



Gallery: LEEBAUWENS GALLERY (BRUSSELS)

Proposal: SOLO SHOW, MARCH 2023

Type of art work: DRAWING, SCULPTURE, INSTALLATION

Title: *INFINITE ORNAMENTS*

Artist: JAVIER LEÓN PÉREZ

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Javier León Pérez
Infinite Ornament

26.03 →
29.04.2023



INFINITE ORNAMENT

INFINITE ORNAMENT

Just as BEAUTY is an unfolding-happening,

Of virtuous greatness.

The notion of size is completely irrelevant.

It manifests itself in the immeasurable of the COSMIC HARMONY of the SPHERES.

And it is also REVEALED in the small at the level of "GROUND-EARTH".

For example, in the ORDER and COMPOSURE that each element occupies in CLOSE NATURE,

In the CONFIGURATION of the PULSE of each living being

Or in the RIGID-FLUID COHERENCE of each inert being.

It is also reflected in the simple truths and more everyday elements.

Although it is in front of our eyes very close, it is normally not perceived,

Because is something that is not captured with the physical of the ocular sense.

Perhaps the latter is a consequence of the SEPARATION of the modern ME and the WORLD (?)

But at very specific moments and for reasons still unknown, the position opens.

When the MEMBRANES become TRANSPARENT and we become porous,

When the BODY and the THOUGHTS vibrate as a FRACTAL UNITY

And the emotions of joy come suddenly,

It is at that precise moment when he UNVEILS before us in EPIPHANY. It echoes within us.

CONSCIOUSNESS is that same INFINITE ORNAMENT!

Javier León Pérez

December 15th 2022



Ocean #20, pigment Japanese paper and colored India ink on canvas, 150x100x15 cm.
Nebula #03, pigment Japanese paper and colored Chinese ink on canvas, 120x100x15 cm

“INFINE ORNAMENT”

“The structure of the universe influences our way of philosophizing and feeling the universe”

(“Universe as a work of art”)

John Barrow

For his second solo exhibition, the Spanish artist Javier León Pérez presents INFINITE ORNAMENT. The artist finds inspiration in nature, its forms and its rhythms to rewrite a more personal world through the development of his own poetry with three-dimensional works made on washi paper, drawing and bronze sculptures.

Ornament, like the word Cosmos, have the same Greek root that refers to order. The ornament is a formula to order and encompass a specific space and its purpose is to beautify it. Javier makes a reference to the cosmic order brought to a closer environment and that ultimately finds a correlation to our own mental environments.

The work that he presents on this occasion makes a personal review of the landscape genre. Javier proposes organic and fractal shapes with paper as a formula to order light, filtering and coloring it. The paper is worked in a three-dimensional way on canvas through which the entire surface is covered with small units of paper in the form of multicolored scales. In his drawings made on canvas, we can see a very organic way of understanding drawing and its processes, where the textures are made by a tangle of drawing lines, creating the sensation of volumes due to the condensation of said lines. The bronze sculptures are unique pieces made with a wax folding technique, playing with the element of water, movement and temperature, which is later melted down to generate the bronze piece.

Lee-Bauwens gallery

Metamorphosis and dances: about Javier León Pérez

Within the modern tradition, emanating from the crisis of representation that took place in European art in the first decades of the 20th century, the organization of pictorial space imposed a new disposition regarding the compositional structures in use up to then that acted in the space-surface of the painting. So, the space for action and exercise of art: the painting, was, from then on, understood as an organized plane with the intervention of very varied elements. Undoubtedly elements strategically chosen for a greater operability both visual and sensitive for the viewer. The cases of Kandinsky and Mondrian, in this sense, are proverbial. Already then, color began to acquire a new relevance in Western art, effectively exercising all its possibilities of evocation. In the world of art, a whole contribution of new languages began that would be decisive for its later development, until then barely glimpsed in Western culture. Therefore, a path of exploration and revision of both plastic and decorative categories was opened, where the intention, uncomplexed by the unnecessary referentiality of the outside world, imposed the exploration of abstract languages; which, of course, were also traditionally valid in other cultures.

