

UN CERT ORDRE (*A Certain Order*)

Vicente CASTELLANO – Joaquim CHANCHO – Amparo DOLS – Jaume FAIXÓ – Ricardo FERNANDEZ – Enrique LARROY – Pepe MONFORT – Manuel REY-FUEYO - Jaume ROCAMORA

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“Geometry is in the origin of life, which is the most creative and endless thing we will ever know”, Pablo Palazuelo.

Geometry (from the Greek γεωμετρία; γη = 'earth', μετρώ = 'to measure' is, according to mathematicians, the branch of knowledge that deals with objects and figures, with their interaction in the intuitive and imaginary space, that is volume, distance, projection or representation. In that sense, it seems that the human being has to measure the properties of the figures, their lines, angles, areas and solids, mainly those which remain constant due to some specific and predetermined transformations.

When adding the mathematical thinking to the artistic mind, we see that “the geometric, constructive and concrete abstraction is part of a classic and reflexive art which does not aim to represent any object and whose purpose is the space’s orientation”, says Javier B. Martín in his article *Vía geométrica*.

The work of **Vicente Castellano** about the geometric abstraction articulated by straight lines and curves, is the accurate synthesis between the field of geometry and the materialistic informalism. His art leaves the cold geometrics to introduce us to a universe of tactile sensations. The way he treats the areas suggests a range of subjective touches that might define his poetic approach.

Joaquín Chanco develops a dialogue between the linear gesture and the signs of writing and calligraphies. The action and the rhythm that spring from simplicity of the vertical and horizontal lines searching a parallel path traced by the paint on the canvas. His pictograms look like big nets where viewers sense some alarming order and need to look inside so to establish the basic order of things.

Amparo Dols controls geometrical minimalism. Her language speaks the absolute universality; the exact line and the perpendicular angles, the elegance of her resounding rectangles are the convergence point of her sensitivity and her perfect and transcendental metaphors.

Jaume Faixó gives relevance in his painting to the use of colour and the brush-stroke. His compositions are organized in divided spaces and in articulated plans of simple planimetric structures in white and black colours.

The optical compositions by **Ricardo Fernández** are unique as they have relief. His effort to achieve some order brings a compact unity in each one of his constructions. The perfect balance of the elements includes overflows and visual conflicts. The white grilles are quiet, almost stiff, anticipating the premises of an announced movement.

Colour, shape, geometry, randomness, time and space are the main gears in the perceptive and complex mechanism in the work of **Enrique Larroy**, where he forces the images themselves to take position from contradictory and juxtaposed visions, always unsteady and even irreconcilable.

Pepe Monfort explores the space through a personal use of multiple perspectives, where the superposition of plans and geometrical works generate organic systems, a personal and attractive pictorial universe.

Manolo Rey-Fueyo portrays in his painting the physical light transmuted as the best way to create and see pure shapes that become visible and where the harmony of beauty appears in the most elemental and abstract state. The genuine shining lends it the shape in accordance with the darkness.

Jaume Rocamora connects in his works the Russian constructivism and the geometrical aesthetics of the German Bauhaus throughout his austerity, and the Mediterranean essence as well. The use and reconversion of material and plain resources, almost of a formal and colour reductionism, takes us to the most remote place of the anecdote, facing the basic reality.

The different geometrical works in this group exhibition show that, from the unique, non-transferable look of each viewer, the unreal and worrying space outlines and retains, within the vital chaos and forms, *a certain order*.