



HISTORIAS DEL ARTE  
(ART HISTORIES)

12.01 -19.02

HISTORIAS DEL ARTE (ART HISTORIES), 2020-22

Aldo Urbano

Installation made up of 352 originals sized 35 x 50 cm

Gouache and ink on paper

50.000€ + IVA

*Historias del Arte* (Art Histories) by Aldo Urbano is an installation that brings together the 352 original drawings that are collected in the artist's latest comic. An edition of 1,500 copies published by Contra editorial.

This exhibition-editorial project is the result of almost three years of work, where the artist narrates stories of terror and ecstasy (or what happens when a painter is asked to write a book about the history of art).

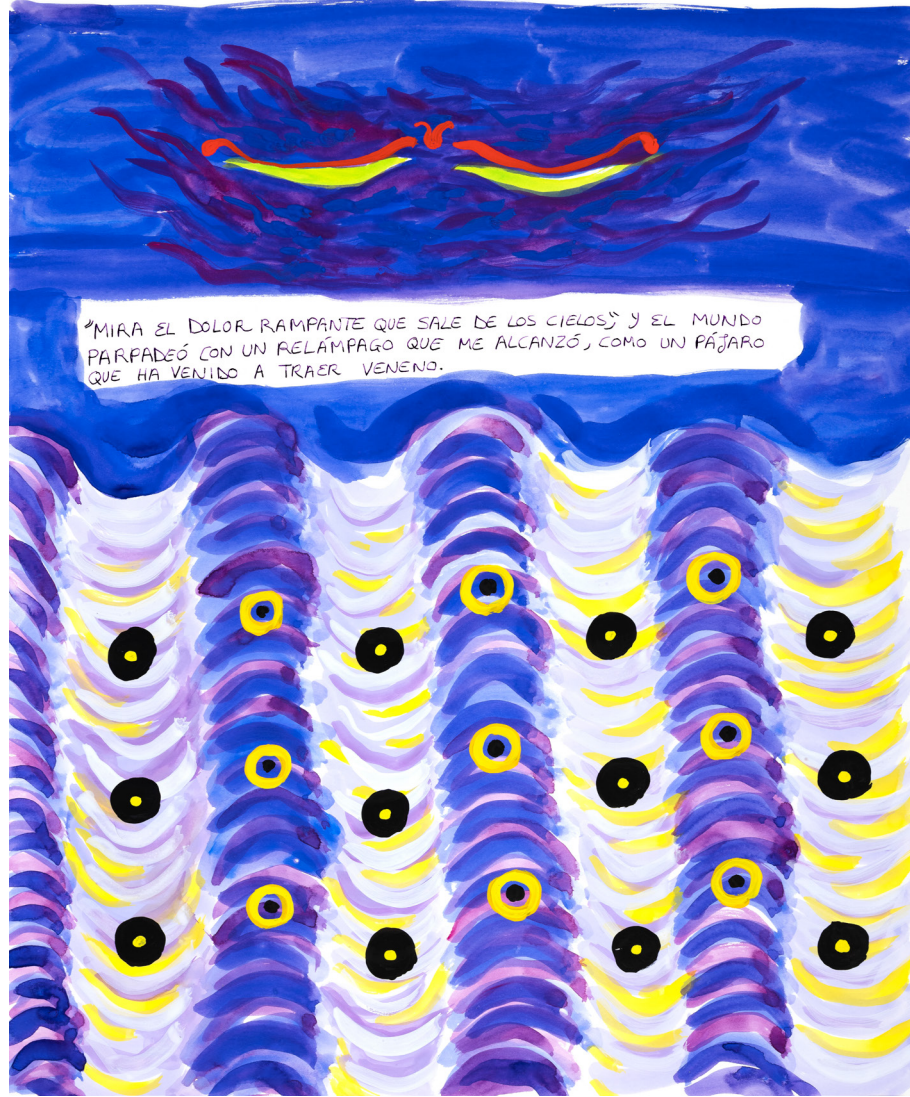
The installation is a kind of pictorial and literary experiment, a parody of the book "History of Painting" or the history of art turned into a fable that expands on the gallery walls. A hallucinatory voice accompanies the beholder through cathartic and transformative experiences, maddened kings, deviant mystics and the greatest force imaginable. The result is a nightmare from which we want to wake up, a story adrift and also a moment of ecstasy sighted in the heart of the storm.




