

inbrief



PERE VIRGILI

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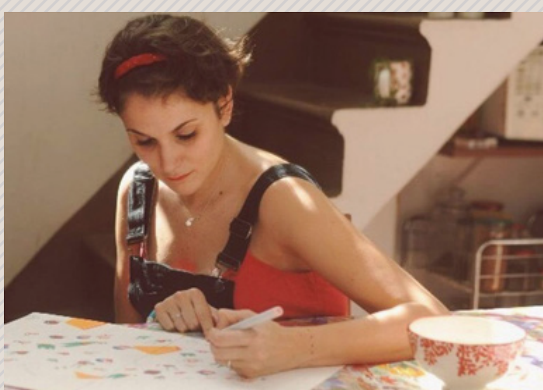
The writer and exhibition curator Àlex Susanna will be the new art director of the Vila Casas Foundation. The news was made public on Monday during the presentation, attended by the Minister of Culture, Mariàngela Villalonga, of the novelties of the collection permanent of the museum of painting Can Framis. Precisely Susanna has the poster *Maillol Hovart*, in the Volart Spaces of the Vila Casas Foundation.

Susanna will join the foundation in November to make the transfer with the current director, Gloria Bosch, who will continue working on the projects planned until 2021; and will take the reins of the institution in January 2020. Among the charges that Susanna has occupied the direction of the Foundation Caixa Catalunya La Pedrera (2004-2010) and the management of the Institut Ramon Llull. He was also the director of the Catalan Agency for Cultural Heritage among the 2016 and 2017.

Sole Otero wins the Salamandra graphic novel award

The comic book illustrator Sole Otero (Buenos Aires, 1985) is the winner of the 13th edition of the prestigious international award from Fnac-Salamandra Graphic. Otero will receive 10,000 euros to make the *Naftalina* comic, which Salamandra Graphic will publish in autumn 2020. In addition, the Fnac will organize a traveling exhibition of sketches and originals throughout the year.

The jury, formed by Laura Ferrnidez, Ismael Contreras, Alvaro Pons, Sigrid Kraus and José Martín, valued "the quality of the proposal", which "Build a portrait of Argentine reality from of personal and family memory".



TUSQUETS

Elisa Ferrer Wins 15th Award Novel Tusquets

Elisa Ferrer (Alcúdia de Crespins, 1983) won the 15th Tusquets Novel Award for *Wasp Season* book. The jury, chaired by Almudena Grandes, has awarded the prize to Ferrer for "telling in a very personal voice of great naturalness and effective emotion, the story of a girl who is reunited with his absent father and recapitulates a helpless childhood, an education sentimental in permanent conflict with his mother and her brother". According to the jury, it is "a falsely simple story, which is revealed fascinating and deep, complex and round. "which is "a literary discovery".

ART



The gallery owner Anna Belsa keeps in the archive of the room works by artists such as Jordi Martoranno, Salvador Juanpere, Jordi Alcaraz, Perejaume and Joan Brossa. CRISTINA CALDERER

"We seek the ability of artists to open our minds"

Gallerist Anna Belsa celebrates five years of El Quadern Robot

ANTONI RIBAS TUR
BARCELONA

The economic crisis made things very difficult for gallery owners. Even so, five years ago Anna Belsa had the courage to open her own space, The Quadern Robot, in the main floor of a modernist building in the Eixample (Còrsega, 267). "I have been working in this world for thirty years. We will do what we like to do until we can," says Anna Belsa, who celebrates the fifth anniversary of her gallery with a collective exhibition - entitled *The Quadern Robot, five years in the trenches* - of the twelve artists she has exhibited during this time. "We are making a path without forcing anything. We are open to everything. The good thing is to get carried away," explains the gallery owner.

The characteristics of the gallery make the contemplation of each one of the works more intimate. And even more accentuated in a very delicate painting with birds of the Finnish Elena Kervinen. It is made on marble and has the characteristic that the artist broke it when it was finished and rebuilt it, but only with some of the fragments. "The artist makes the imagination work to complete what is missing," Belsa explains. The golden nuts of a sculpture by Jordi Lafon also have a mystical point, which suggest the false appearances and the characteristic holes of Joan Furiols' works.

Despite the differences between the artists, a painting by Jordi Martoranno gives another concentration lesson. "I wanted each work to summarize the poetics of the artist. Many of the artists we exhibit are close, we have them in our territory, and we look for a point of poetic tension, the ability to open doors to our mind," Belsa explains.

A long trajectory in the sector

Anna Belsa is the daughter of the designer Joaquim Belsa (1929-2018) and it was with him that she first discovered contemporary art, because he made his clients buy works of art. Later she developed

Sector "Now artists approach the galleries little; they prefer the institutional system"

his career at the Joan Prats Gallery. Belsa believes that the crisis is not only responsible for the changes in the sector: "Now artists don't come so often to the galleries; they are more interested in being part of the institutional system. There is a circuit of curators and endogamic art centers that leave outside many things". Another factor is cultural consumption through internet, which also keeps away artists and collectors from the galleries. For Belsa, "art has always been something of minorities, even during the euphoria of the 80s". Other artists

exhibiting in the exhibition "*Five years in the trenches*", dialogue with tradition, such as Jorge Pombo, represented by a painted map of Manhattan that evokes the difficult moments that spent in New York and, at the same time, questions the language of painting. In the case of the photographer Oriol Jolonch you can see how he introduces surreal elements in photographs of classic appearance, and a marble head of Salvador Juanpere is a tribute to the *sleeping Musa* of Brancusi. Jesús Galdón has a very personal way of playing with the tradition: he has reproduced with metal a phylacterium, the typical tapes with a text of medieval and Renaissance paintings, but that of this artist is empty and reflects the audience as if it were a mirror. "The message is oneself," says the gallery owner.

The exhibition, which will be open throughout October, also includes works by David Ymberton, with his poetic references to the world of childhood and play, and documentary photographs by Jordi Casañas, Martí Gasull Avellán and Martí Gasull Coral. "If art does not talk about the individual, it is very difficult to produce the magic of wanting to have a work," says the gallery owner, who often misses these characteristics in the art of more political and social lines. "The Macha touches subjects far from our environment. They exhibit a very social art, but it is very difficult to provoke the will to live with it," she concludes.