

JUAN CARLOS BRACHO

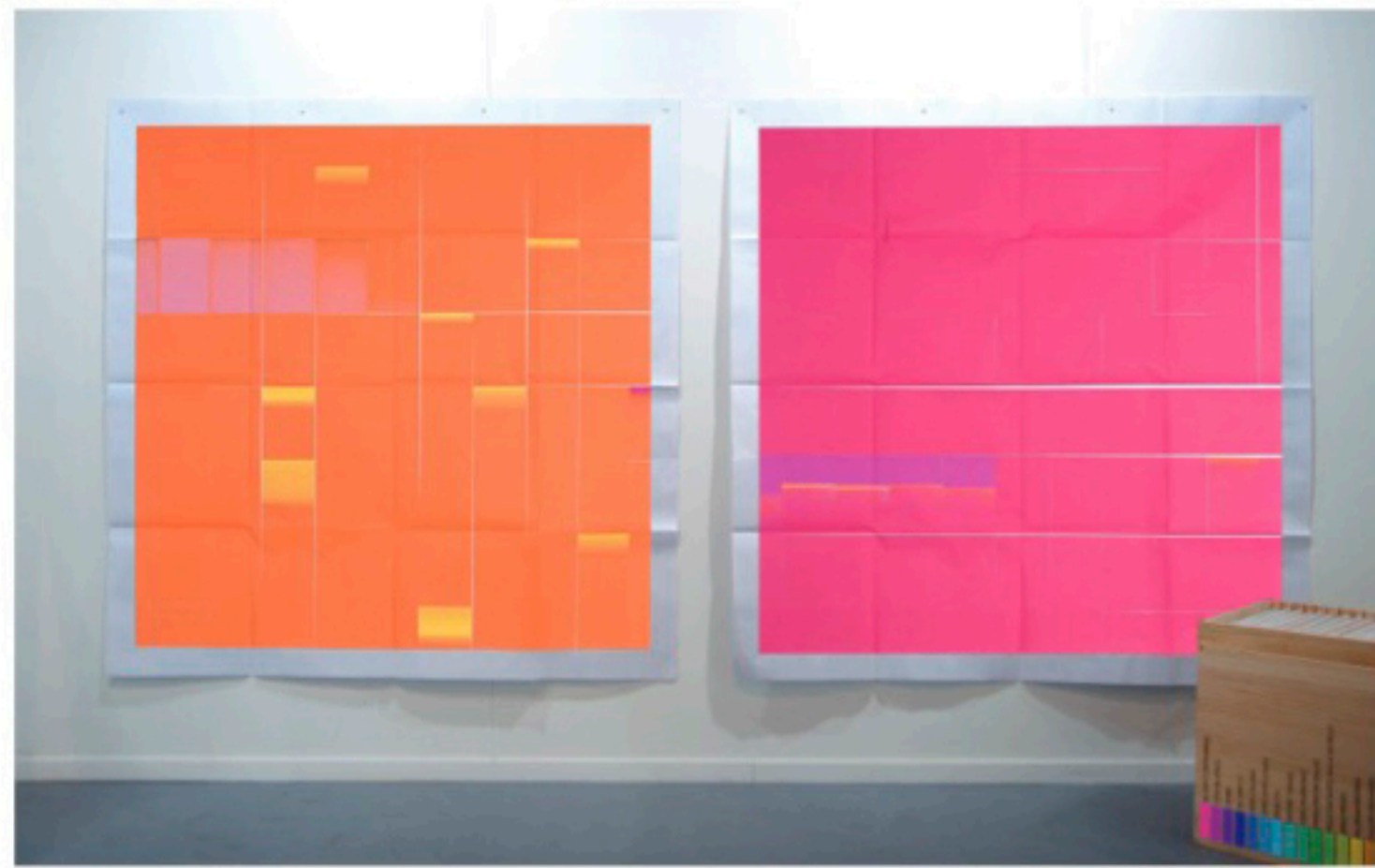
AS MUCH AS POSSIBLE LESS

06.07.2023 – 01.10.2023

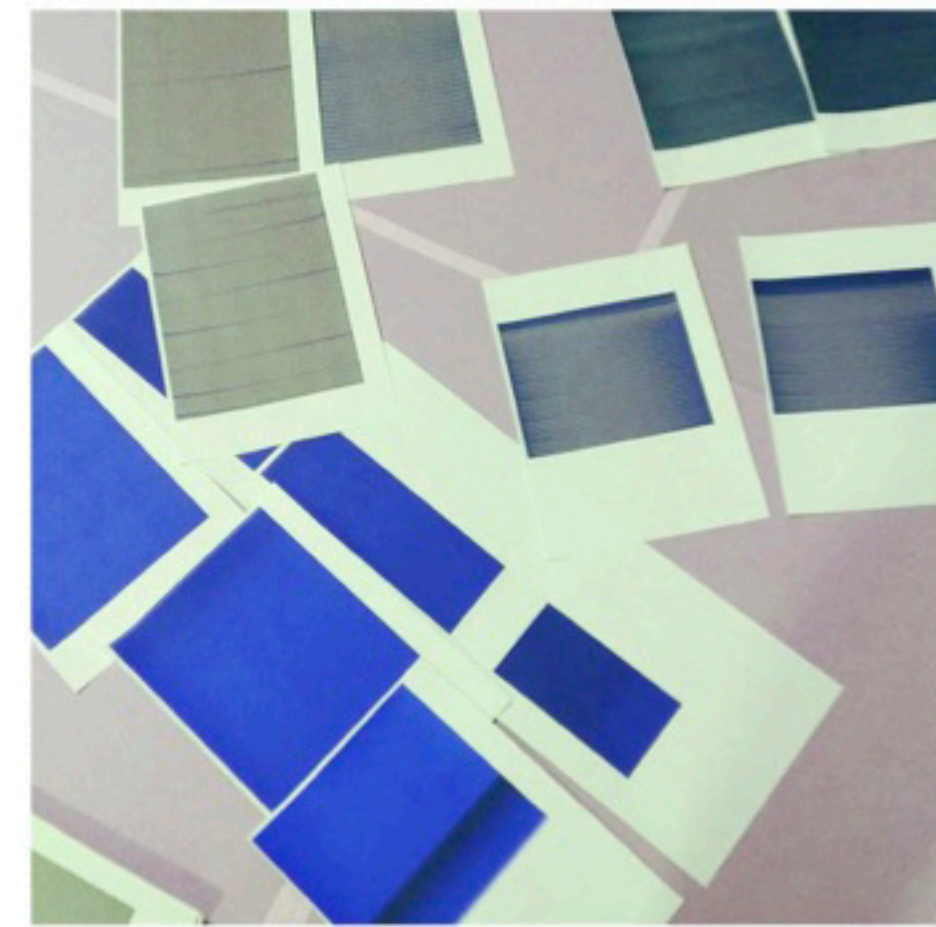


Ajuntament de Palma. Batle: Sr. Jaime Martínez Llabrés. Tinent de batle de Turisme, Innovació, Cultura, Esports, Restauració i Coordinació Municipal: Sr. José Javier Bonet Díaz. Coordinador de Cultura i Arts Visuals: Sr. Fernando Gómez de la Cuesta
 Juan Carlos Bracho. "El més possible de menys". 06.07.2023 – 01.10.2023. Coordinació: Equip del Casal Sollerí. Textos: Juan Carlos Bracho, Col·laboració artística: Maria De Grandy, Sofia Martínez, Lux. Disseny gràfic: Can Barretes SL. Muntatge: Ricardo Pomarol Vázquez. Audiovisuals: Jaime Cerdá Picó. Retolació: Rótulos Mallorca SLU. Transport: Balears Art i Llar SL. Assessoria lingüística: Servei d'Assessorament Lingüístic de l'Ajuntament de Palma. Producció gràfica dels fullets: Gráficas Planisi SA. Fotografies: David Bonet Ensenyat. Agraïments: Ogami Press, Galeria Àngeles Baños, Óscar, Galeria Municipal Manolo Alés, Taller Madera, Óscar Alonso Molina, María, Jaime y Sofia, i a tots els que varen consultar l'Oráculo.

