

David Ymbernon. Butterfly Danaus Plexippus, 2023. Mixed media on cardboard. Courtesy El quadern robot

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## David Ymbernon puts Latung La La into dance; an initiative to make dance the emotions

Conxita Oliver 03 May 2023

*After a long career focused on exploring visual poetry through objects, characters, situations and dreamlike images, this artist is now delving into dance. Latung La La in dance is Ymbernon's new challenge in which, through gesture, movement and music, he speaks to the body about life experiences. The graphic and photographic projects that have served to generate the show are currently presented in the gallery El quadern robot; a collection that takes us back to the world of fantasy in which he has been sheltering. His poetic look at the personal past, at childhood, as well as the transformation of reality into playful scenarios are the keys to his creative proposal. He moves away from any specific referent to create a completely imaginative universe full of unusual presences. Through artistic experimentation with incursions into other disciplines (poetry, scenography, performance, gastronomy, theatre, dance...) he generates a cosmos of experiences straddling poetry and play, between the unreal and remembrance.*

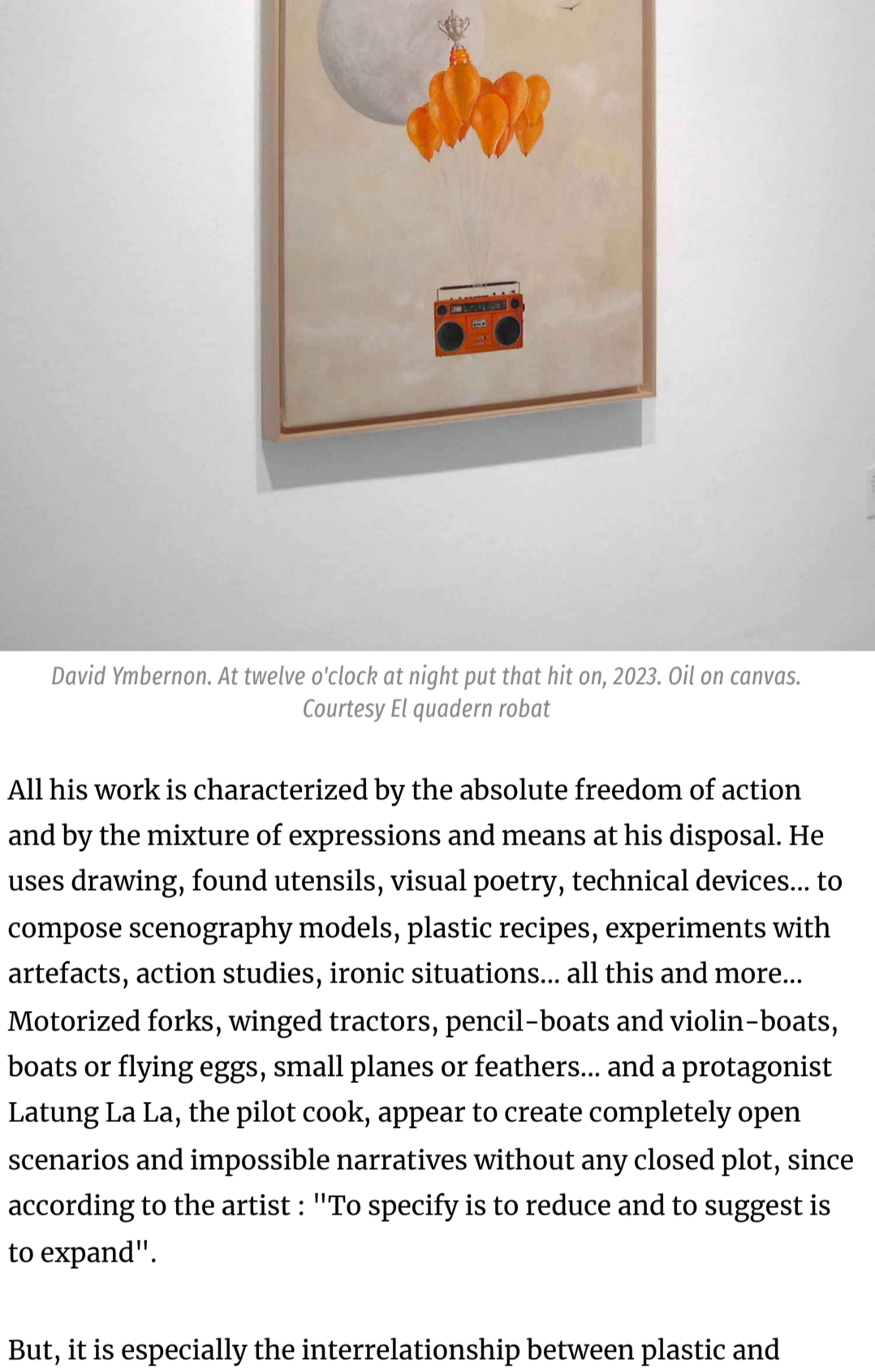
After many years of working with the imagination to propose new realities, David Ymbernon (Igalada, 1972) now includes in his project the dance that he recovers from his adolescence when he danced breakdance at the age of twelve and that already at that time helped him to overcome difficult times. As then, now it becomes a way out full of freedom. This is how it was born *Latung La La in dance*; a stage poetry show with which he recently participated in the Metropolitan Dance Festival. With a multitude of objects, images, memories and live music by Xavi Lloses, this paratheatrical piece, with dance as its backbone, formulates a vital journey through emotions from childhood to the present. Sound and movement travel through a lifetime and a range of feelings ranging from anguish to love, through pain and happiness. David Ymbernon has a firm will to transgress the limits of language. In one of his poems he writes: "What is inexplicable cannot be explained".



