

GENERAL / EXHIBITIONS

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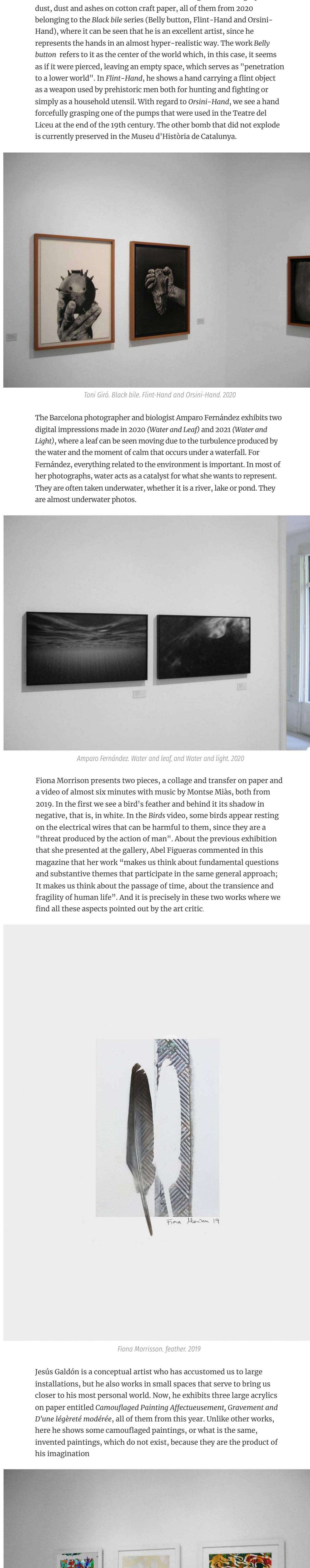
The Wild State. Reflect from art

Ramon Casalé Soler Ag. 10, 2022

In 2002, the CCCB presented the exhibition *The European Savage* where a series of works by painters from various periods were exhibited, such as Dürer, Mantegna, Goya, Moreau, etc., which represented the figure of the European savage through different mythological and real characters: satyrs, centaurs, witches, hermits...

Estat salvaje / Wild state
Artists: Amparo Fernández, Jesús Galdón, Toni Giró, Oriol Jolomch, Salvador Juanpere, Elena Kervinen, Jordi Lafon, Fiona Morrison i David Ymbernon
El quadern robat Gallery
Córcega, 267 Barcelona
Until October 14, 2022

Its presence is usually associated with members of non-Western primitive peoples. But the concept of savage originates in the European continent, since certain human beings are considered primitive and dangerous because they live outside the urban environment. In the course of time, the savage moves away from these parameters and becomes an outcast, an emigrant or rather a "lumpen".



Elena Kervinen. Post. 2021.

