

Tristana

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TRISTÁN



Capella de la Misericòrdia

Consell Insular de Mallorca

Ciutat de Mallorca

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El Consell Insular de Mallorca, amb el cicle d'exposicions de 1986, té com a propòsit fonamental instaurar, des de la institució mallorquina una presència activa dins el món cultural.

“Tristán” es un lema i al mateix temps una tasca en conjunt. D'aquest cicle d'exposicions tal vegada aquesta d'avui encarna un dels nostres principals desitjos: la unió, a través de l'art, de Mallorca amb Europa i amb la resta del món.

Donam per tant les gràcies a tots els artistes i col·laboradors que ens han ajudat a que aquest desig sigui una realitat tangible més de l'esforç duit a terme per la Comissió de Cultura del Consell Insular de Mallorca.

Maria Antònia Munar

Presidenta de la Comissió de Cultura i Educació del C.I.M.

Al Tristán de Wagner

i als artistes d'aquesta mostra.

Que també saben veure de prop i de lluny.

Joan Guaita
Comissari d'aquesta mostra

Tristan, the Artist

Musically speaking Tristan is a "chromatic hymn". Amorous emotion, as expressed by Wagner, is conceived as a yearning towards the continually new. In this sense, the artist is Tristan, insofar as he is producing a constant process in the formal renovation of the linguistic fabric of art.

Contemporary art pulsates with the vital anxiety of the new, as in its need to represent the drive to movement and to transformation under the aegis of History. Such dynamics, as regards art, dominate the problem of beauty as accomplished appearance, by means of surprise in form, to stir, to literally create movement.

August Van Platen writes in his *Tristán*: "Whoever has seen beauty with his own eyes, is already sacrificed to death."

Who has said, Then, that "life is a dream"? We prefer to omit the name of he who said it -he who spoke, evidently thinking himself in a state of watchfulness. He pronounced the phrase on the threshold from where he looked out at the world. In a flash of good sense, something made him think he was outside this dream, in a place sheltered from any daily irruption, perhaps perched on high, raised above the cumulus of the everyday, which ravel and unravels on the margin of the warp of reason.

The chain of events has broken and remains beyond any consequent logic. Therefore, he who spoke, needed to seek refuge and take shelter in a statement that precipitates life towards the dark funnel of the dream, where there is no protection, only the possibility of being quiet or anguished, without intervening or interfering. The dream allows for a surface representation, a passage of images that flows according to the course of the cipher.

However, art shows us that this fearful affirmation is not possible, that language is not an instrument of representation, but rather that it is the representation. He who creates is the artificer and what is established the artifice, the god of the mark and the god who dreams. For the artist there is no respite, caesura, closed or open door: the hinges slide on itself and the artist is always left with his hand poised on the door knockernot out of prudence but rather out of wonder. And he discovers his own hand is the door knocker itself.

He who dreams is not the artist, it is art itself, which strives not so much to imitate the world but to simulate movement and quietude, fugue and suspension -in short, language. He feels omnipotent and continually pursues his dream of power. Not all dreams are the same, naturally, many endeavor to an unforeseeable height and others still flutter close to the earth, or well underground. Dreams of drunkenness and dreams of degradation, but always sublime. Not all dreams are within everyone's reach.

Some are exclusive and travel mouth to mouth only among artists, flying at a half-height like a gust of wind, among dreamers of images that repeat them, looking into each other's eyes, whispering them into each other's ears. Other dreams, however, circulate freely among ordinary men. They take off from the images of art and then are directed to a more accessible height, until they reach mouths and ears, and also ordinary eyes. Perhaps, these are shouted from the housetops, in an uproar, riotous and admired.

Sometimes, it also happens that the dream dreams itself and then we are faced with an indecipherable image and no outside interpretation is necessary, rather what is desirable is to sleep an uninterrupted sleep, to be led to a state of watchfulness. Then there are dreams that fly about to be seen and these are dreams of art, which take on the appearance of visual language. They come and go in figurative and abstract form, in the depths of men and under their feet.

