

APPRECIATION OF LIFE

An Endless Journey

Spanish Painting Exhibition



Cristina Blanch



Lola Abellan



Noemi Martin



Joan Longas



Marti Bofarull



Michelle Concepción

State-of-the Arts Gallery

Spanish artists. Hispanic art. The light of the Mediterranean through the emptiness of the Castilian plateau towards the intrepid Atlantic: an explosive mixture mirror of the Spanish Culture. Sensuality and fineness, air and serene melancholy. Force and passion.

Spanish painters, as a whole, are some of the best painters in the world. Perhaps the best. The great and wonderful works by Spanish painters from its beginnings until today form one of the most colossal and reasonable artistic creations in history. Spanish art and Spanish painters have provided the world with works of outstanding beauty and quality. A Spanish painter will always be a Spanish painter. No matter what he paints, when he paints it, and which set of circumstances surround him, he will be entirely immersed in a bath of centuries, mysterious as well as tragic, melancholic, serene and sensual. The same bath that immersed Greco and Velazquez, as well as Cossio, Picasso, Miro, Miralles, Tapies, Broto, Barcelo, ...a bath that is unavoidable. All of them palpitate Spain, the mystery of anything Spanish, of Spanish art. None of them, nor any other of the many great Spanish painters can distance themselves from the dense and at the same time light atmosphere of this very old country. Spanish art, its paintings, calls your attention wherever it is. Evidently, art is not nationalist. Art is universal. Therefore, no Spanish painter, American painter or German painter can or should paint according to regionalisms or folklorisms. But even if he tried, a Spanish artist is branded with fire for life: like a bull. Like the branding of the clean look of the black eyes of the Spanish woman.

Appreciation of life – “An endless journey” Spanish Painting Exhibition

This group painting exhibition titled “Appreciation of life – An endless journey” organized by States-of-the-Arts Gallery and curated by Jorge Llovet. **Six Spanish artists - Joan Longas, Marti Bofarull, Cristina Blanch, Noemí Martín, Lola Abellan and Michelle Conception** - are going to present the different appreciations of life to you: from an enjoyment of modern landscapes, through memories of personal stories, to our inner-self contemplation.

1. **Jun 5-26** : modern landscape
2. **Jun 27– Jul 17** : personal stories
3. **Jul 18 – Aug 14** : inner-self contemplation

First :Program of the Spanish Art Exhibition:

“Life through modern landscapes and buildings”

(Joan Longas, Marti Bofarull)

Joan's and Marti's still landscapes recognize our treasurable footprints in different places, to hold lasting memories. City landscapes are recreated on Joan's and Marti's canvas infusing the artists' sensations and experiences during their travels.

Through a splendid treatment of light and a very careful selection of composition and views, where monumental buildings instead of fleeting human activities are depicted, Joan evokes a nostalgic feeling towards the ephemerality of life. His canvases are surrounded by magic atmosphere.

Marti renovates his urban landscapes by fixing his gaze on the architecture, the streets and the commercial trappings of the modern city as well. Urban patterns have become has grabbed his attention. While the big American cities are portrayed vibrant and restless, Marti discloses other perspectives for our appreciation – its hypnotic textures, its somberness, its beautiful structures full of geometric forms. His portrayal of the somber buildings, his emphasis on a city's composition and forms, together with his distinct palette-knife style, has given the audiences an extraordinary taste on the modern landscapes.

“欣賞生活－無盡旅程”

西班牙藝術畫家之作品展

States-of-the-Arts Gallery 誠意邀請您出席由六位西班牙藝術家合辦的畫展，名為“欣賞生活－無盡旅程”。

六位藝術家 - Joan Longas, Marti Bofarull, Cristina Blanch, Noemí Martín, Michelle Conception 及 Lola Abellan - 將會帶你從不同層面欣賞生活: 從享受城市景觀，至回憶個人故事，到自我沉思內省。

展覽一 (6月5日至26日) : 城市景觀 by Joan Longas & Marti Bofarull

展覽二 (6月27日至7月17日) : 個人故事 by Cristina Blanch & Noemí Martín

展覽三 (7月18日至8月14日) : 沉思內省 by Michelle Conception & Lola Abellan

展覽一: 城市景觀 by Joan Longas, Marti Bofarull

Joan 及Marti 的靜止風景畫作肯定了我們在不同地域留下的足跡，以靜默扣住我們的記憶。

Joan 及Marti把畫家在當地的自身經歷和回憶融入所描繪的城市景觀，而為了引起觀眾對生命無常的慨嘆，Joan捨棄描繪人們活動，只選取大型建築物為題，並巧妙地處理光線及構圖，為畫作製造出一種凝靜永恆的氣氛。

Marti亦放眼於城市建築，鬧市街道及商業景觀，作品強調都市的視覺結構。當美國大城市被各媒體塑造為一個繁華又永無休止的大城市時，Marti 卻為觀眾揭示出其他欣賞面: 都市中的渴睡感，都市中的陰鬱面，又或是都市中幾何構圖的美感。Marti的作品為觀眾帶來另一番欣賞都市的體會。



Joan Longas was born in Barcelona in 1959. In 1981 he gets a degree in graphic design and illustration at the Escuela Massana (Barcelona). Until the end of the nineties he combines his work as a graphic designer with contributions as a drawer for different newspapers and magazines (El Adelanto de Salamanca; El Periódico de Cataluña; Sapiens, History Magazine), activities he abandons to dedicate his efforts entirely to painting.

