

Fernando Arrabal

Amores imposibles

Fernando Arrabal, *Amours impossibles*, 1985. Acrylic on canvas, 81 x 65 cm. © Fernando Arrabal. Photograph: Joaquín Cortés.



Opening

thursday, may 4, 2023, 7 pm.
with the presence of the artist

May 4 - July 7, 2023

Blanca de Navarra 7 | Madrid

CAYÓN
Madrid · Manila · Menorca

Blanca de Navarra, 7 y 9
28010 Madrid
España

Sant Roc, 24
07701 Mahón
Menorca - España

Tel. +34 91 310 62 89
info@galeriacayon.com
www.galeriacayon.com

Fernando Arrabal Terán (Melilla, 1933) has always considered himself an artist by paternal reference, being a painter and sculptor of objects in the purest pataphysical tradition. Despite this, he has also dedicated his career to other professions such as writer, poet or avant-garde and iconoclastic filmmaker.

He began his law studies in Madrid. In 1953, as a great theater lover, he was awarded the City of Barcelona Prize for his play "*El triciclo*". Two years later he won a scholarship to Paris, where he has lived ever since. It was there that he met many of the leading figures of the 20th century, such as the French poet André Breton, Salvador Dalí and René Magritte, representatives of the purest Surrealism.

In 1963, together with artists Roland Topor and Alejandro Jodorowski, he created the "Panic Movement", alluding to the Greek god Pan. This movement is an artistic expression that pretends to announce controlled madness as a survival in the face of a society in crisis of values (postmodern society). Its authors suggest a baroque universe, precise, of a delirious and mathematical world; a mixture of opposites: of love and hate, tragedy and comedy, bad taste and aesthetic refinement, sacrilege and the sacred, the individual and the collective; the ceremonial ritual: in transcendental acts of life; the oneiric, and sometimes cruel and satirical vision of life, the unreason of the world; the repetition of things, sometimes time is conceived in a circular way. "The object", Arrabal writes, "is not to discover what confusion is, but only what can be said about it".

As a poet, his titles stand out: "*La piedra de la locura*" (1984) and "*Mis humildes paraísos*" (1985). With "*La dudosa luz del día*" (1994), he won the XI Espasa Essay Prize.

For his polemic brilliance, within the best political writing, *Carta al General Franco* (1978) deserves a chapter. Thus, concluding with a brief cinematographic repertoire, works such as *Viva la muerte* (1970), *L'arbre de Guernica* (1975), *Le cimetière des voitures* (1981), *El Emperador de Perú* (1982), *Adiós Babilonia* (1983) reached the top. In all of them, the formal risk, the fleeting perspectives and the highest aesthetic goal trace a visual offer that does not belong to any school. Art of great effect, as opposed to pure speculation.

In this way, Cayon exhibits for the first time in Spain "*Amores imposibles*", a series of paintings plagued with mystery in its purest humorous and personal sense. Together with "*Historias universales*", his other great Achilles heel, it was made between January 1 and August 24, 1985 and, due to its success, it was immediately exhibited in a gallery in the Latin Quarter of Paris.

In "*Amores imposibles*", Arrabal (through a preciousness in detail almost typical of codices) shows us painting as Yin and Yang as a symbol of unattainable possibilities and promises, an act of anguish and, at the same time, uneasiness, as a way of expressing an implicit song about irreducible ambiguity.

Arrabal seems to offer us the autarchic character of each of his works, their mute independence: neither the gaze, much less these words, will be able to close their possibilities of meaning, to grasp the work that is incorporated into the truth of what is the bearer of its own wandering.

If you would like to request images of the works or additional information, please contact:

CONVOCA AGENCY

www.convoca.com

Miriam Mateu, directora

miriam@convoca.com

609 471313

“Amores Imposibles”

(soneto intraducible de Fernando Arrabal)

*El Gusano-cordón-de-bota es tan erótico
Si el Cachalote le admira aunque calado
Cuando el Rorcual-común inesperado
Con el Oso-polar juega ajedrecístico*

*EL Hipopótamo se alarga elástico
El Elefante canturrea amodorrado
El Tiburón-blanco sueña con el híbrido
Sin despertar al Rinoceronte gnóstico*

*Son los Calamares tan enormes tan gigantes
Como el Cocodrilo-marino desavisado
Por el ratón-Carpincho envalentonado*

*Llegaron los Caballos-de-Shire confortantes
Tras el Pelicano-ceñudo y sobreherido
Con Pez-luna y Pez-gato rimbombantes*

Fernando Arrabal

París, a 14 de Clinamen, salida de A Durero, hermetista.