



Artist News Clippings (Highlights)

SOLUNA
FINE ART



Javier León Pérez | b.1977 in Seville, Spain

SOLUNA
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SUMMARY

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HKAGA

<https://www.hk-aga.org/event/horarium/>

Posted 5 April, 2015



MEMBERS' CORNER



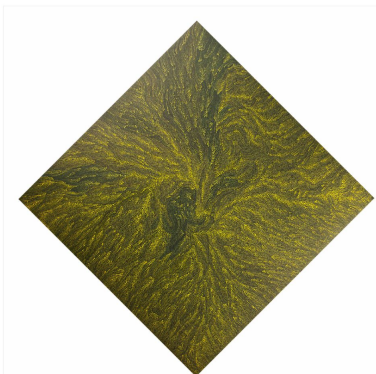
EN

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HORARIUM



Exhibition details

Opening / Event Date:
9 April, 2015

Time:
7:00 pm - 9:30 pm

Closing / End Date:
30 May, 2015

Event Category:
Exhibition

Gallery Name:
Puerta Roja
Artist(s):
Javier León Pérez

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HORARIUM

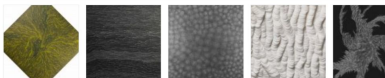
Javier León Pérez

After successfully exhibiting his works across Asia where collectors from the Philippines, Indonesia, Taiwan, Korea and Hong Kong have coveted his sculptural landscapes, Javier León Pérez flies to Hong Kong to attend his first solo show in the city

(Hong Kong, 9 April) Puerta Roja, Asia's first and only gallery specialising in Latin American and Spanish art, presents *Horarium* by Javier León Pérez opening on Thursday, 9 April until Saturday, 30 May 2015. After successfully exhibiting with Puerta Roja at international art fairs throughout Asia for the past year, León Pérez's works have been acquired by collectors in the Philippines, Indonesia, Taiwan, South Korea and Hong Kong.

Born and raised in Seville, Spain, León Pérez envisions his work process as a daily ritual. An endless repetition of small, interweaving elements that cover the surface of his works, acts as a mantra. For the viewer, the initial impact of the powerful black and white patterns and the tactile, velvety textures slowly move into a full aesthetic sensory experience.

Horarium, the first solo show of León Pérez artwork to be exhibited in Hong Kong, reflects upon the concept of "time" as an artificial construct formed by the human mind. In doing so, it is able to create a coherent understanding of events by arranging them into a linear sequence: a past, a present and a future. Each of these elements exists within the paintings and sculptural paper works of the artist's latest exhibition, in varying intensities and proportions.



Venue

OPENING HOURS

Tue-Sat: 11am-7pm

CONTACT DETAILS

Address Shop 3, 1/F SOHO 189, 189 Queen's Road West, Sai Ying Pun, Western District

E-mail info@puerta-roja.com

Phone +852 2803 0332

Fax N/A

Website <http://www.puerta-roja.com>



León Pérez states, "*Horarium* derives from the liturgical works named the Book of Hours; a sort of diary or calendar that organizes different liturgical rites and prayers into a daily, monthly and annual cycle," says León Pérez. "It represents a formula for the organization and temporal management of human behaviour, integrated in a cycle analogous to those of the microcosmic or macrocosmic worlds. I generate creation and labouring cycles that repeat and describe a temporary space reflected in the final pieces of my artwork. For me, it is a way to connect with the universe's cyclical rhythms."

In his works, León Pérez invokes the philosophical idea of Li (理), a concept found in Neo-Confucian Chinese philosophy that refers to the underlying order of nature as reflected in its organic forms. This "natural geometry" is spontaneously generated in the physical world and can be visible, for example, in the textured patterns that arise in the bark of trees as they grow, or in the cracks that arise in dry clay. The artist's *Cydonia* series relates directly this idea of Li symmetries in the sense that the pieces aim to understand the underlying geometric patterns generated by "work in progress" as a parallel to those generated in natural order.



Expressan



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Meditative elements in drawing. Javier León Pérez.