The artist Tristan has chosen to dream a dream of art that criss-crosses many territories, those that vanish in filaments of images and solar forms, created out of fragments and improvised radiances, of constant returns, of distances and profundities in a place that seems to belong to everyone. The magic territory of the artist Tristan has been illuminated by an inner look that shines with its own light, reinforced by an eye that possesses the double ability of both seeing and seeing itself.

The dream of the artist Tristan is constellated and dispersed in fragments that lives on the crossings of many skies, gravitating to different heights. The fragments are always subtle and never corporeal, their lightness allows them to wander swiftly and also to stop quickly, free of hindrances or imbalances. In the work of the artist Tristan there are no variable levels or precipitous falls. The elements are disposed according to

the dictums of presence and epiphany, in line with the sense of illumination and improvised appearance.

The image is the result of a field of disseminated signs beyond any given path and equally disposed to once again become one with themselves, to dream their own tenuous shadow. The dream of the artist Tristan is not made of fixed and peremptory images, but of filaments of images quick to unravel in the warp and woof of many trips. It is made to be seen by an inner eye, in the mobility of its tracks. Tracks that are also, at the same time, lasting, rooted in the history of dreams that fascinated and have fascinated the millennial history of men and of earth.

The forms germinate directly in the dream of the canvas, delineated within its frame, that which finds its borders in the confines of the painting, and then becomes the confines of the dream itself. The germinating language of art sprouts many flowers and also many desires, the white and untouched points on the canvas. It proliferates in itself and floods the surface of the canvas with attentive disorder. Attentiveness born of a biological discipline of the language, which disposes itself according to points of contacts and relationships of instantaneity.

The colors also arrange themselves in open form or in filaments of the images, perhaps outside them, to disconcert the figures, to form links that then precipitate far off, in response to echoes that become muffled in the distance. Perhaps they explode nearby with a crash that is always silent, insofar as it invades the eye, albeit the inner eye. From there, it then drifts rapidly to the other organs of perception, that are not visual alone. The images return from their point of departure, to the dark nooks and crannies or to the completely luminous spaces of the profound.

The profundity of the artist Tristan is not, naturally, the place of the irrational, of pure disregard of reason, rather the source that forever discovers new life juices and renovation of its own impulse to remain subterranean. A horizontal source that does not lift its head and whose attitude is that of being inclined, leaning over. It is the dream of art to lead it out of its supine position, to carry it to the place of representation, where no losses will be suffered, on the contrary, where it will grow with an ulterior dark splendor.

“Discipline of work to get closer to form”, Miro. The assertion of the painter is born of the nature of language itself, which tends to situate itself under a look both accomplished and contrite. Compunction certainly does not mean loss of intensity, but rather growth and greater concentration. The dream of the artist Tristan goes beyond overcoming improvisation, or the refining of the image that calibrates its own appearance of form, while not bursting precipitously from that source which until now has held it in check.

The conservation of the image is the single possibility of keeping it outside any respite or caesura. The artist has the gift of divesting the image from its own depth, its inner bonds. The artist Tristan does not produce lacerations; forms and figures conserve deep roots that penetrate far into the substance of the imaginary. The imaginary is no abstract place, the abstract condition of phantasy, but rather the uninterrupted terminal of the depths of the source. Language constitutes the mechanics through which its own impurities are guided and produced.

“We shall have a free art, and the artist’s entire interest will be based on the vibration of the creative spirit”, Miro. The vibration is, then, the movement that the artist develops to get close to the inner place. Nature is not far from that place, on the contrary, they live in unison on the same wave length, replete with expansion and contraction, with gentle tremors that prevent happenings, but which comprise temporal polarities, and so are invisible, where the small occasions of birth and death are recounted.

