

Intimate spaces for reflection.

"Do you ask the singing birds what they're saying? You don't, do you? But you like hearing them sing" (Joan Miró) - speaking to a little boy who asked him what his paintings meant.

The visual obsession of our modern society has been (and continues to be) of recognising what we see. But what happens when, standing looking at a work of art, a painting, we find it impossible to recognise a subject, reasons or stories? What happens when we find it impossible to access the meaning of a work? Why should the entire range of representative conventions that the artist has used be deemed useless? Why are we incapable of establishing a connection between the correlation of a series of elements within the structure of a painting? Elements as simple (and as unique) as the relation that some lines can establish with other lines, or certain colours with other, similar colours, or the way that these lines interweave with the colours. It is in these formal elements, in their relations, their significant nature, that the entire meaning is rooted.

And so, therefore, abstract painting and its meaning must be sought in its very sensitive materiality. Interpreting an abstract work requires an exploration of the meanings that derive from this materiality, and from the compositional and stylistic relations that constitute the image.

As Lévi-Strauss said, "The validity of an abstract work is affirmed within the work and by the work". An abstract work is, deep down, a reality, while a figurative painting is, precisely, an abstraction, a decontextualisation of this reality. That is to say, an abstract painting does not attempt to create objects that duplicate the natural world. The aim of abstract painting is simply to produce "realist imitations of inexistent models". How do you portray sensitivity? What shape are feelings? What colour are thoughts? What texture do ideas have? The answer is: whatever the artist gives them, based on the organisation of forms and colours; what the artist chooses and uses with the pictorial elements, thus reducing the capacity for meaning of any meanings that might arise out of sheer chance, or by the mere manifestation of the painter's intention, or by revealing the time in which the work was produced.

The works of Anna Vilarrúbias can be contextualised in this pictorial tradition that commences with Kandinsky, Klee, Malevich and Mondrian, and reaches its zenith with Rothko. Are these paintings are so difficult to look at? Why do we not want to acknowledge the meaning that they possess? Not only the paintings of these artists of the Olympus of abstract painting, but also the works of Anna Vilarrúbias, and those of all the other artists who have chosen the path of abstraction, they all go beyond pure abstraction: what we are looking at is the expression of a broad range of sensations and emotions; what we are looking at is the development of forms with a symbolic content, a religious content, if you like; we are looking at the emanation, through these chromatic surfaces, of an atmosphere of silence, of serenity, very different from other, more tortured, abstract

ANNAVILARRÚBIAS

options. We are looking at the elevation of painting to a level similar to that of music and of poetry. The idea is that the observer should end up becoming immersed in these chromatic surfaces, these abstract spaces which are, as Rothko said, dwellings of the spirit, windows, doors and paths for the mind and for the spirit. In short, intimate spaces for reflection.

Agustí Hurtado Giner

"The function of art is not to represent what is visible, but to make visible what is not obvious".
(Paul Klee)