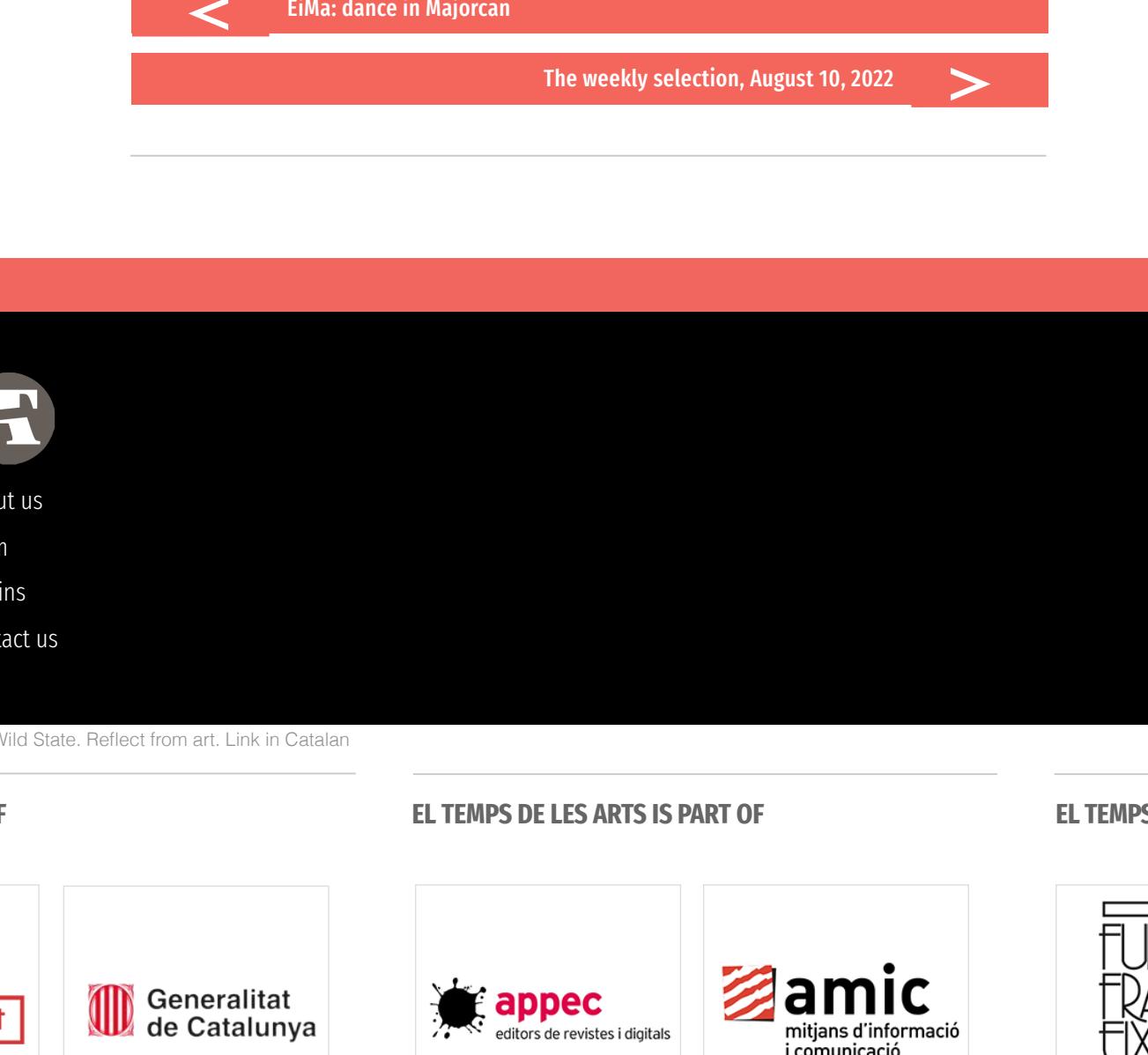
Twenty years after that exhibition, the El quadern robat gallery is showing the group show *Wild State*, since its director Anna Belsa thought it appropriate to hold another on this subject but from a very personal point of view, since she does so by considering it from a series of readings philosophical and anthropological, with the aim of provoking a reflection in the viewer with the intention of "searching for answers or asking questions. Or simply to pay attention to an issue that in these times we are going through comes up too often".

The wild state

As the director has accustomed us, the exhibition follows a specific route that allows the public to carefully observe each of the 16 exhibited pieces by the 9 artists represented. All of them have previously exhibited their work in the gallery. The chosen ones are Amparo Fernández, Jesús Galdón, Toni Giró, Oriol Jolomch, Salvador Juanpere, Elena Kervinen, Jordi Lafon, Fiona Morrison and David Ymbernon. As can be seen, these are creators with very different proposals and ways of expressing themselves, although those who move within the conceptual field predominate. We see paintings, sculptures, photographs, drawings and a video. All the works are recent except those corresponding to Salvador Juanpere and David Ymbernon, which are from 2015 and 2012, respectively.

The visit to the *Wild State* begins with a piece by David Ymbernon that has no title, where we see an oarsman - the oar is a pencil - navigating through a fictitious sea of waters between orange and reddish or through a kind of strange lake that only is present in the mind of its creator. The boat that drives the man - a toy doll - is an old can of anchovies from before, and drags a red car. As a whole, it is a work full of irony that allows us to realize that the artist goes beyond showing an image that we could consider childish, although he usually claims his childhood as the backbone of his work that, in some way, makes us reflect about the moment we are living.

The sculptor and teacher Salvador Juanpere shows *Le cru et le cuit*, which began in 1987 and ended in 2015. It is an alabaster carving that incorporates the book *Le cru et le cuit* by the French anthropologist Claude Lévi Strauss. It represents a human viscera that is eating the book that, as Belsa warns us, "viscerality devours everything." Juanpere has always shown interest in the conceptual, with the purpose of making us reason, since his proposals go beyond reality itself, so he usually enters the field of the known, of the historical and mythical past.



