

BECAS
GRAND TOUR 2009
3ª EDICIÓN

Catálogo

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Ganadora de la Beca Grand Tour 2009

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ROCIO GARRIGA

NEW YORK

Una de las personas que conocí allí me dijo: “En Nueva York está pasando todo”; y de hecho, una de las cosas que más me impresionaron de la ciudad fue su actividad.

La estancia en Nueva York me aportó muchas cosas tanto a nivel personal como a nivel profesional. Me permitió establecer un diálogo nuevo y más amplio entre mi trabajo y todas aquellas posibilidades que me ofrecieron la ciudad y la gente. Decidí ser un espejo de lo que veía y de lo que vivía y me involucré en esa efervescencia que se tradujo en motivación. Esta experiencia me enseñó la importancia que requieren la concentración y los estímulos a la hora de preparar nuevos proyectos; me demostró las ventajas que se adquieren cuando tienes la posibilidad de centrarte únicamente en la investigación y la creación.

Durante los meses de octubre y noviembre tuve la oportunidad de ver y conocer el trabajo de muchísimos artistas, de acercarme a procesos y soluciones formales que no había visto anteriormente. Este periodo de tiempo me sirvió para dedicarme exclusivamente a preparar un nuevo proyecto de trabajo sin la necesidad de aplazar el proceso creativo por la urgencia de lo cotidiano. La propuesta en la que estoy trabajando actualmente, **Tomografías del silencio** (de la que forma parte la obra *Otoño de Silencios / Otoño de Palabras*), se gestó en parte en aquellos dos meses de estancia, y su maduración se está produciendo ahora, durante el proceso de ejecución de cada una de las obras.

“Dos jornadas de viaje alejan al hombre – y con mucha más razón al joven cuyas débiles





raíces no han profundizado aún en la existencia- de su universo cotidiano, de todo lo que él consideraba sus deberes, intereses, preocupaciones y esperanzas (...) El espacio que, girando y huyendo, se interpone entre él y su punto de procedencia, desarrolla fuerzas que se cree reservadas al tiempo. Hora tras hora, el espacio determina transformaciones interiores muy semejantes a las que provoca el tiempo (...) Igual que éste, crea el olvido; pero lo hace desprendiendo a la persona humana de sus contingencias para transportarla a un estado de libertad inicial (...) El tiempo, según se dice, es el Leteo. Pero el aire de las lejanías es un brebaje semejante, y si su efecto es menos radical, es en cambio mucho más rápido.”¹

¹ MANN, Thomas, La montaña mágica, Barcelona, Ed. Pocket Edhasa, 1997. pág. 14.

OBRA

La cama viuda 2007/2008

Pesado, deber, pasado 2007/2008

Péndulos de sal 2009

Otoño de palabras/Otoño de silencios 2009/2010

La cama viuda.

El discurso de esta obra se teje sobre la colcha que viste o vestiría una cama que no está presente, que no existe. El elemento principal -el sustantivo- se ha omitido en su representación; es decir, la cama. La omisión es la que construye, a partir del escenario que nos figura el título, el fundamento discursivo con el que ha sido elaborada la colcha: la cama está viuda, no tiene sujeto que la ocupe con sus sueños y por eso reside ausente.

En La cama viuda la espera se describe en una letanía de números que rítmicamente se materializa en cada uno de los módulos cuadrados que forman la cubierta del lecho extinto. Cada uno de ellos está compuesto por la agrupación de cinco imágenes superpuestas, y estas imágenes gráficas se han formado por números que, o bien aparecen solos, o se repiten varias veces en un mismo cuadrante, hasta que la tinta negra que los dibuja hace desaparecer el fondo transparente sobre el que han sido estampadas mediante serigrafía y litografía.

Son fragmentos; que unidos hacen o deshacen una historia en función de que ésta se lea en su anverso, la parte negra; o en su reverso, la parte blanca. Es un contar -sueño- lo que se cuenta -número-.



