

Culture

The phrase Steven Spielberg

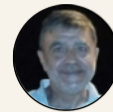
'JURASSIC PARK' RELEASED 30 YEARS AGO



"I didn't want to make a dinosaur movie that was the best that had ever been filmed, but the most believable for the viewer"

The face Pere Gorgoll

WRITER



The day before yesterday, won the Nit de Poesia al Carrer prize, from Ametlla de Mar, for the work *Zona Zero*. A former member of the El Punt Avui editorial staff, already won the Roc Boronat for novels two months ago.

Viewpoint



Oli Berg, in the Jorge Alcolea gallery –formerly Sala Nonell–, and David Ymberson, in the El Quadern Robat gallery ■ v.b.

Of all the colors

If we went around all the galleries in Catalonia and asked: "How are things going?", "Black" would be the majority answer. But since art is something more than business and those who are part of the set up have a point of dreamers, soon the sadness of the black turns into colorful joy. We are lucky with art.

David Ymberson. And the thing goes with colors. Everyone who knows the polyhedral, multifaceted but monochrome work of David Ymberson (Igualada, 1979), knows

that orange is his color. A lively, cheerful and festive color that the artist works in different ways. One of them is *performance*. This does not mean that he is not also an object creator, what happens is that Ymberson is an artist who needs to accompany the work with his presence; in fact, he is often his orange creation. That's why if he gets into a play, he does everything: write it, make the sets, the casting, the poster and, where appropriate, act as an usher.

His latest set piece has been

Latung La La La in dance, the same title of the exhibition he is presenting at the El Quadern Robat gallery (Còrcega, 267, Barcelona; until July 28). This coincidence is not banal. In the exhibition you can see many of the elements that he has used in the play and not only as stage resources, but as works that have an artistic significance by themselves. Like the theatrical script, which is not one hundred percent literary, but made with drawn images. Also exhibited

is a magnificent animated film made with the *stop-motion* system, the poster of the work, a photograph and a sculptural montage in which one of Ymberson's favorite characters cannot be missing: Madelman (obviously, orange). Ymberson's work is an uninterrupted work in progress in which everything is reused and transformed to create a single discourse with different materials and supports.

Oli Berg. Changing the artist, register and room, we stop at Jorge Alcolea (Johann Sebastian

David Ymberson in the El Quadern Robat and Oli Berg in the Jorge Alcolea make the color emblem of the work

Bach, 16, from Barcelona; until June 21) where the colorful work of the Ukrainian artist, rooted for years in Catalonia, Oli Berg, who presents us, also with the same artistic idea but with different formats, a work that has the landscape in its background. This landscaping, however, is not evident. We will not see a strand of grass or any treetop, but a landscape made of chromatic sensations: delimited spots of color that convey the contradiction of a work ordered by its definition but chaotic due to the great variety of colors. A balance made from confrontations. The very chromaticism of the paintings is found in the bronze sculptures that hide their true color with lively chromatic interventions, which give for this reason, and for the singular forms, the idea of a dreamlike nature. ■

LITERARY AWARDS

Pere Gorgoll and Noemí Morral, awarded at the Ametlla de Mar

Xavier Castellón

AMETLLA DE MAR

Pere Gorgoll and Noemí Morral won, on Saturday, respectively, the poetry and narrative modalities of the Nit de poesia al carrer awards, in Ametlla de Mar (Baix Ebre), convened by the CalaCultura collective. Pere Gorgoll Noell (Amer, 1962) received the 14th Nit de poesia al carrer prize, for the work *Zona Zero*, which will be published by Pagès Editors, with the support of the Ametlla de Mar Town Hall. A total of 67 originals will be presented the prize, which Gorgoll –a former member of the writing team of this newspaper– won just over two months after being awarded the Roc Boronat novel prize for *El dia que el món va fer un pet com un aglà*, which Amsterdam will publish in September. In addition, in April, Gorgoll was also one of the winners of the XXV Vila de Torelló Literary Awards. As for Noemí Morral Palacín (Vic, 1972), on Saturday she won the 31st Vila de la Ametlla de Mar Narrative Prize, with the work *Fins que la mort ens separi*, which will also be published by Pagès Editors with the support of the City Council. 65 originals were presented for this award. ■

Musiccriticism

Oriol Pérez Treviño

The unanswered question

Joyce DiDonato and Il Pomo d'Oro

Palau de la Música, June 6

It has been a long time since people have been writing and reflecting, in the world of *classical music*, on being immersed in what someone has called the world-market. This opened the doors to reflection for the

chronicler after the wonderful show offered by the mezzo-soprano Joyce DiDonato and Il Pomo d'Oro under the direction of Maxim Emelyanychev, this past Tuesday at the Palau. And we wrote a show because it had a stage direction (Marie Lambert-Le Bihan) and a lighting design

(John Torres) that were put at the service of an eclectic program made up of musical pieces that ranged from the first baroque by Francesco Cavalli or Marco Uccellini to The unanswered question by Charles Ives. All chosen from an action and a position of the artist in favor of and in defense

of nature in the midst of a deep environmental crisis well known to all. With the participation of the youngest choirs of the Orfeó Català, the result corroborated the high level of musical performance of an excellent mezzo-soprano who is among the leading voices in the world and of an orchestral formation

that, once again, has corroborated his stratospheric level. However, it is no less true that the sum of all this came close to a vision as pure as it was too naïf and, therefore, far from the need, pointed out by prestigious collapsologists, to assume how the growth of the current neoliberal system does not see in nature more than one more resource to increase profits, the basis of the system's survival. In summary: growth is and

supposes a structural problem of current capitalism and in view of this the artist, in this case DiDonato, has decided to turn his new show into a sympathetic denunciation where he does not lack the delivery of some seeds to be able to plant in a pot from our house. The question, as it appeared in the title of the work that opened the concert, remains unanswered.