Visual score for *Nuevo Oráculo* (New Oracle).



1. *Naranja inmenso / Las cosas rojas* (Immense orange / The red things)
 Multipage. 88 DIN A4 printed, ink injected.
 198 x 198 cm
 2013



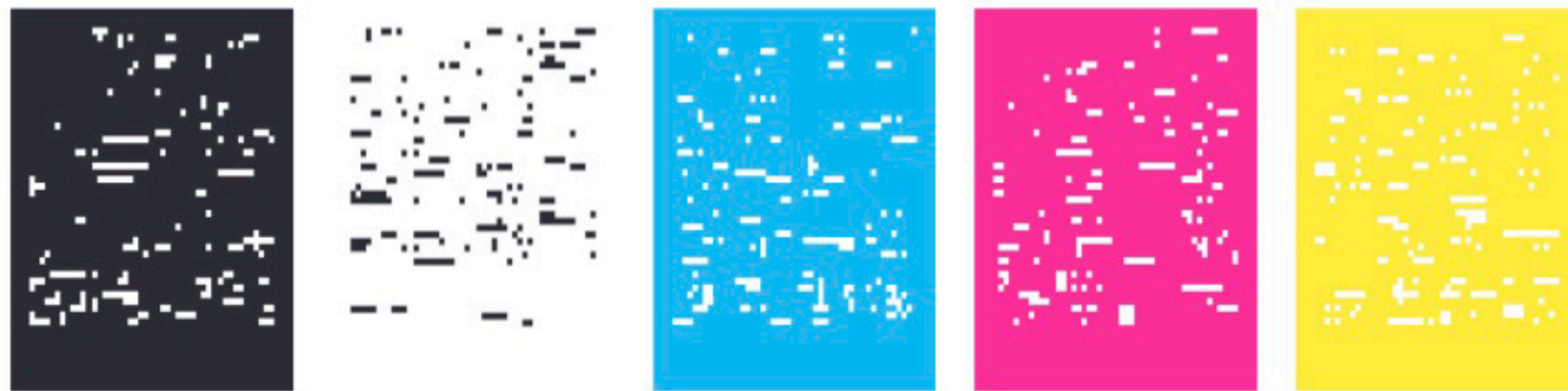
2. Printing errors



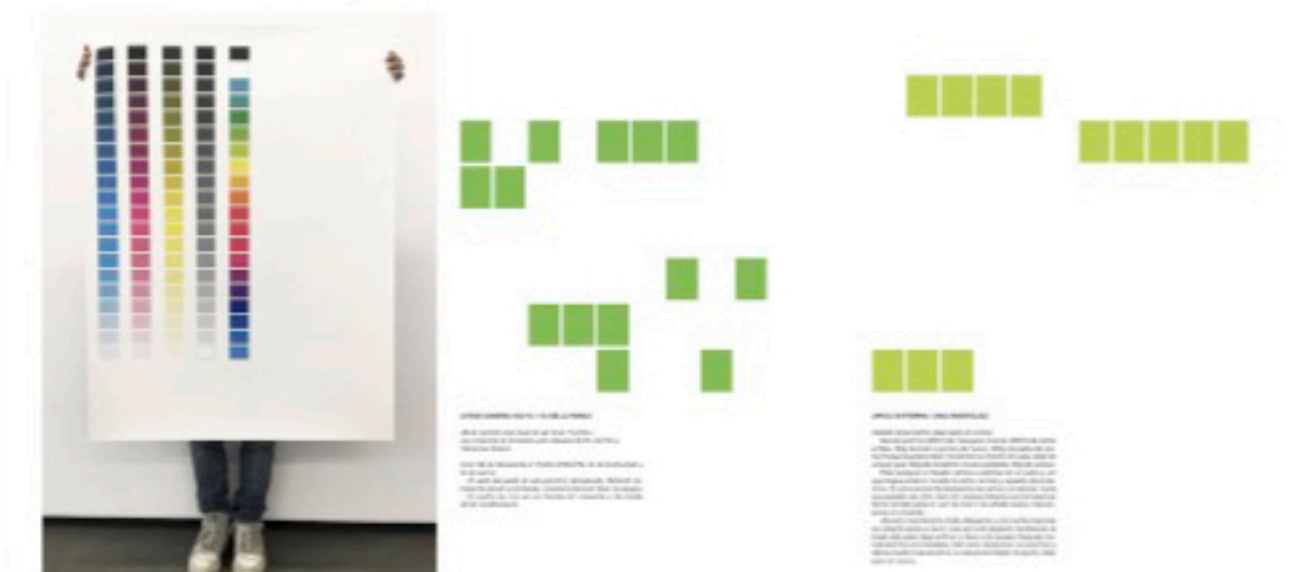
4. *Otra vida futura I* (Another future life I)
 Edition of 100 intaglio prints
 50 x 50 cm
 2017



