

A possession on the frontier

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The majority of symbols which make up and define Lorenzo Valverde's works have a marked and irrenounceable areferential character. On the other hand, they continue to create an evident and essential allusion to the complex, conceptual and physical mesh which includes not only his work but also his own conception of what is art and what is painting, or at the very least, what it should never become.

But this irrepeatable areferenciality — from an assumed absence of real anchoring — is very far from being an estrangement from or a waiver of the handles which artists hold or maybe should hold from the ideological type to the chronological type and from the material type to the virtual type. In this sense Lorenzo Valverde —with his spectacular manuality —assumes that in artistic practice, he should abandon the babble inherent to an evident indecision, and opt for embarking on a tortuous voyage to a region whose limits — not yet excessively clear— border with other areas of work with which they sometimes share resources and caress sensations. From the idea of an audacious frontier and consumed partition, the artist sets the basis of a work dominated by the desire to escape forward, to flee from settling on parameters of express comfort, and to delve into the channels which, through a certain portion of suffering, provide the means of personal, unique and to a certain point, splendidly distinct diction.

There is an irregular conductive line, progressively mutant, in Lorenzo Valverde's work leading him from more or less conventional painting to his present dimensional expansion, in which the aspects which have always formed his dialectic corpus are still commented on, sometimes in a more explicit fashion and other times in a more restrained fashion: the problems of representation and subjection to elements of the outside reality which surround artist and works, the use of physical resources, devoid of previous factual connotations, the denial of the immediacy of speech to reach extraterritorial and extratransitory dimensions, the insistent abandonment of production in its most literal sense, the affiliation to the public use of the artistic work, the explosive institutional power as opposed to the syntactic and reflective scarcity coming from the indiscriminate use of reason and prejudice, the abandonment of systematic norms to place oneself in another age and in a consciously surrounded situation which allows him to establish his own standards of action and his specific mode of operation in a particular territory inclined to both physical and conceptual speculation.

In his latest work, Lorenzo Valverde proposes the reconsideration of place and vision from an undeniable condition of usual parameters granted to the pictorial disciplines. This reconsideration also affects both aspects and, as a result, its probable symbiotic structure: the alteration of the locus insofar as the works exceed the traditional limits to place themselves in an area of profound semantic commotion, without abandoning the frontal characteristics which differentiate them from other three-dimensional aesthetic adventures, keeping to the strict proposals of a corporeal plane and building essentially in a round-trip zone which rejects paralyzation and which leads towards this border region which forms its definite features. And the alteration in the vision insofar as it is a formal source of place change: beyond its irrenounceable frontality,

the work admits the presence of strange elements which far from lessening the merit, of its ultimate sense, simply makes it more complicated, establishing relations between materials and contents, and between parts and the whole, in such a way that the allusions and figures of appeal interlace to provide a visual sensation which leads to speculation. In this idea of a profound localized vision, Lorenzo Valverde's work offers various interpretations and changeable appearances throughout time, but which never stop centering its objective of reaching a crossroads: the work and the place, the work and its place, the work in time and in its time, and the work and its extreme syncretic link with factors which permit it, accept it and envelop it. Without these margins, the artist would never continue.