La cama viuda

Hierro, tinta, papel e hilo
Serigrafía y litografía tejida
Instalación de medidas variables
2007/2008



Pesado, deber, pasado

En el cuento Funes el memorioso Jorge Luis Borges relata el encuentro entre un estudiante porteño y “un tal Ireneo Funes, mentado por algunas rarezas como la de no darse con nadie y la de saber siempre la hora, como un reloj” Borges escribe que tras caer de un caballo, Funes, en lugar de perder la memoria, pierde la capacidad de olvidar. Luego, postrado como queda a consecuencia del accidente Ireneo afina sus prodigiosas capacidades y cada percepción tiene, según él, una característica única y es inolvidable. Para este personaje “esos recuerdos no eran simples; cada imagen visual estaba ligada a sensaciones musculares, térmicas, etc.” que también recordaba.

Funes el memorioso, desde la poética de la literatura, nos presenta un personaje paralizado por el inmenso caudal que su memoria es capaz de contener, como si los objetos o los sucesos que recuerda detalladamente adquirirían un peso real dentro de sí mismo que impidiera su movimiento. En Pesado deber pasado se representa el desplazamiento que se produce de dentro hacia fuera si convertimos el peso de las obligaciones en carga dimensionable. Se concede así, a la noción abstracta de tiempo, dimensiones sensibles (longitud, peso, espacio, apariencia) para hacerlo entendible, comprensible, físicamente perceptible y asimilable, ya que en muchos casos cuando cosificamos las abstracciones, éstas parecen adquirir su verdadera importancia.

A la hora de realizar esta obra se partió de la idea de seriar durante un periodo indefinido de tiempo, lo que se recordara del día anterior que hubiera resultado ser un peso; es decir, lo que hubiese supuesto un esfuerzo, una obligación o un deber. Con este criterio se han ido preparando unos paquetes for-

mados por piedras envueltos en tela blanca que se han anudado uno por uno con un largo cordel de lino encerado. Cada una de estas piedras vienen a ser aquellos pesos con los que se ha cargado.

Con las piedras preparadas como se ha descrito, se ha ido elaborando una trenza que crece cada día en función de las piedras -pesos- que se añaden. La pieza constituye una progresión del pasado en el presente pues la acción realizada hoy, añadidura de un peso que hace que la trenza se prolongue paulatinamente; se elabora basada en el recuerdo de lo que se hizo ayer.

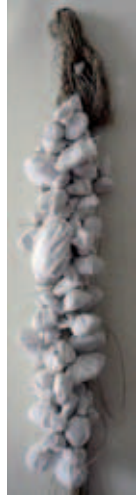
La trenza aumenta su longitud y su peso corpóreamente haciéndonos conscientes de la carga soportada en el espacio temporal transcurrido. El beneficio de que el peso de las obligaciones sea palpable viene dado por la advertencia del poder de su presencia, que nos indica las dimensiones de la carga. En este depósito de obligaciones se trenzan los recuerdos como bien podría haberlo hecho Ireneo, con “sus manos afiladas de trenzador”.

Cada una de las imágenes del proceso de la obra se designa con el número que le corresponde al momento de añadidura, el número de piedras agregadas en ese momento y finalmente, el número de piedras que forman el conjunto que vemos en la imagen; así podremos leer: 2/4. 13 pesado., es decir; segundo momento, 4 piedras añadidas, 13 pesos añadidos en total hasta entonces.

Pesado, deber, pasado
Piedra, tela, cuerda y fotografía
Instalación de medidas variables
2007/2008



1/9. pesado.



8/6. 46 pesado.



44/8. 389 pesado. 61/9. 548 pesado. 122/12. 1261 pesado.



Péndulos de sal.

En esta instalación se muestra una idea de tiempo aparentemente contradictoria: por un lado el péndulo, un aparato que sirve para medir el tiempo cuyo vaivén también ha señalado el ritmo de muchos relojes y que, entre otros usos, ha sido empleado para adivinar el futuro. El péndulo es pues constante movimiento. Por otro lado la sal, una sustancia que se destina para la preservación de los alimentos.

Este uso de conservación de la sal es el que yuxtapuesto al movimiento del propio péndulo, viene a dar simultáneamente varias lecturas de la de la noción del tiempo en la síntesis de un solo objeto.