On other occasions the dream of the art of the artist Tristan seems to run the length of other heights, in accord with flights that do not hold to ground distances, and even more, they seem to traipse over paths to be found at the opaque level of feet. The wall, its calm, composed consistency, the tracery of some memories of objects, graffiti that allude to solitary colloquys with the wall itself. The surface of the work is a wall, a horizon that runs solid and tenaciously to obstruct one’s glance. Here the dream of art is told through incisive signs, which have the force of penetration.

Now everything becomes precarious and at the same time definitive, traced within the cemented substance of a surface that absorbs and guards any sign in lasting form. The dream of art has a far-reaching memory and is not lost amongst the voluble sequences of simple free associations. The images remain entangled in the depths of a dense but ignoble material. Despite all this, they hasten to take shelter in the surface of the wall, from where it will later be impossible to flee.

Time and space make for an irreversible organization, an inter-crossed situation offered to future memory as a demonstration of the ability inherent in a surface to know how to *make a wall* against whatever odds. To leave a trace means to incise and penetrate to enter within the material with firm vigor, or else, to quickly touch and then indirectly the wall marks off the passage and number of its own paces. Chance and decision, geometry and open forms, set in a solid and frozen position, images of a presence that finds no other testimony outside these indirect memories.

“I can not manage the creative act without having to totally depend on a personal attitude”, Tapiés. Therefore, the inner partition wall, the outer wall, the supports can be reduced to the individualized and incisive gesture of the artist managing to attack the hard and opaque resistance of its surface. Perhaps the wall is everyone’s because everyone can look at it, the patrimony of the social eye. But the dream of art possesses the power to make it seen, to make it appear to those who are not artists, even if only as representation.