In this line of contributions that integrate the new concept of painting in modernity and, regarding the career of Javier León, his pictorial work for a few years now has been projected in actions that had to do with surface values. and its possibilities. These were shots in choreographies of punctuations and repetitive codes, generally of a graphic nature and substantially of paint deposited in brief punctual touches. In reality, they were atomized signals, deposited on neutral backgrounds, intentionally not signified by any color. They were interventions of different intensity on the shot: tensions and sequenced alignments, of different value; with frequent records of automatic spellings; generally in white on black that came to delimit the pictorial space itself. To finally express it in its same magnitude and format. In a certain way, they transcribed a type of writing from zero point, vibrant and self-concentrated, that seemed to swim or emerge, suspended or collected, in a space between neutral and sidereal; that, in its enhancement, on the surface, also acquired an interior approximation turned towards the conditions of the materials of white or graphite. They were paintings, therefore, with a calligraphic intention of serial language, based on notes grouped in formal masses and silent lines that could resemble landscapes or nocturnes. They would allude to possible orogenies and stellar constellations. In short, it was a type of austere and silent painting that was, of course, quite far from Expressionist gesture and intensity, but, at the same time, subtly spoke of time and the different ways of combining energy.

They were pictorially proposals speaking of a certain aesthetic minimalism, subtle and discreet, where color barely appeared or was the result of vibration effects or interactions of the materials themselves. Those “abstract atmospheres” cultivated by Javier León undoubtedly had an encrypted character, even nocturnal, which also revealed moods and psychological attitudes.

But, already in these last ten years, Javier León's proposals have evolved towards volume and interior rhythms, becoming more protagonists in his more or less complex compositions. Generally directed, depending on the case, towards formal or organic architectures with great power of evocation. In his latest installments, the artist begins a kind of redirection and exploration of other ways of combining scales, energies, and psychological tensions. His compositions have become more encompassing, stretched and voluptuous, with a more direct and eloquent connection with the viewer. Color appears permeating articulated volumes, a consequence of highlighting formal lines of growth, but which also awakens memory, evokes, and gives meaning to those special constructions; ranging from the particular and fragmentary to the general, from the sedimentary to the biomorphic, from the articulated to the centripetal. Indeed, his new proposals have been, let's say, configuring and growing, expanding, in new "nebulae, vortices and constellations". Other times it is about filling a space with a certain internal value, entering what is already a monochrome magma, or acting as a "sea of petals" from a found structure. Clearly focuses on giving an unforeseen path to the energies of the target himself, carried away by a kind of "metamorphosis of the ethereal".

In terms of successes and results, these curiously take us back to certain dreamy annotations and drawings due to Leonardo himself. With which Javier León seems to identify with his own method of observing and proceeding, by extracting structures from data extracted from the knowledge of the real, as when Da Vinci transcribes his imagined drawings about the Flood. A series of exercises in which, questioning the scale of the viewer's eye, the author turns relentlessly towards the swirling clouds and the wind that dominate his notes. However, Leonardo was already attracted to analyzing volatile forces of nature, by transferring the game of eddies and arabesques caused by surface waves and the internal forces of water, which were collected around 1509 in the Windsor codex. (12660v). In these suggestive drawings, the artist specifically analyzed the tensions of the aquatic fluid and the configurations that the water currents acquire in the face of certain interposed obstacles. As if da Vinci wanted to emphasize the fact that nature itself cannot be adequately contained within man-made limits. In this regard, Leonardo, in his Treatise, recommended to the apprentice artist: "Make some cardboard silhouettes in various shapes and throw them from the top of the terrace through the air; then draw the movements that each one makes in the different stages of its descent". A certainly recommendable and sophisticated exercise, which, to a large extent, has a lot to do with the positions and work methods that inspire the new modular creations by Javier León. Spaces that are organized in volume, developed in scaly sequences that allude and "dance", alluding to formal concretions that range from the physiological to the biological, botanical or geological to the mode of sediments of a formal, analytical and sensitive memory of the time; but that, in any case, they want to transmit keys and visions of universal constructions. In short, creations with the intention of finally diving into a magnified molecular or mineral structure or, perhaps, delving into the epicenter of the alignments of centripetal growth within the corolla of a flower. Javier León invites us to fully penetrate the tractions, narratives and slides that, in their great diversity, always contain certain fractal or biological energies, thus evoking the languages and laws of nature.

Juan Fernandez Lacomba



Ocean #20, pigment Japanese paper and colored Chinese ink on canvas, 150x100x15 cm.
Nebula #03, pigment Japanese paper and colored Chinese ink on canvas, 120x100x15 cm



Nebula #04, Atmosphere series. Pigment Japanese paper and colored Chinese ink on canvas, 120x100x15 cm.



