

# Drawing on Reality

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Certainly, painting was the favorite endeavor of Cézanne, Van Gogh, and De Kooning. Pollock, Franz Kline or Tàpies were also guilty of succumbing to this pleasure as well. However, the first three artists required a *subject* or realistic theme to be able to paint. For the latter, painting stemmed from the sensuous contact with matter when creating their work. Still, the art created by Cézanne and his aforementioned peers were not sparked solely by genius or a spontaneous creative instinct, but rather by a deliberate attempt and mental exercise deeply rooted in reality. Each artistic piece was directly inspired by relevant issues of the times; drawn from reality prior to its aesthetic rendering and interpretation. It was this undeniable link with reality what permeated their creativity, enabling their effort to distill and explain the world. This type of sensitivity is very much at one with Alex de Fluvià's artistic practice.

In his paintings, the use of collage and photography are the base to operate and construct. A basis for creation similar to the *subject* so vital for Cézanne. De Fluvià depicts life experience by documenting and accumulating. By processing information and recollections mentally and through the use of matter. Each fragment experienced by him, triggers an internal vibration that later becomes an image; a synonym of his sensitivity expressed as a direct, unique external response. Despite this removed and individual process, his art is intertwined with our ubiquitous reality.

Another element present in his work is *verbalization*. An intimate discourse and language made up by *words-gestures* without a literal meaning, but infused with allusions charged with significance.

Drawing from interactions, experiences and travels, De Fluvià has evolved his plastic response fusing Arabic mosaics, mythical gestures, Oriental pictograms, and iconic Mandalas

into a single contemporary and universal expression.

The complexity of this rich response is mirrored in each of his paintings, thus the title for *The Big Picture*. Each piece, is a sequence of pictoric units in a syntagmatic relationship to one another. Pointing to reality through unclear hints.

In other words, a world constructed by small vital *bytes*. Chromatic *pixels*, strokes and gestures (graphic and verbal), swarming in a plastic background interacting and structuring a dense canvas with layers of transparencies weaving life in all its dimensions. Dimensions left behind for the observer to uncover.

Alex de Fluvià creates an optical oscillation between the vague richness of collage and painting, juxtaposed with the objectivity of photography. The plastic reality of this work by Alex de Fluvià is contrast and vital contradiction (individual and cultural).

Each painting is the result of a series of mixed impressions, emotions, sensations, traces, colors, materials, and images defining our present. Leaving us curious, innocent, and bewildered. Clearly convinced by the conviction of an image fueled by reality.