Per Barclay

David Begbie

Joan Bennassar

Carlo Ciarli

Pep Coll

Gerard Dicrola

Diohandi

Ben Jakober - Yannick Vu

Robert Llimos

Rafael Mahdavi

Anton Patiño

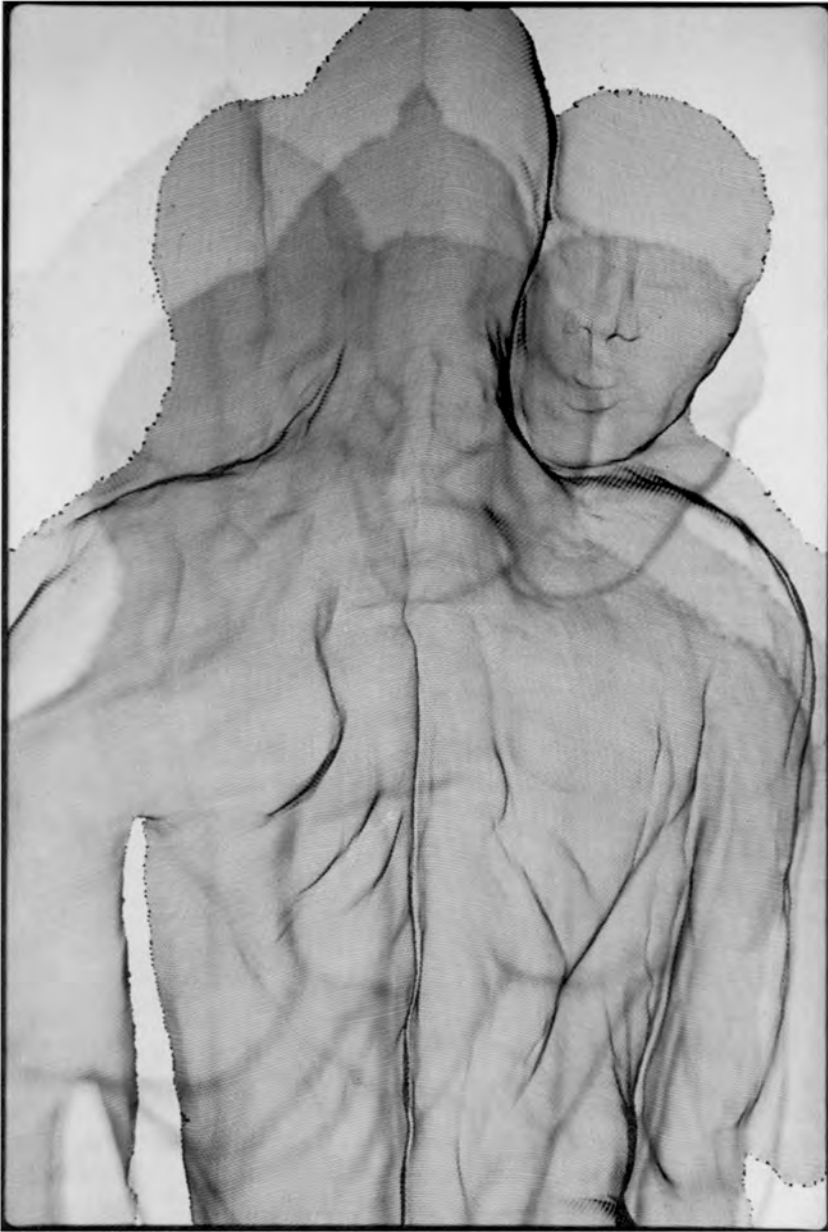
Joan Riutort

Guido Schlinkert

Antoni Socias

Hannes van Es

David Begbie
Sculpture. Sens ítol. 152 x 62











PER BARCLAY

1955.- Oslo, Norway.

Recent Shows:

- 1984.- Museum of modern art, Bergen (I)¹. Museum of modern art, Trondheim (I).
- 1985.- UKS, Oslo (I), Nuove trame dell'Arte. Castello Colonna, Genazzano, "Le rane di Galvani", Galeria Studio E, Roma (C)².
- 1986.- Galeria Studio E, Roma (I), Galeria Mustad (I), Galeria Bergamini, Milano (C), "Arte Fiera di Stoccolma" (C), "Arte fiera di Bologna" (C), "Arte in Scandinavia Oggi", Göteborg (C), "Tristán", Capella de la Misericòrdia, Palma de Mallorca (C).

DAVID BEGBIE

1955.- Great Britain.

Recent Shows:

- 1982.- Cristi's Inaugural Show, London.
- 1983.- Metro Show, London.
- 1984.- Brompton Gallery.
- 1985.- Icaaf Barbican Center, London. Brompton Gallery.
- 1986.- Icaaf London. Chicago Art Fair, Il Ponte Gallery. Mandelzoom Canino, Italia. "Tristán", Capella de la Misericòrdia, Palma de Mallorca.

JOAN BENNASSAR

1950.- Pollença, Mallorca. España.

- 1971.- "Club Pollença", Mallorca (I).
- 1976.- "Llibreria Tous", Palma de Mallorca (I).
- 1977.- "Galerias Bennàssar", Pollença, Mallorca (I).
- 1978.- "Bearn", Palma de Mallorca (I).
- 1979.- "Galerias Bennàssar", Pollença, Mallorca (I).
- 1980.- Galeria Marieta Gual, Cala d'Or, Mallorca (I).
- 1981.- "Bearn", Palma de Mallorca (I), "Mostra d'Arts Plàstiques de les Illes Balears", Palau Sollerich, Palma de Mallorca. Palau de la Virreina, Barcelona (C).
- 1982.- "Ca'n Paco" (Norai), Pollença, Mallorca (I).
- 1983.- Arco, Madrid One Man Show. Galeria Traça, Barcelona (I). "Institut d'Estudis Valencs". Sala Sant Roc, Valls, Catalunya (I). Arco, Madrid. Traça, Barcelona (C). "Sis Pintors", Galeria Tertre, Mataró, Catalunya (C). "La Pintura Catalana Hoy", Museo San Telmo, Sant Sebastià (C). "Saló de Tardor", Sala de Tinell, Barcelona (C). "El Collage", Galeria Nomen, Barcelona (C), "Identitats", Sala d'Exposicions de la Caixa, Barcelona (C).
- 1984.- Galeria Nomen, Barcelona (I). Galeria Maeght, Barcelona (I). Galeria Giselle Linder, Basilea (I). "En el Centro", Centro Cultural de la Villa de Madrid, Madrid (C). Arco, Madrid, Sala Pelaires (C). "El Collage", Galeria Traç, Palma de Mallorca (C). Bienal Nacional de Arte, Oviedo (C). "Kurstausenllung in der commerz bank", Lörracher (C). "Unicef a Barcelona", Palau Elízalbe, Barcelona (C). "Neofiguració a Mallorca. Sa Llonja, Palma de Mallorca (C).
- 1985.- Galeria Rolandshof, Bonn (I). Galeria Etienne de Causans, París (I). Galeria Angel Romero, Madrid (I). Galeria Altana, Hamburg (I). Galeria Joan Oliver, Maneu, Palma de Mallorca (I). Ca'n Paco (Norai), Pollença, Mallorca (I). Arco, Madrid. Sala Estiarte y Gal