BY EXPRESAN

Art can open windows and balconies to connect with society, its language heals wounds of the soul and brings that peace of mind we so desire. And yet there are those who see it as an exaggeration to speak of Art as a necessity.

A piece of art generates an encounter with the innermost self and with the "we" forming unity, bringing us in many cases closer to a state of meditation.

To talk to you about that healing art I bring you this Post Guest, where the artist Javier León Pérez (Seville, 1977) talks to us in first person.

The research he has carried out on different methodologies of meditation in drawing has gone beyond his artistic work. In his three-dimensional pieces, the textures created by the repetition of small elements, as if they were meditative rhythms, suggest landscapes and movement and, at the same time, calm and tranquility. A balance difficult to achieve where he is a true master.

His production is exhibited in many national and international contemporary art galleries and his pieces are present in important collections of public institutions.

It is a pleasure to present this Post Guest by visual artist Javier León, in which he will talk about different meditative elements in drawing developed in his work.



<https://www.expressan.com/meditative-elements-in-drawing-javi-leon-perez/>

Posted 20 June, 2020

To make an initial definition of what the Meditative Elements in the drawing are I will say that they are all meditative states of mind that occur while drawing and that they may or may not be sought. These meditative states are produced in a more or less autonomous way, but in no case are they directly provoked. They can be developed following two ways: the first one, manifesting in a spontaneous way, I have called it Meditation in Drawing or MD and the second way is where we have a certain attitude before drawing, incorporating some previous guidelines, which I have called Meditative Drawing or MD.

In both cases they give similar benefits to traditional meditation by providing body relaxation, calmness and mental focus. The MD, emerged after many years making drawings of different scales but mainly of medium and large scale, where I could observe that sometimes the altered states of perception and consciousness related to repetitive tasks during long days of work arose. The perception was sharpened and I was able to perceive nuances that at first I was unable to see. Consciousness became clearer as the flow of thoughts calmed down and this experience generated a very evident joy in me.



©Javier León Pérez - Post Invitado Expressan

Realising this was not something that happened immediately, but rather something that was gradual, gradual and that in time I began to understand clearly that it was something much deeper than simply a state of enjoyment for drawing. Such drawings were not intended for meditation, rather meditative states emerged in their process without my wish. The KD can be found in any motif that we draw. When we are imbued with our drawing and feel a full enjoyment in what we are doing, a meditative state can arise additionally. In my view, this would be a less deep form of meditation. The point of focus would be outside our physical body, we are not attentive to our breathing, we would not follow a bodily rhythm of repetition with the stroke. At that moment we don't notice fully consciously how we hold our pencil and what energy we let flow through our hand. This would not happen. We would only be concentrating on the forms we make with the lines.

The other way is called Meditative Drawing or MD, where we do become aware of our breathing, posture, the way we hold the pencil and the shape of the strokes as a whole. The DM I developed later, and unlike the previous one, it requires a previous attitude, a determined organization of the work space, a consciousness of the space that surrounds us and of the blank sheet of paper that we have in front of us, a determined and stable posture. Breathing exercises are incorporated in a determined way and specific exercises and drawing guidelines are carried out to achieve this end.

Among them is the one I call "Corporidas" where we draw in a loose and rhythmic way we become aware of our body and movements, or the exercise I call "Cieguidas" where we start drawing with our eyes closed, visualizing in our mind the lines we make on the paper.



©Javier León Pérez - Post Invitado Expressan

The different processes are much more regulated, controlled and complex. It allows us to delve into a much deeper meditative state and the result of the drawing does not necessarily have an aesthetic purpose, although I am sometimes surprised by the great expressiveness of some results.

When we do MD, normally there is an intention to make art, to make a drawing with an artistic purpose and which we will keep for the enjoyment of the public, but when we do MD all the above is unimportant.

In the first place, MD is not done with an artistic intention, it is not intended to follow the parameters so it is understood that it should follow an artistic drawing. As Charntall Maillar would say "To follow a balance between what is told and the way it is told". Nor would it necessarily be intended to be hung in an exhibition space for the enjoyment of a particular audience. That is not the intention.

