

# ARRANZ-BRAVO: SINGULAR COMPLEXITY OR RETRO-FUTURIST PHYSIOGNOMY

By Ricard Planas\*

*'We need to structure the world beginning with new realities, realities that are increasingly more removed from the original biological structure of the primate. This world is constantly undergoing change and we can imagine it but are still not capable of building it. It is a world where dialectical imagination must be the logical basis of all actions.'*

Eduard Carbonell. *The Birth of a New Consciousness.*

The objective of the Catalan artist, Arranz-Bravo, in the creation of a piece for the front cover, has been to make a human physiognomy created from nothing as an act of singularity. The artist has created a flag-face that represents both the complexity of existence and of human relations within this global-local world in which we live. A face whose gaze has tinged a space previously arid, the colour of blood and black cosmic energy. There are forms which make up a great premeditated, chaotic structure, filling a head in the form of a planet that boils. This is a modular, retro-futurist vision, which becomes the umbilical cord that connects us to a human society where technology has in some ways already beaten us. Superman, that other human, awaits us. Essentially it is a painting that depicts a brain that is too big in relation to the rest of the body, where the hands, equipped with a wide range of functions, serve as a mirror, a self-portrait of the artist and the human being. Above all else, however, it serves to represent dialectical imagination. This is the phase in which the work, and indeed any work which we might wish to call creative, operates.

Arranz-Bravo shows in the human figure, in the relation between the micro and the macro and the relation with the world of science, the essence of his idea, of his unique universe where a *homo faber* creates tangible, plastic and visual realities, while constantly interacting with his alter ego *homo creativus*. Tension, force, expression are some of the attributes needed to decode the choral work of this 'symphony in A major' where the silences, reservoirs of white on the paper, complement the rest, supplying oxygen, making it breathe to live once again. A white before which the lead of the pencil, inherited from the first primate 'artists', and Indian ink depict a melancholic gaze that calls us to reflect. We should remember the words of W.H. Auden where he makes the past and the present one when he says, 'The sophisticated artist, elite, still lives and works as he worked one thousand years ago as his auditorium is too small to interest the media'.



## SELECTED BIOGRAPHY

Born in Barcelona in 1941, Eduard Arranz-Bravo is one of the most international artists in present-day Catalunya. His varied career has included *avant-garde* movements as well as classical painting, from the murals at Pompey to the works of Durer and Rembrandt. He was present at the 39<sup>th</sup> Venice Biennial. Arranz-Bravo has held exhibitions in the most respected galleries throughout Catalunya (*Centre Cultural Tecla Sala, Fundació Caixa Girona, Fundació Caixa Manresa, Caixa Terrassa and Palau Robert*) as well as other major exhibition spaces such as the Reina Sofia National Museum in Madrid, or the Museum of Contemporary Art in Sao Paolo, Brazil. He has also been a constant presence in

Germany, Great Britain and the United States, where he is currently working with the Franklin Bowles Galleries in New York and San Francisco. In terms of other galleries, he has worked closely with some of the most significant, such as the legendary *Sala Gaspar* in Barcelona or *Galeria Cadaqués*, under the direction of his friend the architect Lanfranco Bombelli. Likewise, Arranz-Bravo has been present in key art fairs, such as Arco Madrid and Fiac Paris. He is also renowned for painting the Tipel factory in Parets del Vallès in the 1960s, with the collaboration of Rafael Bartolozzi. Currently the artist is readying a new building for his foundation to be established in l'Hospitalet, a city with which he has strong ties.

## \*RICARD PLANAS

(GIRONA, 1976). JOURNALIST, ART CRITIC AND CULTURAL PROMOTER. STUDIED PHILOLOGY AND THE HISTORY OF ART AT THE UNIVERSITY OF GIRONA. IN 1999 HE FOUNDED THE MAGAZINE BONART, DEDICATED TO THE CONTEMPORARY ART SCENE IN THE CATALAN COUNTRIES. MORE RECENTLY HE CREATED AND DIRECTED THE CATALAN ART FAIR INART IN 2005 AND 2006. HAS WORKED AS THE CURATOR FOR EXHIBITIONS BY IMPORTANT ARTISTS SUCH AS ARRANZ-BRAGO, LAMAZARES, FORMIGUERA, CUIXART, ANSESA AND GRAU-GARRIGA. RICARD HAS COLLABORATED WITH *Ona Catalana, Catalunya Ràdio, iCatfm* AND *Onda Rambla* RADIO STATIONS. HAS ALSO WORKED FOR THE *Diari de Girona, El Punt* AND *El Mundo* NEWSPAPERS AMONG OTHERS.