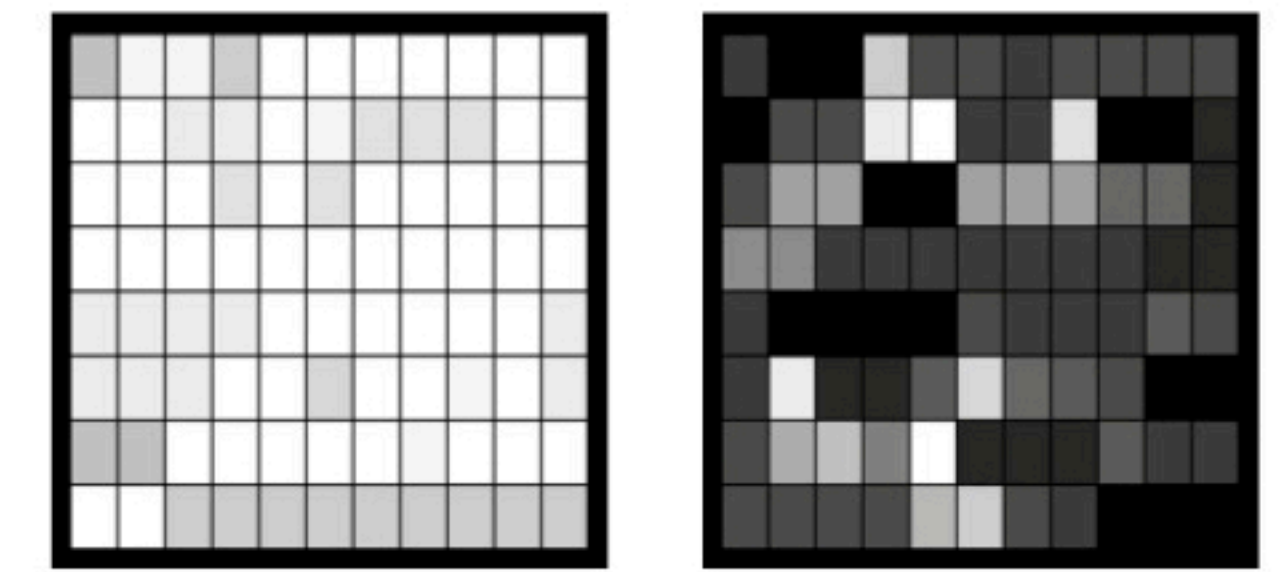
5. *Otra vida futura II* (Another future life II)
 Edition of 100 embossed engravings
 50 x 50 cm



3. *Pedro*
 Series of 5 engravings
 21 x 28 cm
 2016



6. *Oráculo*
 Cover and double page. Artist's book
 2019



7. Photographs of the videoanimation
 for *Nuevo Oráculo*

Ideas mutate, even with the simple act of verbalising them, rethinking them or drawing them on paper. But it is when they are materialised, when they are put into practice, that Juan Carlos Bracho is particularly attentive to what happens. He observes and reflects on how these ideas are transformed and how new parallel or divergent narratives emerge along the way; seeds that he collects and makes sprout with as much patience as determination, however long their germination time may be. This exhibition, and the works presented in it, are the clearest example of this way of approaching and understanding the development of his thinking and his work.