The DM strips itself of all that, which is why it is an extremely austere manifestation of drawing. Although it may be interesting for an artist as a way of exploring other possibilities, it requires a stripping away of that identity as an artist, there would be no difference between a person who considers himself an artist and one who is not. It is true that after doing such DM exercises it can help me as a starting point for a later artistic work. It is well known the different techniques to make Meditative Drawing related to the mindfulness. They are playful formulas for relaxation and free expression. There are many books that teach you to do meditative drawing from this point of view. But I want to go one step further.

The DM delves into a manifestation of drawing that is recognized as artistic but is born without the intention of being so and that uses the minimum visual elements to make itself present.

Ecstatic hallucinations are mental states very much related to the mystical dimension, which for different factors, according to Ángel González García in his book "Painting without having a clue and other essays on art", can be framed in two orders, one chemical and the other physical. Within the physical order are the detouring factors of a harmful nature, such as fasting, flagellation or bleeding, and the non-harmful ones such as meditation, self-hypnosis and rhythmic activity. I will focus on these latter factors as methods that generate "special" states of being in the world and perceiving it as they are closely related to MD and KD.

Some of the works I have been developing in my artistic processes have a lot of rhythmic repetition that involves the whole body together with the need of maximum precision in the execution, in painting, drawing or sculpture.



©YONAMA AKA TEMPUS - © Javier León Pérez - Post Invitado Expressan

I demand maximum concentration to carry it out, and to be completely imbued which is ultimately to be very "present" in what one does. This is very similar to meditation. The automatic drawings that were so popular during the Surrealist period require a numbing of the consciousness to allow the unconsciousness to flow freely. They followed techniques very close to hypnosis or employed psychotropics. From them, particular processes (meditative, hypnotic and rhythmic) arise in a general way, which is expressed in a sort of ornamental forms based on small motifs. Some factors such as depth, for example, are not present, giving rise to planimetric works with a strong sense of "tapestry". This type of work requires a repetitive, monotonous, very hard and demanding elaboration, they are equally exhausting as the dance or the humming of a shaman that induces ecstatic trance.



©3 Mental Physical Concentration Processes - © Javier León Pérez

That's why I consider my drawing work as the result of a process that is not developed by superposition, but by grouping and progression and that somehow relates to everything explained above.

My works become a "journey" sensation for me, a sensation that somehow revives the one who contemplates the result of the work. It is a process where the concept of "speed" does not exist and time acquires another value or is simply suspended.

The experience lived by the spectator in front of the work is of great importance to me. I am interested in the spectator's ability to project himself, since almost inevitably, when experimenting with abstract and ambiguous forms, they create connections with reality or established signs and symbols. In this sense, my pieces act as a sounding board that allows the viewer to contemplate and listen to their own thoughts and to see themselves recognized and immersed in a sensory and meditative experience.



Time News

<https://time.news/infinite-ornament-exhibition-by-javier-leon-perez-at-the-lee-bauwens-gallery-in-brussels/>

Posted 29 March, 2023

Infinite Ornament exhibition by Javier León Pérez at the Lee Bauwens gallery in Brussels

World March 29, 2023 No Comments



Infinite Ornament - infinity ornament - is the individual exhibition of Javier León Pérez which has been inaugurated in the gallery Lee Bauwens Brussels, and can be visited until April 29, 2023.

The structure of the universe influences our way of philosophizing and feeling the universe.

John Barrow
Universe as a work of art

Nebula #04, 2023. Japanese paper, pigment and colored Chinese ink on canvas, 120x100x15 cm. Photo: Oscar Romero

The Sevillian artist trained at the Complutense University of Madrid and the École des Beaux-Arts in Paris, is known worldwide for his works with **Japanese paper**, *washi*, where he builds three-dimensional spaces related to repetition and the rhythms of nature that are intimately connected with meditation and personal balance. A systematic work cutting out each piece by hand and pasting it on the canvas to model that universe in the pleats, textures and color changes throughout the generated structures.



