

Joan Furriols. The art of looking at silence

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To contemplate the plastic work of Joan Furriols is to go into silence. A journey with the glance in the humble matter that the artist of Vic has transformed into a particular world: the artisan's esteem for the simplest object-an asymmetric iron plate or a mere cardboard surface to the point of generating a language almost endogenous, from inside to outside, highly symbolic in terms of form and content.



- "Iron plate" (1960) 2015

Not in vain. Because it has been from the rigor and the requirement that Joan Furriols has explored the essence of two of the fundamental conditions of existence: time and space. Especially the latter, which is projected in his work as a dimension of a double magnitude: real and metaphysical. This is the case of "iron iron" (1960) where the artist subtly pierces the metal surface, mimicking the object by opening it to the void, highlighting the internal and external structure of the material from the notion of rhythm in the score from space.

In this sense, the aesthetic of Furriols evokes a cosmological-musical silence I would almost say: an evocation that remains in the most objectual or sculptural work, in which black becomes canonical when it comes to transforming a simple foam into a piece of transcendental meditation. In fact, the darkness highlights Furriols' concern for the inner nature of things: the dark matter of the incisions in "Iron Plate" prefigures the darkness of the sparkling monoliths. This is how a mythical idea of the world is revealed to us. An alphabet of symbols that expresses in a fragile way the connection between man and spirit.



- Untitled (2015)

Mythical or mystical, the silent cosmogony of the Vic artist challenges us. And it does so, duly, through the structural minimalism of a sequence entitled "Constellations" - where Furriols returns to the subtle manipulation of matter. Small incisions on some cards -manifestation of the void- or the imaginary geometry of some points in movement, trace up to five times a horizon of events that, in the whole of the sequence, hypnotize the look. Minimal interventions on small formats that deform space and time and invite meditative contemplation.

In the **el quadern robot** gallery - until September 2016 - there are exposed a total of seventeen works, including "Iron Iron" and "Constellations". In fact, the latter are arranged as if it were a Rothko style chapel. It must be said, silence is imposed. I commented it with Anna Belsa very recently: Joan Furriols is now a classic of contemporary art that updates the philosophy of the first Wittgenstein: words are not needed to express the ineffable, only silence brings us together.

Joan Furriols "17 untitled works" June - September 2016, el quadern robot, Barcelona