

Тітхэ пез



ABANICO MECA (recto), 1993, cm 87 × 52

artMIAMI '94

January 5-9, 1994

Dialogue and Silence in the Work of Antonio Jiménez

When I arrived at Antonio Jiménez's studio in the Calzada de la Trinidad, near the old Trinidad Convent, a very traditional and historical place in Málaga, there was a very arrogant, though very quiet and friendly, doberman on guard at the door, to which I afforded the greatest respect. Antonio insisted on demonstrating the dog to be completely obedient, and of course I believed in his word above all, just as I believe in his art. The uncomplaining dog stayed in its place whilst Antonio and I went into his marvellous renovated artist's studio from where so many of his works have come, are still coming, and will come. I can't deny that I have believed in Jiménez for many years. It wasn't necessary for me to know him now as the European artist he is, to know who he was then. In his studio Antonio has drawings, oil paintings, sculptures and boards, all that an artist needs to attain, for hours on end, that which was thought of and later transplanted onto paper – that hand-made paper, which on being put before the genius of our artist is converted into something so difficult to recognize, that it could be a flat sculpture or a beautiful and picturesque study. Antonio Jiménez has developed, he has left behind marvellous living colours, hot and cold but luminous Bosch types in his vanguard compositions, and has changed without having stopped being one of our principal contemporary artists – self-made, a fighter loyal to his knowledge, to his ideas and to his overflowing imagination where all of his works are different, but, however, are united by their softness of colour, and yet are still really works of the most advanced vanguard artistry – just as the whole of the painted and sculptured work of Jiménez from Málaga is. Technique, background, form material and over-

whelming imagination are the characteristic principals of our artist, who on using marble, clay and oil creates his great and important works, – difficult for many and attractive, envied and desired by others. What is left to us of Antonio Jiménez's tremendous surrealism, usually hard, but attractive as if full of magnetism-perhaps his green tones, or his tone of red full of pain, of interior feelings passed on to his brushes and his oils, a life inside a twentieth century Bosch. This is difficult to understand but easy to feel in any of the details of his paintings, to arrive at the magical serenity of what he is doing, a different interior serenity of which the artist does not speak, but is spoken of by the picture with its colour, technique and composition it's all him. And when a painting speaks, it introduces itself into the visitor when he identifies himself with it, whether it be classical, modern or vanguard, the painter found the full and serene path of his being. Antonio Jiménez's profession is protagonized by his painting, by the route his paintings have taken, a route which will continue forever upwards inside the difficulty which encloses the world of plastic arts, to provide that "something else" to the present History of Art, as Jiménez does. The work done by Antonio Jiménez could never be passed by without being noticed because his path, which was decided years ago, has been precisely this set of combinations in his paintings and sculptures: poetic and baroque, and identifiable in their author; to speak of whom it is compulsory in the writing of or the studying of contemporary art.

José Manuel Vallés

President of the Andalusian Association of Art Critics



Biography

Antonio Jiménez was born in 1945, in Málaga. He started to paint at the age of 12 years and became a selfdidactic. In 1960 he moved to Madrid where he attended the Athens Institute for several courses of drawing and painting. 1963-1968 he lived in Paris. Thereafter he is living in Málaga. During the seventies his painting was surrealistic on canvas. He made as well drawings. 1979 he started

the “Colectiva Palmo” together with other artists. During the eighties his painting changed. It was more vanguardistic and he used wood as support and used a lot of material, mixed medium, with a lot of reliefs. He also started during this time to make sculptures. At the moment Jiménez as well is using paper as support to his painting, which now is completely vanguardistic.

Prizes

- 1970 1ª Medalla de Oro Nacional Educación y Descanso, Salamanca.
- 1973 Premio Delegación Nacional de Cultura 2ª Bienal de Zamora.
- 1974 Premio “Moreno Carbonero” del Excmo. Ayuntamiento 2ª Bienal de Málaga.
- 1975 Premio “Dirección General del Patrimonio Artístico y Cultural”. 3ª Bienal de Pintura, Zamora.

