

Fernández-Braso  
GALERIA DE ARTU

Procesos y principios

Arturo Berned

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## ARTURO BERNED: POESÍA Y SED DE LAS FORMAS

Alfonso de la Torre

¡DEJADME!  
TENGO SED

QUIERO  
ESTE REINO

Pablo Palazuelo<sup>1</sup>

*Sólo visión inagotable*

Novalis<sup>2</sup>

Inquietud e imaginación definen a este artista, escultor y poeta de las formas<sup>3</sup>, Arturo Berned (Madrid, 1966). Una imaginación que podría calificarse, como la del universo *palazuelino*, de imaginación introvertida<sup>4</sup>, pues estamos frente al desenvolvimiento de una auténtica imaginación pensante, dotada de aquella inquietud que le ha hecho, a lo largo de una extensa trayectoria, proseguir tenaz en sus búsquedas hasta construir un corpus escultórico extraordinariamente compacto que nos sitúa ante un geómetra ardoroso y frecuentador de formas dibujadas en la extensión del espacio, o bien volúmenes desplegados nerviosamente, -en una incesante exploración, en la voz de otro herrero fabulador, Martín Chirino<sup>5</sup>-, de tal forma que pareciera artista alumbrado por la tensión que destila una verdadera sed de infinitud.

Creando tal una necesidad<sup>6</sup>, en sus palabras, queda enfrentado a los problemas espaciales al elevar formas en esa extensa nada multidimensional que embarga el mundo, no descartando la búsqueda de emociones,

a la par considera que el vacío del espacio puede estar poblado por diversas ideas y posibilidades. Indaga Berned sobre las estructuras y problemas formales en un inquietante viaje que no cesa, frecuentando sus esculturas un cierto monólogo de lo interior, por ello quizás no sea extraño que diversas creaciones refieran el título de "Cabeza" o "Máscara", mencionando no solo la pureza de las formas, mas también el aspecto de imágenes que se relacionan con el rostro o el pensar. Cabezas que nos desplazan a las reflexiones escultóricas de Pablo Gargallo y Julio González, cabezas españolas<sup>8</sup>, mas también las representaciones de aquel cofre mágico que es la cabeza, ese refugio último, palabra de Beckett<sup>9</sup>. Cabezas herederas del siglo veinte, esculpidas o pintadas: Baumeister, Dalí, De Chirico, Giacometti, Klee o Picasso, entre muchos<sup>10</sup>. Poblado de cabezas el arte, representaciones diversas evocadoras de ese "estuche de un objeto precioso"<sup>11</sup>. Mas emplazado Berned, antes que a representar, a preguntar sobre las formas desplegadas en el espacio, afrontando su personal avance en la penumbra en múltiples direcciones, tal narrara aquel otro *geómetra*<sup>12</sup>, nuestro escultor acomete el proceso de construir sus formas que tienen siempre un aire, incluso cuando aborde el menor formato, de monumentalidad, la misma que ha frecuentado en sus numerosos proyectos, principalmente internacionales, que le convierten, sin dudar, en uno de nuestros escultores con mayor y más relevante presencia allende.

Y, a la par que dicha monumentalidad ocupa el espacio público, en entornos diversos, Berned puede retornar a una honda reflexión en la que promueve una cierta deconstrucción formal, tentativa multidireccional que surge tras realizar el análisis de un extensísimo capítulo de lo que podríamos llamar el campo de sus posibilidades, de tal forma que considero nuestro artista se ubica también en un extraordinario contexto de revisión de los conceptos retóricos de la escultura de vanguardia, fértil mirada que podríamos calificar de posmoderna al asumir tal revisión formal desinhibida, ejercicios textuales en los que acude a un extenso replanteamiento de las ideas de la representación: variaciones formales, revisión de formas e interformas, espejos o semejanzas, expansión versus concentración, reflexiones,



**MÁSCARA V** (2016cso54)

2016

Plancha de acero cortén de 5, 10 y 15 mm,

Acabado sin oxidar y pintura flúor rosa

70,1 x 67,8 x 54,5 cm

42 kg





**CABEZA I** (211cso44-4)  
2017  
Plancha de acero cortén de 10, 15 y 25 mm  
Acabado en pintura camaleónica  
43 x 48 x 44 cm  
Ed. 7+P.A.  
21,5 kg







