

Exposición: **FERNANDO ALMELA**

Institut Valencià d'Art Modern (IVAM)  
10 septiembre – 10 noviembre 2013

Comisarios: Sonsoles Vallina y Enrique Gómez Acebo

Organiza: Institut Valencià d'Art Modern (IVAM)

Patrocina:



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The works exhibited on this occasion are part of the donation made jointly by the Almela-Solsona Foundation—created by the artist and serving as the heir of his artistic legacy and guarantor of his wishes—and IVAM (Valencian Institute of Modern Art), which thus becomes the definitive gallery for the contemplation and study of the artist's work.

Fernando Almela (Valencia, 1943-2009) created The Solsona Foundation in 1991 with the pictorial heritage welcome Alberto Solsona (Barcelona 1947 - Madrid 1988). After his unexpected death, his own heritage passed to the Foundation, which changed its name to the present and was in charge of the board that he appointed. The donation this is due both to the logic of the origin of the Valencian artist as his wish, expressed repeatedly in life, about the future location of his artistic creation.

This exhibit provides a broad panorama of the artistic creations of Fernando Almela (1943, Valencia □ 2009, Madrid), ranging from the 1970s to the artist's premature death. These were decades during which he dedicated his time and passion to conceiving an aesthetic current that belongs to art's finest tradition, one to which he added his own extremely personal interpretation of art. Interested in baroque mannerism, the artist also declared his admiration for

great universal masters, such as Cézanne, Matisse, Morandi and Sorolla, to whom he renders homage more or less explicitly in many of his works.

In the subject matter he chooses, we also observe a return—though with a fresh eye—to these masters. His still lifes of fruit, such as the long series dedicated to the kakis of the Chinese painter Mu Qi (1210–1275), as well as his Morandi-like paintings of vessels, acquire, at his hands, distinctive meanings. These are dealt with in various ways, from drawing to painting on canvas to sculpting, with graphic works along the way. Landscapes—another subject matter which captures the artist’s interest—often depict lush vegetation and offer us versions, influenced by many scenes found in his travels, of a Mediterranean childhood garden that was never forgotten.

Viewers will appreciate the artist’s original treatment of pictorial planes, one of his most brilliant achievements. Almela presents hypnotic distortions of the relationship between figure and ground; the former might be transformed into a vibrant, tangible absence, at the heart of which lies nothing other than the nostalgia of loss, while the latter becomes a chance for experimentation as audacious as it is subtle, based upon a palette of colors which unequivocally communicates his Valencian origins.