

VIBRANT MATTER

27.06 – 15.07.2019

SHAUN FRASER, by Júlía Ramírez-Blanco

During his residency in Nectar, every day Shaun Fraser went for a walk near the Nectar farmhouse. The area, located in the natural park of Guillerías, is a leafy ecosystem, where red stone alternates with large cliffs. For Fraser, immersion in the topography is a fundamental process. He builds his work from the connection with the landscape and the reflection on the sense of each place.

An ambition to recreate, vertically, the horizontal landscape of the ground is runs through the series of works he has created in Nectar. Always working outdoors, Fraser has painted with earth and pigments, sometimes leaving the works outdoors. The impact of the rain has bended the papers, generating surfaces that look like the barks of trees or fragments of soil. In their chromatic range, this series is curiously reminiscent of the artistic traditions of Spain, from the palette of painters such as Velázquez, Rivera or Murillo, to the work of the Vallekas School. However, his interest in the collecting and using natural elements, his sense of process, and his inversion of the surface of the ground, which passes from horizontal surface to vertical painting, are distinctive elements. Likewise, the works acquire an almost meditative sense in their will to recover the forgotten relationship with the rhythms of the earth.

SANDRA LAPAGE, by Olga Sureda

For Sandra Lapage materiality is the starting point of her work. She looks for quotidian materials that have both structural and textural possibilities in order to work with their potentialities and find new values and meanings to them.

After the first encounter with the materials, either organic or recycled, Sandra Lapage lets them speak for themselves and take her to a place in where she does not have the control of what may happen, as Lepage says, “my work deals with the illusion of control”. Thus, she starts a process of accumulating and assembling, a process that a times slows her down and other times makes her work faster. The speed of her process has to do with her temperament, culture and identity which, through personal experiences, she shapes in her practice. In Lepage work, multiple processes such as accumulating, collecting, assembling or weaving aim to transmit the spectator her diverse cultural mindset, coming from an European-Brazilian background.

During the residence at Nectar, Sandra Lapage has built her work from the relation with the location and space where she has developed her project by collecting recycled objects that she accidentally has found in the S.XVI century farmhouse like old nails, pieces of an old generator or a mattress base, and other materials such as plastic bottles or coffee capsules. Objects that back in the past they had some purpose and that now the artist has given them a new intention within a new context.

From selecting, collecting and decorating these objects, Lepage creates new exquisite figures that remind us of primitive forms, good-luck charms, indigenous figures, ornamentation or feminine symbols. Figures that belong to a collective unconscious that Lepage finds in her artistic references.

By working in different scales, from monumental sculptures to little elaborated detailed figures, Sandra Lapage reflects her desire to connect to her multicultural background. She appropriates and manipulates objects that transform into personal collages and sculptural assemblages, becoming perhaps her most significant mode of operation

MARLOES MEIJBURG, by Gisela Chillida

This is colour: rocks against Pantone

“Nature is painting for us, day after day, pictures of infinite beauty if only we have the eyes to see them.”

— John Ruskin

Can the color of a rock in the alpine range match with that of the volcanic stones of Tenerife? When does brown becomes red? How many gradations of yellow our eyes are capable to appreciate? Are they endless?

Scientifically, color is understood as the visual translation that a human brain makes of the electromagnetic waves reflected by a corporal element. For Marloes Meijburg, colors are matter and dust, nature and landscape. A traveler, geologist and collector, the Dutch artist gathers stones and rocks and then grind them into powder that she carefully stores in glass tubes. In "This is color", she investigates the spectrum of local colors from Les Guilleries Natural Park. On the canvases, we find sandy tones that go from yellow to vermilion; mahogany, copper, sienna, cuttlefish and orange browns, blue, whitish and ashen gray.

Marloes Meijburg limits the chromatic range to observe its infinity and thus discover that, as soon as you gaze a color, it seems to be multiplying. If the rapid movement of the screens smudges the colors, soil and stone pigments are opaque and dull, as if they still remember the rock they once were. And it's in that heaviness where, as spectators, we find the placidity of the return to nature and the beauty of moderation and aridity.

Painting is more than painting: it is an act of devotion that completes a cycle begun millennium ago. As if with this transcendent gesture, Marloes wanted to say: "I promise that everything will be fine. I'll take you to a better place. To the place of art, to the place of poetry. With me you won't be a simple rock anymore".

NATHALIE REY, by Federica Matelli

On March 22, 2019, an article published in Scientific Reports magazine located Europe's largest illegal landfill in the Strait of Messina (Italy), an underwater area five hundred meters deep with the "highest waste density ever discovered" in Mediterranean waters. From the photos published by different newspapers in the same days we can bring a single conclusion: plastic invades the sea. This news of chronicle could be the catastrophic epilogue of the trip of the yellow ducklings that gave origin to the projects *Naufragio* and *Garbage Patch* in their different phases. The wide stripes of plastic accumulation in marine waters - *Garbage Patch* - are alluded to by an inverted map of vast areas of the planet, where only the oceans - covered with pearls of multicolored plastics produced in China and sewn one by one on the fabric - are represented. This simple action suggests that at this rate of plastic production and accumulation we will arrive at a moment in which it will no longer be possible to recognize the subtle line separating the natural from the artificial, artificiality being increasingly the protagonist as the technological industry in capitalist society progresses at a much faster speed than the civility of its population. Plastic is already part of our "natural" landscape, as suggested by the second part of the project: *Naufragio*. Nathalie Rey relates and expresses, by means of an ironic pop aesthetic both *Kitch* and elegant, characterized by the artistic re-use of waste and materials of industrial origin, the attraction/repulsion produced by the sight of such an ecological and human tragedy.