



phone: +49 (0)30 470 561 74  
cell: +49 (0)163 17 447 38  
email: [info@janinebeangallery.com](mailto:info@janinebeangallery.com)  
[www.janinebeangallery.com](http://www.janinebeangallery.com)



## Armando Mariño

### INTERVIEW

#### **What originally brought you to art?**

Comics were my earliest source of artistic inspiration—those vibrant, dynamic images captured my imagination as a child. I was also deeply influenced by my father's drawings and the devotional paintings that adorned the walls and altars of the church where my grandfather worked as a restorer. Those early visual experiences shaped the way I saw art—not just as expression, but as something sacred, layered, and deeply human.

#### **What inspires you and is there a topic that keeps you busy - whether consciously or unconsciously?**

History and philosophy are constant companions in my thinking. I developed a passion for historical events because they offer essential clues for understanding the present—the origins of today's conflicts, structures, and cultural forces. Philosophy, on the other hand, allows me to reflect on our place in the world. It offers tools to explore the imaginary, question reality, and investigate the search for truth in both intimate and collective terms. Together, history and philosophy form a lens through which I navigate and build my work.

#### **What is the most beautiful moment in the studio—and the most difficult?**

The most beautiful—and paradoxically, the most terrifying—moment is facing the white canvas. There's a profound silence and uncertainty in that space before anything begins. You're standing in front of something that is not yet fully formed in your mind, something you don't completely understand. That fragile epiphany, when you sense the potential of an image that hasn't yet arrived, is extraordinary. The possibility that it could go wrong, disappear, or evolve into something unexpected—this is what makes painting magical.

#### **Do you have any creative rituals or routines?**

I wouldn't say I have rituals in the traditional sense—especially as a parent deeply involved in my children's lives. My studio is a space of controlled chaos. It may appear disordered, but I know exactly where everything is; I don't waste energy tidying up. Music is often present, but



janinebeangallery · Torstrasse 154 · 10115 Berlin · Germany

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just as often I paint in complete silence. I built my studio in my backyard, which gives me the freedom to come and go at any hour. Even when I can't paint, I sometimes just sit there, watching and listening. Perhaps that act—of simply being present, observing and allowing the paintings to speak—is the closest thing I have to a ritual.

### **If you didn't paint, what?**

I would still choose a creative path—without a doubt. I've always felt a strong pull toward music. In another life, I could easily see myself as a musician. What's clear is that I was never meant for the structure of an office or the hierarchy of bosses. I need freedom to explore, to improvise, to create. Whatever the medium, it would have to be something that allows me to remain independent and deeply connected to the act of making.