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Fields of Silence

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Since the *Black Square* that Kazimir Malevich painted in 1915 with the intention of imposing the “supremacy of pure artistic feeling” and as a means to “free painting from the burden of the object”, the use of color ceased to be a mere descriptive complement to become the subject of the painting itself. This emancipation ended up disarticulating the pre-eminence that the figurative representation of the artist’s surrounding had enjoyed throughout the history of art. From that moment on, shape, space and color, became the true protagonists and painting in a single color became the field from which to reveal a spiritual experience, or to facilitate our transfer to another dimension or, even, from where to undertake a kind of silent transit towards a more reflective state of mind. The exhibition *Fields of Silence* wants to highlight the importance that monochrome painting has had for many artists, especially from the second half of the 20th century on, and to reveal some of the multiple variants that it has adopted.

Away from the traditional chronological orders, the exhibition displays a selection of paintings made by, mainly, Spanish artists from the 1950s onwards, which approached monochrome painting from a more expressive and reflective perspective and not, as some of his foreign counterparts would have done, more purist or concrete. In fact, the works selected for this exhibition cross many of the paths usually assigned to movements such as minimalism, conceptualism, constructivism, abstract expressionism, informalism or *nuagisme*, evidencing the need for many artists, not only to go beyond the limits of stylistic labels, but also to seek more direct forms of expression that could overrule the need for meaning and in which the viewer's gaze is crucial to decipher its value.

The selected paintings have in common the aim of surrounding themselves with a kind of chromatic infinity in which - far from approaching an apparent sublime dematerialization as Yves Klein did, for example - they have incorporated traces that refer us back to their tangibility: the incised lines in Georges Noël's *Palimpsests*; Joan Claret's constructive geometries; José Maria Sicilia or Vicenç Viaplana's biomorphic signs; Tàpies or Xavier Escribà's folds, cuts or incisions; Ana Peters, Hernández Pijuan or Joaquim Chancho's dynamic effervescences; Sergi Aguilar or Erwin Bechtold's two-dimensional volumes; Setxu Xirau Roig or Teo Soriano's textures; Alfons Borrell or Miquel Rué's vaporous brushstrokes; Planasdurà or Pic Adrian's collages; all these elements, then, move the paintings in the exhibition away from a synthetic, even hermetic monochromatic approach, in order to enter a more analytical field in which the silent anguish and existential uncertainties find the appropriate space in which to express themselves.