



## ON S'AMAGA LA VERITAT ? MIQUEL GOZALBO

From May 3 to June 28, 2025  
Opening May 3, 12 pm

Halfway between the 20th century and the 21st century, artist Miquel Gozalbo has become a benchmark for iron sculpture and plates. His art has evolved into a suggestive, valuable, and artistically committed work. You might think he is not a great user of weathering steel (*corten steel*), but he is the alchemist of construction steel, the strips of wrought iron. By working and reworking the pieces, he transforms the material, giving it a softer, smoother, and more tactile appearance, almost as if it were rubber.

In the past, Miquel Gozalbo produced a series of works with flags and rags in the air and exhibited one of them in the show called *Drap the Draps*. This piece, which he called "Flag," despite the hardness of the material, was falling apart, crumbling under its own power. This series of rags or damasks that fulfilled their function of covering and hiding something, was already announcing this new phase.

In the current exhibition at the Cànem Gallery, Miquel Gozalbo covers, veils, pampers and binds, waiting for the object to be hidden or emptied. The typical metal strips wished they had the purpose of textile material, wrapping the objects we assume exist.

Miquel Gozalbo has shifted his eyes and his gaze inwards, making of the eyelids the cloak that insinuates the new works, but this ocular tissue, warm and moist, is, in fact, the hard and absorbent fabric of iron. A fabric, like a tunic of scales, that embraces the object, taking its form and, at the same time, serving as a protection. No one yet knows whether, when extracting the fabric, as in a magic game, the object would be there or not, since we certainly do not find it in the gun piece. Perhaps Miquel Gozalbo's intention is one of concealment or absence. Concealment in the case of the glass, non-existence in the case of the gun, but in both cases, absence.

Perhaps unconsciously, Miquel Gozalbo reveals a new iconography: the pistol is not in the holster - danger - and the glass takes us to the image of the fountain. A new way of mentioning things, objects, situations without their presence. We would talk about the presence of absence. It reminds me of the main square in Alcañiz and Pablo Serrano's work, thus titled "The Presence of Absence," in the distant 1970s, when this gallery opened.

The world has told us until now (to the gallery or to the art world) how difficult it is to see, believe and create: if there is nothing, what do you want to tell? Concealment supports, absorbs, sucks in the object and the situations.

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