



Reflexionando sobre su transformación, 2016
Acrylic on wood 81x100cm

ALTRES MONS POSSIBLES

JAVIER PUÉRTOLAS

24 September - 26 November 2022

Opening at 12h

The exhibition **Altres mons possibles** (*Other Possible Worlds*) aims to convey Javier Puértolas' artistic concerns since he started in 2022 the series *Ininterrumpidamente* (*Uninterruptedly*). From then, his work has been based on his own reflection about the artificial world around us.

A Particular Language

A tremendous variety of effects and resources appear in the paintings with surprising generosity: bows, strands, stripes, phosphorescent lights, blasts, projections, spirals, mutations, openings, or overlaps. The artist displays in his works an exuberant eruption of colours and formal structures from where an inherent tension seems to arise, a conflict between the chaos and the order in the composition. The conflict will need to be solved, or perhaps not. Puértolas uses a curious strategy then. Facing the saturation of exposure in our modern society, he brings a response that combines at the same time resistance and empathy. As a result, his work shows an amount of complexity and dispersion, that is, understanding as an acceptance and a willingness to explore the dimensions of the current visual experience along with the different ways of assuming and translating it.

For the last few years, the artist's painting has reached a formulation of a particular language, and Javier Puértolas is now at the centre of today's pictorial debate. He raises some essential questions about the condition of the image and the role of painting in the 21st century. He gets involved in the heart of a series of aesthetic issues, going beyond their detection and definition. He also works with an intimate pictorial practice along a lyrical scope, providing its own meaning. The artist is today in the genealogy of an abstraction which could be called labyrinthine. The artistic tradition linked to the fragment's aesthetics is patent.

It is necessary to point out that this is a subtle line in the Catalan context. His precursors could be Enric Planasdurà, pioneer of geometric abstraction in the 1950s, or Joan Vilacasa from Sabadell, creator of the Planimetries, who introduced and hybridized the urban metaphor in a more informal language. However, it is in the more recent Spanish context where we might find some artists whose dilemmas are closer to those of Puértolas. One of them is Luis Gordillo, who has formally and crucially deconstructed the image and has contaminated the abstraction with Pop imagery. Gordillo shows irony and a postmodern eclecticism that Puértolas eludes, maybe because he still pursues an emotional look at the world. It is important to emphasize at this point that Puértolas is not a disenchanted artist. More affinities could actually be found between Puértolas and Juan Uslé. Both artists are aware of the artificiality of artistic language and the idea of style, but at the same time they show a persistent poetic intention...

The abstract aspect in Puértolas works needs to be enhanced, as it is neither stylization nor an extract of a polished, limited or shaped world responding to neurotic needs. On the contrary, we perceive a need to celebrate and delve into the multiple beauties of things.

However, the titles can take us to another division. The importance of the work and the literary practice conveys a nuance that faces the pure appearance. The titles of his works often refer to thinking exercises or memory emergencies. We are contemplating a chromatic and spatial event, a swarm of flows and generations, typical of sensuality. What we read takes us to the mental and linguistic field, typical of knowledge.

The paintings of Javier Puértolas remind us of images obtained with a computer. The artist uses this technique before starting the actual painting in order to develop the artificial world, a concept in which he is very interested.

Àlex Mitrani