Many of his projects are based on sequences and automated and repetitive systems where, nevertheless, chance and error are always present, assuming themselves as new factors that always add up. Despite this supposed processual rigidity and an austere, precise aesthetic, his works paradoxically grow in a very organic, rhizomatic way, like a bush, from his own re-reading, and from accepting and making the most of his failures as part of every vital and creative process.

How does his particular way of sketching images, an internal and residual process, evolve with time and observation into an investigation of the nature of those same images, painting and

landscape from the most radical abstraction? The answer is the multipage. Printed sheets of paper glued together that Bracho uses as a domestic method to produce 1/1 scale previews of his future photographic pieces. They are easy to fold, transport and store, and their material and economic cost is very low.

This multipage, this sketch, is shown for the first time as an autonomous work in the project "Un mensaje para Anabel" (A message for Anabel). Subsequently, it unfolds its full potential in the series "Lo quiero todo" (I want it all) (1), which we see at the beginning of this exhibition. It is a set of 100 monochrome multi-pages produced with a home printer from 88 A4 sheets glued together. A total of 100 colours and 8.800 prints. Each multipage starts from an identical cold and aseptic computer-generated matrix, modified before printing only to change the colour of each copy. However, once the monochromes were printed, the weave of the printer and the industrial inks caused hundreds of errors (2) to appear here and there, which Bracho decided to include in the final pieces; self-sabotaging and humanising the mechanics of the work plan in his original idea, to print a perfect monochrome.

Returning attentively again and again to elaborate, to observe the printer's errors, to analyse

their internal structure and how they are built up, they result in a series of new aesthetic and conceptual reformulations.

The first of these is "Pedro" (3): a series of engravings in which the 965 printing errors counted in the hundred multi-pages of "Lo quiero todo" are grouped into five works. Subsequently, the grids and the errors of the hundred colours located within the frame or matrix of the multipage—which Bracho used to organise the thousands of pages—were used to edit the two series of prints "Otra vida futura I, II" (Another future life I, II) (4 and 5). The first of these reproduces the digital colour of each monochrome using intaglio ink mixed manually, leaving the exact position of the errors corresponding to each multipage blank. In the second series the colour was eliminated, embossing and highlighting the error in its position within the grid, generating as a whole a kind of new code or coded language. The next step was the edition of "Oráculo" (Oracle) (6). An artist's book that collects the inverted grids of "Otra vida futura I", accompanied by 100 texts written by 100 family members, friends and professional colleagues about the colour they were assigned in strict alphabetical order. In the words of its editor: «the result is a book of enigmatic visual beauty and fascinating reading, a truly varied experience saturated with evocations; a veritable feast of ranges, voices, nuances and tutti frutti flavours».

All these works finally merge again in the two works that will be heard for the first time in this exhibition, "Nuevo Oráculo" (New Oracle) (7) and "La mano amiga" (The helping hand), which are to date the last chapter of this story. "Nuevo Oráculo", musician piece composed in collaboration with María de Grandy, Lux (Jaime Martín) and Sofía Martínez and based on the pages of 'Oráculo', is a *divertimento* for printer and percussion instruments that translates errors from white to black, passing through the scales of cyan, magenta and yellow and the chromatic circle into music. And finally "La mano amiga", a sound work where a machine with the voice of a man and a woman reproduces, with its particular diction empty of emotion and new errors, the hundred texts of the book "Oráculo".

All these projects, including these new productions, are an intense ode to chance in a synthetic and codified key, as well as an uninhibited commitment to beauty, intensely emotional, sensual and evocative. As a whole, they represent a journey back and forth—with all the loss and gain that this entails—from the manual to the mechanical, from the analogue to the digital, from pigment to light, and from the abstract to the concrete. A profound reflection on colour—and non-colour—through the construction of mental, visual, sonorous and literary landscapes.