. It has taken on new meaning these days with the tariff increases, which provoke uncertainty, just as the distortions and holes in the canvas express it visually. We can also observe a confrontation, where two poles (with distinct appearances and textures, with a very clear contrast of color and irregular, rounded shapes) vie for hegemony.

He terminado mi pintura "Guerra Comercial", un ejemplo de Arte Suprapictorialista. Ha cobrado un nuevo significado últimamente con el aumento de aranceles, que genera incertidumbre, al igual que las distorsiones y agujeros en el lienzo lo expresan visualmente. También podemos observar una confrontación, donde dos polos (con apariencias y texturas distintas, con un contraste de color muy claro y formas irregulares y redondeadas) compiten por la hegemonía.





**Title:** "National Stadium."  
**Technique:** Acrylic on canvas.  
**Dimensions:** 96 x 61 centimeters.  
**Author:** FRED AMA.  
**Year:** 2024.

A claw opened a wound in the national conscience in 1973-74. In 2024 we commemorate the 50th anniversary of the cruel and inhumane events that occurred at Chile's National Stadium. In the 1970s, there were several dictatorships in several South American countries, which committed various crimes, torture, kidnappings, and other atrocities against thousands of people. I made this painting to remind everyone of this. As you can see, the painting is fragmented, as is the recent history of the countries of America.

Una garra abrió una herida en la conciencia nacional en 1973-74. En el 2024 conmemoramos el 50.º aniversario de los crueles e inhumanos sucesos ocurridos en el Estadio Nacional de Chile. En la década de 1970, hubo varias dictaduras en varios países sudamericanos, que cometieron diversos crímenes, torturas, secuestros y otras atrocidades contra miles de personas. Hice esta pintura para recordarlo a todos. Como pueden ver, la pintura está fragmentada, al igual que la historia reciente de los países de América.

This painting is striking for several reasons: 1. The gray atmosphere gives us the context of the sadness and gravity of the event. 2. The painting is interrupted by a bloody stripe, as is the recent history of many countries. 3. In the center, only the maximum contrast is observed, black and white, to imply that in that space only life or death fits. 4. In the lower left corner of the image, "Genesis 4:9-16" is written in blood, corresponding to the biblical chapter where God asks Cain, "Where is your brother Abel?" This same question remains relevant today. 5. On the far right, there is a tree without leaves or fruit, indicating that this is a land where life cannot grow. 6. The stadium's lights are gray, symbolizing that the truth has been distorted. 7. The stadium itself expresses, in black and white, its sadness and pain on one of its walls, which has taken the shape of a face. 8. The soldiers surround the stadium anonymously, suggesting that blame for the atrocities fades into anonymity & 9. The crowd protests in the street in front of the stadium, but one figure is absent, the only one showing us the sign with the photos of "disappeared detainees."

Esta pintura impacta por varias razones: 1. La atmósfera gris nos da el contexto de la tristeza y la gravedad del evento. 2. La pintura se ve interrumpida por una franja sangrienta, como es habitual en la historia reciente de muchos países. 3. En el centro, solo se observa el máximo contraste, blanco y negro, para dar a entender que en ese espacio solo caben la vida o la muerte. 4. En la esquina inferior izquierda de la imagen, está escrito con sangre "Génesis 4:9-16", que corresponde al capítulo bíblico donde Dios le pregunta a Caín: "¿Dónde está tu hermano Abel?". Esta misma pregunta sigue vigente hoy en día. 5. En el extremo derecho, hay un árbol sin hojas ni frutos, lo que indica que esta es una tierra donde la vida no puede crecer. 6. Las luces del estadio son grises, simbolizando que la verdad ha sido distorsionada. 7. El propio estadio expresa, en blanco y negro, su tristeza y dolor en una de sus paredes, que ha tomado la forma de un rostro. 8. Los soldados rodean el estadio anónimamente, sugiriendo que la culpa por las atrocidades se desvanece en el anonimato y 9. La multitud protesta en la calle frente al estadio, pero una figura está ausente, la única que nos muestra el cartel con las fotos de "detenidos desaparecidos".



**Title:** "Abstract self-portrait".

**Technique:** Acrylic on Canvas.

**Dimensions:** 61 x 101 centimeters.

**Author:** Fred AMA.

**Year:** 2022.

This Abstract Self-Portrait shows us an example of a work of art where the painting is not a negation of the wall; in fact, it participates in its meaning. Thus, in my self-portrait, I recall Ortega y Gasset's words: "I am myself and my circumstances," establishing that human beings are incomprehensible without their surroundings, since the surrounding reality is inseparable from the person and forms "the other half of my person."

Este Autorretrato Abstracto nos muestra un ejemplo de obra de arte donde la pintura no es la negación de la pared, de hecho, participa de su significado. Por lo que con mi auto-retrato puedo recordar a Ortega y Gasset cuando dijo: "Yo soy yo y mi circunstancia" en donde se establece que el ser humano es incomprensible sin su entorno, ya que la realidad circundante es inseparable de la persona y forma "la otra mitad de mi persona".



# Some Final Thoughts

## What types of variations occur in the suprapictorialist image?

Due to the irregularities (holes, broken frames, etc.) of the canvas, new colors are incorporated, as well as different textures or a combination of both. Consequently, the **pictorial image expands** through its different interactions with the wall. Another way to achieve interaction is by perceptibly adding textures to the image.

**By FRED AMA**

A **great image** is a satisfying visual solution to an expressive quest.

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What  
**persists**  
is the  
**absence!**

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### **Suprapictorialism: Subtractive & Additive**

The relationship between the painting and the wall can be achieved in three ways: **(1)** by adding elements to the painting, which should provoke an interactive range of **visual meanings**; **(2)** by subtracting parts of the painting (e.g., with holes, broken frames, or other irregularities), which should achieve a dynamic interaction with the wall background; all walls have a color (natural or artificial) that changes the visual meaning of the painting; & **(3)** by a meticulous combination of the previous two points.

**By FRED AMA**

## **Suprapictorialism, supra-pictorialism, or suprapictorial style:**

From another perspective, this movement moves between two poles: on the one hand, the empty wall, and on the other, the wall with a painting (which is the negation of the wall). In other words, **suprapictorialism** is a bridge between these two extremes. Therefore, we will find works closer to the first or second pole; the suprapictorial style bridges the continuum between these two traditional boundaries.

### **Suprapictorialism: Our seven guiding points**

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1. We distinguish between the pictorial image and the totalizing image; we are interested in the latter.
2. Painting is not the negation of the wall, but rather the wall participates in its meaning.
3. Therefore, painting can present holes, irregularities, and other distortions.
4. The frame is open, often discontinuous, allowing the union between the pictorial image and its surroundings, thus achieving the totalizing image.
5. The above can be applied to all types of abstract and figurative expressions.
6. As for colors, we usually use saturated and contrasting inks.
7. At least, in some spots...the paintings and the wall will come together.

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