Infinite Ornament, 2023. Japanese paper with layers of varnish, serial structure and light. 55x45 cm. Photo: Oscar Romero

In his series *Fluorescence* the wash with several layers of varnish added, is supported on a wooden structure covering hanging sculptural installations where to merge paper texture, light, space and movement. As occurs in nature when we observe the growth of algae in the open sea, a vaporous transit is generated, allowing light to pass through certain points of its framework to feel the heartbeat of this organic pulsar.



Infinite Ornament serie *House of landscape*. Graphite drawing on canvas, 55x45 cm. Photo: Oscar Romero

Infinite Ornament serie *Wounded landscape*. Graphite drawing on canvas, 55x45 cm. Photo: Oscar Romero

"(...) already in the 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. Which then unfolds spatially, flooding everything in a creative impetus to encompass space. Preferably, the artist concentrates cleanly 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 reality, 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."

Juan Fernandez Lacomba

Text taken from the exhibition publication *Metamorphosis and dances: about Javier León Pérez*.



Time Out

<https://www.timeout.com/hong-kong/art/still-light-by-javier-leon-perez>

Posted 5 January, 2024

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Still Light by Javier León Pérez

Art, Painting Soluna Fine Art, Sheung Wan 25 Jan-2 Mar 2024 Recommended



Photograph: Courtesy Javier León Pérez / Soluna Fine Art | The Origin of Consciousness 2 by Javier León Pérez

Time Out says

Spanish artist Javier León Pérez examines the space between intuition and perception

Soluna Fine Art is showcasing Javier León Pérez's latest series of oil paintings, which play with light, shadows, and spaces. Beginning with paper model references, Pérez has returned to the canvas for this series, capturing daily common objects with a beautiful sense of geometry and light, creating the illusion of space and a visual void within the chaos. There's absolutely something about these paintings that draw viewers into the psychological space of the porthole focal point, and leaves you contemplating this liminal space between perception and intuition.



Written by [Catharina Cheung](#) Friday 5 January 2024

Details

Event website:

www.solunafineart.com/exhibitions

Address:

Soluna Fine Art
G/F, 52 Sai St, Sheung Wan
Hong Kong





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AVANCE

Consulte la portada de EL PAÍS, Edición Nacional, del 18 de enero

NUEVOS TALENTOS >

Arte emergente que entra por los ojos y por el oído

Javier León, artista multidisciplinar, crea 'Mantra Work Process', una instalación de 'videoarte' capaz de catalizar emociones que activan y contagian al espectador

ROCÍO HUERTA
Madrid - 23 JUL 2012 - 02:51 CEST



El artista Javier León.

Desde niño, Javier León (Sevilla, 1978) sintió una fuerte atracción por el arte. A medida que se iba haciendo mayor se dio cuenta de las dificultades que supone ser artistas y, guiado por la razón, estudió diseño gráfico. Trabajó en un estudio dedicado a esta disciplina durante un tiempo, pero pronto se dio cuenta de que no era su camino, y que su verdadera pasión era el arte. Dejó el diseño gráfico, se matriculó en Bellas Artes y durante la carrera buscaba cualquier oportunidad para exponer sus trabajos. Pero realmente no fue hasta que hizo un máster en Arte, creación e investigación en la

Universidad Complutense de Madrid, cuando despertó en él el interés por descubrir las posibilidades infinitas que ofrecían los planteamientos escultóricos y pictóricos. "Tenía que centrarme en los procesos de trabajo. Era mi siguiente paso obligatorio", apunta este artista sevillano.

Así nació *Mantra, work in process*, una obra de videoarte que muestra el proceso de ejecución de la pieza, y donde convergen la instalación, el vídeo y los sonidos, elaborados estos por el propio artista: "Es como dar un paso más allá de la pintura o la escultura. Se trata de llevar ese trozo de tiempo al presente y cada vez que el espectador lo disfruta se hace presente."

P. ¿Qué crees que aporta tu propuesta como valor?

R. No lo se con certeza, probablemente esté relacionado con algo que no se puede pesar, medir o cuantificar, aunque desde un punto de vista mercantilista estas cuestiones lo tienen muy en cuenta. Mi obra se comporta como un catalizador de emociones que de alguna manera activan o contagian al espectador.

