

ENG
ENGLISH

DOLORS MOLAS

SISMOGRAFIES

31.07.2024 - 03.11.2024

VILA-SECA CASTLE



Ajuntament
de Vila-seca

IN COLLABORATION WITH:



SEISMOGRAPHS

"My works are the result of a process of observing cracks, fissures in buildings, walls, asphalt, which are all scars on the landscape around me. Captured in a series of photographs, these cracks generate a painterly 'descent aimed at fusing inner impulses with the act of painting, seeking to liberate painting from everything accessory to it and to position the practice on the border of that which is irreducible. There is also an awareness of the inevitable weight of history on the gesture of the hand that paints.

"And so the act of painting becomes an act of healing. To cover over cracks with paint is to join the fissures of the life reflected in the painting. There is an awareness that materialises in the pigments and on the surface of the canvas. Next, with the purest of gestures, I attempt to freeze time, leaving the paintings as open wounds that can be completed by the viewer's gaze".

These descriptions of her work by the artist Dolors Molas almost inevitably call to mind the art of *Kintsugi*. From the philosophical perspective, *Kintsugi* is linked to the Japanese concept of *Mushin* (無心, "mind-without-mind"), which incorporates aspects of the imperfect and the defective, highlighting cracks and repairs and, in short, acceptance of change and fate in life.

Cracks emerge in works in which this internal magma generates pictorial seismographs where the balance between two impulses – the telluric and the neurological – are stretched to the limit.

What I will not do is link Dolors' work to art historiography, even though her landscapes remind me of the tremors of other artists. I will not do so because perhaps the only thing I would achieve by doing so would be to taxidermise and restrict the scope of her work. I also believe that a work should contain, implicitly, its own doubts, its own contradictions. Although we have spoken of the artist's process and points of reference, that is to say, of the meanings of her work, in the key of language, I am convinced that a work should seduce more than instruct. That is why I would like to end with some thoughts from Matisse, written a century ago, more or less, but still terribly relevant. According to Matisse, then:

"A work of art must carry in itself its complete significance and impose it upon the beholder even before he can identify the subject-matter. When I see the Giotto frescoes at Padua I do not trouble to recognize which scene of the life of Christ I have before me, but I perceive instantly the sentiment which radiates from it and which is instinct in the composition in every line and colour".

Here and now, the mind rests in the eye.

ÀNGEL POMEROL
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