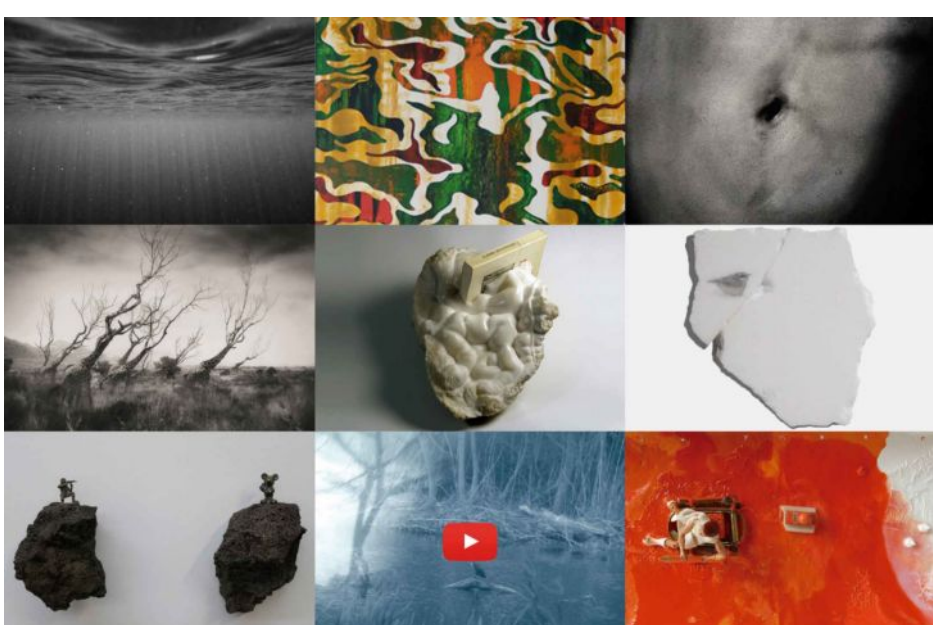


Estat salvatge / Wild state



el quadern robot, *Estat salvatge*, 2022

June 14, 2022 – October 14, 2022

The current experience of nature is mediated by cultural, ethical, philosophical and spiritual filters

In 1988, the North American writer Cheryl Strayed (1968) carried out a walking tour from one end to the other of the Pacific Coast Ranges. After her mother's death and a traumatic divorce, her life had hit rock bottom. The contact with the wild nature helped her to find herself and redirect her life. From this experience, she wrote a book in 2012 *Savage*, which was a sales record. The approach to nature that the writer made was cultural, her experience was filtered by spiritual and ethical considerations, in line with the philosophy of Henry David Thoreau (1917-1862) who wrote in his book *Walking: (...) Walking towards the forests, uninhabited and wild, to escape from the civilization that tames us, because it is by walking that it is possible to free oneself. (...) What is close to good, is everything that is wild.*

Schopenhauer (1788– 1860): Scratch the civilized man and the savage will appear

Let us now unearth the old controversy generated by Thomas Hobbes (1588-1679) and Jean Jacques Rousseau (1712-1778). According to Hobbes, the human being is inherently evil and violent, and needs the apparatus of the state to control his instincts. Later, Rousseau, influenced by the narrations of James Cook about his trips to the Antilles, defended the opposite theory: the human species is kind and peaceful in a natural way, being society and its laws those that irremediably corrupt it. For centuries, the fact of colonial rule over so-called savage peoples has continued to give life to both arguments. In the 1920s, the anthropologist Margaret Mead (1901-1978) ruled in favor of the noble savage theory after studying the behavior of the inhabitants of the island of Samoa. Human beings in permanent contact with nature are pure, they do not risk their lives, nor do they suffer for their convictions, nor do they fight to the death for a certain purpose, because their natural state is peace. But in the 1970s, Derek Freeman (1916-2001), a New Zealand researcher, uncovered the deception. Margaret Mead never lived with the tribes of Samoa and didn't even understand their language. She lived with her pharmacist's husband in a bungalow, and she viewed the Indians as exotic. Freeman was able to demonstrate that in the years that Mead lived on the island, there were extremely high violent mortality rates, and that the indigenous people teased her, explaining fantasies that had nothing to do with reality. So is the wild state good or bad? Do we consider nature in the wild to have therapeutic effects because we view it through cultural and/or spiritual filters? The world we live in does not leave us many options for optimism, and leads us to make our own a quote from Schopenhauer (1788-1860): *Scratch the civilized man and the savage will appear* and one from Albert Camus (1913-1960): *A man without Ethics is a wild beast loosed in this world.*

In our world a wild state is latent

This exhibition consists of 15 works by 9 artists who reflect on this topic, either to seek answers, to pose questions or simply to pay attention to a question that is presented too frequently at the moment we are going through. The wild state can be found in the tense calm, prior to uncontrollable turbulences at the bottom of a river, captured by the camera of Amparo Fernández (Barcelona 1962); in the paintings that camouflage themselves by Jesús Galdón (Barcelona 1967); in the drawings by Toni Giró (Barcelona 1966) and its reference to viscosity and some instruments of extreme violence. We can also recognize a wild state in the imagined visions of apocalyptic mutations in the photographs by Oriol Jolonch (Barcelona 1973), or in the viscera that devours a book in the sculpture by Salvador Juanpere (Vilaplana 1953). As a counterpoint, Elena Kervinen (Finland 1970) and Fiona Morrison (Encamp, Andorra 1970) refer to the innocence of the wild, represented by the birds, victims of an environment that will become increasingly hostile to them, as it demonstrates the sculpture by Jordi Lafon (Barcelona 1967) that represents the death of the innocent and the work by David Ymbernon (Igualada 1972) that stages a heroic escape with precarious means through nowhere.

The exhibition will be open from June 14 to October 14, 2022. For more information contact the gallery: elquadernrobot.com – info@elquadernrobot.com – 93 368 36 72
el quadern robot, còrsega, 267, main floor 2 b, 08008 barcelona

Amparo Fernández



Water and leaf, 2021, digital print, 45 x 80 cm (17¼ x 31½ in)
edition of 5 ex.

Toni Giró



Black bile. Navel, 2020, graphite powder and ashes on cotton craft paper, 51 x 65 cm (20 ½ x 25 ¾ in)

Salvador Juanpere



Le cru et le cuit, 1987-2015, alabaster and book,
50 x 36 x 30 cm (19 ⅞ x 14 ⅞ x 11 ⅞ in)

Jordi Lafon



The Death of the Innocents, 2022, bronze and volcanic stone,
50 x 25 x 14 cm (19 ⅞ x 9 ⅞ x 5 ½ in)

Jesús Galdón



Camouflaged painting (*affectueusement*) 2022,
acrylic on Fabriano paper, 70 x 50 cm
(27 ⅞ x 19 ⅞ in)

Oriol Jolonch



The Garden of the Mutant Giraffes, 2021, digital print,
60 x 80 cm (23 ⅞ x 31 ½ in) edition of 5 ex.

Elena Kervinen



Post, 2021, pencil and colored pencils on marble,
24,5 x 23,5 x 2 cm (9 ⅞ x 9 ¼ x 0 ⅞ in)

Fiona Morrison

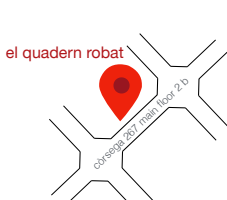


Birds, 2019, video: 5' 48", edition of 1 copy + 1 AP

David Ymbernon



Untitled, 2012, mixed media on paper, 45 x 89 x 20,5 cm (17 ¼ x 35 ⅞ x 8 ⅞ in)



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