David Ymbernon. Workshop and process, 2023. Installation. Courtesy El quadern robot

The origin of his shows is in the images. Each one of these has generated plastic works that gradually unravel what will be the future script of the show. This script is never a written text, but a succession of plastic works, often with notes, that the actors turn into corporeal scenes, in theater and in movement. In this sense, the current exhibition is the graphic script for *Latung La La in dance*. From an installation, a video, objects, paintings, photographs and drawings we immerse ourselves in a journey of illusions.

The color orange becomes the guiding thread of his creations, and a key element in order to trap the viewer in his fantastic orb. "Orange is a color that speaks of me: changeable, energetic, joyful, insistent, obsessive; a configuration of many things with which I identify", he says and continues: "I built my own fantasy world in which I took refuge. Orange, which came out when I was a teenager, helped me to channel this powerful parallel reality. It made me feel free to do whatever I wanted." An orange coloring that refers to childhood, toys, vitality, movement, energy, pleasure or attraction. "Everything I know I learned in the schoolyard", says the artist. One of the most peculiar elements of his works are toys: from the emblematic Madelman to tin cars or wooden boats, they become protagonists. Art and game, in Ymbernon, are indestructible.



David Ymbernon. At twelve o'clock at night put that hit on, 2023. Oil on canvas. Courtesy El quadern robot

