PRESS RELEASE: from the 1st to 18th June, 2016

**J. M. Ferrater puts together at *La causa* the result of two decades of artistic work and discloses his secret facets of his talent: painting and poetry**

**A giant memory box. An experimental installation. A multidisciplinary project plenty of ghosty images and verses that create a sweeping, hypnotic effect. Although his name is already well known in the photography sector, very few people actually know about J. M. Ferrater’s most personal and less indulgent works: monumental painting with decided expression, violent poems and photos stripped of any beauty. *La causa* is an unexpected event that does not figure in the exhibition calendar, far from artistic circles and stripped of any comercial intention. Only in Madrid, only for three weeks, and only from the most radical independence.**

*La causa* is a project cared at length by J. M. Ferrater (Barcelona, 1948) that is going to become real the upcoming 1st June. Then is when the doors of a railway pavilion never before used as an exhibition area will open to show a pictorial installation by a creative that rarely before was presented as a plastic artist. With hips of hits behind him as an international artistic and fashion photographer, J. M. Ferrater has been developing a parallel work lonely and silently during the last decade. This piece relates his pursuit of a personal and uncompromising form of expression. That spirit of incorruptible coherence can be translated as an installation format, empty of comercial purposes - the artworks exhibited are not on sale - and conceived as the culmination and celebration of an artistic work of two decades.

The nucleus of *La causa* is composed by 50 paintings of large format (200x140 cm) that belong to three big series that reflects the ideas of memory, pain and violence. The very first series of the three mentioned before, *Tarde* (2009), the pain becomes a very concrete topic: the inherent agony and suffering of bullfighting. Ferrater affirms that the origin of this set falls to the pictures he took during several bullfights years ago with the purpose to report the death of the bull in the middle of the arena and its later transfer. As time passes, those photos became little paintings. Later, they turned to be big canvas. This latest paintings are the one that are shown in the exhibition. All of them deploy a powerful expression through zoomorphic figures- bulls, dark birds- that recall the atavistic iconography of primitive painting.

In Ferrater’s paintings, the evolution of primary colors - red, blue and yellow- is fixed with the chromatic palette he has been using during years: pink, turquoise, skin color. Traced over canvas that follow the standard photography proportions and outlined over black backgrounds that also remind the darkness that precedes any photographic act; his violent figures make the paintings immerse in what compose, since 2010, *La causa*: *Tiara* y *La Causa*: *Wave,* two series that set Ferrater’s most important pictorial cycle. Quoting the artist, this is a group of artworks that questions his “predatory past”, recalling an autobiographic chapter: during his childhood and early adolescence, Ferrater spent long periods alone and retired in the forest. “These paintings are my personal way to fight, since my adulthood, the child I used to be. It is a constant inquiry and discloses an atonic look to the violence that pervade my work”, explains the artist, who since a decade ago maintains a diametrically opposed position against hunting. The starting point of these paintings is in his personal, intimate photos taken occasionally with his mobile phone. However, painting is closer to furious expression than realism. His work is imposing, created to reach the spectator and to bring the viewer inside a devastating and emotional scenery that eventually stained with nostalgia or humor.

Writing is another essential booster of this project. Ferrater, who’s an inveterate reader of the least pleasant literary testimonials of the XX century - Conrad, Kafka, Faulkner, Joyce, Eliot, Lowry or Woolf-, has composed during the last decade *La causa* collection of poems. Those texts are an essential part of the upcoming exhibition and share the ethic and esthetic sense of his paintings: exploration about the violence, atavistic images, symbolic presences, autobiographic inquisitions, memories and enigmas. To a certain point, it seems like Ferrater has written an autobiography through these poems, the only autobiography on which he is really interested and has nothing to do with his most known aspects, as the author of untainted and personal fashion photos. Thus, his paintings - and the installation that hold them- shape a lucky huge self-portrait and a strange but unique opportunity to encounter face to face with the unexpected and extraordinarily honest creator.

**J. M. Ferrater (Barcelona, 1948)** is photographer, director, painter, reader and artist. During the 70s, he started his career as fashion photographer; which lead him work for two decades for the most important international magazines: Donna, Harper’s Bazaar, Glamour, Mondo Uomo or Vogue. At the beginning of the 90s, he decided to shift his career and came back to his hometown Barcelona where he set up his own photography studio, audiovisual productions and art management, and he started to explore other expression languages: painting, sculpture and writing. In 2008, he shown publicly for the first time one of his pictorial series, *Los niños de Benin.* *La causa*  is his latest and most ambitious artistic project so far, a luck of vital testament shaped as a pictorial installation, a set of documentary images and unpublished poems done to date.

**PRACTICAL DETAILS**

**J. M. Ferrater. *La causa***

**Dates:** from June 1st till the June 18th, 2016

**Address:** Nave de Fomento. Museo del Ferrocarril (Calle Santa Isabel 44, Madrid)

**Time:** 11:00-15:30 and 17:00-20:00. Free entrance. (Mondays closed,by appointment only.)

**Opening:** June 1st, 2016 at 19:30h

**Communication / Press / Images and interview requests:**

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