

Meeting Plans, Points of view

Antonio Yesa (Arcos de la Frontera, Cádiz, 1952) becomes a sculptor in the mid eighties, the moment when Contemporary Spanish sculpture hatched. Like with other occidental sculptors of the second half of the twentieth century, it is impossible to attach Yesa to a specific artistic movement. His work expresses individualism rooted in the first and second Spanish sculptural modernity: Julio González, Gargallo, Oteiza, Serrano, Chillida o Martín Chirino, but also in the international avant-gardes: Surrealism, Constructivism, or Dadá; Giacometti, Brancusi, Moore, Calder, or Duchamp. Recently, Anthony Caro, who incorporates the American experience of David Smith. If according to Herbert Read, the only common thing to all of them is the dominant role of the metallurgy, Yesa answers to this premise, although he has used wood as well, and has occasionally mixed metals with plastic materials, glass or paper. The dialogue between the different forms of the metal: panel, tube, wire, rod, wool or shaving and almost every time in a combination of two or three, sometimes added to the colour; along with the plane or the straight line with the curved or the broken line, the soft with the hard, the rigid with the flexible, the cold with the warm, the rough matt and the brightly polished, including the reflected light effect (sunflower effect), looking for rhythms and depth, it forms part of the search of the language, vocabulary and syntax, more suitable to the semantic content. Variables that the artist provides according to an unrepeatable formal order, infusing them with his style. The dialogue with the matter is indispensable for the sculptor, as it becomes part and object of his aesthetical discourse. Moreover, the physical structure of the material as an obstacle, as well as a suggestion for creation makes overcoming or evading difficulties unavoidable from milestone to milestone, unveiling the path towards the meeting point between the intention and the matter.

The sculpture of Yesa is sensual and full of suggestions, in a continuous stating and retracting, deceiving the senses. Endowed with light, colour, texture and movement appealing to the touch and the sight and the hearing, inviting the viewer, who cannot remain as an outsider, to participate in such a feast.

In his trajectory, the confrontation between the opposites is constant, but nevertheless complementary; the yin and the yang, the intimate and the public, the transitory and the permanent, the penetrable and what impels, the organic and the inorganic, the technological and the handcrafted, the little and the grand. All of them connected in a complex scheme of relations, as the little is not always intimate, neither the grand passable or fitting in the circle of the public. The sculpture of Yesa has an undeniable monumental vocation, whether its physical dimension big or grand, it suggests habitability and penetrability, so is the architectural characteristic of the space that it models. According to Caro - "the visual is real" - from the moment in which the humane figure ceased to be the only objective of the sculpture, it started alternating between painting and architecture; Yesa answers to this premise too, because if the category of an architectonic object is applicable to a good part of his production, it is too that those pieces that project rods or wires or shavings cut out silhouettes in the air, drawing against surfaces and formulating concepts at the same time. The artist softens the limits between

disciplines, making alliances between drawing and photography, as another vehicle for emphasize the essence of his sculpture.

The conceptual charge is very strong, but always lightened by a fine ironic nuance in a surreal key. Added to that is a literary and poetic impetus that the tittles reveal. Each single piece contains in itself a narrative thread, drafted with the juxtaposition of elements, sometimes objects of daily life -tables, chairs, beds, swings...-, that he redesigns and decontextualizes in order to obtain from them different meanings; strategies that pay homage to the pioneers of the "assemblage" and of the "ready made", making up a new formal universe, different, autonomous, governed by its own laws, conferring meaning to the "found object", discovered as valid for its purpose, as element of encouragement, reflection and judgment, not exempt of aesthetic pleasure. For Baudrillard "it is necessary that each single image takes something of the reality away from the world but without succumbing to the temptation of annihilation, of definite entropy". For that, and even that art has become iconoclastic, modern iconoclast does not break images but manufactures new ones, inventing forms with new functions, also invented, thus contributing to the demise of reality, a reality that may not always be desired.

"Meeting Plans, Points of view" arouses all that. Antonio Yesa makes a proposal relevant to the pleasure and the pain through a grouping of small pieces of isolated sculptures, along which are others hanging from the adornments that, without abandoning the three-dimensionality, relinquish one of their points of view, while the remaining space is occupied by large formats, an installation and a light box. In front of the glaring absence of the subject, the mastery of the objects is evident, although one of nostalgia, perhaps recreated for a new subject they have been awaiting. Being so, as Baudrillard theorizes, the lack of the subject and its critical role are offset by the ironic role of the object. And again by the same author: "... at the same time that the illusion and the utopia have been expelled from the real by the strength of all our technologies, irony has become things" becoming "a counterpart for the loss of the illusion of the world ... irony as a universal and spiritual form "

Always concerned and occupied by the space and the playing around between the real and the imagined, the object and the subject, the objective and the subjective, the explicit and the suggested, his work and his art constitute an exercise of freedom, a repeated transgression. As a final paradigm, and in the action included in the CD, having overturned a table - symbol of the stable-, he converts it into a door - place of transit -, then after giving it a thought, decides not to cross its threshold, preferring to jump over the arc with the help of a ladder, because this is precisely the way that interests him. What is he telling us? He talks of the search as a man and an artist, of what is new, uncharted, the adventure, of what is to come. We do not know if this mystery is clarified by Antonio Yesa with the same wording of Derrida in "The world of lights to come", the second part of *Canallas, two essays on reason*.

The paradox, the transversality, the search, the concept, the irony, but also the poetry, define the work of Antonio Yesa, whose poet language could condense in the exception as a standard.

