

Almudena Lanceolada

Sevilla. 1984

Escutar aquele lugar

by Tomás Cunha Ferreira

It has always been like this, even before this phrase wrote by Barnett Newman: "aesthetics is to artists, as ornithology is to birds." However, the work of some rare artists seems to spring from another secret source, unbeknownst for the art revelation - emerging in our eyes as if belonging to a very particular Natural History of Art, misaligned with the prevailing canon. If you experiment and search for such artists, you will find that they have one trait in common: they have taken for themselves a kind of magical ornithology, to which they belong and where they live, and where they invite us in without reservation - if we can.

Now, you are walking through the halls of this exhibition and find the works of Almudena Fernández Ortega. You are probably facing a case like this, in which an artist is building something real, and gives us clues to reach it, even if only for short moments. If this is useful as a strategy for you to tune your gaze, these moments will be linked to certain encounters with nature that, one way or another, we all have (even in a big city as Madrid). Like letting your eyes wander among the unpredictable flight of a flock of starlings; silencing the rest of the world while listening to the song of a spider weaving its web; waiting year after year for the yellow blooming of the mimosas; entering through a fruit cut in half to the scent of another galaxy.

"But," you tell me, "looking at a painting is something else." Yes, and at the same time - that's exactly it. Because, you see, painting is not so different from sweeping a patio, not unlike defogging a mirror, and not so different from staining a dress with wine. The act of painting, or the act of looking at a painting, is not far from a bush walk or a morning by the beach.

Playing a saxophone, for example, can be a subject for ornithologists (see Charlie Parker). When young, Miles Davis practiced playing his trumpet by a large lake in his homeland. In some recordings of the following years, if we listen carefully, this lake still reverberates. The notes of the trumpet sweep the surface of the water like an old Zen monk sweeps the dry leaves at the temple door, opening clearings for the transcendent, still audible here today.

Such reverberations are present in the works presented in Caramelo de Limón, El Sol de mi País. Significantly, the title of the exhibition is taken from a song by duo Vainica Doble, a song that echoes the territory of a dreamed and very real country, similar to the land where the artist lives and which she wants us to see through extremely thin veils, or in the here and now of the layers of paint used in her paintings. As Alexandre O'Neill wrote, "You can't live in the eyes of a cat.", but with some luck, maybe for a moment, we may be guests there. This is also the case with the work of Almudena Fernández Ortega.

Time for a part from a Francisco Brines poem, which seems to me to be able to tell more about the pieces presented, and to help us hear where they come from:

Under the snow the violets sleep
 and inside the volcano the bird of the Teide has his nest,
 and he is black just like the blackbird, so black that it's he's blue, and
 smaller,
 and fast, and invisible, the guest at the top,
 and I know that his voice is the merriest voice in the islands.
 For there is a voice in the foam that surrounds this hills,
 a voice that repeats the same birth
 of being, and every day the creation of beauty,
 and there is voice and time in the wind and the pines,
 and that voice I never heard from the Teide bird

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2019

- Así que pasen cinco años, Galería silvestre, Madrid (group)
- Treinta, Casa de Colón, Huelva (group)
- Dos sereales en el jardín, Espacio Lavadero, Granada (solo)
- JustMad, Galería silvestre, Madrid
- El Jardín Secreto, MUPAM, Málaga (group)
- Obra Abierta - Asamblea de Extremadura, Mérida (group)
- SALÓN-TEATRO. La cabeza antes que el ojo, curated by Sema D'Acosta, Galería Birimbao, Sevilla (group)

2018

- 15a Mostra Gas Natural Fenosa, Museo de Arte Contemporáneo de La Coruña, La Coruña ·Estampa, Galería silvestre, Madrid·Obra Abierta - Fundación Caja Extremadura, Plasencia (group) ·Certamen de Arte Contemporáneo "Ciudad de Utrera", Utrera (group)
- El Bautizo Monstruo, Galería silvestre, Madrid (solo)

2017

- JMShow, Galeria Javier Marín, Málaga (group)
- Estampa, Galeria silvestre, Madrid
- ArtMarbella, Galería silvestre, Marbella
- Creadores 2017, curated by Paloma González, La Térmica, Málaga ·MálagaCrea Artes Visuales 2017, CAC Málaga, Málaga
- Bienal de Arte Contemporáneo Fundación Rafael Botí, Córdoba (group)

2016

- Libro de bolsillo, ArtMarbella, curated by Elena Caranca, Marbella (group)
- XVII Certamen andaluz de pintura contemporánea, Centro Cultural Pablo Ruiz Picasso, Torremolinos
- MálagaCrea, CAC Málaga, Málaga (group)
- Certamen de Arte Contemporáneo "Ciudad de Utrera", Utrera (group)
- Villa Vista / Una visión propia, curated by Crótalo & Triángulo, Sevilla (group)
- We are fair!, 3 Comisarios / 3 Artistas, selected by Sema D'Acosta. 3K ART, Madrid
- Made in Spain. MAD Antequera, Antequera (group)

2015

- Neighbours III. CAC Málaga, Málaga (group)
- Map of the new art. Imago Mundi, Benetton Collection. Fondazione Giorgio Cini, Venice (group)
- Encapsulados. Denia (group)
- El escondite. Okupart, MAUS Málaga, Málaga (solo)
- Cantos rodados. MAD Antequera, Antequera (group)
- Made in Spain. CAC Málaga, Málaga (group)

2014

- El cielo dentro del volcán. La Importadora Shop & Gallery, Seville (solo) ·Restos de humanidad. El Viaducto, Córdoba (solo)