P. ¿Qué posibilidades reales ves en poder acceder al circuito estable de la cultura?

R. En un contexto como el actual las posibilidades son algo más reducidas, pero la perseverancia y la pasión en lo que haces te llevan a muchos sitios.

P. ¿Cuáles son a tu juicio las mayores dificultades para los talentos emergentes?

En la etapa de formación las primeras dificultades pasa por uno mismo y está relacionado con la difícil tarea de definición de aquello que quieres hacer o decir; una vez superado esto la siguiente estaría relacionado con saber encontrar el lugar pertinente o el "maco" donde insertar de una manera adecuada aquello que has hecho o has dicho; y la tercera de las dificultades es que los artistas jóvenes son muchos y de muy buena calidad!

P. ¿Qué beneficios esperas de salir en una plataforma como esta?

R. Toda plataforma que ayude para propiciar la accesibilidad del arte emergente a un público mayoritario siempre es positivo, creo que esta plataforma me da la oportunidad mostrar mi propuesta a gente que probablemente sea difícil llegar.

P. ¿Con qué herramientas cuenta los talentos emergentes para darse a conocer?

R. La herramienta principal es la seriedad y la entrega en lo que haces, pero claro está, en la actualidad contamos con medios digitales como las redes sociales, y cada vez son más los concursos de arte joven que ofrecen muy buena difusión de los artistas seleccionados, también hay muchas galerías de arte especializadas en arte emergente que hacen muy bien su trabajo.



Presente Continuo

https://www.presente-continuo.org/index.php?seccion=2&tipo=noticia&id_entrada=125

Posted 5 May, 2015



PRESENTE CONTINUO
ARTE CONTEMPORÁNEO ANDALUZ, DÍA A DÍA

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HORARIUM, PRIMERA INDIVIDUAL DE JAVIER LEÓN EN CHINA

por Presente Continuo

Publicado el 05 de Mayo de 2015



Desde el pasado mes de abril, el sevillano Javier León Pérez (Valencina de la Concepción, Sevilla, 1977) expone de manera individual y por primera vez en la galería Puerta Roja de Hong Kong, el único referente del mercado asiático especializado en arte español y latinoamericano. Esta exhibición es el culmen de un año -el de 2014- marcado por el éxito comercial de su obra en diferentes países de Asia. Su participación en ferias como Art Taipei en Taiwan (China), Art Jakarta en Indonesia o KIAF en Seúl (Corea del Sur) de la mano de la galería en cuestión, sirvieron para despertar el interés de numerosos coleccionistas locales por la producción de este artista andaluz.

Dicho interés no es casual, puesto que la estética artística de Javier León bebe directamente de teorías filosóficas orientales como el Taoísmo o el Budismo o el Confucianismo, tal y como él explica: «una de las cuestiones que me interesan más del Confucianismo es la relación que establece entre el ser humano, la naturaleza y los ciclos estacionales con el cosmos; y lo entiende todo como una "ley cósmica" necesaria para establecer directrices en la correcta conducta del ser humano». Y es que la producción de Javier León reflexiona sobre la metafísica del arte, sobre la existencia de un sentido de interconexión y equilibrio entre esta y el resto de elementos que forman el universo.

Todas estas cuestiones aparecen reflejadas en su exposición "Horarium", que podrá visitarse en la ciudad de Hong Kong hasta finales de mayo. Una muestra que toma su nombre de los Libros de Horas de la Iglesia Católica, en los que se establece un diario anual de los ritos y rezos que han de llevarse a cabo dentro del año litúrgico. Un proceso repetitivo donde el pasado, el presente y el futuro se convierten en un círculo constante. Así, esta reflexión sobre la idea cíclica del tiempo se convierte en el hilo conductor de la exhibición, que conjuga a la perfección con la esencia de su obra: piezas construidas mediante la cadencia mecánica de elementos simples para terminar configurando paisajes abstractos donde la luz, la sombra y el color adquieren un papel principal. Un trabajo que divide en series y para las que utiliza de manera alternativa el papel japonés plegado, la pintura o el grafito. «Me gusta trabajar de forma polidéctica, es decir, en diferentes series de manera simultánea. Una exposición significa poder reunir en un mismo espacio obras de diferentes series para desarrollar una narrativa determinada, pero siempre manteniendo el sentido multidireccional que me interesa», concluye el artista.

