

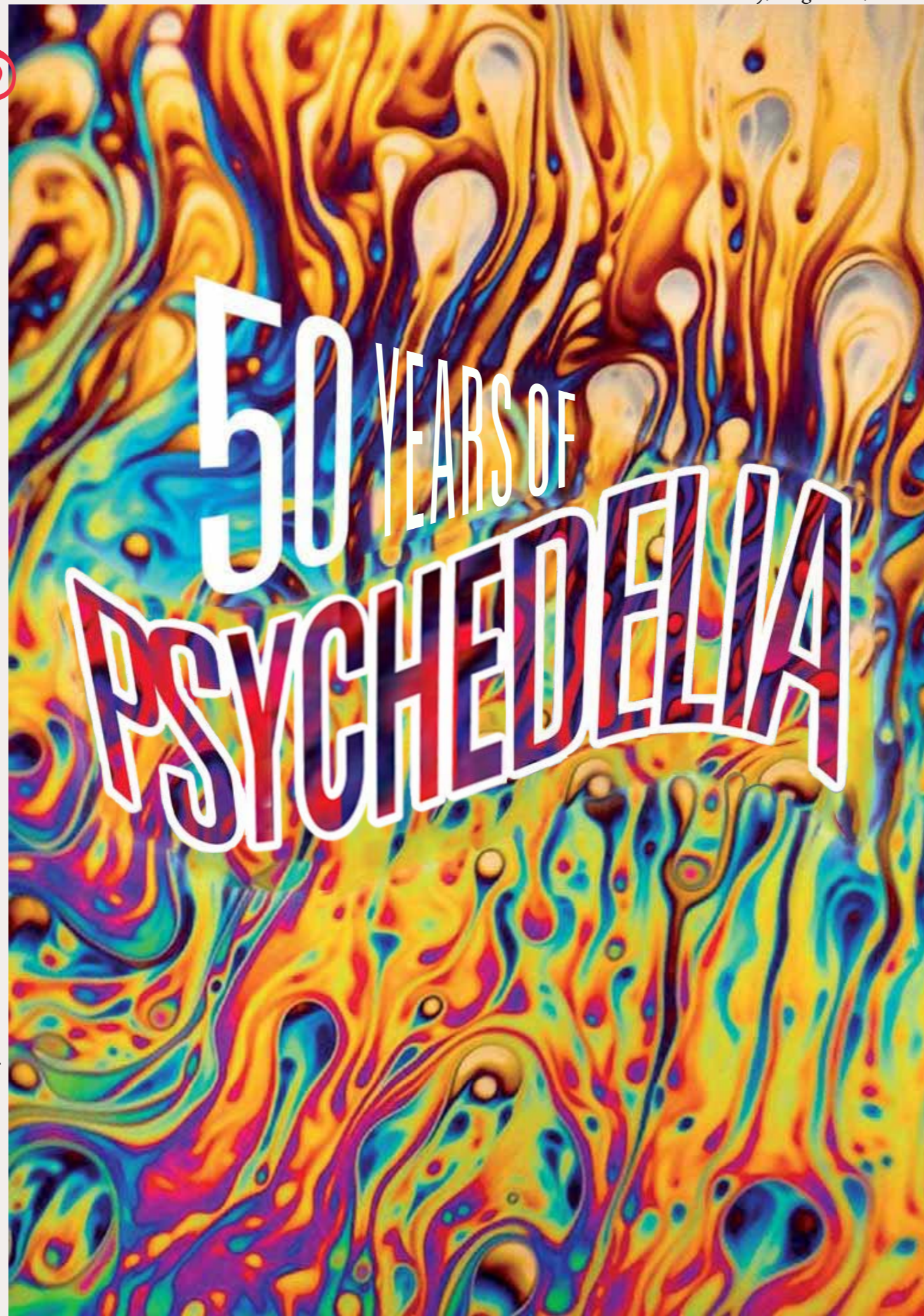


CULTURE



Heritage

Psychedelia is the state of perception in the one that the mind expands and have hallucinations, chromatic or of another type. It is associated with consume of LSD and especially to the Summer of Love, in 1967. His heritage musical and esthetic endures



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“Rodés muestra la simbiosis entre arte y naturaleza en ‘Artbrada’”

