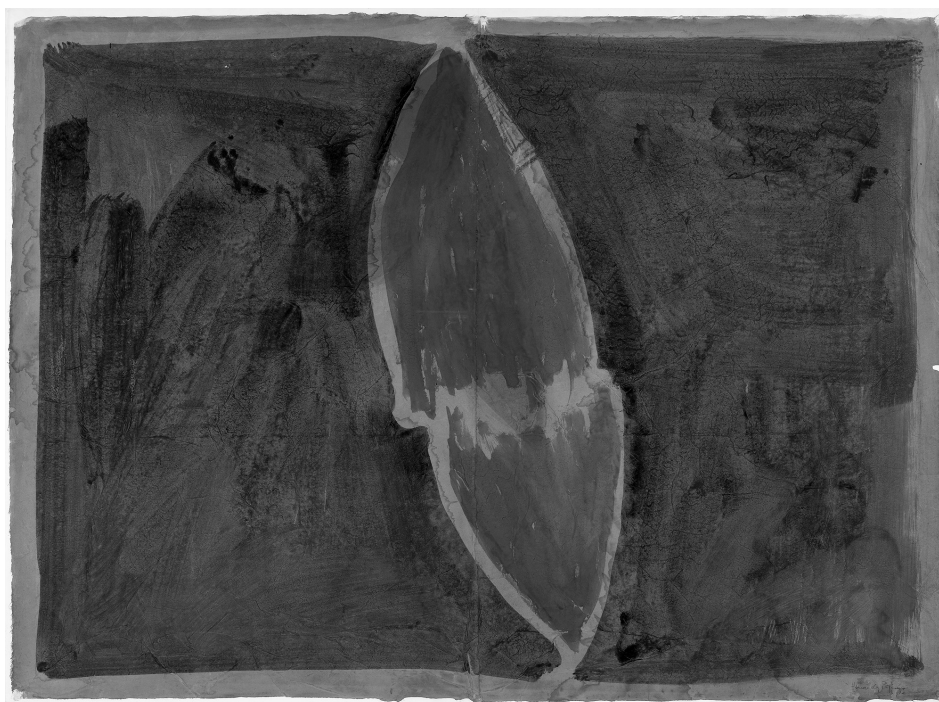


English



Joan Hernández Pijuan, *La fulla verda*, 1983

Joan Hernández Pijuan. The Measurement of Time, the Course of Painting.

Fundació Suñol presents *The Measurement of Time, the Course of Painting*, a monographic exhibition that goes through the career of Catalan artist Joan Hernández Pijuan (1931-2005). The exhibition shows a series of works –including unreleased pieces– from different periods, through which the visitor will have to discover the tension, density and intensity used by Joan Hernández Pijuan as the starting point for his creations, and especially, as a reference of his personal process of observing nature.

The Josep Suñol Collection hosts a great number of representative works of this artist, which complemented with other pieces, show us the way through which Joan Hernández Pijuan understood, practiced and loved art. The exhibition consists of more than forty works done between the end of the sixties and 2005.

In a first stage, rulers, set squares, glasses, scissors, apples, eggs and surface measurements speak to us of objects, nature, and, at the same time, of their boundaries. They are still lifes that already show many details that will leave their marks on his pictorial journey. They are objects arranged on the canvas with a strong intentionality, removed from conventional composition, determining where the object fits into the empty space as the central importance of the work.

With the passing of time, still lifes will disappear and then we will be left only with the surface, the dimension of the space. Once this moment arrived, it is easy to imagine Joan asking himself the following question: why, if there is a setting as intense and essential as nature, do we have to liven it up with figures foreign to it?

The extent and depth of nature will be centred on to become the focus of the work. In accordance with this principle, Joan will apply the scale-proportion method, though not guided by the format of the canvas or stretcher but by his determination

of the enlargement or shrinking of the landscape observed and how he intends us to see it.

At times we will be positioned very far away and other times closer, wandering through infinite panoramas in some works, analysing the texture and thickness of the brushstrokes in other works until we see how a blade of grass grows and what makes it up. We could compare it to how a camera zoom operates, bringing us closer or moving us away from what we observe, looking for the desired frame, and as it brings us closer to decipher nature's composition, it separates us because we are observing it in its grandeur.

Colour is an essential subject in Hernández Pijuan's development, since it runs through and vividly saturates all of his work. Delving deeply into this colour space will be necessary for us to reference the specific moment the artist wishes to demonstrate. Originally the colour chosen was green, a green in its full range that would give way to ochres, browns, whites and blacks. Blacks, the last colours, concluding the whole colour process, show us how a layer of white material is covered by another black one, later to "uncover" it, drawing on the dark to return to white. It is a painting drawn from darkness, from the absence of light as it invokes it all the while.

The material texture achieved with the brushes, their more or less ample strokes and the pressure of the palette knife, persisting time and again, emphasises and complements the concept of the passing of time, merging the colour as each brushstroke is laid over the last.

Concept, chance, fiction—almost everything has a place in the world of art, but knowing how to find this oblique point should be insisted on, this reverse that always hides something but which the artist has a need to reveal to us as a real image. Joan Hernández Pijuan read, felt, built and painted what he saw in the constant change he observed in nature, and during his walks he meditated on the role of painting, on what it could or should mean and, in short, on the essence of art.

Joan Hernández Pijuan. *The Measurement of Time, the Course of Painting.*

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CURATED BY:

Joan Hernández Maluquer, Elvira Maluquer and Fundació Suñol.



Fundació Suñol

Passeig de Gràcia 98
08008 Barcelona
T 93 496 10 32
info@fundaciosunol.org
www.fundaciosunol.org

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