Exposición: *Horarium*
9 de abril a 30 de mayo de 2015

Galería Puerta Roja
15 - 17 New Street, Sheung Wan, Hong Kong (China)



ACHTUNG! on paper

https://www.instagram.com/p/CGebNG_jwIH/

Posted October, 2020

ACHTUNG!

X ANIVERSARIO · 2011/2020

n° 8 2020 achtungmag.com Pág. 22





ACHTUNG!

ACHTUNG! ★

Seleccionar página



https://www.instagram.com/achtungmag.com/javier-leon-perez-inaugura-still-light-en-la-galeria-soluna-de-hong-kong/m/p/CGebNG_jwIH/

Posted 25 January, 2024

pinceles y seguir creando atmosferas oníricas a través de pliegues, texturas, cromatismos y fractales.

La ilusión de espacio y luz en mis pinturas representa el puente entre la percepción y la intuición. Es en este juego de espacios, sombras y luces donde se esconde la esencia misma de la realidad, sirviendo como recordatorio de que nuestra percepción es simplemente un fragmento del vasto tapiz cósmico

En la búsqueda incansable de mi propia expresión artística, ahora he reencontrado la pintura al óleo como una forma de conectarme con una parte más profunda de mí mismo.

Javier León Pérez continúa evolucionando en su carrera artística, consolidando un estilo personal e íntimo donde la reflexión e introspección se expresan sobre una delicada detonación cromática que nos conduce por un **viaje interior hacia universos en expansión**. Detenerse a contemplar los cambios de color y las texturas, que tanto nos impactan desde sus obras con papel japonés o en sus esculturas de bronce, nos hace partícipes de este viaje trascendental a través del mantra.

Javier León Pérez inaugura «Still Light» en la galería Soluna de Hong Kong

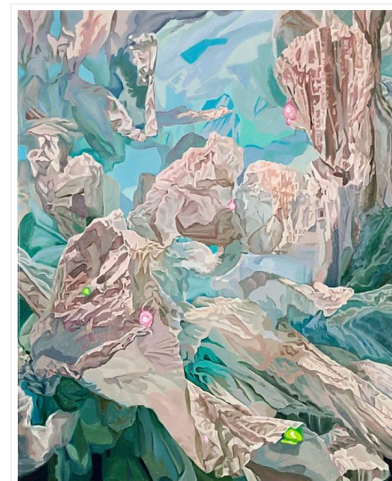
por Rose Stone | Ene 25, 2024 | Achtung!, ARTE, miradas, tendencias | 0 Comentarios



El Origen de la Conciencia 3. 2023. Óleo sobre lienzo 150 x 120 cm.



Vasta de la Noche 1. 2023. Óleo sobre lienzo 170 x 112 cm.



Donde Nacen las Estrellas 2. 2023. Óleo sobre lienzo 50 x 40 cm.

Javier León Pérez inaugura *Still Light* en la galería Soluna de Hong Kong. En esta ocasión el artista sevillano aparca su obra tridimensional con papel japonés para volver a sus orígenes con los

La exposición *Still Light* puede visitarse hasta el 2 de marzo de 2024 en galería Soluna, 52 Sai Street, Sheung Wan, Hong Kong



Arts 20

Arts Libre - mercredi 5 avril 2023



Javier León Pérez, vue de l'exposition "Ornement Infini".

SUBSTITUIR DE SOLAAT VOER

Le papier se fait sculpture, prenant de la hauteur à mesure qu'il gagne en volume.



★★★★ Javier León Pérez.

Ornement Infini Art contemporain. Ouï Lee-Bauwens Gallery, Rue du Charme 36, 1190 - Forest www.leebauwens.com Quand Jusqu'au 29 avril.