Joan has awarded several Prizes of Painting, such as Premio Obra Gráfica de la Enciclopedia Catalana, Premio Calassanç and Premio Fundación Crèdit (Andorra); He has also been finalist of the Prizes Fundación Privada Reddis, Fundación Vila Casas and "X Certamen Nacional de Pintura Ciudad de Calahorra".



Jones Longas' work reference. Not available in this exhibition



Landscape of roofs and balconies / Oil on canvas / 89 x 146 cm / 2009



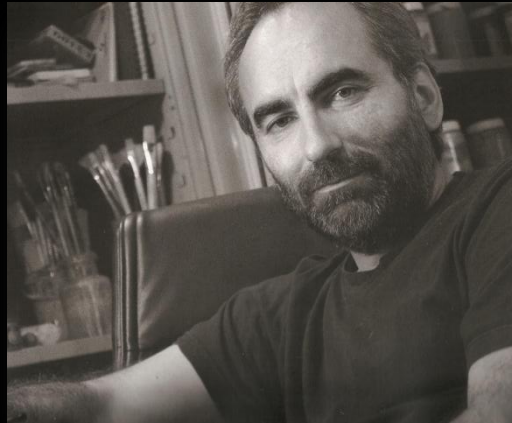
At the other side of the South / Oil on canvas / 65 x 100 cm / 2009



The night became intimate / Oil on canvas / 65 x 100 cm / 2009



Fabra observatory / Oil on canvas / 40 x 80 cm / 2009



Marti Bofarull was born into a family of artists at the Molins de Rei in Barcelona, Spain in 1965. His grandmother, painter Carmen Sala, was his most important teacher. Carmen gave Bofarull his first lessons in the different techniques of painting, composition and perspective. At the age of 16, Bofarull attended the Massano School of Barcelona, where he specialized in painting. He also learned the arts of serigraphy, photography and engraving, all of which helped him expand his creative horizons.

Between 1988 and 1994, Bofarull operated an art school in Molins de Rei, where he taught painting. At the same time, he continued to participate in award exhibitions in several different cities. Bofarull participated in many juried art shows, winning more than 50. From 1995, Bofarull had exhibitions in numerous galleries, including la Galeria Tuset de Barcelona, Galeria Andreu Picó de Palma de Mallorca, Galeria Artnau de Girona, Galeria Terraferma de Lleida, Sala Arimany de Tarragona, Galeria Aitor Urdangarín de Vitoria, Galeria Sokoa de Madrid, Sala Braulio de Castellón, Galeria Sánchez de València, and Galeria Euroarte de Lisboa.

Bofarull also participated in numerous international Art Fairs, including Feria International Artexpo de Barcelona, Feria International Euroart '98 de Geneva, Feria International MAC 21 de Marbella, and Feria Interart '98 de València.



Marti Bofarull's work reference. Not available in this exhibition



Brooklyn and Manhattan bridges / Mixed media and oil on canvas / 81 x 100 cm / 2009



Times Square no turns / Mixed media and oil on canvas / 100 x 100 cm / 2009





Manhattan view / Mixed media and oil on canvas / 90 x 180 cm / 2009



Sex in Times Square / Mixed media and oil on canvas / 100 x 150 cm / 2009

Second Program of the Spanish Art Exhibition:

Life through personal stories

(Cristina Blanch, and Noemi Martin)

The importance of living in our contemporary present is emphasized through the work of Cristina Blanch and Noemi Martín.

Cristina has focused on the moments in which we are currently living, as seen from her works such as "Armani". Our existence is what gives meaning to our moments. Her work not only reproduces reality, but also confirms our moments through the use of distinctive and consistent brushstrokes.

Noemi even affirms the importance of 'moment' by infusing a strong feeling of intimacy and nostalgia touch into her works. She has successfully created a serene atmosphere in her works to enrich the sense of personal stories in the scenes. The heavy earth tone colours and her chosen subject matter such as "Librarie" exemplify the emphasis on our stories and footprints on the modern landscapes.

展覽二: 個人故事 (Cristina Blanch, Noemí Martín)

Cristina Blanch 及Noemí Martín的作品提醒了我們活在當下的重要性.

Cristina 相信人要珍惜當刻, 活在當下. 她所選的城市景物 – 如 “Armani” – 反映出我們的生
活經驗. 她的作品不但描繪現實, 她更以獨特和一致的筆觸肯定個人經歷及經驗的價值.

Noemi 的作品擁有很強的親切及懷舊感, 而這種高尚寧靜的氣氛更引起觀眾對自我經驗的
聯想, 鼓勵觀眾以自身故事為作品上色. Noemi採用的土色系顏料及對現實建築物之選題表
現出她對個人經歷的重要性的確定.



Noemí Martín at work

Noemí Martín was born in Barcelona in 1975. She manifested a great love for painting since early childhood and at the age of 16 she entered the Massana School in Barcelona, to study painting. After graduation, she moved with her companion into a rural house at a small town in the midst of nature, where she established her first workshop. That was the place from where she drew inspiration and started researching with different techniques and themes, modelling her own style with patience and determination. Noemí Martín participated in painting contests and was awarded several prizes. In 1998, she made her first collective exhibitions in Barcelona, Madrid, Valencia, etc. Three years later, she started her first individual exhibitions.

In 1999 she combined her professional career with the teaching of drawing and painting in her workshop. Noemí Martín's work offers us an intimate painting, pervaded with silence, maybe with a certain nostalgia touch, the most important trait being the atmosphere, the ability to convey quietness and serenity, sometimes with a gentle lyrical accent.



