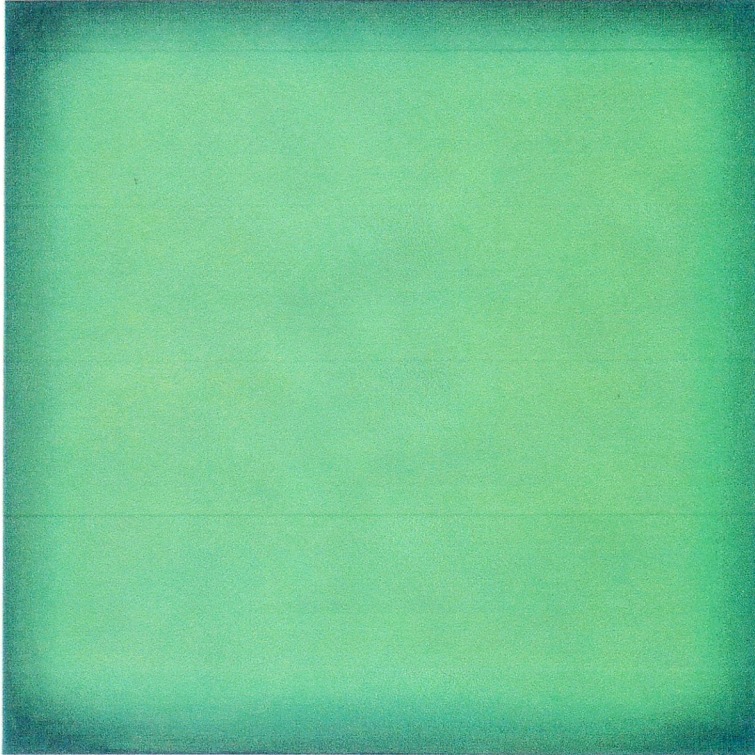


JOSÉ MARÍA YTURRALDE

MADRID
JAVIER LÓPEZ GALLERY



Postludio, 2007. Acrylic on canvas. Courtesy: Javier López Gallery

MARIANO NAVARRO

For his presentation as one of the gallery's artists, Javier López and José María Yturralde (1942), chose, almost three years ago, a group of pieces which represented, however succinctly, the long career of the Valencian artist. It began with *Ritmo formas en blanco*, in 1966, which displayed traces of Normativism and the influence of Gerardo Rueda and the abstract style of Cuenca; it continued with *Figuras imposibles*, the works which brought him fame in the following decade, and in which, as suggested by the title, tricks of perspective made three-dimensional and visible what was impossible and only two-dimensional. I regret that these works are still linked, because of their international connection, to the work of Vasarely, instead of emphasising their features not as optic

art but as a binding link with the traditional western gaze. The exhibition continued with photographs of certain flying structures –to which he has returned in recent years, and which will be the object of a future exhibition– and finished with a larger group of paintings from the series *Preludio*, *Interludio* and *Postludio*, which he had been working on, in five-year cycles, since 1991.

This second individual show, which takes place in the small space of José Marañón, is entirely formed by works from the *Postludio* series. Some time ago, the artist himself wrote a brief and revealing text regarding his objectives, influences and interests. I wish to emphasise one detail in particular, his attention to emptiness, or, in his own words, "an attempt to understand the energies of the void, as opposed to its passiveness". He goes on to immediately link this energy to music, and mentions Hindemith and his *Ludus Tonalis*, and Morton Feldman and his *Structures*, both to point out the inversion and reversal of the prelude in the first piece, and the sound of the evanescent structure in the second.

It could be said that his paintings are simply luminescent colour, where, to use his words again, "forms are consistently dissolved, in the same ways as in fractal geometry, but without resorting to it; [this is] the attempt which began with the *Preludios* and was not achieved until the *Postludios*".

Layers of not always monochrome colour are subtly juxtaposed until the centre and the borders become expressively meaningful. Minimal and, at the same time, crucial differences can be seen between one canvas and another: so that viewers can appreciate "traces of a suppressed numerical variation, a gradual and constant distancing from the tones which must be transformed, in a veiled way". And a common denominator: their brilliant intensity. Interestingly, much of the intense chromatism of these latest paintings was previously displayed in his *Figuras imposibles*. In a way, it is as though Yturralde had always fluctuated between the transparency or invisibility of certain geometries of the sensitive, and the

need for the saturation of the retina in his approach to painting.

According to the philosopher Eugenio Trias, music thinks, and the best music always reveals thought. Not that we need to think about music, but that music itself is what thinks. In the same way, we could say that, with Klee and Palazuel, the line thinks and drawing is the expression of thought, and, following the same line, that painting thinks and that the work of the best artists –Yturralde mentions Rothko, Malevich and Mondrian– is exposed thought. In the case of the latter, in order to "accept, from painting, concepts and knowledge, particularly those related to the infinite and the void, the absolute, the sublime and the beautiful, in order to passionately arrive at a certain understanding of those features of the reality around us".