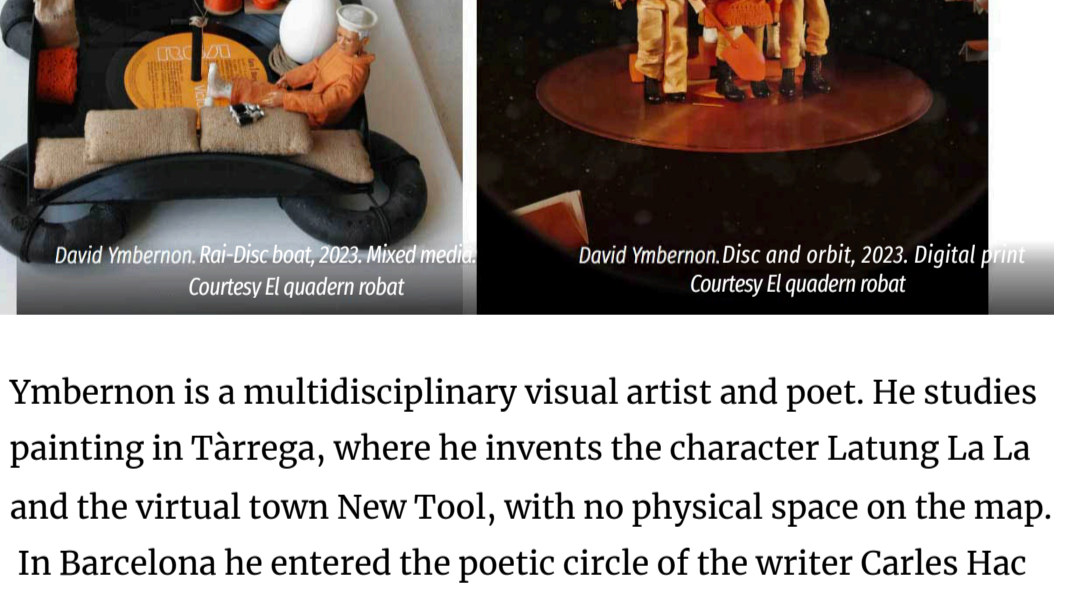
All his work is characterized by the absolute freedom of action and by the mixture of expressions and means at his disposal. He uses drawing, found utensils, visual poetry, technical devices... to compose scenography models, plastic recipes, experiments with artefacts, action studies, ironic situations... all this and more... Motorized forks, winged tractors, pencil-boats and violin-boats, boats or flying eggs, small planes or feathers... and a protagonist *Latung La La*, the pilot cook, appear to create completely open scenarios and impossible narratives without any closed plot, and according to the artist: "To specify is to reduce and to suggest is to expand".

But, it is especially the interrelationship between plastic and poetry and between visual arts and performing arts that cohabits in his creative voice. He is an objective, dreamlike and poetic artist; a visual scenographer who invents characters and hardware and plays with them, stripping them of their functional value to give them a playful meaning, but always distorting their meaning. All his work starts from the fascination for everything simple and humble that surrounds us in search of the exceptionality of everyday, seemingly insignificant things.



David Ymbernon. Latung La La in dance, 2021. Digital print. Courtesy El quadern robot

David Ymbernon's scenic language is located between visual poetry, object theater and paratheatre. *Latung La La The pilot-cook* (2000) was the first work of the works gathered under the title *Latung La La*, which lead him to participate in all kinds of theaters and festivals everywhere. Carles Hac Mor explained that "*Latung La La* is the teacher of David Ymbernon, a guru who has invented himself, an entelechy that does not reach a character and who at the same time is more than a character, a lyrical being on whom Ymbernon is posing on stage, and that this insistence is encouragingly worthy of praise and demonstrates an obsessive tenacity typical of great authors". Performative actions in the field of gastronomy is an area in which he has been focusing throughout his career. Basically, they consist of cooking dishes in which, in the foods used, there is no relationship between content and continent. With these shows, the artist stages confrontations with curious and strange links that result in surprising and surreal dishes, but never edible.



David Ymbernon. The first soupstone of Mónica Flares, 2022. Mixed media on cardboard. Courtesy El quadern robot

David Ymbernon. Disc and orbit, 2022. Digital print. Courtesy El quadern robot

Ymbernon is a multidisciplinary visual artist and poet. He studies painting in Tàrrrega, where he invents the character *Latung La La* and the virtual town *New Tool*, with no physical space on the map. In Barcelona he entered the poetic circle of the writer Carles Hac Mor, with whom he made many collaborations. He does the first actions and performances at *Metronom*, *Abaixadorst0*, the *CCCB* and *Teatre Malic*, among others. One of these actions is *Visual Culinary Poetry* (National Award for Artistic Actions in *Vespella de Gaià*, 1999), which has been performed in places such as the *International Festival of Poetry and Compositio YXHTAPOSIONES* (Madrid), *ForumSantiago* (Santiago de Polpostela), *POETRY I Festival Polipoético Europeo* (Santander) and *Magic* (Udine, Italy). Highlights include individual exhibitions at the *Joan Prats-Artgràfic galleries* and *El quadern robot*, the *IEI Institut d'Estudis Ilerdencs*, *Can Manyé*, *MAC – Mataró Contemporary Art* and group exhibitions at *Arts Santa Mònica*, the *International Festival of Photography SCAN* and *Bòlit Contemporary Art Center*, among others. His participation in festivals such as *GREC* in Barcelona, *Territori Festival* (Bellinzona, Switzerland), *TNT – Terrassa Noves Tendències Festival* and *FIDENA Festival* (Bochum, Germany), among others, stands out.