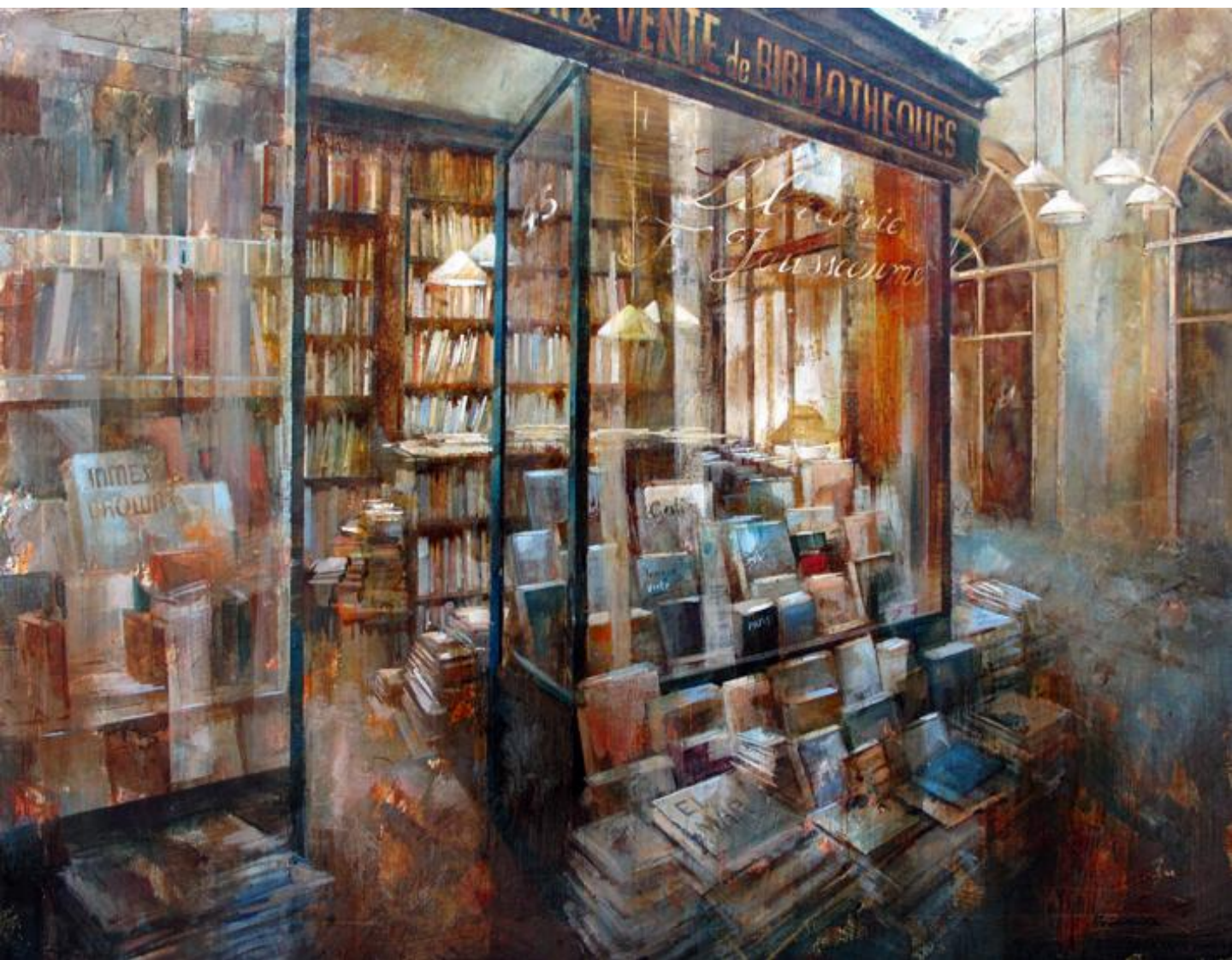
Cafe de flore / 100 x 100 cm / Oil on canvas / 2010



Eland Café amsterdam / 100 x 100 cm / Oil on canvas / 2010



Objects of life / 100 x 150 cm / Oil on canvas / 2010



Librairie / 89 x 116 cm / Oil on canvas / 2010

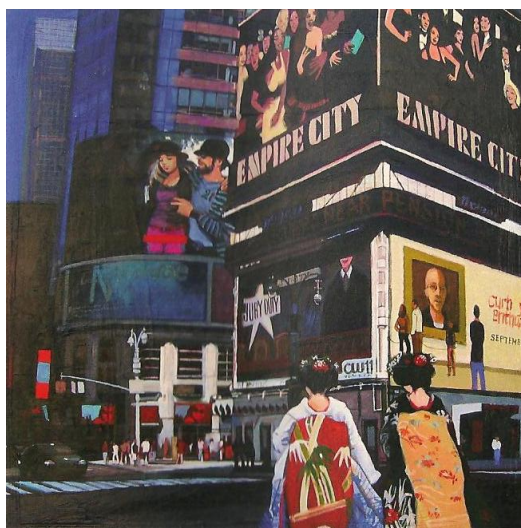


Born in Barcelona in 1966, Cristina Blanch studied in Paris, in Ecole des Arts graphiques et architecture interior, Met de Penninghen. From the very beginning she started a career as a graphic designer - first in London, and later in Barcelona.

She has been working as an illustrator for several newspapers, fashion magazines, even receiving an SND price for her Works in that area. Her drawings are very well known in classic books, technical books, and children's books.

Cristina has exhibited in galleries as Jordi Barnadas, Barcelona, Jorge Alcolea, from Madrid, Loft Gallery and Stella gallery in Rome

She has been cofounder of the school of painting and drawing "Cristina Blanch" sited in Barcelona.