Cydonia #16, Stratum series, collage of japanese paper on canvas with pigment, 100x80 cm.



Cydonia #17, Stratum series, collage of japanese paper on canvas with pigment, 100x80 cm.



Cydonia #18, Stratum series, collage of japanese paper on canvas with pigment, 100x80 cm.



"Mammatus desert", "Wounded landscape" series. Graphite drawing on canvas, 165x145 cm



"Infinite Ornament", "Wounded landscape" series. Drawing on canvas, 55x45 cm.



"Antiform" 01, 02, 03 ,04 ,05 and 06. Bronze sculpture and oil, 25 x 12 x 5 cm each

"Antiform" 01 and 02. Bronze sculpture and oil, 25 x 12 x 5 cm each



“Antiform” 07. Bronze sculpture and oil, 54 x 16 x 6 cm.



“Translucent”, Japanese paper with layers of varnish, metal structure and light,
350x150x180 cm.



“Translucent”, Japanese paper with layers of varnish, metal structure and light,

350x150x180 cm



STATEMENT

My work poses through paper a personal review of the landscape genre from the mainly using abstract formality. Paper is understood as an expressive material with its own language and is cut into small units and glued one by one on a support creating bas-reliefs or it is glued and crumpled to create installations and large sculptures.

For me paper is the metaphor of sensitive skin. A Skin as a barrier or border between who you are and where the other begins, but it is permeable and very porous. Working with paper serves me in some way as an element of protection against an environment that I sometimes consider hostile. Paper is for me the sensitive material to create a second skin.

In my piece of paper there is no pain and that is precisely why it refers to it. It is one of its paradoxes.

I have always aspired to create a philosophy of paper, with its own language, with its own form of expression, with its own way of manifesting itself in reality, and sensitivity is one of its main values. Talking about the sensitivity of paper is talking about its vulnerability-and also about its versatility and ability to adapt to the environment.

ART BIO

Javier León Pérez, b. 1977, Seville, Spain.

Originally from Seville and trained at the University of FINE ART of Seville, Javier León Pérez specialised in painting, ceramics and sculpture in bronze before completing a research MA in art, investigation and production at the Complutense University of Madrid.

At a very young age, he was already an assistant in a sculpture workshop, where he encountered sturdy materials like bronze. Upon discovering a text about Buddhist philosophy and Zen principles, he became aware of the fragile and ephemeral nature of existence and all things. After that, this new enlightenment would inspire his artistic approach. In order to give shape to this, the artist sometimes employs painting and sometimes sculpture or installations. The key element of his work is the ambivalence between the underlying order of the universe and fluidity, between individual elements and the whole that they create together.

His pictorial works, in which he multiplies different points, evoke the idea of matter, composed of tiny indivisible particles that form a whole. They are the result of a repetitive process, a sort of daily personal ritual akin to a mantra; a sacred formula that requires intense physical and mental concentration, an exercise that involves centring oneself again and going back to one's roots before the work is ready.

However, another material – Japanese paper known as 'washi' – is at the heart of his work. Javier León Pérez sublimates and models this traditional hand-made paper, which is slightly translucent and has a subtly irregular texture with a pleasant feel. The artist establishes an intimate and tactile relationship with this plant-fibre paper, which allows him to develop his own poetic language. By folding and cutting, multiplying small, individual units that are juxtaposed in a very precise order, calling to mind the inherent internal structures of the world, such as the petals of a flower, he creates a jumble of extremely fluid organic shapes, like roots naturally undulating in rhizomes.

He is the recipient of numerous awards in Spain and his work on Japanese paper was recognized in the Paper Biennial of Contemporary Art at the Museum Rijswijk in the Netherlands, the Biennale of Contemporary Art Lalin in Spain, and International Paper Arte Biennial of Shanghai 2021. Javier has held multiple exhibitions across Europe, with his first solo show in Hong Kong in 2015. He has participated in art fairs in Spain, France, Portugal, Holland, Germany, the UK, Hong Kong, Korea, Indonesia, Istanbul, Taiwan, New York, Houston and Miami. His works have been acquired by important collections, including La Caixa Foundation (Spain), Valentín de Madariaga (Seville), and DEARTE Collection (Spain), Galila's POC Foundation (Brussels), Boghossian Foundation (Brussels), Fengxian Museum (Shanghai), and by prominent collectors in Hong Kong, Taiwan, Indonesia, the Philippines and Korea.



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