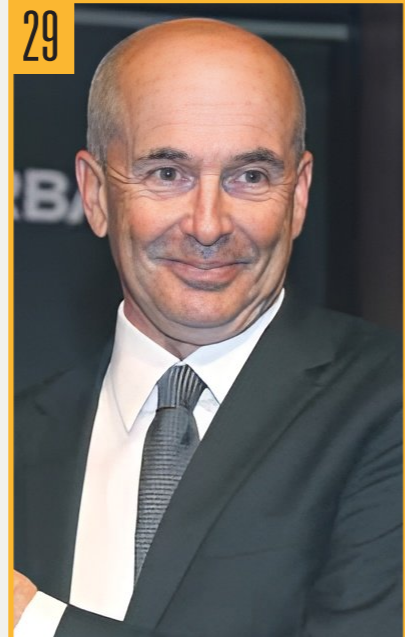
Summary

Psychedelia everywhere

The resurrection of *Ajoblanco* magazine, the new interest in Eastern philosophies and even the experience of some artists revitalize the legacy of confusing terms such as *psychedelia* and *counterculture*. With all their flaws, these phenomena advanced society because they did not have a restrictive cultural environment. I want to give as an example the *Artbrada* cycle, in which the veteran Salvador Rodés – in the photo in a portrait by J.M. Rue, who was director of important photography publications and a contributor to our



newspaper -seeks the symbiosis between painting, printing and nature, represented in the bark of trees from which he drives creativity. The result seeks the invisible reality: “I started what has been defined as *Artbrada* spontaneously, within an experimentation without references or models. The trees in the garden at home put me into action and I intuitively took the papers by rubbing them with pencils and paint on the bark of the trees, with the *frottage* technique put into practice by the surrealist painter Max Ernst. Within this creative process I have delved into its extensions, in relation to nature, art and ecological culture.” Until the end of September you will be able to enjoy thirty of his pieces at the Center of the Oil Culture of La Granadella. It is convenient to imagine and sense. *



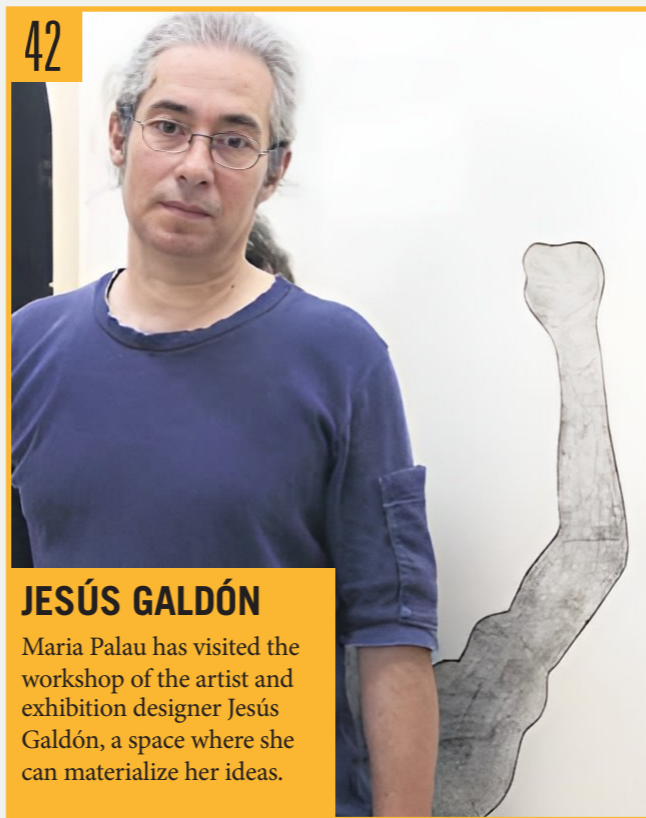
29 DON WINSLOW

New York author Don Winslow has published the novel *Corrupción policial* (*The Force*), in RBA, in which he tells a story already seen many times with a masterful technique that makes it addictive.



20 35 WEEKS

From September 8 to 17 the 35th Week takes place of the Book in Catalan, that continues to grow in news, visitors and buyers.



42 JESÚS GALDÓN

Maria Palau has visited the workshop of the artist and exhibition designer Jesús Galdón, a space where she can materialize her ideas.



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‘CÉZANNE Y YO’

Danièle Thompson directs this biography of the writer Émile Zola and his friend since childhood, the painter Paul Cézanne.



41 CARME TORRAS

The mathematician and novelist talks with Ada Castells to talk about her science fiction novel *Enxarxats*.



36

JORDI BERNET

The comic artist speaks with Jaume Vidal about his vision of the character Torpedo, among other topics.



