



ARTURO BERNEDE
ESCULTURA 2008





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Agradezco a :
Reyes y mis hijos
por acompañarme en el camino
Martín Chirino, Carlos Lamela y Jesús M. Castaño
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espacio abierto de exposición de Estudio Lamela arquitectos
edificio Leitner

MARTÍN CHIRINO

La ruptura de las barreras entre los géneros artísticos, de los límites de expresión más o menos consagrados por una tradición, y cuyas sucesivas negaciones no hacen sino consolidarla como referencia ineludible, ha producido múltiples y fecundos resultados en el panorama artístico español. Arturo Berned, arquitecto y escultor, presenta en este panorama una obra de especial interés. Su escultura, que condensa los ecos de las primeras vanguardias y parte de la segunda mitad del siglo XX, nos permite adentrarnos por las vías más representativas de una experimentación estética, basada en la arquitectura filtrada por la mirada del artista.

Muestra, que si bien pretende satisfacer la ineludible exigencia de abarcar, de manera sintética, casi todos los aspectos más significativos y sobresalientes de la variada producción de Berned, no ha renunciado a plantear otra visión del arte actual. Berned es guiado por una incesante exploración de nuevos territorios artísticos y la escultura se convierte en la clave de entrada a su particular universo en el que se descubren referencias constructivistas. Su formación de arquitecto aflora en todas sus composiciones; el afán compositivo se traduce en la obsesión por el orden, erigido en metáfora de las angustias vitales y en el diálogo continuo con la vida cotidiana, cuyos objetos, incluso cuando se adentra en el diseño, se transforman en signos de las más profundas inquietudes del artista.

La presente exposición, organizada en la sede de Estudio Lamela arquitectos, representa un reconocimiento a la nueva trayectoria de Berned y una ocasión para volver a adentrarnos en el mundo de las formas, de una dimensión artística tan rigurosa como atenta a las exigencias de nuestro tiempo.

VELA II

acero cortén corten steel
50 x 63 x 73 cm 19 3/4 x 24 3/4 x 28 3/4 inches

ed. 3 + 1 PA.





