

## **JACINTO SALVADO A Pioneer's approach**

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It would be Utopian to believe that time is fair to everyone. What escapes the fallacious filter of the market, certain galleries and institutions today is not necessarily condemned to oblivion or purgatory, but inevitably suffers a certain lack of credibility, taking into account the systems of legitimation and promotion that are currently in force.

The living conditions of artists in the 20s were certainly not comparable to those of today. But at any period, overly modest artists have never achieved the success they deserved without having their talent queried. Not knowing how, or not wanting, to submit to market rules, and not wanting to fawn, they have had to pay the price of their independence.

Such is the case of JACINTO SALVADO, a painter of exquisite urbanity, whose career as a pioneer in Spanish Constructivism, which got off to a flying start with an exhibition at the Galeria DALMAU, the most active gallery in Barcelona in the 30s, has never failed to live up to the expectations it awakened, although it may not have managed to overcome the barrier of indifference.

Tempted like most of his fellow countrymen – MIRO, MARIA BLANCHARD, DALI, BORES, PEINADO, FERNÁNDEZ or LA SERNA – by the search for new languages, SALVADO, after graduating from the Fine Arts School in the capital of Catalonia, continued his studies in Marseille and later in Paris, where he decided to settle.

He was successively influenced by the expressive virtualities of the figure and the effects of analytical cubism, and his organizing mind soon drew him towards the paths of constructed art. Rather than the influence of PICASSO, DADA or SURREALISM, he preferred the purist rigour of MALEVITCH and MONDRIAN; he preferred reason to the harmonic lyricism of KANDINSKY, and style to shrillness. However, this did not stop him from connecting with DERRAIN, from visiting PICASSO, for whom he modelled as the 'Harlequin', now to be found at the Louvre, or from befriending MAX BILL. As regards the BAUHAUS, he takes from them the global concept that suggests architecture and the exactness of links, although he breaks away from them in the freedom of his structural harmonies and his contrasted sovereignty of colour.

On the strength of his experience and his own perception of pictorial space, SALVADO aspires to a materially exact reality, ruled by the pondered combination of his elaborate forms at the heart of a contrivance peopled by voids and volumes in which the idea of spontaneity is dimmed but not so the idea of homogeneity which governs the strict union between relationships.

In spite of the nakedness avoiding all pretence of depth, the geometry gaily scanned by the Catalan artist is based on the interaction of its proportions and its chords, on which he pours a radiant light covered by a fragmented chromatism.

Based on an interior discipline that accompanies his moral force, SALVADO thus avoids any interference from the outside, in order to draw his architectures made up of spheres and triangles, of rhombi and rectangles, of branching planes and fine vertical lines, which cross over each other, lean on each other and overlap with each other, in a permanent search for precision and balance. The accuracy of the drawing, which boldly marks out the field, contributes here with its regulating support, leaving colour to exert the precision of its flat edge.

However, the painter from MONTROIG is never without a sensitive inspiration that reflects the humanist tradition of his native land, since, like Descartes, he is well aware that

'sensitivity is order'. In this way we can experience in this art the sense of values, pondering, clarity and discernment. And above all, that sentiment emanates from it that is contrary to the abovementioned confusion, heaviness or approximation, the search for the necessary simple, virtues which are inseparable from the Mediterranean soul.

From 1925 on, that most respectable Paris gallery BING regularly exhibited SALVADO's work, later followed by WORMS-BILLIET, before Galerie HELLER took over from them and, at the start of the democratic transition, the Galeria JUANA MORDO rendered him an extraordinary homage in MADRID. In parallel, his itinerary includes numerous participations in important international exhibitions, but glory barely touches him in passing. Thus the present exhibition serves to remind us of the presence of this rare work, which belongs to the aesthetic heritage of Spain in its own right.

A great bold but not at all ostentatious freshness, as I wrote in 1977, imbues these compositions that are silent and noisy at the same time, in constant renovation, avoiding stiffness and recurrence. No type of dryness petrifies them within a reducing diagram. Flexible and static, they impeccably unfurl their compact harmonies, modelled by an underlying affectivity.

Beyond adversity, failing memories and misunderstandings, the work of JACINTO SALVADO speaks for itself.

This work naturally belongs within the history of geometric abstraction, offering us the image of inalterable youth at the service of a particularly enlivening art of synthesis.