**CABEZA XVII** (207c32-6)

2018

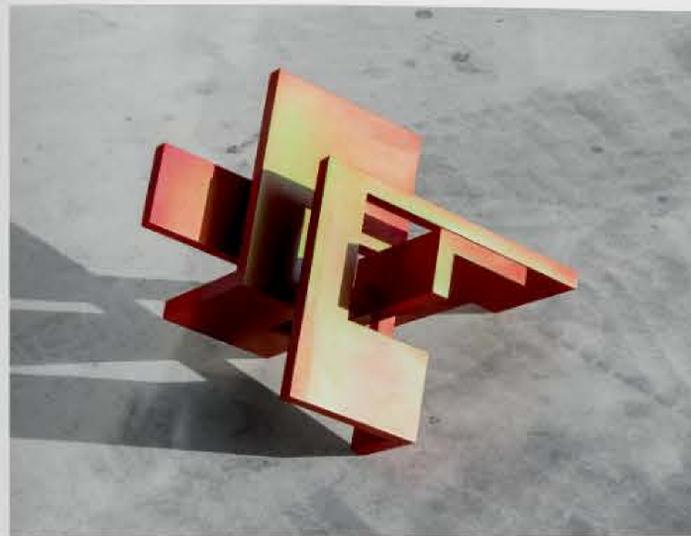
Plancha de acero cortén de 20 mm

Acabado pintura camaleónica roja

41,4 x 36 x 31 cm

Ed. 7+P.A.

23,8 kg



## FROM ARCHITECT TO SCULPTOR

A Conversation between the Fernández-Braso Gallery and Arturo Berned, 2019

### Your idea of architecture in terms of form and concept.

Vitruvius believed that architecture should possess three qualities: "firmitas, utilitas and venustas" (durability, convenience and beauty). Twenty centuries later, Le Corbusier defined it as "the learned game, correct and magnificent, of forms assembled in the light". Both definitions, when brought together, reflect my conceptual approach to architecture. From the point of view of form, I feel comfortable within the realms of functionalism and rationalism. Perhaps because of my training as a town-planner, I am very interested in urban spaces and the elements and items that make up a town or city; a good building should respond to an environment and improve it, whilst also enhancing people and the relations that exist amongst them, as well as catering for their needs.

### Reasons for your shift from architecture to sculpture. What do the two disciplines have in common and what is different?

Architecture was a decision and sculpture was a need. At this point in my life, I firmly believe in the transversal nature of the arts. They are all the same, but simply use different languages, whilst pursuing the same goal. I think being an artist is more than just a vocation and, yet, if you're lucky, it also becomes a vocation.

### What tradition does your work fall into or what direction does it follow? References. International and national (Spanish).

It is obvious that my work falls within the realm of geometric abstraction. I believe that geometry (dot, line, plane and volume), together with language, are abstractions that are typical of Man and Man alone, and that we have spent thousands of years attempting to enhance them in order to facilitate communication. During my second year at Architecture School I began, in a casual manner, to spend hours in the library studying the Russian avant-garde, Constructivism, Neoplasticism ...; Malevitch, Popova, Mondrian, Moholy-Nagy ... and I discovered a veritable passion, one that bound me! Spanish reference-points: Chillida, Oteiza, Palazuelo. International: The American sculptors Richard Serra, Carl Andre, Sol Lewitt, Walter de Maria, and South American geometric artists such as Joaquín Torres García, Frank Weiss-

man, Helio Oiticica, Lydia Clark and Amílcar De Castro; by the way, I recall the excellent exhibition staged at the Juan March Foundation "America fría. La abstracción geométrica en Latinoamérica" ("Cold America: Geometric Abstraction in Latin America"). But these names don't rule out others; in fact, I'm more interested in the work than the creator ..., I could show you dozens of works that have provided inspiration for my work.

### Define your work: qualities and objectives.

The purpose of my work is the same as that of any artist: to move the soul. I think it is important to surround ourselves with beauty. I can't understand the current enthusiasm for "uglism". Concepts as habitual as balance, stability, precision, light, void, proportion, rhythm, composition, tension, relationship, size, mass, weight ... and, sometimes, quite the opposite, are the characteristics that I pursue in my work.