We highlight his most recent activities: *Latung La La and the 16 diners*, a work of stage cooking and culinary poetry with the collaboration of chef *Jordi Gavaldà* and musician *Xavi Lloses* (2017); *The inventory of Latung La La*, in *Can Manyé*, *Alella* (2019); and the show *L'odyssey de Latung La La*, part of the theater cycle *The smallest of all*, *Sabadell* and *Barcelona* (2019), and the para-theatrical performances *The addresses of Latung La La*, which began in 2012 with a tour of several cities European, with continuity during 2020 with sessions scheduled at the *Pis-Fundació Ymbernon – Augé* in Barcelona. Before becoming an exhibition, *Latung La La in dance* was rehearsed at *La Lleialtat Santsenca*, *Can Gassó* Center for the Creation of Performing Arts in *Mataró*, *Casa Elizalde*, *Barceloneta Civic Center* and *Parc Sandaru Civic Center* and premiered at the *Dance Festival Metropolitana*, at the *Teatre Alegria* in *Terrassa*, on March 19, 2023.

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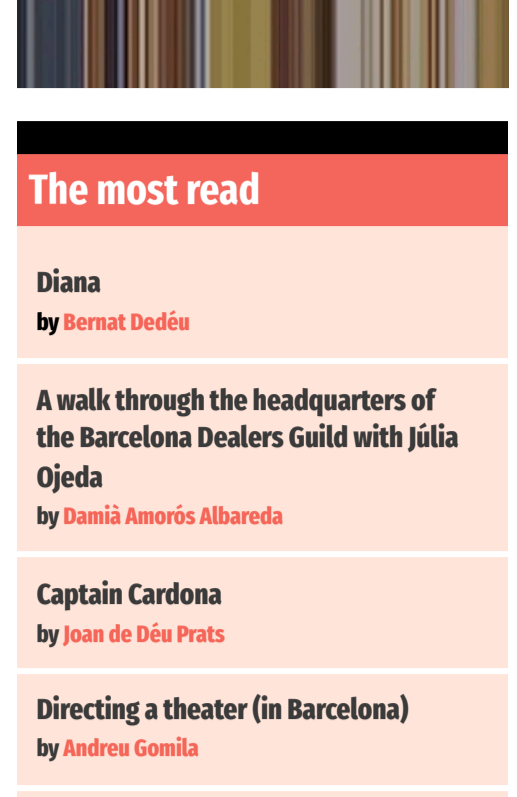
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**Conxita Oliver**

Degree in Art History from the UB. Member of the International Association of Art Critics (IACA) and the Catalan Association of Art Critics (ACCA), of which he was part of the Board of Directors between 1987 and 1995. GAC Award 2022 to the Art Criticism (Catalan Art Galleries). He has published art criticism in: *Batik* magazine (1980-1982) -where he was editor-in-chief-, *Arts Omega* magazine (1992-1996); *Avui* newspaper, *Cultura* supplement (1982-1997) and on the radio stations *Catalunya Cultura* (1999-2002) and *Ona Catalana* (2000-2004). He currently collaborates in specialized media (Bonart and El Temps de les Arts). He has developed art criticism in: *Generalitat of Catalonia* (1987-2002); member of the Board of Qualification, Valuation and Export of Historical and Artistic Heritage of Catalonia (1993-1996); responsible for the Public Network of Visual Arts Centers and Spaces of Catalonia of the Department of Culture (2012-2016); Director of *Arts Santa Mònica* (2012-2014) and Coordinator of the Integral Plan for the Visual Arts of Catalonia (2014-2021). He has curated around fifty exhibitions and coordinated more than a hundred catalogues. She is the author of books and monographs on contemporary art. He is part of juries for art awards, advises programs and collections and has cataloged different public and private collections.

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