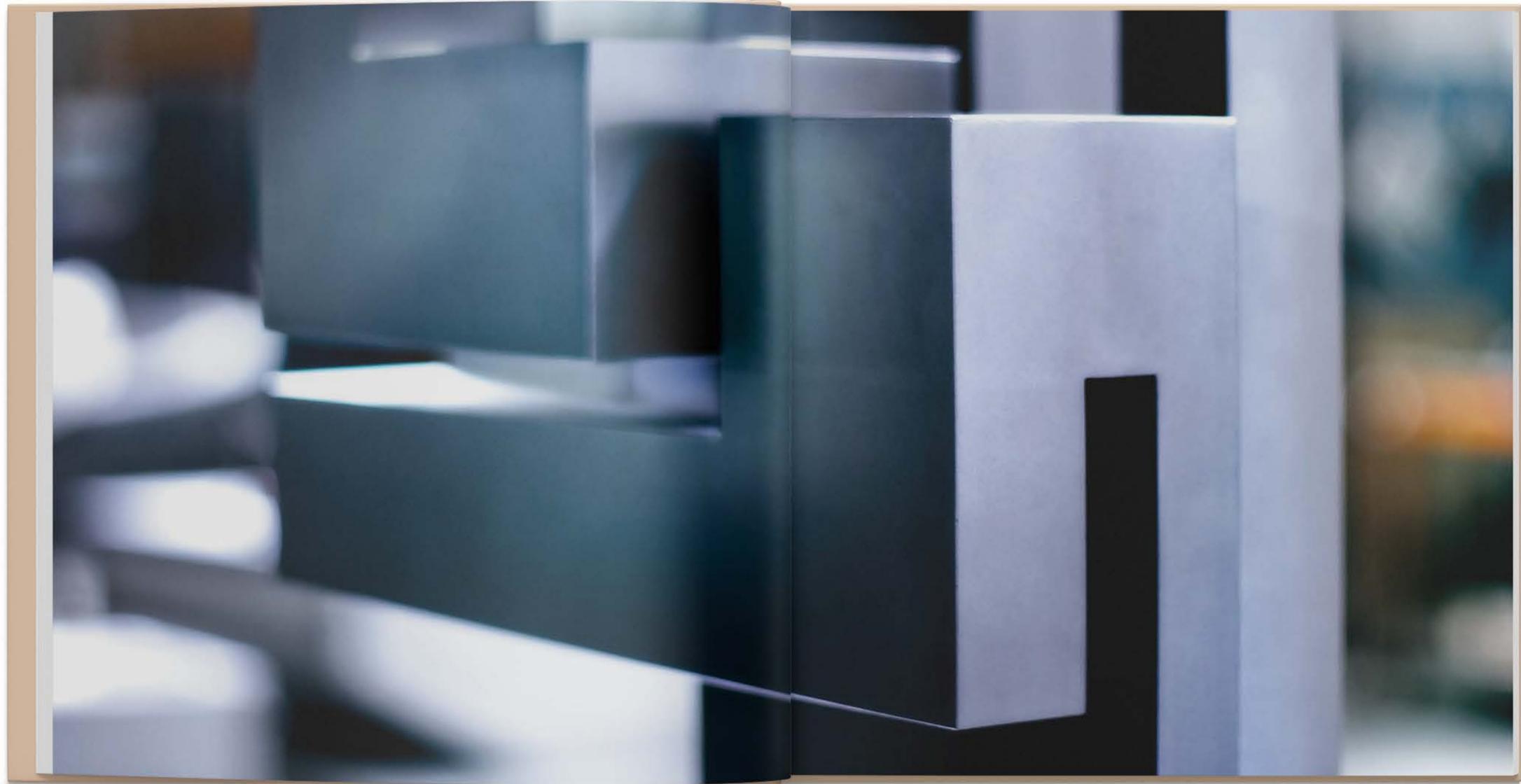
ESPIRAL V

acero inoxidable
55 x 47 x 39 cm

stainless steel
21 ¼ x 18 ½ x 15 ½ inches

ed. 3 + 1 PA.





MESA XXIV

acero cortén corten steel
48 x 120 x 97 cm 18 ¾ x 47 ¼ x 38 ¼ inches

ed. 5 + 1 PA.



MARTÍN CHIRINO

The breaking down of barriers between artistic genres, of the more or less sacred traditional limits, whose successive negations can't help but be considered an unavoidable reference, have produced many and fecund results in Spain's artistic panorama.

Arturo Berned, architect and sculptor presents a work of special interest within this panorama. His sculpture, which condenses the echoes of the first avant-garde and part of the second half of the 20th century, allows us to traverse the most representative paths of aesthetic experimentation, based on architecture, filtered through the artist's gaze.

It shows, even though he attempts to satisfy the inescapable demands of inclusion, in a synthetic manner, almost all the most significant and outstanding aspects of the varied production of Berned, with which he continues to present a different vision of current art. Berned is guided by the incessant exploration of new artistic territories, and his sculpture becomes the entry key to his particular universe in which constructivist references can be found. His training as an architect surfaces in all his compositions; his compositional zeal is translated into an obsession with order, acting as a metaphor for the angst and continuous dialogue with everyday life, whose objects, even when they penetrate the design, are transformed into signs of the profoundest anxieties of the artist.

The present exhibition, organised in the home of the Lamela Architecture Studio, represents a recognition of the new path of Berned and an opportunity to once more enter into the world of shapes, of an artistic dimension, as rigorous as it is attentive to the demands of our times.

JESÚS M. CASTAÑO

Storehouse of Equilibrium and Serenity

When we place ourselves before the work of Arturo Berned (Madrid 1966), we enter a personal storehouse replete with intimate, evocative imagery. There, in the interior of memory, is where the sculptor leaves the imprint of a hidden history which, being no more than an untransferable personal memory, through its sculptural intervention is shrouded in mystery. Those of us who are acquainted with the work of Berned know that he is interested in talking about life, about the forms that inhabit it and its architecture, with a highly lucid, expressive language which forces him to seek, in many instances, a halo of mysticism. His aesthetic is born, therefore, from an experience at one with ideas and nature through its geometry.