Cristina Blanch 's work reference. Not available in this exhibition



Walking around the SOHO / 50 X 150 cm / Acrylic on canvas / 2010



Kate / 50 X 150 cm / Acrylic on canvas / 2010



Miss Sixty / 97 x 162 cm / Acrylic on canvas / 2010



Armani / 50 X 150 cm / Acrylic on canvas / 2010

Third Program of the Spanish Art Exhibition:

Life through inner-self contemplation

(Lola Abellan, Michelle Concepcion)

After appreciation on modern landscape and personal landmark, our third program brings audiences to inner-self reflections by presenting Lola Abella and Michelle Concepcion.

With the theme of organic curves and composition, Lola leads us to a journey of color and spatial harmony. Her depiction of flower-like subjects is a balance between the western floral arrangement where colour richness dominates, and the Japanese ikebana mood where emptiness and deliberate spatial void symbolizes beauty. Audiences' contemplation is encouraged and also guided through her use of light outlines in the semi-abstract paintings.

Michelle has even stepped further to open up her canvas and artistic space for audiences' interpretation and participation. She has intentionally evoked extensive understandings through enhancing visual meditation elements: soft, dreamy shapes which floats in deep space, extraordinary illusion of textures, intricate interplay of luminescence and darkness, volume and transparency. While what she emphasizes is contemplation rather than arousing emotions, Michelle has also controlled on a balance of visual elements – the colour, the patterning, and the spatial arrangements.

Appreciation of life involves our discovery of different perspectives and elements throughout our life journey. We sincerely hope that this summer exhibition series from an enjoyment of modern landscapes, through memories of personal stories, to our inner-self contemplation brings to you tastes of inspiration and pleasure.

展覽三: 沉思內省 (Lola Abellan , Michelle Concepcion)

Lola Abellan 及Michelle Concepcion 的作品提供了給觀眾沉思內省的空間.

Lola 利用有機線條作構圖原則，在畫作中強調出顏色及空間分佈的層次感。Lola 以輕幼的線條勾勒出描繪花卉的半抽象作品，同時提出了西方插花藝術對顏色及質感的重視，和東方花道對空間及留白的堅持及象徵。帶領觀眾一尚想象及沉思的經歷。

Michelle 更大膽地開放出自己的畫布作為觀眾創作的場地, 鼓勵觀眾對作品進行主觀演繹. 她刻意地在畫布上鋪排不同程度的抽象視覺元素，在作品中展現多重張力: 色塊的輕重; 塊面的粗幼感; 實和虛的重疊，小心控制了各視覺元素的分佈及平衡，以引起觀眾的自身反思又不觸動主觀情緒為目的，可見她在處理及安排顏色構圖上的平衡。

我們對生活的欣賞應包括對生活不同層面及元素的認識及理解。States-of-the-Arts Gallery衷心希望是次展覽，透過享受城市景觀，至回憶個人故事，到自我沉思內省，觀眾能感受到生活中不同的樂趣和玩味。



Artist statement

I have always felt a constant need to create images and have continually explored this endlessly fascinating world of colors, forms, lines, and textures.

My most current work is acrylic on canvas. I am especially concerned with large-scale formats although my works range from 20 x 20 cm to 2 x 2 meters in size. It is a very time-consuming process, which can take up to several months to complete a piece and, on a rare occasion, up to a year. My works are not painted on an easel but laid flat on the floor. There is always a base color, above which all other layers are placed. Each layer is painted with very wide, flat Korean brushes, which allow the paint to be distributed in washes onto the surface of the canvas very evenly. The paint is watered down so that it has a similar feel to watercolor. Using this technique, a series of transparencies is achieved which are carefully placed in the composition. My paintings are both planned and intuitively created: I often have a general idea of where I want the work to go, but in the end it is only through an intuitive process that I discover what it actually is to become.

At times, just one simple shape is placed on the canvas. At other times, an endless amount of shapes fill the space, creating a densely packed composition of translucent layers, a juxtaposition of order and chaos. The shapes are both tangible and intangible. They surface and disappear. My intention is to create a composition in which there is a harmonious yet subtle tension between the forms.

It has never been my intention to convey a "particular" message. What I do is simply a result of my interaction, a conversation with the actual medium. Each painting is a link to the next, a glimpse into a metamorphosis. My work stems from a basic need to create. It is not about any one piece in particular but more about a life-long process of exploration.