Plus que toutes les autres, certaines galeries envisagent une programmation d'une intégrale cohérence. C'est assurément le positionnement de la galerie Lee-Bauwens. Le couple défend des artistes reliés par de nombreux traits communs: un amour absolu de la matière, une puissante technicité, une pratique patiente tournée vers l'intériorité frisant quelques fois le sacerdoce... Autant d'aspects que l'on observe dans le travail de Javier León Pérez (Espagne, 1977). Originaire de Séville, diplômé de l'école des beaux-arts locale mais aussi de l'Université Complutense de Madrid, ce

sculpteur de formation emploie préférentiellement le *washi*, un papier japonais. Ces feuilles composées de fibres végétales, à la fois très souples et très résistantes, font intégralement partie de la culture nipponne. Javier León Pérez transmue ce papier légèrement translu-

cide et à la texture subtilement irrégulière, par plisages et découpes, en repetant des éléments juxtaposés dans un ordre strict et précis.

Mantra puissant

Assurément, l'observation de ses travaux (sculptures et dessins confondus) confirme la citation d'Aristote: "la nature a horreur du vide". Soit le constat que la nature exige que tout espace soit rempli de quelque chose (même si ce quelque chose est incolore et inodore). Voilà toute la complexité de l'œuvre de Javier León Pérez. Ses œuvres de papier, d'une technicité infinie, partagent une densité suprême. Et pourtant, toutes ces petites unités qu'il découpe, plie et colle les unes aux autres avec une patience que le commun des mortels ne pourrait

envisager, ne sont qu'une accumulation de minuscules cavités mélangant elles-mêmes des volumes vides. Aussi vide qu'une page blanche offrant ses infinies possibilités créatives.

Javier León Pérez établit une relation intime et tactile avec le papier,

sa ressource première, qu'il considère comme une métaphore de la peau, aussi puissante que vulnérable. Une peau à l'image de cette frontière entre notre être et notre environnement, sans pour autant oublier que tout est absolument interconnecté. Les choses, les êtres, la nature, les pensées... L'artiste traduit toutes ces lois qui régissent notre univers en exprimant physiquement la notion d'imbrication intime et d'enchevêtrements pénétrants.

Papiers collés-serrés

Dans un travail qui appelle la pleine conscience de ses gestes, Javier León Pérez interprète les motifs de la nature. Des fractales. Des cyclones. Des bourrelets semblables à ceux formés dans le sable par l'eau qui se retire. L'organisation d'une fleur



Nebula #05
Collage en trois dimensions avec papier japonais sur toile, encre et pigment, 70 x 50 x 10 cm, 2023.

composée de mille pétales. Le tout complet d'un grand nombre de formations minérales. L'artiste développe tout un repertoire de motifs, complexes mais familiers, qui touchent à l'ordre universel et cosmique. Le papier se charge d'organiser, s'élève en vagues ou forme des

compositions en spirale telles des vortex naissant de deux dynamiques distinctes, l'une statique et l'autre en mouvement rotatif.

Travail spectaculaire qui appelle une technicité vertigineuse, le papier - se la jouant collé-serré - se change en une matière expressive à souhait. Pour obtenir cet effet, Javier León Pérez convoque également une somptueuse palette chromatique faisant la part belle aux nuances subtiles et aux jeux de lumière resplendissants. Laquelle participe à la texture et à la profondeur. L'artiste, offrant une interprétation très personnelle de la nature, s'inscrit dans la grande tradition du paysage, le rehaussant de tout ce qu'il peut contenir de poétique.

Soulignons encore que la magnifique loft de Min Young Lee et Gil Bauwens présente également quelques grands dessins à la mine de plomb, fantasmagoriques, qui trahissent le caractère obsessionnel de sa démarche, mais aussi plusieurs sculptures en bronze. Des œuvres tout aussi uniques que le procédé utilisé. Alchimiste contemporain, Javier León Pérez joue avec le roulement de l'eau sur l'alliage qui n'est pas encore figé pour obtenir des compositions aériennes dans lesquelles nous retrouvons le motif du pli. Un doux rappel de ses œuvres de papier. La boucle est bouclée.

Gwennaelle Gribaumont

L'ordre absolu des choses



The End

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