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NEW FROM PRINCE

Purple Rain Deluxe has been released, which includes three CDs (the remastered original, one unreleased and one of B-sides) and a DVD with a concert from 1985.

FICTION



01

LA SUBSTÀNCIA DEL MAL

Luca D'Andrea
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Rosa dels Vents



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NOSALTRES DOS

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NON-FICTION



01

LA VIDA QUE APRENC

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LA GRAN TERANYINA

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03

LA MÀGIA DE L'ORDRE

Marie Kondo
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04

COM UNA PÀTRIA

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Edicions 62

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Summary

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Galdón in his studio, with one of the books that recently he has designed ('Dalí and Barcelona'), one of the works that will be presented at Autumn in El Quadern Robot (inspired by a root that found) and the model of the pavilion that he has gestated as a great painting
DANI RÍOS



A serious game

The workshop of Jesus Galdón, artist and exhibition designer, is a container of ideas that he needs to materialize, whether or not they have a destiny.

As a child, Jesús Galdón sketched lying on the floor until his belly became cold. The belly, he says, is his weak point. Galdón is not expected to have an order to create. Logically, he needs it, like every artist, to make a living. But not to work their ideas. "The ideas must be tangible. If I swallow them as if nothing, I get stomach pain." Here we are again: the belly, always the belly.

Galdón has his workshop in the neighborhood of Poble-sec. This, in particular, has been occupying it for about five years. He has not been very faithful to the same space but in the same neighborhood, where he lives. It is a rather small place, although it has allowed it to be divided into two zones. The one that gives to the street is where it has the computer, the first tool that it uses when it enters to work to organize itself. For him, working means so much to think how to produce. It is working time, that is, it gets to eight, it goes to eat

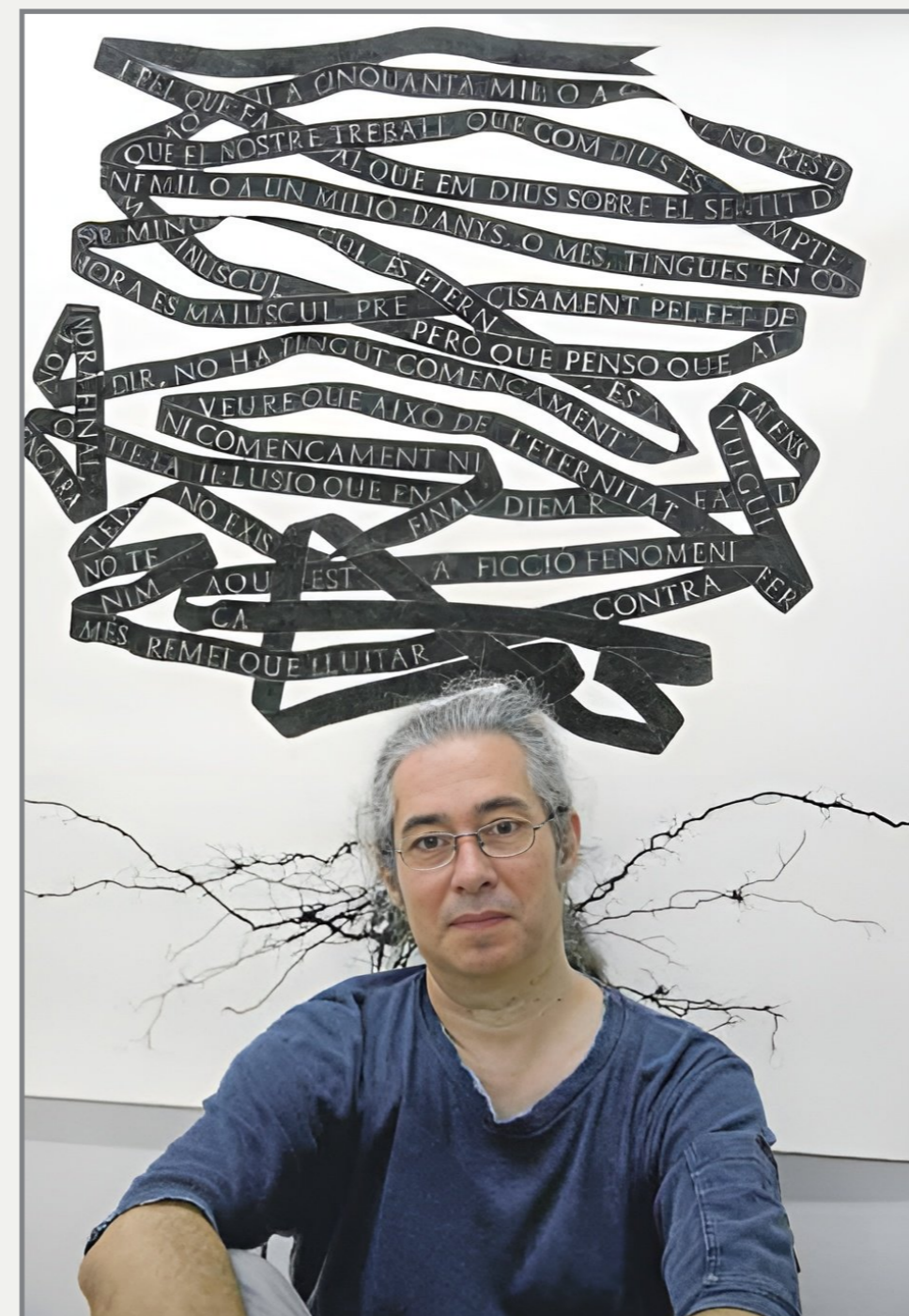
at two, it reappears at four and leaves at eight. Most of the weekends also tread the studio. Galdón alternates two facets: designs exhibitions and makes exhibitions. In one and the other stands out with an overflowing and very personal creativity.