His interest in iron has led him to a strong, solid ethic. His idea of art is built on foundations which allow him to construct, with security, a world of chimeras through a powerful symbolism which normally impedes rational explanation. The artist, in a territory which he alone inhabits, manipulates forms and volumes, becoming a transformer of reality and materials.

The works which make up this show illustrate his work from its beginnings to the present day, forming, to be sure, a very significant loop. Avoiding their appearance in a merely chronological order but without concealing it, the exhibition expresses itself through a collection of pieces which play with the relationships between lines and surfaces, framed by three-dimensional space, and speaks to us in the language of geometry, made up of straight lines, planes and volumes. Sculptures conceived as a type of exultant festival of sinuous lines, in which his interest in the reinterpretation of traditional sculpture, architecture and art in general is declared anew.

A reinterpretation which includes, to be sure, a profound revision of the avant-garde and the place of sculpture in contemporary culture. What immediately attracts our attention in this ensemble of works is the plurality of paths which Berned takes into himself, with drawing as a thread through them all. He passes through different artistic routes seeking this thread which, without doubt, will lead him to the development of an important personality.

Arturo Berned has created a world from his imagination, from the society in which it falls to him to live. He strives to surpass it by encountering a three-dimensional element which lifts him to these other planes of reality, where he evidently strives to encounter a different way to transmit his social concerns. And he does it freely. It is precisely this striking freedom in the artist's language which allows him to find a sensitivity in the iron with which he works. Arturo Berned, wanders constantly in his personal storehouse of memories, where he seeks and finds strong feelings along one of the most distinctive paths or itineraries in the current artistic panorama.

CARLOS LAMELA

I first met Arturo Berned over 10 years ago now, when he came to our studio in Calle O'Donnell to show me his first works as an architect and sculptor. I was surprised by his talent in both disciplines. Some months passed and now he was working with us, collaborating on very important projects where he carried out work of great responsibility. When we approached the project for the Loewe shop, we gave him the task of the sculptural entrance without hesitation, for which he proposed a work of extraordinary beauty and functionality.

Later he left the studio to set himself up independently and be able to dedicate more time to his sculptor side, but the great professional relationship and friendship forged between us over those years remained intact.

His training as an architect – a great architect – is, for me, characteristic of his extraordinary work, which unites concepts of pure volumetry derived from modern architecture; masses and spaces interweave with great beauty and harmony.

It gives me enormous satisfaction that Arturo Berned is inaugurating this exhibition space in the building for our new studio, which was always conceived as a place to encounter sculpture.

ARTURO BERNE

Arturo Berned (Madrid, 1966), architect of the Madrid Higher School of Architecture. In his student days he was granted a number of scholarships, which he made use of in London, Turin and Oxford University. He took his first steps as a professional in England, Italy and Mexico, before establishing himself in Madrid to work in the fields of interior design, architecture, urbanism and construction.

It was during his time in Mexico, at the beginning of the 90s, that his relationship with sculpture began, a vocation which he has continued to explore ever since and which has progressively occupied more ground in his personal life, in co-existence with his professional career as architect.

His work as sculptor began with commissions, and continued to materialise, piece by piece, in finished pieces outside these requests. The creative will prevails as the driving force of an artistic necessity which has accompanied him ever since.

At the end of the 1990s, he came into contact with Lamela Architects Studio and began an intense professional collaboration, ending up as Director of Projects and Works. During these years he maintained a direct link with the majority of the projects developed in the studio: the new Terminal T4 for Barajas Airport, the new Sports City for Real Madrid, the extension of Santiago Bernabeu Stadium,... and national and international architecture competitions: the Telefonica Communications City and Sharm el Sheikh Airport, amongst others.

After this period, he decided to balance his two vocations and combine his work as architect – developing the project for the new Infanta Leonor Hospital, in associations with Ramón Araujo and Luis Vidal, and other solo projects – with an active and permanent involvement in sculpture.