Salvador Juanpere. Le cru et le cuit. 1987-2015.

We recently had the opportunity to see Elena Kervinen's solo exhibition at the gallery. Now, she shows the piece of marble painted and drawn with pencils and colored pencils, entitled *Post*, created last year, where we see a bird alone in front of a completely white landscape and separated by a slight crack, as if it were a rupture with its natural environment. Kervinen's work is of great plasticity and sensitivity that only needs to show us a small figure, as a sketch, as if she were drawing the space but that allows us to enter her closest environment, what nature is like, which surrounds her in her life.

The visual artist Toni Giró exhibits three drawings made with graphite dust, dust and ashes on cotton craft paper, all of them from 2020 belonging to the *Black bite* series (Belly button, Flint-Hand and Orsini-Hand), where it can be seen that he is an excellent artist, since he represents the hands in an almost hyper-realistic way. The work *Belly button* refers to it as the center of the world which, in this case, it seems as if it were pierced, leaving an empty space, which serves as "penetration to a lower world". In *Flint-Hand*, he shows a hand carrying a flint object as a weapon used by prehistoric men both for hunting and fighting or simply as a household utensil. With regard to *Orsini-Hand*, we see a hand forcefully grasping one of the pumps that were used in the Teatre del Liceu at the end of the 19th century. The other bomb that did not explode is currently preserved in the Museu d'Història de Catalunya.

Toni Giró. Black bite. Flint-Hand and Orsini-Hand. 2020.

The Barcelona photographer and biologist Amparo Fernández exhibits two digital impressions made in 2020 (*Water and Leaf*) and 2021 (*Water and Light*), where a leaf can be seen moving due to the turbulence produced by the water and the moment of calm that occurs under a waterfall. For Fernández, everything related to the environment is important. In most of her photographs, water acts as a catalyst for what she wants to represent. They are often taken underwater, whether it is a river, lake or pond. They are almost underwater photos.

Amparo Fernández. Water and leaf, and Water and light. 2020.

Fiona Morrison presents two pieces, a collage and transfer on paper and a video of almost six minutes with music by Montse Miàs, both from 2019. In the first we see a bird's feather and behind it its shadow in negative, that is, in white. In the *Birds* video, some birds appear resting on the electrical wires that can be harmful to them, since they are a "threat produced by the action of man". About the previous exhibition that she presented at the gallery, Abel Figueras commented in this magazine that her work "makes us think about fundamental questions and substantive themes that participate in the same general approach; It makes us think about the passage of time, about the transience and fragility of human life". And it is precisely in these two works where we find all these aspects pointed out by the art critic.

Fiona Morrison. feather. 2019.

Jesús Galdón is a conceptual artist who has accustomed us to large installations, but he also works in small spaces that serve to bring us closer to his most personal world. Now, he exhibits three large acrylics on paper entitled *Camouflaged Painting Affectueusement, Gravement and D'une légèreté modérée*, all of them from this year. Unlike other works, here he shows some camouflaged paintings, or what is the same, inverted paintings, which do not exist, because they are the product of his imagination.

Jesús Galdón. Camouflaged painting. 2022.

Jordi Lafon is an artist who likes to accumulate objects, as we could see a couple of years ago at the Tecla Sala in Hospitalet and which this magazine echoed. Here he shows *The Death of the Innocents* which consists of two small bronze and volcanic stone sculptures. The first of them represents a soldier shooting - as we also see in some of Antoni Miralda's installations -, on top of a stone, and in the other appears the famous character Mickey Mouse, an icon of American pop culture. The volcanic rocks are a tribute to what happened recently with the La Palma volcano in the Canary Islands. The soldier and Mickey Mouse represent war - violence and peace - innocence -, respectively, although Anna Belsa herself told me that some Americans who visited the exhibition did not agree that this Walt Disney character was so innocent.

Jordi Lafon. The Death of the Innocents. 2022.

The last artist is Oriol Jolomch, with his *Garden of mutant giraffes*, a large digital print, where we see giraffes with a tree as their head. This transformation between animal and nature indicates the existence of a catastrophic world, where "animals are the victims". His work moves between reality and fiction, as it happens in this piece, since it merges both.

Oriol Jolomch. The Garden of mutant giraffes. 2022.

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