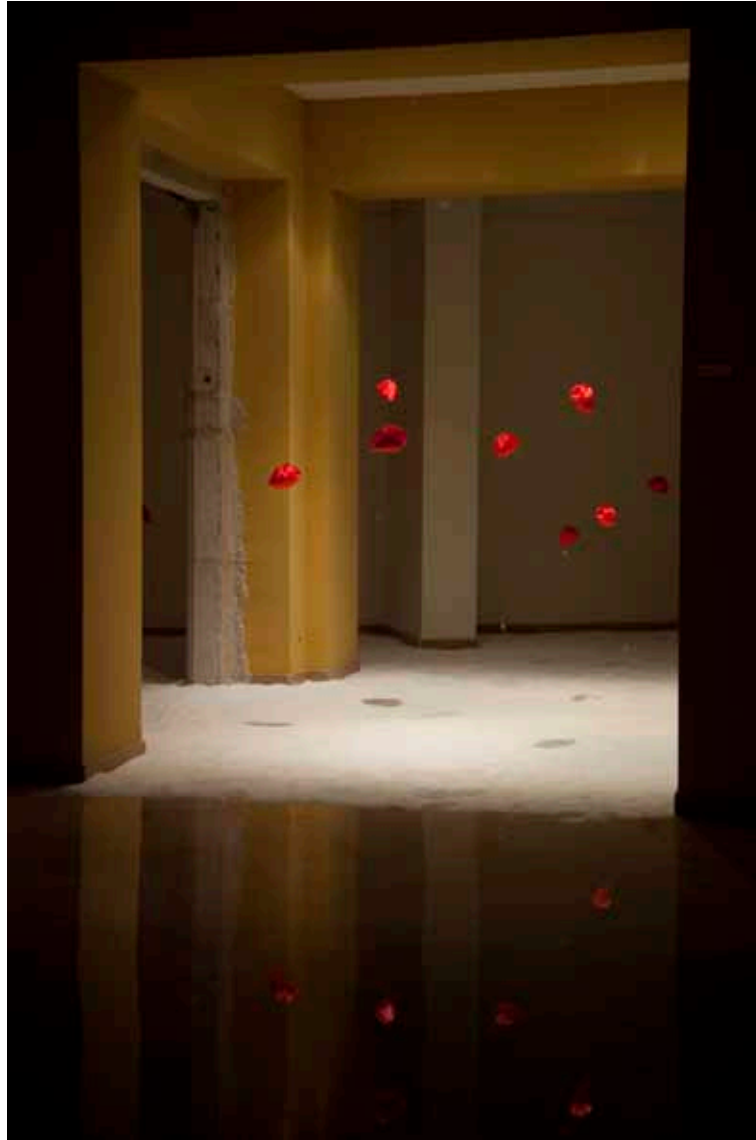
Péndulos de sal

Nailon, metal y sal

Tejido

Instalación de medidas variables

2009



Otoño de Silencios / Otoño de Palabras

La obra está compuesta por dos cascadas de hojas de roble americano (el modelo se tomó de las hojas que estos árboles dejaban caer sobre el suelo de Central Park). Este díptico escultórico está formado por las dos caras de una misma moneda.

Por un lado el Otoño de Silencios, que instalado del mismo modo frente al Otoño de Palabras, alberga unas hojas que se han constituido a base de los espacios en blanco resultantes del recorte de las palabras.

Por otro, el Otoño de Palabras: varias hojas formadas por las palabras recortadas (que se extrajeron del periódico New York Times) penden una a una del techo del espacio donde se hallen expuestas, como si se pausara el momento de su caída, quedan suspendidas en el vacío. Todas las hojas son de tamaño natural.



Otoño de palabras

Papel, cartón y cola
Collage
Instalación de medidas variables.
2009/2010

Otoño de silencios

Papel, cartón y cola
Collage
Instalación de medidas variables.
2009/2010



TRADUCCIONES

Josep Santacreu

I find myself writing this prologue for our scholars' catalogue for this second year's exhibition, when the jury has just finished deliberating for the third year running on the selection of scholarships. And I cannot but assure you that such a project, worked for over such a long period of time, constitutes a real success.

More than ever we should be motivated to work creatively with enthusiasm and verve, an attitude which should be mandatory as a human expression. At DKV we desire to open new channels of social commitment and innovation. Avant-garde art helps us reach such objectives. For organisations, artists are a font of creativity and stimulus. Companies turn to them not only as promoters of a change in mentality and modernisation, but also to broach new ways of understanding our world. Some of the youngest are those who have the most hunger for knowledge and experimentation. Our Grand Tour Scholarship aims to contribute, helping them to develop artistically and personally. Reading Marina's and Rocío's project logs, one realises how important it is to have external experiences, to exchange ideas.

