

Patricio Vélez

ENGLISH

Las formas del tiempo



Amazonian photographs, 1966-2017 | b/w 35 mm | 20 x 30 cm

For this first retrospective exhibition by Patricio Vélez (Quito, 1945; based in Barcelona since 1976), we have selected almost a hundred works of art from amongst a vast oeuvre of paintings, drawings, engravings and photographs, with the intention of offering a representative panorama of the work carried out by the artist over more than half a century.

Patricio Vélez studied architecture in Quito, Barcelona and Paris, but shortly after obtaining his degree, painting became a priority in his life. His first solo exhibition took place in 1977 in the Ciento gallery in Barcelona.

Allowing ourselves to simplify, we could say that his works are like atlases or mental and sensory cartographies of the natural world. Their author likes to say that they are “transfigurations of nature”. But once introduced into this universe, we can perceive the range and variation of themes, techniques and points of view developed over time. The vegetal world is the base fabric of his work. In it, a framework populated by signs is formed in which every stroke organises and creates images of rich ambiguity. This in turn strikes a balance between a near and at the same time distant vision, resulting in a sort of “landscape writing”.

A characteristic of the artist is that he very often creates different works around a same theme. In the exhibition we present some of these

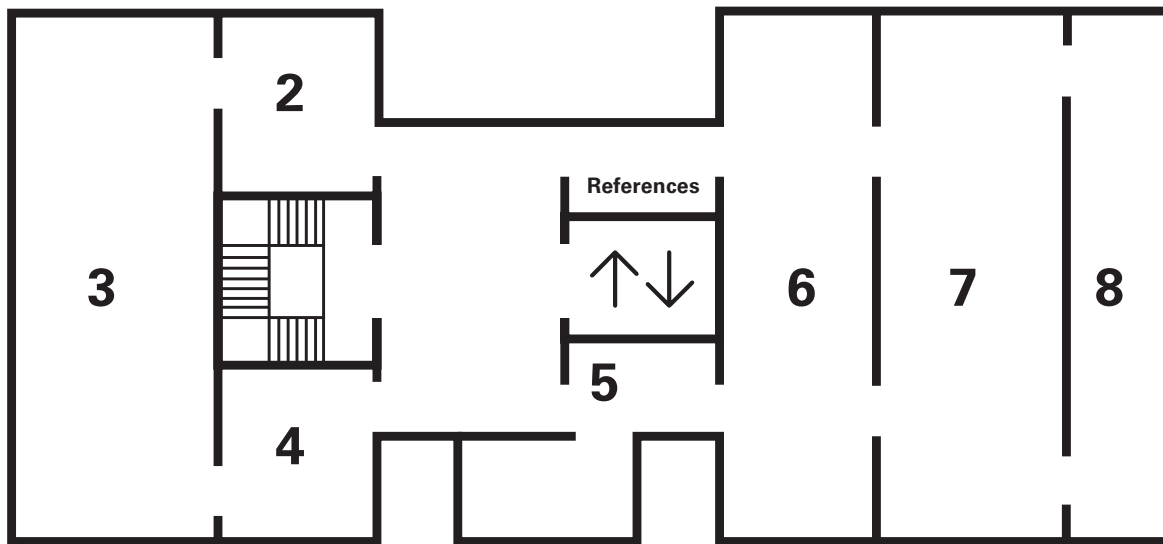
“variations”, which in certain cases become narrative sequences. In much the same way, we can observe that the exhibition addresses the constant matters of the visual arts: colour, line, surface, chiaroscuro, fragmentations and analogies, amongst others.

This is the manner in which the works have been grouped in the different rooms, according to their themes, formats and techniques. We begin the exhibition with drawings and small paintings from the sixties and conclude with a selection of black and white photographs made in recent years.

While preparing this introduction we received the sad news of the passing of Rosa Queralt, enthusiastic partner in the organisation of this exhibition. Everyone at Fundació Suñol wished she could have visited it, seeing as, as always, she had put all her energy, knowledge and critical thinking into it. Rosa Queralt had two passions: friendship and art. Her absence is a great loss for our affective and cultural world.

Note: The texts that appear in the rooms and on the floor plan in the exhibition leaflet are small references written by the artist about the exhibited works.





Room 2 - *Lettres à mon père*, 1976–1978

A letter is not necessarily written with words.

Room 3 - *Piel de boa*, 1976–1983

Boa skin
your colours
a small box of aquarelles
a wet paint brush
sleeping in the tree.

Room 4 - *The Meaning of Things*, 1987–1988

All life is biographical and in art it is inevitably autobiographical. However, the first requirement that gives foundations to a work is its independence from its author.

Room 5 - *Diseminaciones*, 2004–2007

At one end, the pollen grains, and at the other, the night and the stars. All expanding in space. Just like fruits, they are the shapes of the ink on paper.

Room 6 - *Estancias*, 1975–1991

The farmer ploughs the fields while the draughtsman draws lines. In the fields there are houses, corrals, walls and roads, and on the paper there are rectangles, borders, points and other lines. Topographical scriptures.

Room 6 - *Territorios*, 1992–1993

The weeks of tracing a drawing are like “little man steps” if we consider the centuries of a territory’s configuration, always changing. Slow drawings that call to mind the work of a cartographer.

Room 6 - *Llúmina*, 1974–2011

In the mind are the memory of a window and the House in White by Japanese architect Kazuo Shinohara. On rectangular paper, the ratio of 2 to 3 (80 cm x 120 cm) is intrinsic. The innumerable intensities of grey, from the saturated black of the ink to the white of the paper, reflect light and represent it in variations generated by a dividing method and not by any external compositional imposition.

Room 7 - *En el bosque*, 1996–1997

I was born and grew up in a land of forests and plants. Hence the trips, the photos, the drawings and the botanical illustration and taxonomy lessons. Free drawing in the open air.

Room 7 - *En las islas*, 2000–2002

“*Je sais qu’il y aura toujours une île au loin, tant que je vivrai*”, said André Breton.

Room 8 - *Amazonian photographs*

I lived in Brazil between 2005 and 2006: a year shared between Sitio Roberto Burle Marx, close to Rio de Janeiro, and the Museu Goeldi’s Ferreira Penna Scientific Station, 500 kilometres to the west of Belém.

My purpose was to photograph, in black and white and with my 35 mm Leica cameras, the interior space of the forests, that is to say, the area that is in chiaroscuro under the ceiling of vegetation. Once there, my field of vision was extended towards the banks of the rivers. Then I was granted permission to climb up the two observation towers which rise to a height of 50 metres, above the canopies that are exposed to the intense equatorial light and the intermittent rainstorms that occur throughout the day. At that moment, my field of vision became infinite, literally. Perhaps this small sample of photographs can give an idea of what the Caxiuana region is like, or at least how I have seen it.

Patricio Vélez. *Las formas del tiempo*

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CURATED BY: Rosa Queralt, Luisa Ortínez and Fundació Suñol



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