

Juan Uslé

ÁCRONO

May 20th - June 23rd 2023

Alfonso Artiaco is pleased to announce Juan Uslé's
third solo show, titled ÁCRONO.

The exhibition opens on Friday May 19th at 7 pm, in the presence of the artist.

Día a día sentía más intensamente la sensación ingrávida de vivir en esos sueños en los que uno se reconce en lugares donde ya ha vivido, pero sin la carga terrestre, sin el peso que impide que uno pueda volar.

Day by day I felt more intensely the weightless sensation of living in those dreams in which you recognize yourself in places you have already lived in, but without the earthly load, weight which prevents you from flying in reality.

(Juan Uslé quoted in David Carrier, "Juan Uslé Abstract Art of Metamorphosis" in *Juan Uslé: Open Rooms*)

A dreamlike atmosphere surrounds Juan Uslé's works. Just as in a dream, a temporal disperception is created: long hours turn out to be a few minutes, just as a handful of seconds feels like an eternity.

The exhibition title, ÁCRONO, comes from ancient Greek: α- (alpha privative), without, and κρόνος (kronos), time. The ancient Greeks used two words to indicate the concept of time: κρόνος (kronos) and καιρός (kairos). The first refers to logical time, the second means "right or appropriate moment".

Uslé moves the exhibition space out of that sequential time thanks to his paintings that immortalise and freeze a right moment as an existential instant: the intermittent contact that the brush makes on the canvas in relation to his heartbeat.

The rhythm of the heart are transposed to the canvas and is isolated from reality, suspended, 'weightless'. Uslé seems to stay in fluid time; his marks could continue infinitely. And yet they are also immediate recordings of individual moments, of the uniqueness of every heartbeat of time and its possible turbulences, and they require pausing and focusing. The beats become sequential fields or territories of signs and routes reminiscent of sea waves, a landscape or a pentagram. Constantly repeated elementary gestures thus draw unknown places that look familiar. From the search for silence and stillness comes the series of works entitled *Soñé que revelabas*.

To make a picture is like "reciting a prayer" or performing a religious "ritual". The artist has to be able to listen to its own body without following his gaze, corrupted by society. Society, according to Uslé, is tormented by images and the only solution lies in refuge within its sensory and timeless scenarios where weight has not yet stopped men from flying.

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Juan Uslé was born in 1954 in Santander (Spain). Lives and works between Benissa (Spain) and New York (United States).

Juan Uslé's works are interactions of lines and colours that enclose and incorporate in themselves a great variety of historical-artistic references, pictorial languages, as well as sensory and mental impressions. Paint itself is also an important element of research, as a language and instrument. The artist creates a formal comparison between the different media used, identifying, however, in the plaster, arranged in layers on the preparation of the canvas, the element that will always be readable in every phase of the painting. The everlasting and in some way always decipherable presence of this material also becomes a symbol of wider philosophical resonance: the beginning is present and coexists with the end, the painting is a self-sufficient entity, a complete object not only in its four sides, but also in the vertical stratification of its surface. The pictorial process consists of a natural harmony between the manual act and the intellectual choices behind every artistic action. Movement, or rather, displacement, is a key and recurring theme in his work. In Juan Uslé's artistic research we can read a constant dichotomy between opposite and complementary elements at the same time: order and chaos, presence and absence, two-dimensionality and depth. Most of his works are juxtapositions of areas of colour and lines that seem to come and go as if they were fragments of a more complex story. His paintings lead the viewer into a labyrinthine space, we can read a further dichotomy between the precise articulation of Uslé which seems to indicate a specific direction while, paradoxically, it also leaves the way open for the viewer's free interpretation.

The artist in March 2020 won the 30th edition of The Daniel and Florence Guerlain Drawing Prize. He has participated in international events such as the 51st Venice Biennale (2005), documenta IX (1992), the Istanbul Biennial (1992) and the São Paulo Biennial (1985). His works are part of public collections such as the MACBA, Museo de Arte Contemporáneo de Barcelona, the Musée National d'Art Moderne, Centre Pompidou in Paris, the Guggenheim Museum in Bilbao, the Museo Nacional Centro de Arte Reina Sofía in Madrid and the Tate Modern in London. Juan Uslé made solo shows in institutions such as the Kunstmuseum in Bonn, the SMAK, Stedelijk Museum voor Actuele Kunst in Gent and the Museo Nacional Centro de Arte Reina Sofía.

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