I would like to highlight several sentiments of theirs:

Marina Puche

After a year in Germany, with just a short, one-month holiday, I got on the plane and flew back to the cold again, towards Poland, expecting to encounter something similar to Germany. So it was quite a surprise to find such totally different concepts, and teaching quite similar to our own. Intimate, reflective painting, generally fairly biographical. The sensation of painting close, where the aseptic and impersonal are not really in fashion. New visions, new diplomas (end-of-course

projects), new friends, a new language. Textile art, symbolist, extensively figurative, and symbology. Elements which I had totally forgotten in Valencia reappeared in my small studio in Gdansk.

Rocío Garriga

My stay in New York taught me many things, both personally and professionally. It allowed me to establish a new, broader dialogue between my work and all those possibilities that the city and its people were offering. I decided to become a mirror for what I saw and what I experienced, getting involved in that effervescence which was translated into motivation. This experience taught me how important concentration and stimulus are when you're preparing new projects. It showed me the benefits you reap when you have the chance to focus solely on research and creation. It made me feel extremely lucky that the purpose of the trip was exactly that: see, learn, assimilate, reflect; and then to transmit. Over October and November I had the chance to see and get to know many artists' work, getting inspired by and learning formal processes and solutions I'd never seen before.

Once again we are sharing this experience with our Polish colleagues and old friends in New York who are accompanying us on our adventure. Thanks to Karen Gunderson, Hugo Fontela and all those who have made it possible for this project to go ahead.

Josep Santacreu.
Chief Executive, DKV Seguros

Javier Claramunt Busó

The Grand Tour was a travel itinerary throughout continental Europe which experienced its period of greatest splendour from the mid-seventeenth century to the 1820s. As a rite of passage, an obligation of rank, a mark of the standing of one's social class as well as a fundamental part of the individual's formation, young people of the upper classes (mainly British), accompanied by a tutor or guardian of proven morals¹, came of age during this months-long journey, which could even extend to years, in search of greater capabilities for fulfilling later roles. It was assumed that these young people would learn languages, make new friendships, develop a sense of taste and consolidate through these lived experiences what they had previously learnt from books.

As the Grand Tour developed over nearly two centuries, many variants evolved, offering diverse options and repercussions. Period, taste and fashion defined learning objectives while the itinerary varied: visiting the seats of power and focal points of dissemination for intellectual and social mores (Paris, Rome, Vienna) for young aristocrats destined to run businesses and governments; knowledge and the study of the history of Classical and Renaissance art (Turin, Milan, Florence, Venice, Rome, Pompey) for young people with artistic preoccupations; an emphasis on empirical experience and the interchange of scientific information with the intellectual class in the places visited for those concerned with gaining erudition; or exposure to the landscape, new experiences and a

¹ The Grand Tour also contained a recreational component. The guardian was responsible for instruction but also for controlling any possible hormonal excesses of youth.

desire for singularity and the development of aesthetic taste for Romantic travellers (Shelley, Byron, Goethe).

The repercussions from activities developed on the Grand Tour were varied and intense. It generated an extensive literary and publishing heritage (which in turn fed the enthusiasm of future generations to undertake the Grand Tour), cited as the current precedent for travel literature and modern travel guides. It increased sensibilities towards the value of historic and artistic heritage and the indispensable study required for the evolution of archaeology and the management of today's historical heritage. The travellers' zeal to acquire antiques and works of art² spurred the birth of a new social group, collectors, who on their return home contributed to the development of the neo-classical style of painting, architecture and the decorative arts.

Yet probably the main transcendence of the Grand Tour phenomenon was the historical precedent of travel (especially cultural tourism) and contemporary tourism of all kinds, including the most reviled. So from the 19th century onwards, the democratisation and massification³ of travel devolved and was devalued into the pro-space traveller⁴ who reaffirmed without questioning their national and socio-cultural identity, and soon after this the first tour operator appeared⁵ along with run-of-the-mill organised tourism in package tours, the three "e"s (entertainment, excitement and education) and even the three "s"s (sun, sea and sand).

