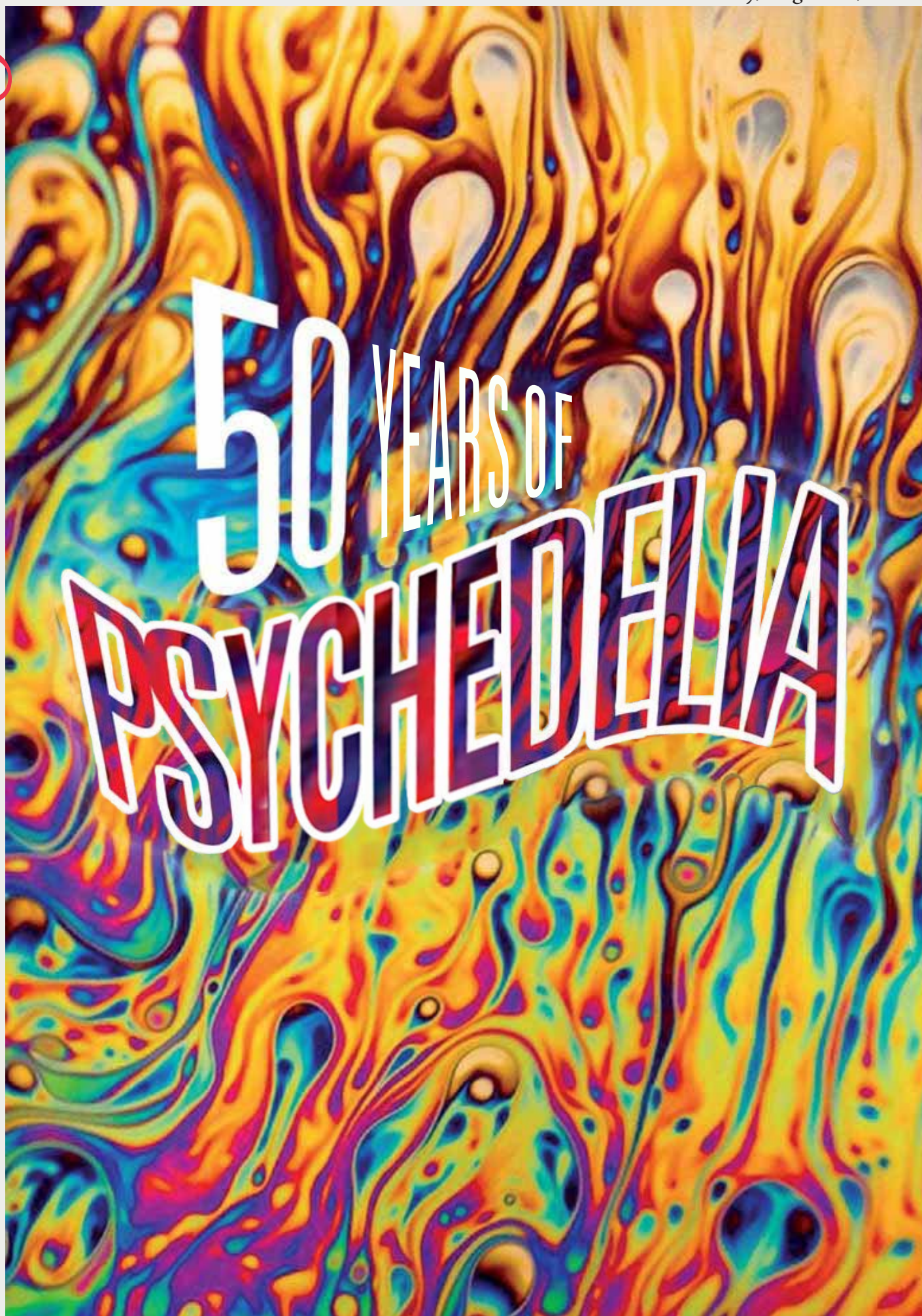


# CULTURE



## 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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**Jordi Lafon**  
with one of the  
works that he exhibits  
in Barcelona. Below,  
the painting made with  
hooks to hang  
ANDREU PUIG/EL  
QUADERN ROBAT



**A**t first glance it seems as if the exhibition *Nothing happens here* in Barcelona's El Quadern Robat gallery, Jordi Lafon (Barcelona, 1967) has taken pieces of junk and tools used to his studio to be hung in the show. An absolute recycling of waste material, converted into art, by the artist's work and grace: brushes, nails, paint stir sticks, the base of a broom... Lafon has made poetic material the simplest objects of his study and also objects found in his walks on the mountain and in the street, but in general he is interested in collecting and transforming all kinds of objects that interact with humans. A brass can painted red constructs a visual poem with the back of a chair, for example. They are objects found on a walk from Manresa to Vic. And since Lafon is considered basically a painter, it is the painter's tools that dominate in this exhibition of what he calls "expanded painting", even when the work has a basically sculptural condition.

Resident in Vic, Lafon exhibits for the first time in a gallery of Barcelona and it can be said that the exhibition is like a small retrospective of the last ten years of his work. If we focus on the pieces of Lafon's workshop that have traveled to the gallery, we find a good wall cloth where wood fragments that are part of a trestle stand as if it were a construction game. "I have mounted them as a landscape, the easel becomes landscape," he says.

Another piece where Lafon has reused tools of painter is a canvas where he has the naileds leave on the white surface

## Paint with the things



also act as painting of the work. It is a painting made of nails and shadows. Similarly, Lafon has hung a set of brushes on the wall creating, again, a kind of still life. "I think there are several ways to paint," says Lafon.

The work that gives title to the exhibition is within the same concept of expanded painting. The motto of *Nothing happens here* repeats itself in a plastic tape stuck to the wood, in the manner of the barriers that the police or the urban guard

place when one has to close the passage in a street. The tapes are once again a recycled material, coming from the play *Pere*, based on stories by Pere Calders of the Theater Classroom of the University of Vic, which Lafon made his stage design. The irony is clear: "When someone says that nothing happens, it is because many things happen," says the artist, who is very clear the social and collaborative value of art.

It is clear and active. Lafon is currently a member of the Board of the Plataforma Assembly of Artists of Catalonia and has for many years also been an active member of the Association for the Contemporary Arts of Vic. For Lafon, defending the rights of artists is also the struggle to defend the artistic tradition. He confesses that he is enthusiastic about working with his hands and spending hours in his studio and tries to commission as little as possible works or fragments of works to others. This claim of the trade, he assures, could come from having had a background in arts and crafts and having worked with sgraffing and stucco on the facades.

It is an occupation, but also transversality, since Jordi Lafon plays all the disciplines, as demonstrated in this exhibition. But for him, his work is not divided into different disciplines but all his work is part of a unit, which despite apparent aesthetic diversity, contains a reflection on how we humans relate to the environment. After the parenthesis of August, the exhibition will reopen at the beginning of September and can be seen until September 30 (El Quadern Robat gallery, Còrcega, 267, main floor 2b) \*