Michelle Concepción

Michelle Concepción

Abstraction-Sensation By Peter Frank

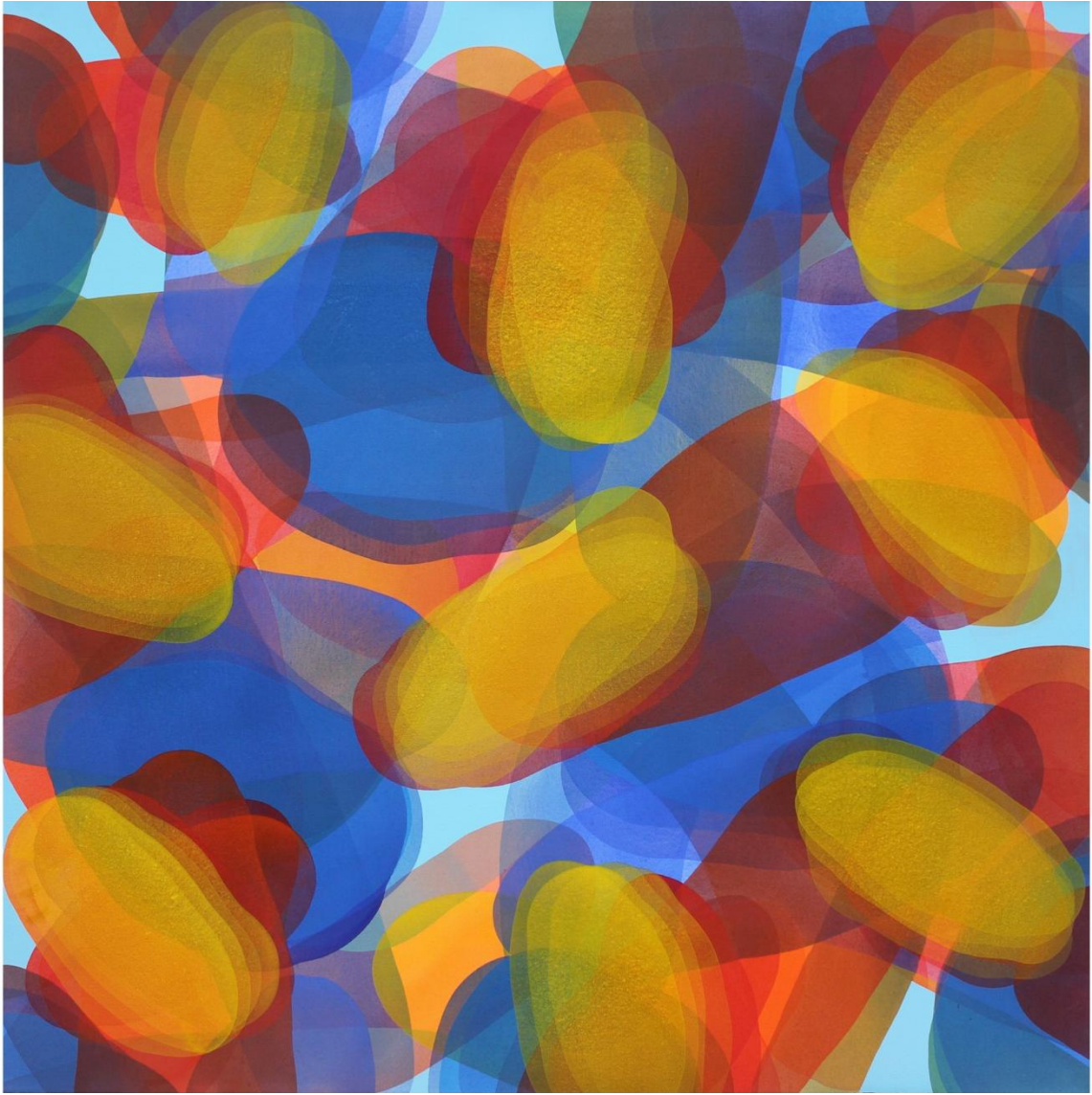
The power abstract painting holds over the beholder is not so much that of form itself but of its suggestion. The ideologies of artistic practice may motivate painters and fix their positions in the discourse of art history, but for viewers of the work itself, the painting exists as image and/or object-an image or object whose relationship to the quotidian world of perception is ambiguous and multivalent. Our associations frame our understandings: Frank Stella's declaration that "What you see is what you see" may be a theoretical tautology, but when what *you* see is what you associate with what you are *seeing*-a process of recognition, that is, of discerning resemblances-an abstract form takes on resonance outside the control of its maker.

An interpretive responsibility thus befalls the beholder, acknowledged by Marcel Duchamp when he opined that "The viewer completes the work of art." In her painterly practice, Michelle Concepción acknowledges this responsibility, and enters thereby into an ongoing relationship with the viewer. Rather than insist that all that is in her work is pigment assuming shapes on a support, Concepción amplifies the associative resonance of those shapes by manipulating the pigment-and, masterfully, the relationship of pigment to support. A painter of effect (although not merely a painter of effect), Concepción subjects a highly refined formal vocabulary to an intricate interplay of facture and illusion, luminescence and darkness, apparent volume and apparent transparency, color and colorlessness, surface and infinite gradation. Such an effect-driven interplay opens up a universe of comprehensions, none of which Concepción controls-and all of which she profoundly influences.

