

Juanpere, in El Quadern Robat with his tributes to Brancusi and (below) to Giacometti
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Sculptures that come from afar

Salvador Juanpere (1953) has a small plot of land in Vilaplana, at the foot of the Serra de la Mussara, which provides him with the two feelings he needs to forge his artistic project: one material, the other ethereal. In this farm of the Tarraconense field, from where he comes, that he inherited from his father, he does not need anything else than to feel his feet on the ground to activate his creative brain. And his hands, to which he entrusts gestures as simple and seemingly insignificant, as collecting the fruits arranged in a still life in the open air, impossible to overcome by any work of art. Juanpere does not aspire to imitate nature, but to understand it, assuming the inheritance of knowledge that he has received from artists of the past, from the oldest to the most modern, determined as he is to scrutinize the mystery of life.

The exhibition *D'après, selon, suivant...* presented at the gallery El Quadern Robat of Barcelona until June 2 is a sincere tribute to all these creators who have preceded him and to the path they have left. Awakening minds, skillful hands, that opened the path he has followed. "It is an unbearable pride to think that you appear in this world and you invent something, I am a small link in a chain of transmission of knowledge", he remarks. With this humility, he has made a fascinating rereading of a work by Joseph Beuys, "*Schneefall*", which invokes the heat that every manifestation of life implores to protect itself from the hostilities of the environment.

With the same warm felt that the German artist covered his works (to *Schneefall*, three branches of fir tree), Juanpere has created a refuge for the goods that germinate from his land, replicated in bronze: a mushroom, a pineapple, an orange, a plum... With the classic nomenclature we will call it sculpture, but it is closest to poetry.

Juanpere trained as a painter, anyway he found his creative place in sculpture. An expanded sculpture that is combined with many other languages to endow itself with depth and to get away from any arbitrary and banal form. As by writing, that does not tackle as a superficial inscription on the stone but, with a sophisticated technique,

penetrates intimately to its bottom layer. He is also fond of to drawing, "basic tool" and "balance point" to learn how to relate himself with the surrounding world, either it has a visible or invisible dimension, like the roots of the hazel trees of his farm, which has become a metaphor (he defines it as a self-portrait) of this genealogy of sculptors in which he is grafted and that guide him in his work process.

Job. Art is fundamentally a job. An effort and a physical, mental and emotional struggle. All the artistic adventure of Juanpere vindicates it in an explicit way. The artist shares his laboratory with the viewer. He reveals the secrets of the materials he chooses, the logic of the tools of his workshop and the time he spends to create a work (he notes at one corner of the support the dates of the different sessions, which Picasso also did, although he did it in the reverse). He even shows the remains of the works. In several drawings and sculptures that emulate iconic pieces by Giacometti and Brancusi, two mirrors that can be found even if he is not looking for them, Juanpere incorporates the marble fragments sacrificed to obtain the desired shape.

Another selection of his most recent production can be seen at the Palau de la Abadia in Sant Joan de les Abadeses (until July 15). And at the end of the year will carry out a special project for the Museum of Montserrat, with rocks from the magic mountain. *