Yet fundamentally the historical transcendence of the Grand Tour lies in that it is the precedent of the journey understood in terms

of an immersion into new sign systems, the reading of which questions one's own, as a space for experimentation and learning in the essential sense of change and transformation. Also, definitively, the journey is intimately linked to discovery, the discovery of the other to find one's own answers, to discover and strengthen the "I", our secret other self. And perhaps, more than in its aristocratic exclusivity or in its ritualistic nature as a rite of passage into the adult world, here lies its principal analogy with the homonymous name of this scholarship, the Grand Tour-DKV Scholarship.

The object of the Grand Tour-DKV Scholarship, the principal action of the DKV-Art and Health Business Professorship of the Faculty of Fine Arts at the Polytechnic University of Valencia (UPV), financed by the company DKV, is that of awarding two Master's in Artistic Production graduates with a travel scholarship, a one-month stay in the city of Gdansk (Poland) and a residence with the students of its Sztuk Pięknych Academy, along with another travel scholarship and two-month stay in New York. This exhibition shows the work of the winners of the second, 2009 edition of this award: Rocío Garriga Inarejos (New York) and Marina Puche (Gdansk).

As a result of the sister-company relationship between the company DKV Spain and Ergo Hestia Poland and the competition they organise, the Hestia Artistic Journey (precedent to the Grand Tour-DKV Scholarship), one of their scholars has coincided with ours in New York (Milesz Wnukowski) and we are hosting another in our faculty in Valencia (Ewa Juszkiewicz). Therefore, this exhibition

also shows the work of these two scholars.

As can be seen in her curriculum⁶, in her stay in Gdansk, Marina Puche has added another stage to her personal Grand Tour. Throughout this route, her pictorial trajectory has remained firmly tied to the portrait, worked in successive series of large close-ups of the faces of young women: *In Flower*, *Emerging*, *In Life*. They are magnificent faces due to their scale, retracted and imprisoned in narrow frames, also for their profuse, dark hair, isolated, unique, gleaming in their description of skin, in the chromatic and gestural emphasis of their pictorial construction, in their communion with their carnal and yet pictorial materiality. Faces described with hot, carnal vehemence, reaffirmed in fertile, tactile evocations as accurate and present as the olfactory wrapping of identity of each of these young women. With their eyes closed, their gaze reserved and withdrawn, isolated by the water that half-submerges them, the firmness of their presence escapes towards the unreachable, towards a self-absorption and immersion in the calm flowing waters of their suspended thought.

The women captured by Marina Puche float like Ophelia, a symbol of the conjunction between the eternal and the transitory, desire never attained, the brief star that burns out before we grasp it, the light of which floats lightly and imperturbably in the mortuary receptacle of the water. With Ophelia's death by Millais always in the background, in her pieces, Marina explores the weightlessness of an instant, the suspension of time that is prolonged eternally, unreachably like the present otherness of her absent portraits.

² Fundamentally works by Canaletto, Pannini and Piranesi depicting views of Venice, Rome and their ruins.

³ Part of E. M. Forster's 1908 novel and the film of the same name by James Ivory *A Room with a View* was situated in Florence, in this late, decadent phase of the Grand Tour.

⁴ Carrión, Jorge: *Viaje contra espacio*: Juan Goytisolo and W. G. Sebald. Madrid, Iberoamericana, 2009. p. 27.

⁵ Thomas Cook (1808-1892) founder of the current Thomas Cook Group plc. Curiously, his first act as a tour operator was to organise a railway journey for 570 people attending an anti-alcohol congress in 1841. See Quesada Castro, Renato: *Los elementos del turismo*. San José, Costa Rica, Editorial Universidad a Distancia, 2007.

⁶ In addition to the scholarships and awards for residences and the holding of workshops in Requena, Granada, Zaragoza and Pontevedra, she has spent several study periods in Germany.

⁷ Stays in Italy, Ireland, South Korea and Strasbourg.