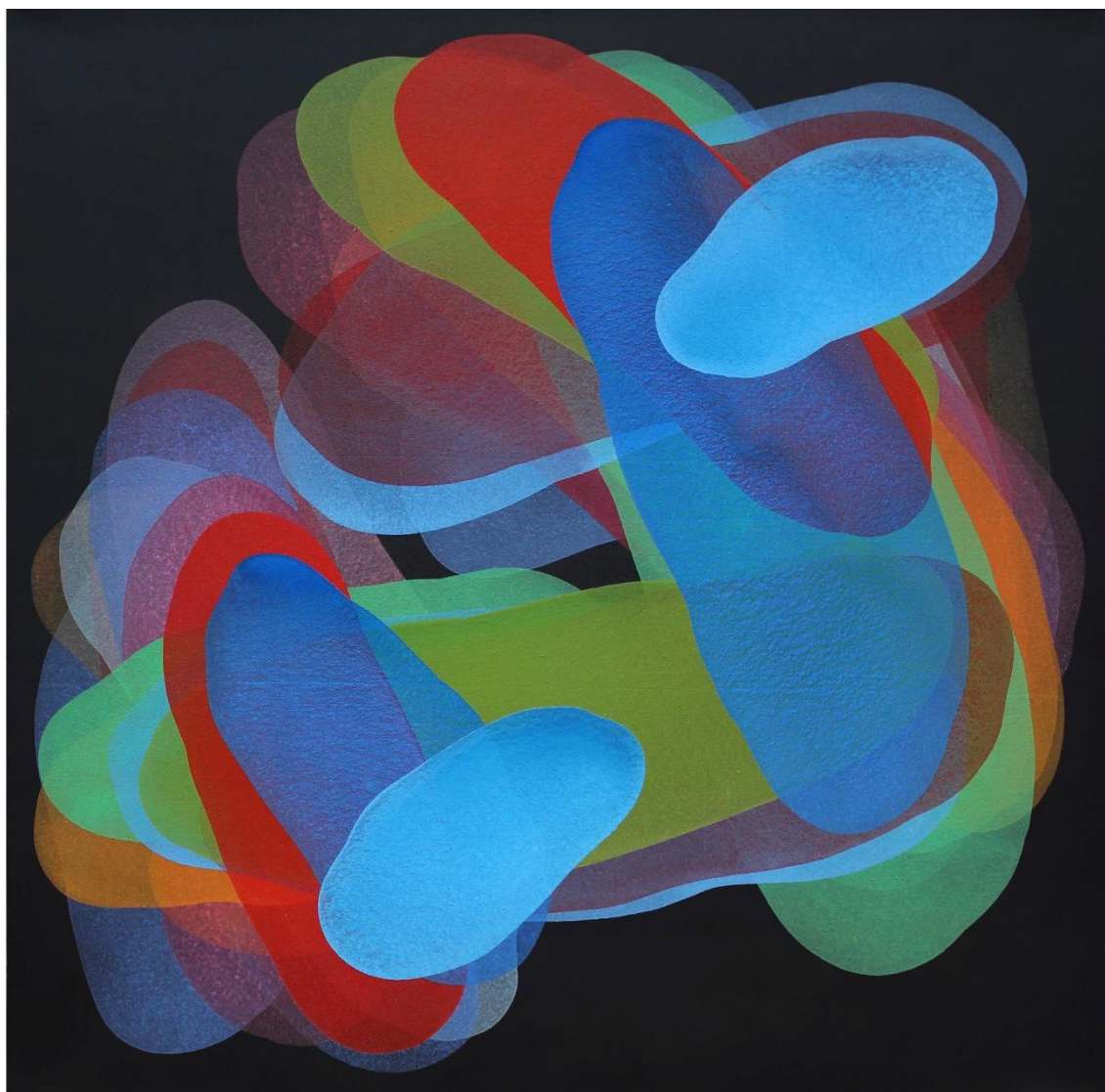
Each of us sees the myriad interplays of form, color, and shade that dominate Concepción's paintings slightly differently, perhaps, but we all recognize that her forms float, often one across another, and that they occupy a neutral field that can be read at once as behind and amid her shapes. The nature of those forms is impossible to assert. Some of us see inorganic objects like stones or oil slicks, others of us discern microscopic organisms, still others read these blots and tendrils as plant forms (especially aquatic ones), and so forth. Some of us are certain these shapes, whatever they are, are in motion, while others among us see them fixed in the picture, even establishing patterned rhythms. The interpretive possibilities are manifold, but they remain just that: interpretive, not definitive, and possibilities, not actualities. If for Concepción the paintings are at least what they are made of, for us, not privy to her technique, not even this is fixed.

Gerhard Charles Rump has remarked that Concepción's forms "show themselves to be a section of the world much larger than the extension of the canvas," (1) and the tendency of the forms to repeat in most of her paintings until they pass out of the picture (continuing the micro organic metaphor, as anyone knows who has tried to frame a protozoan under the gaze of a microscope) bear out Rump's observation. But equally, the nature of these paintings as image fields helps us retain a sense of the paintings as concretions, as *things*, meaning that on at least the level of material, the object hood of any given painting confines its shapes to its surface; the shapes may imply a pictorial limitlessness, but ultimately they are subject to the traditional bounds of pictorial practice.

The poetics of Concepción's art emerge from this web of artistic generation and audience reception, from the constant play between what has been made and what is perceived. But this play, this enmeshing of meaning, does not bind such poetics. Those finally anchor in what effect Concepción's paintings have upon something behind our eyes. We do not feel lighter, brighter, smaller, larger, more enchanted, or more mystified because these works have fooled our eyes into reading them this way or that; we feel thus because these works are painted to convey such sensations. Their ability to trigger metaphors serves their ability to trigger feelings not the other way around. In the end, they are not pictures, but paintings-abstract paintings, meant to transcend the condition of images and provide instead the condition of sensations. To amend Stella, What you see is what you feel.