Berunete (C). Salon International des Galeries d'Art, Montreal (C).

- 1986.- Arco, Madrid. Galerias Joan Oliver, Maneu, Palma de Mallorca y Angel Romero, Madrid (C). "Tristán", Capella de la Misericòrdia, Palma de Mallorca (C).

Premis:

- 1976.- 1^o Premi de Pintura y 1^o Premi de Dibuix al XXXV Saló de Tardor, Palma de Mallorca.
- 1977.- Primera Mostra d'Arts Plàstiques de Sa Pobla, Mallorca. (Adquisició de l'obra).
- 1978.- 1^o Premi Pollença de Pintura, al XVII Certamen International de Pintura, Pollença, Mallorca.
- 1979.- 1^o Premi de Dibuix al XVIII Saló de Primavera de Maó, Menorca.

CARLO CIARLI

1938.- Alessandria, Italia.

Partecipazioni ultime:

- 1986.- ELAC, Parigi (I). Art Contact, Losanna (C). "Tristán", Capella de la Misericòrdia, Palma de Mallorca (C).

Proviene dalla sperimentazione classica scultorea ove la forma e la materia si fondono e si escludono per dare poi spazio a ricerche più eclettiche ed esoteriche. Sin dall'adolescenza Carlo Ciarli sente la necessità di memorizzare i suoi pensieri su quaderni gialli che, poi, chiamerà "appunti" e diverranno nel tempo l'inconfutabile base della sua ricerca teorico-pratica. Per anni la scelta dell'isolamento ha rappresentato la crisi tra rapporto intimo e sociale, tra ricerca e possibilità di divenire.

La prima operazione di identità che ha reso realmente pubblica la sua proposta culturale avviene a Pescara il 3 Maggio 1986 nella Galleria di Lucrezia De Domizio e porta il titolo: "GIARDINO DELLE EFEMERIDI". Un punto fondamentale per il lavoro di Carlo Ciarli dal quale partono i tre cardini dell'operazione artistica: "MERIDIANA" - "CASSA LUCE" - "ESPRIT DE GEOMETRIE". Un lavoro complesso che riconduce al passato guardando il divenire quale visione di forza e di identità.

Per Carlo Ciarli il colore è luce, la forma è iridescenza, il tempo è movimento e tutto si determina in Campo magnetico ove i paradigmi dell'enigma producono l'evolversi del progetto.

Si sono interessati al lavoro di Carlo Ciarli critici ed intellettuali come Achile Bonito Oliva, Gary Indiana, Arcangelo Izzo, Vittorio Fagone, Giovanni Carandente, Helena Kontova, Rolando Alfonso, Efi Strouse, Giancarlo Politi, Lucia Spadano.

E' in fase di stampa una pubblicazione in quattro lingue, testo analitico di Achile Bonito Oliva, editore Giancarlo Politi.

1 (I) Exposición Individual.

2 (C) Exposición Colectiva.