

ENG  
ENGLISH

# Salvador Juanpere

D'artistes, eines i territori...



02.07.2024 – 23.02.2025

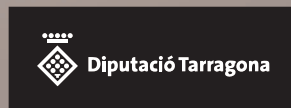
VILA-SECA CASTLE



WWW.CASTELLVILA-SECA.CAT



In collaboration with:



## SALVADOR JUANPERE. On artists, tools and territories...

Salvador Juanpere (Vilaplana, Tarragona, 1953) is an artist whose career began in the 1980s with work clearly influenced by minimalism and *arte povera*, as we can see in such works in this exhibition as *Cub* (“Cube”, 1981-1982) and *De massa unde fuit plasmatus Adam (1238)* (2017). In 2008, Juanpere said that “The construction of any work of creation is a celebration of the journey”. Accordingly, all his work focuses on the process of creation, a process that embraces recognition of and admiration for both the great masters of the past and the artistic tradition he has inherited and which has inspired him throughout his professional career. The process also takes account of his origins in Tarragona, the natural elements characteristic of that territory and his life in the studio where he turns the most absolutely quotidian, that which is apparently secondary, that which is purely functional in the production of a work, into the artwork itself.

To cast light on this process is also to cast light on that which tends to go unnoticed, that which is invisible to the eye, but which is essential to artistic creation. Salvador Juanpere aims to place this process and this invisible matter front and centre through the technical excellence found in classical art and the self-referentiality and metalanguage typical of post-modernist art. Describing himself as an artist “of doing”, he expands the meaning of sculpture through continuation of work of artists who came before and his reflections on the creative process.

The exhibition *On Artists, Tools and Territories...* is divided into three sections which take the visitor on a journey through the consciousness of Salvador Juanpere as an artist who establishes dialogues with the past and with his own practice as a sculptor in his efforts to respond to the artistic contemporaneity of our times. In the first section, entitled *(LLAVOR) AR* (“SEEDING/WORKING”), we find works that illustrate both the close relationship with nature that the artist has cultivated since childhood and the artistic dimension that he has inherited from tradition, moulding him as a sculptor. Two examples include *Arrels d'avellaner i escultors* (“Roots of Hazelnut Tree and Sculptors”, 2013) and *Schneefall (after Beuys)*. This space also explores his consciousness as an artist, both through mention of artists that have preceded him and works like *A l'espera de... (seqüència de Fibonacci)* (“Awaiting... (Fibonacci sequence), 2006-2010) or *Motor-Cor* (2003). In these pieces, Juanpere suggests

that artistic creation is the recurrence and reappearance of preceding artists and works. He also presents a heart converted into an engine as the element that makes it possible to continue the journey, both literally and symbolically.

The honesty and intimacy with which Juanpere approaches his creations, and his meditations on the work of the artist, are similarly evident in the next section, *F(EINA)* (“WORK/TOOL”). In this second space, the sculptor’s craft and the possibilities of the work occupy the centre ground. Here, we see that the process is, in fact, the final work. We had already begun to intuit this in the piece *Set dibuixos del procés de Motor-Cor* (“Seven drawings from the Motor-Cor process”, 2003), but we note these themes even more clearly in the works installed here. The artwork is the idea –*Idea* (2002)– it is the calling itself –*Berufung (les pedres de David)* (“Berefung, the Stones of David”, 2011)– it is what sustains it– *Dempeus* (“Standing”, 2023)– it is what inspires him –*Melancholia: Dürer/ Giacometti* (2020)– and it is also what the artist needs in order to work –*Gli strumenti dell'arte* (2005). Here, Juanpere takes as his themes the elements of his day-to-day work as an artist, his tools and his studio, turning them into the final work.

Artistic practice is, then, at once a manual and an intellectual endeavour. The works in the third and final space, *ES(CULTURA)* (“SCULPTURE/ CULTURE”), exemplify this concept. Here, Juanpere once more evokes past masters and establishes a dialogue with their works, marking them with texts. He revisits Brancusi’s Muses, for instance, and inscribes his own pieces with the words *muse tragique* and *muse vénale*. Through these inscriptions, included on works such as *L'idée... D'après Giacometti* (2014) and *Offret (Sacrifici) D'après Brancusi* (2016), Juanpere extends the tradition that he so greatly admires and alludes to constantly in order to create new works and expand the meaning of sculpture.

Through explicit references to masters like Beuys, Brancusi and Giacometti, through allusions to the natural elements of his native land, and through reconstruction of the tools he works with in the studio, Juanpere explores the ever-open question about the ability of the twenty-first-century artist to bestow new meaning on art and the practice of artistic creation. In this way, he celebrates the journey into uncertain territories.

### Castell de Vila-seca

Carrer del Castell, 38 · 43480 Vila-seca (Tarragona)  
(34) 977 376 300 · info@castellvila-seca.cat

www.castellvila-seca.cat · www.fundaciovilacasas.com



WWW.CASTELLVILA-SECA.CAT