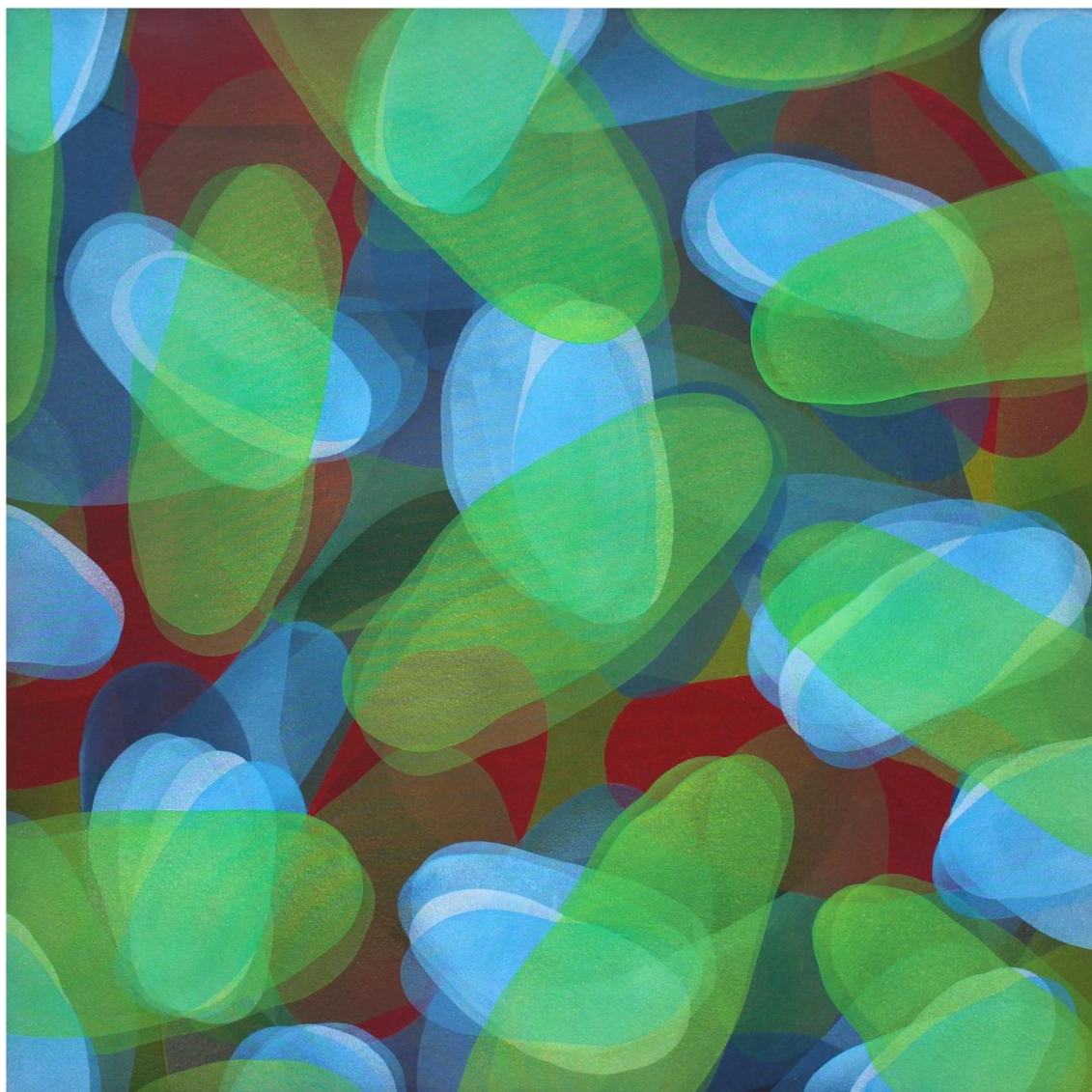
POP 4 / 150 x 150 cm / Acrylic on canvas / 2010



Volver 18 / 100 x 100 cm / Acrylic on canvas / 2010



POP 46 / 120 x 120 cm / Acrylic on canvas / 2010



POP 48 / 150 x 150 cm / Acrylic on canvas / 2010



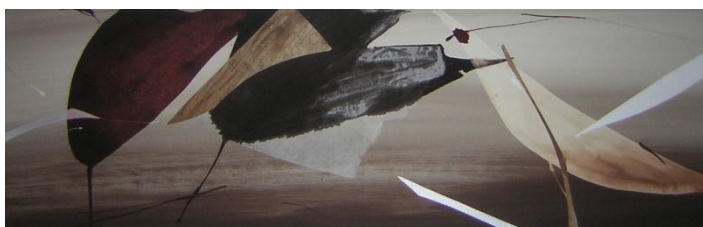
Lola Abellán

As a child, Lola Abellán often visited an amusement park on a mountain near her hometown. Her family says Lola's favorite view was the view from that mountain, and they believe that view influenced the particular way in which she understands the world and its shapes. She began her art studies in 1975 at Massana School in Barcelona, and continued her professional studies at the Escuela de Artes y Oficios in the same city, where she graduated. Since then, Lola Abellán's works have been exhibited in art galleries and fairs in different countries and she has participated in many events and contests, where she has achieved many awards, among them the medal of the Generalitat of Barcelona.

Lola Abellán's work is a synthesis of a reality taken to the limit, combining intensity with sweetness, strength with delicacy. She takes her predominantly floral themes to extremes of simplicity and magnitude. The balance in her works, like she says, can be found in the schematization of shapes.

Abellán's favorite themes are floral, organic forms, fruits, and living things inspired by nature and by movement, always natural in all their forms and shapes. Says the artist; "My goal is to recreate that universe, that look and natural gesture which evokes order and rest in our souls when we look at it." Studied on the Massana art school in Barcelona with the specialty in textile design.

