

## ESCENARIS (STAGES) 2018

Sculptures by **Manel Palahí**

Some days before and during the Floral Exposition of Girona in a, according to the author, new unfinished series, *Palahí* recreates with new shapes coming from the showbiz world, his **Escenaris (Stages)**. Following his series **Partitures de ferro (Iron scores)**, he goes deep into the opera world and scenic arts. As an observer of different cultural sides, he echoes and uses them as an excuse for his sculptural works of art.

Borges says: "... that imminence of a revelation, that maybe will not come out later, would be the aesthetic act." Therefore, I would like to remark, *Palahí* tells us, this revealing imminence that is hidden in these aesthetic and static acts, which are or are not. Each sculptural work justifies itself because it shows us something enigmatic. When, right away, we find that imminent thing it, generally and for the vast majority, loses its great deal of interest. We don't go on. Then, more than a revelation, we apply a double veil, "re-veil". Some people, nevertheless, insist and want to comprehend more in aesthetic acts.

These **Escenaris**, obviously, refer to wherever there is a show, a musical, a play, or relevant events... the stage as areas of cultural and collective life. The things shown can be understood as little monuments to those arts, to those facts. If we want to go further, let us reveal their intentions when applied to these "ideobjects", as *Palahí* names them. Its wish is to create structures that interact with the space and exhibit intuitive traces of the theatre of life, of the multiple faces life has. Each ideobject pretends to be a meditation about existence, inviting to be interpreted in different multiple ways. Umberto Eco coined the concept of *open work* when it allows new possible interpretations than the expected by the author.

The author affords the materials to be transfigured, to be little architectural pawns supported by sensations – perceptions of life scenarios, leftovers of existence on stage. Today we show just a few sculptures from this series. There is a subseries left, of masks, of little theatres about well-known plays... Sofocles, Shakespeare, Molière, Wagner, Verdi, Rossini... Playwrights, in general, place on stage lived

realities as, for example, a character overtook by doubts, or an imaginary invalid, or someone trapped by greed... so we can scrutinize, come close to their mental stages, to human psychology. Jacques Lacan said that the best psychology is in novels.

Within the hereby **Escenaris**, for example, **El faraó de la música (The Pharaoh of Music)** concentrates and synthesizes reminiscences from operas as *Nabuco* or *Aida*, whose plot is based on a whole nation willing for freedom. If we pay attention to the details in the play, it is obvious the reference to an operistic-musical play: at the front, the snake is substituted by the icon of a note, the ears for musical keys, the stave for clothing... In the piece **T de teatre (T for Theatre)**, what is the point of the appearance of one knot? Or two?... Why a piece in the shape of a stage appears full of moss and torn apart?... Stages that call us and call us up gateways to go through, bridges to cross, arcs of triumph, ... skeletons or carcasses of the flying system; masks, hats, musical instruments, little theatres, the moon free or behind bars, ... a combination of shapes from the theatre world, from shows, from life itself, as monuments not from the point of view of their magnificence but from fragments of their shapes.

We said monuments because some of them can be made much bigger and to value the work of so many artists, playwrights and musicians. In that way **Escenaris** are displaying shapes as architectural and metonymical remains from shows that talk to us and remind us the cultural richness, theatrical, literary, musical and alive existence, present and past.

Paraphrasing *Jacques Lacan* when he says that the depth of the unconscious is on the surface, then, in the periphery, in the shapes of these sculptures resides their depth.