⁸ Title of her Master's Thesis (http://www.uv.es/ernase/roccio%20garriga_haciendo%20tiempo.pdf) and exhibition project (Art Space at the Fundació Caixa Vinaròs, September, 2009.Catalogue)

In this last series, *In vita* [In Life], colour is extinguished, as are sensory evocations, in favour of a greater concreteness of the post-mortem setting. Ophelia now abandons the water yet not the company of flowers (of a greater concreteness and descriptive presence than in earlier series) the ephemeral life of which underlines the ungraspable transit in which she used to float eternally, the weak border between existence and death in which time and her beauty remain suspended.

Rocío Garriga's travelling curriculum⁷ is strengthened by this Grand Tour Scholarship and her two-month stay in New York. The highlight of her most recent production is *Haciendo tiempo* [Marking Time]⁸, which in her case is equivalent to *Haciendo obra* [Creating Work], because in it she extols the creative process as a further part of the artistic object, as a direct reference, an inherent part of the object. Furthermore, this identification of process with object is duplicated through the assimilation of the object with the subject of its creation: time. Time as an element of construction and as a constructive force, as a material, a process, an artwork and a discourse.

What Rocío does with time requires patience and a slow pace. Its ungraspable evolution and fleeting presence means it can barely be materialised without running the risk of losing its essential nature. Already we treat it, measure and break it conflictingly into work time and play time, although from the productive perspective in its mercantile value, there is no distinction: time to produce and time to consume. To emancipate oneself from the mercantilisation of time implies appealing to reflection for taking time's pulse outside the productive parameters. From there the premeditated choice of a task to carry out, slowly and with patience, weaving time⁹ with mechanical, repetitive, automatic movements, building a litany¹⁰ in which thought manages to escape and remains suspended beyond time.

Rocío Garriga's latest works move her interest towards silence, which appears to be a logical conclusion if we understand that time suspended is the time of silence and that, in the suspense of thought, the vacuum converts time into a silent figure not at all full of possibilities.

Javier Claramunt Busó
Director of the DKV Art and Health BBAA
UPV Professorship

Rocío Garriga

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GRAND TOUR SCHOLARSHIP DKV-ART & HEALTH PROFESSORSHIP. 2nd CALL FOR APPLICATIONS 2009.

TWO MONTHS' STAY IN NEW YORK CITY.

Rocío Garriga Inarejos.

Diary of my stay.

One of the people I got to know there said: "In New York everything's happening"; and in fact, one of the things that impressed me about the city was its furious activity.

My stay in New York taught me many things, both personally and professionally. It allowed me to establish a new, broader dialogue between my work and all those possibilities that the city and its people were offering. I decided to become a mirror for what I saw and what I experienced, getting involved in that efferves-

cence which was translated into motivation. This experience taught me how important concentration and stimulus are when you're preparing new projects. It showed me the benefits you reap when you have the chance to focus solely on research and creation.

Over October and November I had the chance to see and get to know many artists' work, getting inspired by and learning formal processes and solutions I'd never seen before. This period allowed me to devote myself exclusively to preparing a new project of work without the need to delay the creative process because of the urgency of everyday things. The proposal on which I'm currently working, *Tomografías del silencio* [Tomographies of Silence] (which includes the work *Otoño de Silencios / Otoño de Palabras* [Fall of Silences/Fall of Words]), was partially conceived during that two-months' stay, which is currently maturing through the process of creating each of the works.

"Two days' travel separated the youth—he was still too young to have thrust his roots down firmly into life—from his own world, from all that he thought of as his own duties, interests, cares and prospects; [...] Space, rolling and revolving between him and his native heath, possessed and wielded the powers we generally ascribe to time. From hour to hour, it worked changes in him, like to those wrought by time [...] Space, like time, engenders forgetfulness; but it does so by setting us bodily free from our surroundings and giving us back our primitive, unattached state. [...] Time, we say, is Lethe; but change of air is a similar draught, and, if it works less thoroughly, does so more quickly."¹

⁹ In *De-espacio coagulado* [Coagulated Un-Space], she weaves with copper thread for 937 hours. In *Pesado deber pasado* [Heavy Duty Passed] she plaits the weight of her daily duties for 122 days, using 1261 stone-weights.

¹⁰ In *La cama viuda* [The Widowed Bed], a long litany of numbers appear on the panels of her counterpane.

¹ MANN, Thomas, *The Magic Mountain*, London, Secker & Warburg, 1946 [1924]. pp. 3-4.