

Louis Andrada – Description of Practice

Louis Andrada is a Toronto-based painter whose practice is rooted in the translation of analog photographic processes into acrylic painting. His earlier training in film photography and darkroom production established a technical and conceptual framework that continues to inform his current work. Rather than producing photographs, Andrada reconstructs photographic phenomena through paint, developing images that appear exposed, degraded, and chemically altered. His previous work focused on understanding tonal range, contrast control, and image structure through analog methods. This foundation now operates within his painting practice, where these same principles are reinterpreted materially.

His current work is centered on fragmentation, instability, and controlled deterioration of the image. Surfaces are built in layers that simulate grain, half-tone breakdown, and disrupted resolution. Figures and forms emerge gradually, often resisting full clarity, existing in a state between visibility and collapse. The paintings function as constructed images rather than direct representations, maintaining a tension between precision and decay.

The work is driven by internal imagery associated with fear, unease, and psychological disturbance. Drawing from horror, folklore, and occult visual traditions, Andrada does not prioritize narrative but instead focuses on isolating moments of tension or threat. Painting operates as a containment mechanism, forcing unstable or intrusive images into a fixed, material state. This approach positions the work within a broader lineage of image-making concerned with perception, distortion, and the limits of visibility.

Technically, the practice requires controlled studio conditions for layered acrylic application and drying time between stages. Works are developed through sequential layering, with each stage dependent on the stability of the previous surface. There are no complex installation requirements; paintings are presented as wall-mounted works. Production timelines vary depending on scale and complexity, but each piece typically requires multiple sessions over an extended period to achieve the desired level of surface control and image degradation.