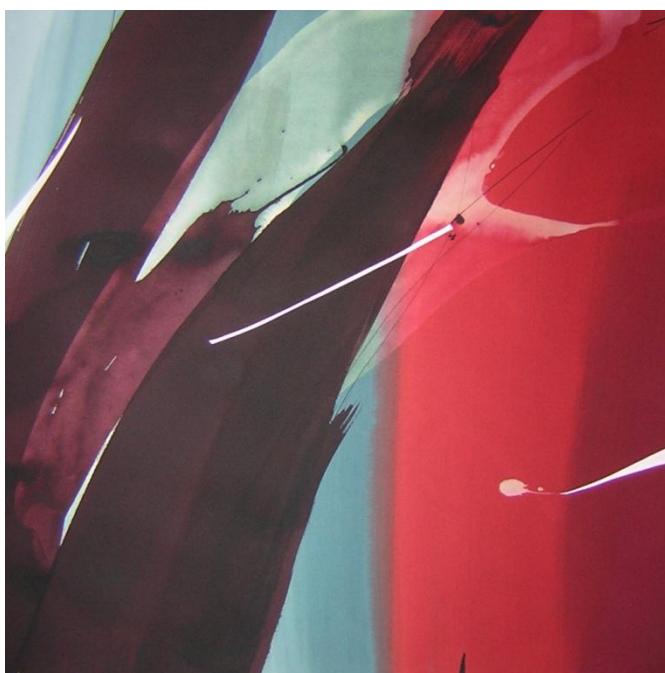
"Lola Abellán diffuses in her paintings elegance and simplicity, using the colors in a fascinating way, seducing us with her beauty and refinement of curves and lines." B. Bloch



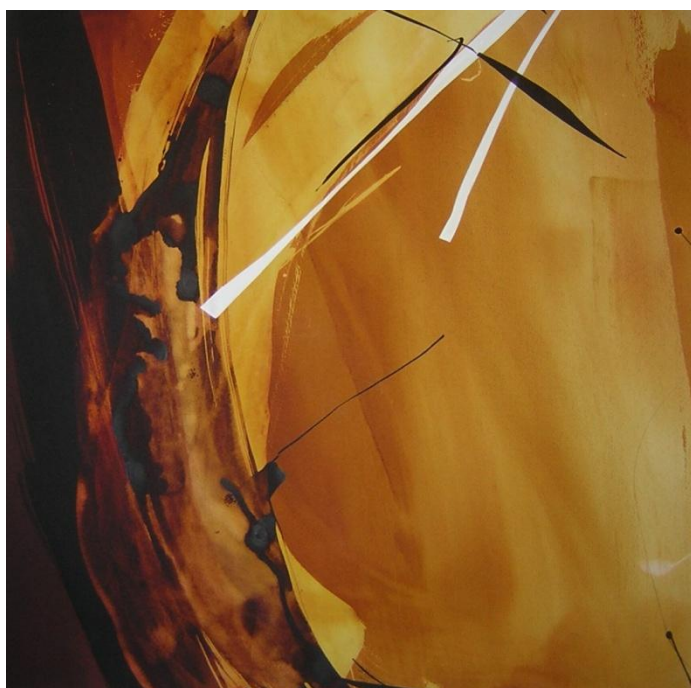
Lola Abellan's work reference. Not available in this exhibition



Care on paper / 70 x 70 cm (unframed size) / Original print on paper with mixed media / 2010



The desire and the Pearl / 65 x 65 cm (unframed size) / Original print on paper with mixed media / 2010



Golden words / 65 x 65 cm (unframed size) / Original print on paper with mixed media / 2010



Between the beautiful / 65 x 65 cm (unframed size) / Original print on paper with mixed media / 2010



Filled with my Love / 55 x 55 cm (unframed size) / Original print on paper with mixed media / 2010



The sound of the line / 65 x 65 cm (unframed size) / Original print on paper with mixed media / 2010



Subtle Temptation / 67 x 67 cm (unframed size) / Original print on paper with mixed media / 2010



For Her / 67 x 67 cm (unframed size) / Original print on paper with mixed media / 2010



State-of-the-Arts Gallery, which used to be situated on Hollywood Road, has found its new residence on another classic street in Hong Kong – Pottinger Street, better known as “Stone Street”, which is famous for the granite stone steps with a remarkable history of over a century years old. With the new address, the Gallery now stands at an eye-catching point on the sidewalk along the historical steps, surrounded by antique shops and the old Central Police Station, as well as overlooking a quiet park. As the new location suggests, the Gallery is proud to position itself as an independent, ‘state-of-the-arts’ gallery promoting works of worldwide sources, with an emphasis on the quality of artwork, instead of the origin of the contributor, thereby distinguishing itself from the cluster of trendy galleries in Central selling contemporary Chinese arts.

The geographical move aims to draw visitors’ attention to the monthly exhibition, which has long been a special feature of State-of-the-Arts Gallery. The three-storey new shop with a high ceiling enables visitors to appreciate the Gallery collection in a more comfortable, but not less classy environment. Descending from the stairs on the ground level to the basement, visitors could view the exhibits in an artistic space resembling a cellar of a castle. The Art Consultancy office on the second floor also serves as an elegant space for display of art samples, and a cozy meeting room for project discussion with artists and clients.

Since it was founded in 2003, State-of-the-Arts Gallery has organized numerous exhibitions, charity functions and special events for an array of artists worldwide. It started with promoting Austrian arts with more than twelve contracted artists. In several years of time, the Gallery has rapidly established itself as a contemporary international fine arts gallery featuring artists from countries across continents: from Austria to other parts of Europe like France and England; and from Australia to remote Latin American countries including Mexico, Chile and Columbia.

The Gallery offers purchase, lease, or commission for a variety of artwork including paintings, sculptures, artistic photographs and glassware. All artworks are selected within the parameter of high quality and collection value. Selected works share the common characteristics of conceptual originality, thematic consistency, and refinement in techniques as sharing the artists’ self-cultivation and philosophy of art has always been our priority aim at promoting commercial art.

Presented by State-Of-The-Arts Gallery

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Contact

For more information, please contact us via email at info@sotagallery.com.hk or call us directly at +852 2526 1133

State-Of-The-Arts Gallery

G/F, 36, Pottinger Street, Central,
Hong Kong

www.sotagallery.com.hk