The day that receives us has the ordered space. He immediately warns us that there is a trap. On July 10 he was 50 years old and organized a party in the workshop that forced him to do cleaning. "Normally, I'm ordered because I need to know where I have everything, if not, I get nervous. But everyday makes you accumulate things ..." Although a part of the space is destined to store, the great most of the works of past projects (although the past is very present in his work and, moreover, he often "kills ideas" in pieces that would be finished) is kept in his parents' house, in Quesada, Valencia.

The workshop is the second skin of an artist, if not the first. In Galdón, this is strictly enforced. Of amenities, just. Neither

heating nor air conditioning. Galdón immerses himself in the process of creating a natural, sincere and honest way. That child who drew lying on the floor has grown older without losing the taste for the game that accompanies everything that has to do with creativity. A game, but with a sense of responsibility and a coherence with the whole of its trajectory. "Look, before you play the boys, they make a lot of rules. The serious thing about art is that there must be rules", he says.

Galdón's workshop is a container of ideas that he needs to materialize, whether or not they have a destiny. On his main work table, he has the model of a building in which he has turned his notion of painting. "The painting no longer represents the reality: it has become a reality. Everything I do has a pictorial base and the installation format allows me to invade the painting space". This building, on a reduced scale but perfectly feasible at real size, invokes an imaginary guardian pavilion of contemporary ruins and emitter of a vision of the world dominated by the force of nature, able to create beauty and pain. The idea of ruin permeates his whole artistic project. On the walls of the workshop some of the pieces he designed for an exhibition in the Manresa Regional Museum still hang or are hidden in some corner. Galdón obsessed at the origin of this equipment, linked to the destruction of seven churches during the Spanish Civil War and under cover of which they found the goods, mostly baroque, that met there.



se reunían allí. Galdón estampó el gesto victorioso de los iconoclastas sobre un espejo de acero inoxidable. El espejo es un objeto que utiliza muy a menudo (y en el taller hay por todas partes) como metáfora de la persistencia de la memoria, de la que nosotros somos un reflejo.

Galdón se siente heredero de una tradición: el artista contemporáneo que coge el testigo de los antiguos y de los modernos para seguir su camino. Durero es una de sus fijaciones y el lo quiere tener cerca en su espacio de trabajo, como una referencia para poder acudir siempre. Durero se manifiesta en su estudio en una obra



of engravings *Six Knots*, arabesques copied from the continuous drawings that Leonardo did as a diversion with a string of thread. Dürer emulated Leonardo with the same passion with which Galdón emulated Dürer. It is a chain of transmission of knowledge that does not stop, only reelaboran. Galdón has taken it to his land, making the drawing of the drawing with candles in the dark and a camera to photograph it.

His studio is one of the works that will be part of an exhibition in the gallery the quadern robot this autumn (the gallery owner Anna Belsa, always attentive to Catalan artists who incomprehensibly do not have the diffusion they deserve). It is the image of a tree that levitates on its own roots, and of the foliage of which a thought that the poet Carles Hac Mor sends him in an email on the mystery of the art and the life, the reason, the reason of being of his work. ✨