

## EL OJO DEL MIRLO.

### Other ways (Pictorial) of experimencing reality

"El Ojo del Mirlo" raises a stylistic exercise where the dialogue takes priority, diverse but empathic, with different ways for approaching, winning and fixing the reality through a means as agile and revived, in this moment, as it is painting. Taking as a base the famous poem "Trece maneras de mirar a un mirlo" of Wallace Stevens (1879-1955), a textual and visual experiment, that revolves around a trivial event, setting different outlooks on the same figures about the same event, there has been selected a group of young painters whose transit through the means is vigorous and gives off a very personal character.

In the works of these seven young artists gets a special importance the pleasure of painting, the conscious glance to the natural environment, the time of the event, and the removal or concealment of certain details of the position of the viewer, this creates the permanent illusion of the presence of a hidden threat. Free of space-time references –either by accumulation, or by disintegration, and obliged to read the pictorial field – field that we believe was discredited and obsolete. The observer does not know whether the excuse that triggers pictorial exegesis is temporary or essential, transcendent or dispensable. Never getting to know if that event has happened, is happening or about to happen right in front of our eyes. Proving, also, that the pictorial field enables a contextual view, aware, complainant, and at the same playful or symbolic but never seeking more than just itself.

If in the works of **Pablo Valle** (Barcelona, 1979), or the works of **Santiago Talavera** (Albacete, 1979) arises secular confrontations between nature and man, substantiated in a tangent look between the built and contrived and the uncreated and existing, both channel this dilemma differently: loose, naive and terrible in a first case, subtle and acid in the second one. That look is symbolic in other occasions: poetic and vernacular, and for this global too, in the case of **Cristina Lama** (Seville, 1977) and in the case of **Marcos Castro** (Mexico D.F., 1981) though in a more latent and obvious violence. Containment, almost parsimony, of the means employed by **Pesce Khete** (Roma, 1980) the fluency and dynamism of treatment, stress the relation between the nature and the amazing acts of the improvised actors. Nature as a hieroglyph, as a metaphorical framework, as a primary origin and a stage of life and death, of metaphor and truth, but also as a space suitable for the deployment of painting techniques in all its glory. This is evident in the **James Aldridge's** work (UK, 1971), knowledgeable in the channel and traffic of all pictorial tradition, also the Baroque, as in case with **Manuel León** (Sevilla, 1977), who also is near the liminal territory of painting, dying it of urban art, acid, current, vital, experimental.

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