

# CATALAN INTERNATIONAL VIEW

A EUROPEAN REVIEW OF THE WORLD



## DO ECONOMISTS CLING TOO TIGHTLY TO THEIR MODELS?

BY ALFONS MÉNDEZ

## CHÁVEZISM WITHOUT CHÁVEZ

BY ISABEL GALÍ

## THE EXTENT OF CHINA'S RELATIONS WITH THE BRICS COUNTRIES

BY AUGUSTO SOTO

## RIO+20: TWENTY YEARS OF TALKING ABOUT SUSTAINABILITY

BY PERE TORRES

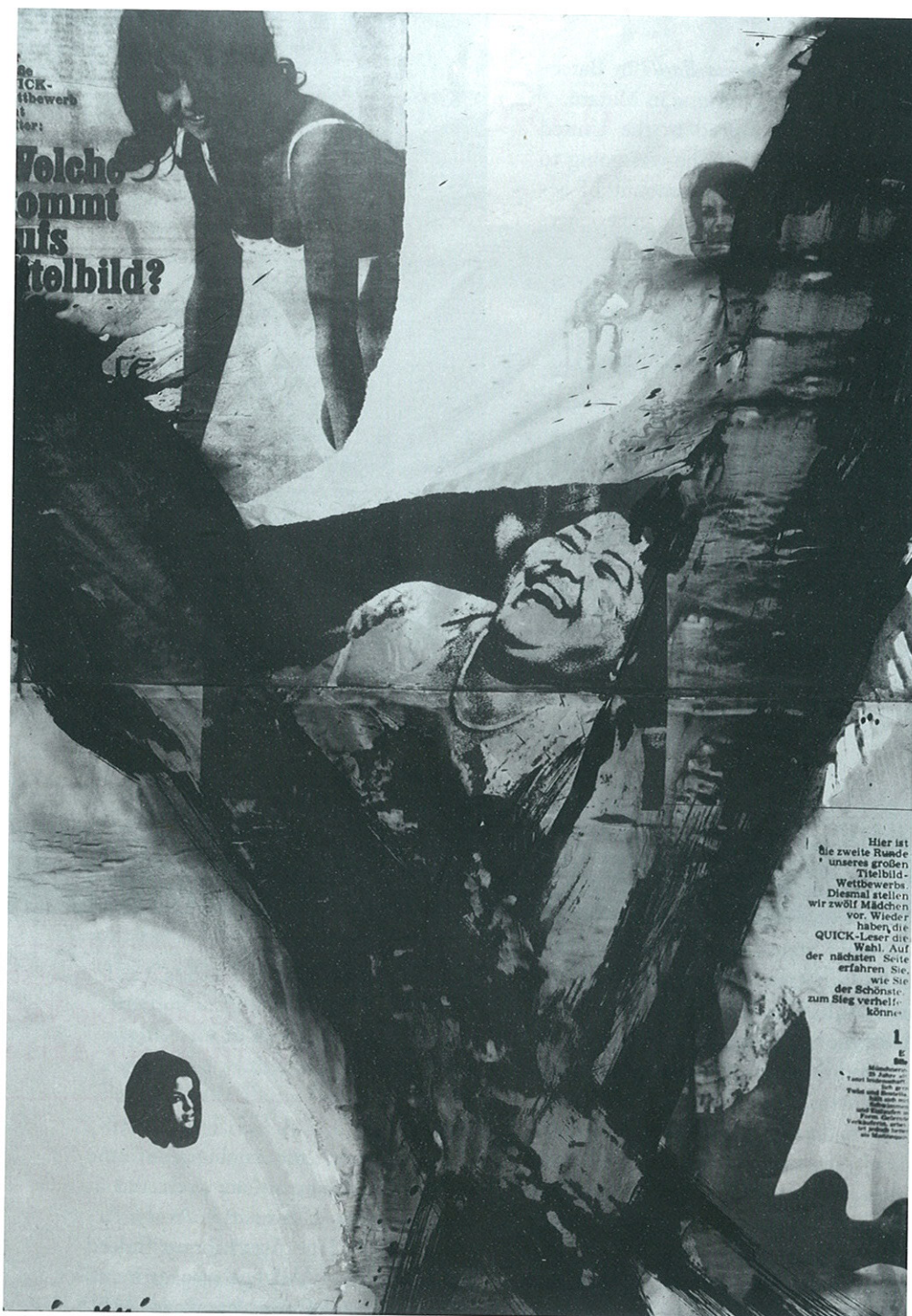
## THE CATALAN BIOCLUSTER

BY MONTSERRAT VENDRELL

COVER ARTIST: ROMÀ VALLÈS

**SECTIONS:** EUROPE · BUSINESS & ECONOMICS · THE AMERICAS · ASIA  
AFRICA · GREEN DEBATE · INTERVIEW · OPINIONS · SCIENCE & TECHNOLOGY  
A SHORT STORY FROM HISTORY · THE ARTIST · UNIVERSAL CATALANS · A POEM

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**Cover Art:** *Homenatge a Man Ray*  
(Homage to Man Ray)  
2010  
146 x 114 cm  
Mixed media on canvas

*Mundo roto*  
(Broken World)  
1965-66  
164 x 114 cm  
Mixed media on wood

# ROMÀ VALLÈS:

## VISUAL AUTOBIOGRAPHY OF AN ABSENCE

by Glòria Bosch\*

'All solutions are temporary, (...) they're as relative as the problem itself'.  
J. E. Cirlot, 1966

The absence of a written biography creates the need within him to consider certain circumstances related to the flow of existence, a kind of collage of life and memory, the transformation of memories into an emotional intensity that strengthens his later work. In fact, we can find this visual autobiography in all his works: interior landscapes that clearly identify an emphasis on certain aspects, fragments of series which we encounter over the years, passion for the values of paper and organic matter, coloured textures, black and white, the thickness of material..., while not failing to explore new techniques to implement linked to the recovery of old drawings and the incorporation of new materials. Thereby he brings us to a multiple vision of reality, with concerns which link with time and stretch the arch of experience, because the self-portrait is not physical but internal, as it should be in order to find authenticity, in the same way as action and thought inhabit gesture and matter.

Speaking of the 50s and 60s reminds us of his role as an innovator both in the field of art and of pedagogy. Throughout his career one can recall more than a hundred solo exhibitions in Europe and America. One of them in particular was held at the Suzanne de Coninck Gallery, Paris, 1969. Today, aged 88, he

feels like a romantic who justifies the need to paint, but he also questions to what extent it was worth the expenditure of so much energy (weary perhaps from the often sterile work of putting his finger in the wound), and he intelligently places us on other paths in which communication becomes profound thanks to the effect of adequately perforating the gesture with contained emotion through an essential backdrop which, without chronology, continues to be in force. It is these re-readings which, when added to the reflective, intimate process of his own path through life, are introduced into his present-day homage to painting.

The collage of two periods provides us with a reflection of a journey where the difference lies in the negative criticism replaced by a way to restore experience: one that seeks the essence of time and memory. The first reading may make us think of a bridge between his collages of the 60s and those of today, but if we come closer we can see how the attitude has changed, as if a 180° turn had steered the protest towards a positive rescue, as if he had shifted his gaze to obtain the opposite view which not only empties the very trace of an artistic heritage but also the emotional autobiography.

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