### Talking about "uglism", Nicolás Bourriard commented to Luisa Espino (*El Cultural*, 13th-19th September 2019) that "capitalism tends to reject and conceal that which has no commercial value, and waste, which has no value, doesn't even have an owner". What do you think?

I don't think the reason why artists such as John Chamberlain, Anthony Caro and Jean Tinguely use waste materials has anything to do with remaining outside the market. Every artist has a language, employs a technique and must manage his resources in order to express himself. I think there are simpler and more effective ways of playing around with the work-object-market trinomial or of not being a slave to the capitalist system; to cite just two examples, the work of Jorge Oteiza and Peter Zumthor. The "uglism" that I find difficult to understand is that reflected in certain works by Tracey Emin, Sarah Lucas and Katie Stout.

### Let's turn back to your work. When you compare your early works with those of today, what has persisted and what has changed?

## WORKS ON EXHIBITION

### HEAD XVII MECCANO (212cd226)

2018  
Corten steel plate 6 mm thick  
White lacquered finish  
88,9 x 123,2 x 78,3 inch  
2.425 Lb

### HEAD XVII (207c32-2)

2018  
Corten steel plate 20 mm thick  
Oxidised finish  
12,2 x 16,3 x 14,1 inch  
52,5 Lb  
Ed. 7+ A.P.

### MASK IV (200cso54)

2016  
Corten steel plate 5, 10,15 mm thick  
Not oxidised finish and blue painted  
21,3 x 12,7 x 17,1 inch  
56,2 Lb

### MASK V (201cso54)

2016  
Corten steel plate 5, 10,15 mm thick  
Not oxidised finish and pink floor  
painted  
21,5 x 27,6 x 26,7 inch  
92,6 Lb

### MASK VI (202cso54)

2016  
Corten steel plate 5, 10,15 mm thick  
Not oxidised finish and red floor  
painted  
21 x 12,2 x 23,7 inch  
39,2 Lb

### HEAD XVII (207c32-1)

2018  
Corten steel plate 20 mm thick  
Sandblasted finish  
12,2 x 16,3 x 14,1 inch  
52 Lb  
Ed. 7+ A.P.

### HEAD XVII (207c32-5)

2018  
Corten steel plate 20 mm thick  
Red chameleonic paint finish  
12,2 x 16,3 x 14,1 inch  
52,5 Lb  
Ed. 7+ A.P.

### HEAD I (211cso44-5)

2017  
Corten steel plate 10,15 and 25 mm  
thick  
Chameleonic paint finish  
17,2 x 16,9 x 18,8 inch  
47,4 Lb  
Ed. 7+ A.P.

### MASK VII (228d81)

2019  
Corten steel plate 5, 10,15 and 25 mm  
thick  
Not oxidised finish and yellow floor  
painted  
31,9 x 42,5 x 31,1 inch  
299,8 Lb

### HEAD I (211cso44-4)

2017  
Corten steel plate 10, 15 and 25 mm  
thick  
Chameleonic paint finish  
17,2 x 16,9 x 18,8 inch  
47,4 Lb  
Ed. 7+ A.P.

### HEAD I (211cso44-1)

2017  
Corten steel plate 10,15 and 25 mm  
thick  
Sandblasted finish  
17,2 x 16,9 x 18,8 inch  
47,4 Lb  
Ed. 7+ A.P.

### MASK VII (229d66)

2019  
Corten steel plate 10,15 and 25 mm  
thick  
Not oxidised finish and chameleonic  
painted  
26,1 x 33,5 x 30,4 inch  
189,6 Lb

### HEAD XVII (207c32-6)

2018  
Corten steel plate 20 mm thick  
Red chameleonic paint finish  
12,2 x 16,3 x 14,1 inch  
52,5 Lb  
Ed. 7+ A.P.

### EMPTINESS III (142d163)

2012  
Iron square section 25 mm thick  
White lacquered finish  
64,2 x 64,2 x 50,4 inch  
247 Lb

### HEAD IV (233c38)

2019  
Corten steel plate 10, 15 and 25 mm  
thick  
Chameleonic paint finish  
15 x 17,4 x 20,7 inch  
53,3 Lb  
Ed. 7+ A.P.

### HEAD VII (189cd54)

2015  
Geometry on a dark background  
Corten steel plate 5 mm thick  
Matt black lacquered  
21,5 x 26,6 x 26,6 inch  
79,4 Lb