



D de dibuix - P de paper

(D for Drawing - P for Paper)

Pepe AGOST - Vicent CARDA - Ricardo FERNANDEZ
Concha GARCIA - Xavier GRAU - Alicia HERNANDEZ
Jorge JULVE - Isidre MANILS - Manolo REY-FUEYO
Josep UCLÉS - Josep VALLRIBERA

20th September to 31 October 2019

Jorge Julve, 2017.- drawing on paper

Canem Gallery opens the exhibition season with a show based on the origins of the artistic creation, that is the Drawing and the inevitable reference to Paper as its support.

Once again over the last few years, as the poet V. Andrés Estellés wrote in his poem *"The rose made out of paper"*: "She had a rose, a rose made out of paper, which died one day and was buried later". People tried to get rid of the support, the messenger, but the poem goes: "The local council asked to burn the rose, and as a chant that secretly says, all over the town, a rose made out of paper".

We hence reclaim this support. In the same way that H. Arendt set out the public space as a place of appearance, we can also claim the same about the support and its multiple and different properties. The artist will make life sprout, in the same manner people leave their footprints, we draw and spread our own.

Andreu Alfaro showed in his *Bufatintes Series* some images, which went from paper to a three-dimensional space, creating sculptures that follow the dictation of the drawing. Many other sculptors have worked with that pattern and we even find some installations that come from an original drawing.

If we recreate some artistic archaeology and go back to prehistoric times, heading to the nearby caves, like the ones in Morella la Vella, we find out that those unknown artists used oxides and hair brushes to paint. Drawing on the side of rocks, following the texture, the colours or the absorptions, they were already digging for their language, that we have made our own, as a basic cultural legacy. Every period of time has added its own contribution, taking a step forwards and even expanding.

Looking at these works thoroughly and in depth, we can find the art of Pepe Agost and his mastered, measured and intense pencil sketch. In Vicent Carda's work, we discover the spot that takes the viewer from an energy centre towards the outside, creating with the brush-stroke a plain space with overlapping layers like indiscernible skylines.

Ricardo Fernández carefully cuts the surface creating a net where the colour provides the volume and brings out the interior light.

Concha Garcia combines in her watercolours the transparency of the silk with the opalescence of the gems, as if she would be suggesting a new travel of Marco Polo.

Xavier Grau manages with his work in ink to perfectly recreate a storm and we are moved by his technique.

Alicia Hernández treats the support, as a surveyor would do, forcing us to follow with our eyes the created relief.

Jorge Julve works with digital images along with ink, acrylic, spray, recreating from a mixed technique some online images that he draws on a thick and padded paper.

Erasing the traditional charcoal, Isidre Manils creates in his drawings some magnetic and delightful coiled curves.

Working with oil paint (and the addictive turpentine), Manuel Rey Fueyo reveals and pierces the paper in a delicate and measured technique, creating almost a new dimension.

Josep Uclés finds the right support to display his oneiric fantasies on big sheets of vegetal tracing paper where he shows dreams and inventions between air and water.

Josep Vallribera, working with different art techniques, pours his fierce expressivity to depict old times in Central Europe.

In this way in our digital, fading and liquid period, we reclaim the drawing and its necessary support.

I would recall a poem – The small paper boat made out of paper – which ended like this: “Have a good, a very good journey / small paper boat”.

This is our wish for the future.

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