



DRONS I EL PODER DE L'ART

JORDI ABELLÓ VILELLA

21 APRIL- 30 JUNE 2023

Opening: April 21 at 19 p.m

THE ARCHAEOLOGIST OF THE SUBLIMINAL

The wind lifts the images creating a hypnotic spiral on the floor of the temple. It disperses them in a random movement and tears them from the ground in disordered swirls, under the proud and poised gaze of an eagle. *Zeus / Jupiter* is a performance recorded on video, which is part of *Drons i el poder de l'art*, (Drones and the Power of Art), an exhibition in which the Catalan artist Jordi Abelló takes us closer to the insanity of conflicts, through classical myths and the drones which have become simple and mute winged testimonies of our time.

Art, mythology and war are the common thread of a series of recent pieces starting in the *Centcelles* monument ensemble, where biblical iconography and war images represent the clash between ancient and contemporary gods. The old religious references have been replaced by military values unstoppable until today in the destruction of our history and culture. It is the subject revealed in *Ecce Homo*, a sort of a conceptual optical illusion that the artist uses to play ironically with the image of Christ and its symbolic meaning. Abelló has usually worked the Christ's image with turpentine in his paintings. This time, it is a drone that gives back to the universe in the shape of the Holy Shroud the image in the name of which endless ideological and religious wars have started.

Throughout his creations, Abelló understands our reality in his completely personal way. In his work, the contemporary look coexists with architectural and plastic expression, the literary tradition, the historical memory and the cultural roots that unite us. His artistic proposals might be defined as intermediate and reflect a harmonious ensemble where different disciplines openly dialogue with each other, from videos to ephemeral installations, through painting, photography and performances. Paintings, calligraphy, etchings, drawings and photographic intervention come together to create some sort of a haunting fresco in movement that materializes a decisive rejection of the conflict. With *Mart, déu de la guerra*, (Mars, God of War), Abelló brings us to the present and contemporary geopolitics, an obvious criticism to the current media wars. A drone shamelessly enters the Roman temple of Vic where a television, a metaphor for media manipulation, awaits and prepares it to set off and detonate the Russo-Ukrainian war, where drones have sadly become bearers of death and reporters of chilling images.

As a completely independent artist, Abelló's career is characterized by an extensive creativity and he stands out for developing unique ideas and reflections on contemporary arts. His works are pervaded by subliminal and subtle references to the history of art and generate imperceptible narratives at first glance. They soon manifest themselves, evidencing visionary approaches where contemporary art links with myths, legends and ancient art, even prehistoric. The power of art disrupts perspectives and strikes, like the works that Abelló launches towards the drone in *El poder de l'art*, (The Power of Art), the eponymous video that gives the exhibition its title. Art is understood as a panacea for all conflicts and probably the only transdisciplinary expression capable of crossing the ideological and linguistic barriers that separate us.

In order to grasp Abelló's work, we need to ask once again: What is art? The answer in the words of Martin Heidegger: "In modern times the work of art becomes an object of experience and, consequently, art becomes an expression of the life of man." With Abelló's work, we must leave behind any prejudice and set aside everything we have learned about art, to embrace an investigation that goes beyond the predictable and even searches into the intangible. Like an archaeologist of the subliminal, the artist leads us with his gaze, giving a new meaning to the artistic memory that surrounds us.

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