

Javier Pérez

Javier Pérez has cemented his international career with his far-reaching explorations of the human condition. The artist penetrates the spiritual heart of the being through a concept of the body somewhere between the biological and the oneiric, with the intention of enabling the fragile and vulnerable identity of the individual to flourish. This he achieves by way of seductive images and by powerful physical presence which allow him to express those things inherent to human existence that are inexpressible, obscure, and enigmatic. It is like a life venture that swings uncertainly between mortality and eternity, desire and inhibition, helplessness and deliverance. From the early 90s he has unveiled a rich language of sculpture through drawing, photography, performance, video and installation artworks reflecting complex states of change in the unstable world of organic form. This he does from his own existential vision inextricably linked to natural life cycles that undergo constant metamorphosis, mutation and transfiguration.

The conflicts that we see in the work of Javier Pérez between triviality and gravity, purity and impurity, the carnal and the spiritual, represent sincere questions about the unavoidable debate surrounding life and death brought by the soul to a totally exposed biological conscience. From this the artist achieves fundamental images of violent beauty.

We see from his drawings how the liquid capillarity of an organism can become flesh; an arm becomes winged, a man is transformed into a tree, trees have duplicate roots or take on animal form, larva turns to vegetable and inorganic matter adopts human form. In all of Javier Pérez's work, the image shaping processes are trapped in a morbid and sensual state manifesting a poetic and turbulent rebellion against physical restraints.

Dr. Teresa Blanch

Commissioner for the exhibition

Javier Pérez's artistic trajectory

Javier Pérez (Bilbao 1968), trained in the Basque Country and Paris, he started his artistic career at the Galerie Chantal Crousel, Paris in 1996. Since then he has taken part in shows at Musée National d'Art Moderne, Centre Pompidou, Paris (1997), the Zoologia and Arts Decoratives museums, the exhibition *Dobles Vides* at several museums in Barcelona, at ICUB (1999) and at Museo Guggenheim in Bilbao (2000). In 2001 he showed the artwork display *Un pedazo de cielo cristalizado* (*A piece of crystalised sky*) in the Spanish Pavilion at the 49th Biennale di Venezia; he has held

important solo exhibitions at the Carré d'Art-Musée d'Art Contemporain in Nîmes, the Artium Centro-Museo Vasco de Arte Contemporáneo in Vitoria-Gasteiz (2003), at the Palacio de Cristal, MNCARS, Museo Reina Sofía, Madrid (2004), at the Musée des Beaux-Arts de Rouen, France (2006), the Chapelle de le Vieille Charité, Marseille (2007), the Musée des Beaux-Arts de Caen, France, paralleling the work of Giacometti (2008), at the Burgos Cathedral Cloister, Spain (2009), at the Nasher Museum of Art, Durham, USA (2011) and in many other European galleries. More recently he has exhibited at the Salzburg Music Festival, where he displayed the sound installation *El carrusel del tiempo (Carousel of time)*. The exhibition *En el filo*, which complements the one on show now at the Museu de Montserrat, can be seen until November 2012 at the Galeria Carles Taché in Barcelona.