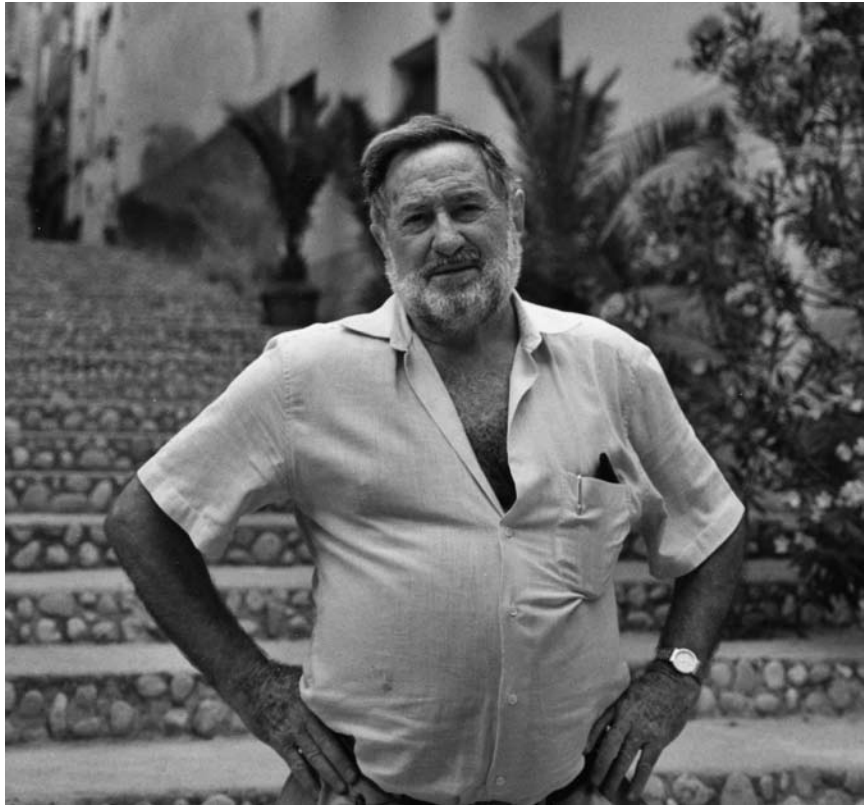


# ANTONIO GÁLVEZ

## THE WOUND OF THE WORLD



Antonio Gálvez's work is a kind of alchemy. Only his extraordinary understanding of substances, alloys, distillations and mixes reward him with the keys to transmute the visible into something far greater, something which absorbs the visible and dissolves it into an immense and enigmatic reality. For a long time now I have been viewing Gálvez's work, whether his 'interpretations' of Marta Kuhn-Weber's dolls, a photomontage of body parts or a portrait of an artist or writer. It is an art whose aim and obsession is metamorphosis. Not only are we witness to a transfiguration of reality in each of his pieces, but they are presented to us as the entry point to a world where we can live reality more intensely. The real is not only what we can see or touch but also its potential, all its imaginary alternatives. Gálvez shows us time and time again these potential alternatives as physical forms. We do not know what the process has been exactly, what stages the image has undergone to

reach this state: what is certain, however, is that suddenly the image crystallizes into another reality. The knots, the cracks and the secret web of the visible take on a life we have not seen before: the artist knows how to transport each of the objects that we see in his pictures to a realm of unexpected associations. A doll becomes more than a doll: it takes on a profounder reality – its image imbues it with an air of the phantasmagorical and the dramatic. The unexpected correlations thrown up by one of Gálvez's photomontages reinvent the visibility of beings and objects. A portrait, for example, with its dramatic chiaroscuro, its violation of gesture and disconcerting framing, places the sitter in a territory which would have previously been unthinkable. His art is both existent but inexplicable.

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