

José Miguel Bayro Carrochano  
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Education:

1981-1985

Bachelors Degree in Architecture, with Honors  
Universidad Nacional Autónoma de México  
Mexico City, Mexico

1989-1991

Masters Degree in Visual Arts, specializing in painting  
Academia de San Carlos  
Mexico City, Mexico

1983-1985

Sculpting, Workshop by Adelaida Noriega

1988

Lithograph Workshop with Prof. Raúl Soruco, Mexico City, Mexico

1985- Present

Etching Workshop with Prof. Carolina Musiño Mexico City, Mexico

2000

Large Format Screen printing Workshop with Prof. Jan Hendrix Puebla, Puebla,  
Mexico

2001

Talavera Ceramics, Fernanda Gamboa Puebla, Puebla, Mexico

2008

Cultural Management Course Universidad Iberoamericana Puebla Puebla, Puebla,  
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Diploma in philosophy Universidad Iberoamericana Puebla  
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Comments:

José Miguel Bayro Corrochano: Gothic imagery in a game of proparoxytones.  
By Carlos Monsiváis

Like painters who keep on trusting in figurative art when the abstract has become the norm, or venues that elevate set design to high art, José Bayro C. moves away from classical representations to intrude into what you could call "the distortion of values in flight". Before explaining myself, which I surely need to do, I must attempt a definition. Bayro, whose artistic foundations are rock-solid, has not been interested in following fashion; he is not hyper-realistic, or neo-figurative, or an abstract artist employing a hierarchy of colors. He is, albeit tastefully, somebody who can bestow upon an image the essence of an excursion, whether it be through society, or through the sexual universe, or married life, or through the extreme distress of the forlorn. He works his canvases not to reach that "reductio ad absurdum" of the society pages - the yardstick of success to some, but to bring his audience closer to his vision.

Bayro has become familiar with international painting as part of his artistic preparation. He has probably studied Dubuffet, Graham Sutherland, the Columbian Alejandro Obregón, and the great rock album-cover artists. From them and many others he has extracted this enduring lesson: there are no influences, only affinity and compatibility. So for example, something not instantly identifiable with Bayro, such as the "neo-Gothic" trend of the late 20th and early 21st centuries, has to do not so much with the distortion of images (which is today an irrefutable right in the plastic arts), as with the primordial obsession that there be no such thing as candor in painted images. Artists, if they are genuine, dispense mystery or secrets in each background and character. This, during the "neo-Gothic" period, had to do with the sensations and the intuitions of the "death of God", which meant recognizing the darkness that each figure contains.

In the 21st century the task of not "revealing" everything to the person contemplating a painting, but of demanding that he join with the painter in his battle against banality, is now successful without the need to pigeonhole the work into specific genres. We no longer need to see turrets hiding desperate prisoners, or somber monks walking corridors of labyrinthine righteousness, or castles that are premonitions of hell, or Count Dracula whose blood-drinking becomes the ultimate metaphor for the quenching of thirst. The current neo-Gothic mode can also be the thoughts of those who peruse the paintings: "these characters represent something that I must decipher, not with mundane words but with a mixture of intuition and knowledge." The decision might be to give aesthetics its requisite role, that is, the personal and academic discipline that opposes the verbal characterization of a painting or a drawing, an engraving or a sculpture. We are shaped by what we see and, also, in great measure, by what we continue looking at; not the repetition but the re-creation of a point of view.

José Bayro paints a reality and a simultaneous unreality. He is an artist with discernible motivations, and he is also a painter who, as well he should, hides from himself a part of what he is examining, painting and reading into each one of his pictures. Together with arguments and foggy critiques, what we find in Bayro's artwork are situations that used to be called "misleading"; we see loners contemplating the infinite to see how far it goes; we see rooms belonging to a kingdom or to a slum; and we see humor, a perfectly malicious humor that pursues his characters until they deposit their enigma in a letter addressed to Justice and to the Future, two forms of the unknown. Bayro paints; he captures beings that owe their existence to secrecy, and to those who observe his work he grants the opportunity of believing in re-creation. He is an artist, integrated by incessant work, by the revised visions of his beliefs, by comparison with international art, and by the desire not to give in to self-deception. Bayro is a painter of our time; and the impact of that sentence is directly linked to the permanence of his images.