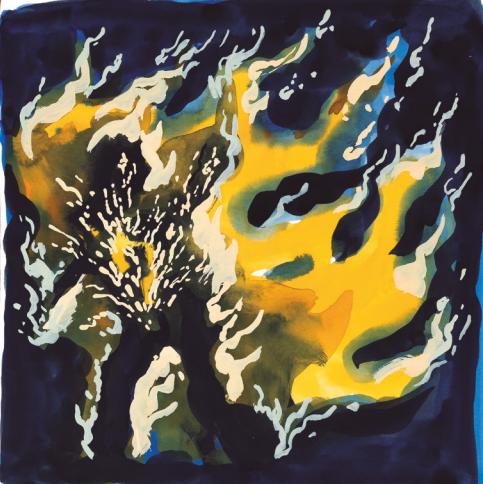

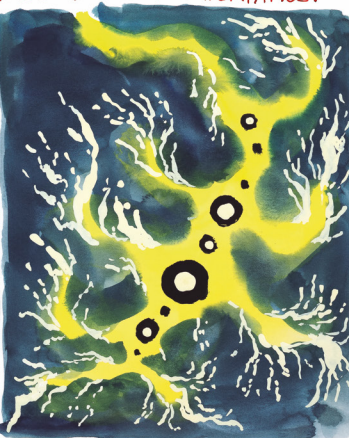




Y AL CERRAR LOS OJOS VEÍA DELANTE DE MÍ OTROS DOS OJOS CERRADOS, Y ME PREGUNTABA SI SE ABRIRÍAN ALGUNA VEZ Y CÓMO ME SENTIRÍA CUANDO LO HICIESEN; SI ME ASUSTARÍA, PORQUE ESOS OJOS SE IBAN A ABRIR EN UN LUGAR DONDE YO NO PODRÍA CERRARLOS.



"MIRA EL DOLOR RAMPANTE QUE SALE DE LOS CIELOS" Y EL MUNDO PARPADEÓ CON UN RELÁMPAGO QUE ME ALCANZÓ, COMO UN PÁJARO QUE HA VENIDO A TRAER VENENO.

<p>SUS OJOS ERAN DOS CUCHILLOS, Y DE MÍ TODO LO SABÍAN: "TE ESFUERZAS, PERO A TI LA VIDA NO TE ES GRATA."</p> 	<p>DIJO QUE ESTABA AVANZANDO, QUE HABITABA ESE CUERPO PARA SUFRIR PERO QUE EL SUFRIMIENTO ESTABA COMO REVENTANDO, COMO SI UNA RESERVA QUE TENÍA QUE SER CONSUMIDA A LO LARGO DE TODA UNA VIDA SE DESPERDICIASSE DE REPENTE, Y SUPE QUE ENTONCES DESPERTARÍA AL INSTANTE EN EL SIGUIENTE CUERPO, Y QUE DESDE FUERA DIRÍAN QUE FUE UN ACONTECIMIENTO DESAFORTUNADO.</p> 
<p>Y ESTO ERA CIERTO Y TAMBIÉN QUE A VECES QUERÍA QUE FUESE DE NOCHE SIEMPRE.</p>	<p>"HAY GENTE QUE REVIENTA CUANDO ESTO LLEGA." "FUERZAS MÁS ANTIGUAS QUE LA NATURALEZA, QUE YA ESTABAN ALLÍ CUANDO SE FORMÓ EL MUNDO, Y A LAS QUE NADA IMPORTAMOS."</p>
<p>Y ERA COMO SI MI MENTE ESTUVIESE PERDIENDO SUS BARRERAS Y ME ENCONTRASE A LA INTEMPERIE SIEMPRE, A MERCED DE LOS RAYOS PERO SIN LA SABIDURÍA DE AQUELLOS QUE ALGÚN DÍA CONSIGUIERON DOMAR SUS DESTRUCTIVAS FUERZAS.</p> 	

















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This comic is a compendium of short stories, but also a parody of the classic art history books, and for this reason it recovers a structure similar to theirs, with the story divided into two large blocks: “Ancient painting” and “Latest painters” .

“Ancient Painting” is made up of three chapters that address stories of spiritual terror whose characters will appear again in the second part, as if they were specters from the past determined to come back to life. “The enormous sacrifice of Deir El-Medina” is a fable set in Ancient Egypt, around 1335 BC, in which the culture of sacrifices and funerary monuments coexists with the reign of Pharaoh Akhenaten, the prototype of a romantic character. “The Disappearance of the Dunhuang Manuscripts” is about manuscript illuminators in Buddhist monasteries during the Buddhist persecution in China around AD 845, set in the desert as the scene of material scarcity and spiritual fertility, with a maddened king of Ancient China as a trigger for further destruction. From his point of view of him, “Akhenaten at Amarna” is an enlarged detail of the pharaoh’s most hallucinatory period, in which his mystical delusions of him converge with the collapse of his empire.

The second part, “Last Painters”, is a reference to the idea of the end of painting and focuses on the biographies of two artists, the Canadian painter Agnes Martin and the German painter Blinky Palermo, both exponents of silent and minimalist painting. “Agnes Martin in the Desert” focuses on the seven-year period (between 1967 and 1974) in which the artist left painting and went to live in the desert. The narration oscillates between a nightmare and a miraculous vision, and we see narrated in the first person experiences common to people forced into processes of loneliness and profound internal transformation, and which inevitably evoke the recent collective experience of confinement. “Blinky Palermo in the Maldives” tells of the brief vacation that the painter took in the Maldives in 1977, during which he died under strange circumstances. This last chapter also delves into post-war European art and concludes with a speculative and poetic approach to the disappearance of the artist.





+ Works by Aldo Urbano

**bombon**

Trafalgar 53.B,  
08010 Barcelona  
[info@bombonprojects.com](mailto:info@bombonprojects.com)