

“Les voix du silence” in the work of Anna Vilarrúbias.

Looking at paintings signifies observing a personal experience which, at certain special moments, can turn into true aesthetic communication. This is the subtle invitation that the young Catalan artist Anna Vilarrúbias offers us in a selection of her latest work in the fields of painting and engraving. In both techniques, the artist commences with one single plastic concept based on the balance of geometrical structures constructed using extended arrangements of colour; they are veritable “spirit houses”, dark and ascetic, where interior light is the only illumination needed. They are pure constructions, simple forms suspended in well-delimited spaces, with a rare elegance that evokes such indisputable masters as Noland, Newman, Reinhardt, Albers and Rothko, within the movement known as Post-painterly Abstraction.

The paintings - acrylics on canvas - show a contained lyricism that spreads in muted, velvety shades. Thus, despite the absence of explicit references, we can intuit that “Untitled” is a caption which, though it accentuates the stripped-down nature of the work, respects to the highest degree the freedom of interpretation of the observer who senses that he is being called by the rhythmic, well-tempered voices of these compositions, with their blues, greens, ochres, reds and blacks that are vast and, sometimes, sumptuous. Finally, the graphic work - engravings that reveal perfect workmanship - opts for a discreet sensuality, with the suggestive linear rigor of openings, doors and windows onto infinity; though also of secret spheres closed off by resounding grilles and mazes within a silent, abstract universe.

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