- 1976 Premio Fundación Española de la Vocación, Barcelona.
- 1978 Premio Nacional de Pintura Francisco Gil, Salamanca.
- 1985 1er. Premio de Pintura VIII Bienal de Marbella.
- 1987 Premio 1ª Bienal de Pintura Fundación Jaume Guasch.

Museums and Foundations

Museo de Arte Contemporaneo, Castellón.
Museo de Arte Moderno, Barcelona.
Museo Entrada Saldich, Barcelona.
Museo Español del Arte Contemporaneo, Madrid.
Excmo. Diputación Provincial de Málaga.
Museo de Jerusalén, Israel.

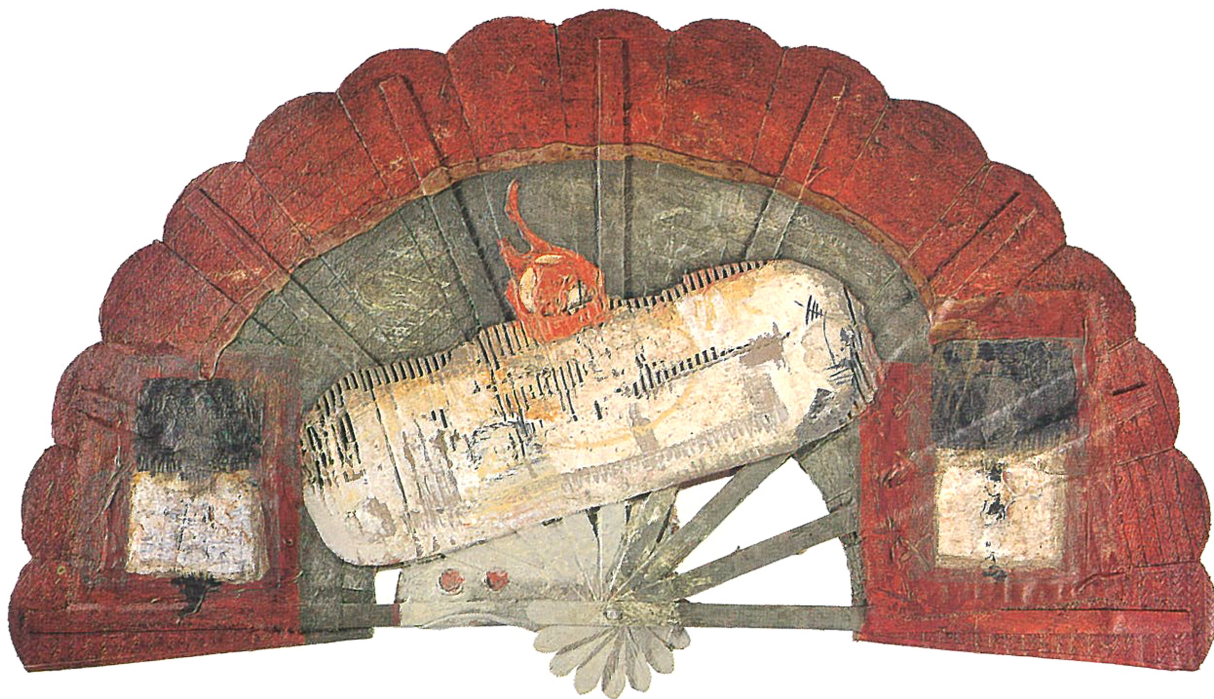
Museo Provincial de Bellas Artes, Málaga.
Universidad de Málaga.
Excmo. Diputación Provincial de Jaén.
Museo Itinerante Salvador Allende.
Fundación Banco Central Hispano Americano.
Info Foundation Helan-Arts, Bornem (Belgica).

← *AZUL DE MECA*, 1992,
cm 170 × 150, oil and mixed media on wood

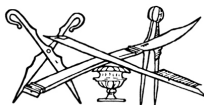


HOMENAJE A RAFALITO X, 1993,
cm 62 × 55, mixed media and oil on wood

Τιμέμεζ



ABANICO MECA (verso), 1993, cm 87 × 52



edi. artes

Viale Enrico Forlanini, 65 - 20134 MILANO
Tel. 02.70.20.99.17 - Fax 02.70.21.12.83