

SANTILARI BROTHERS

THE MAGIC OF LINE



THE MAGIC OF THE LINE

Josep i Pere SANTILARI

EXHIBITION CATALOG

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en collaboration avec

ARTBORESCENCE
GALERIE D'ART CONTEMPORAIN

ARTUR RAMON ART
BARCELONA 1911

PREFACE

The magic of the line

For millennia, man has represented what surrounds him. He does this work to freeze a moment, an image that he considers worthy of interest. Honoré de Balzac gives this vision in his text *The Unknown Masterpiece*. "The mission of art is not to copy nature, but to express it ! »

Isn't that the essence of man ? Tame life through works, as he tames nature on a daily basis ?

In today's digital age (of which this catalog is not excluded), it is much more complex to break out of the artistic ordinary with works and a classic state of mind. We are no longer in a world where paintings and drawing are the only modes of visualizing objects, landscapes or people themselves.

Today you have to be an exceptional artist to be seen, even better, watched, and above all to persist.

This is the case of the Catalan twin brothers Josep and Pere Santilari. presented for almost forty years, and only by the Barcelona gallery Artur Ramon Art. This longevity within a gallery which allows these artists to shine throughout the world, in private and public exhibitions, is proof of the talent of these men and the recognition of the public.

Their work, which at first glance might seem like photographs, is in reality the result of nearly a month of work to compose this image on cardboard at the point of a pencil. The subjects, mainly still lifes, are all perfectly reflected in their assemblages and lighting. They tell a story, often that of the cycle of life through vanities or the quest for purity through immaculate flowers. Each object has a very precise position, an exact meaning, which these masters of realism sublimate.

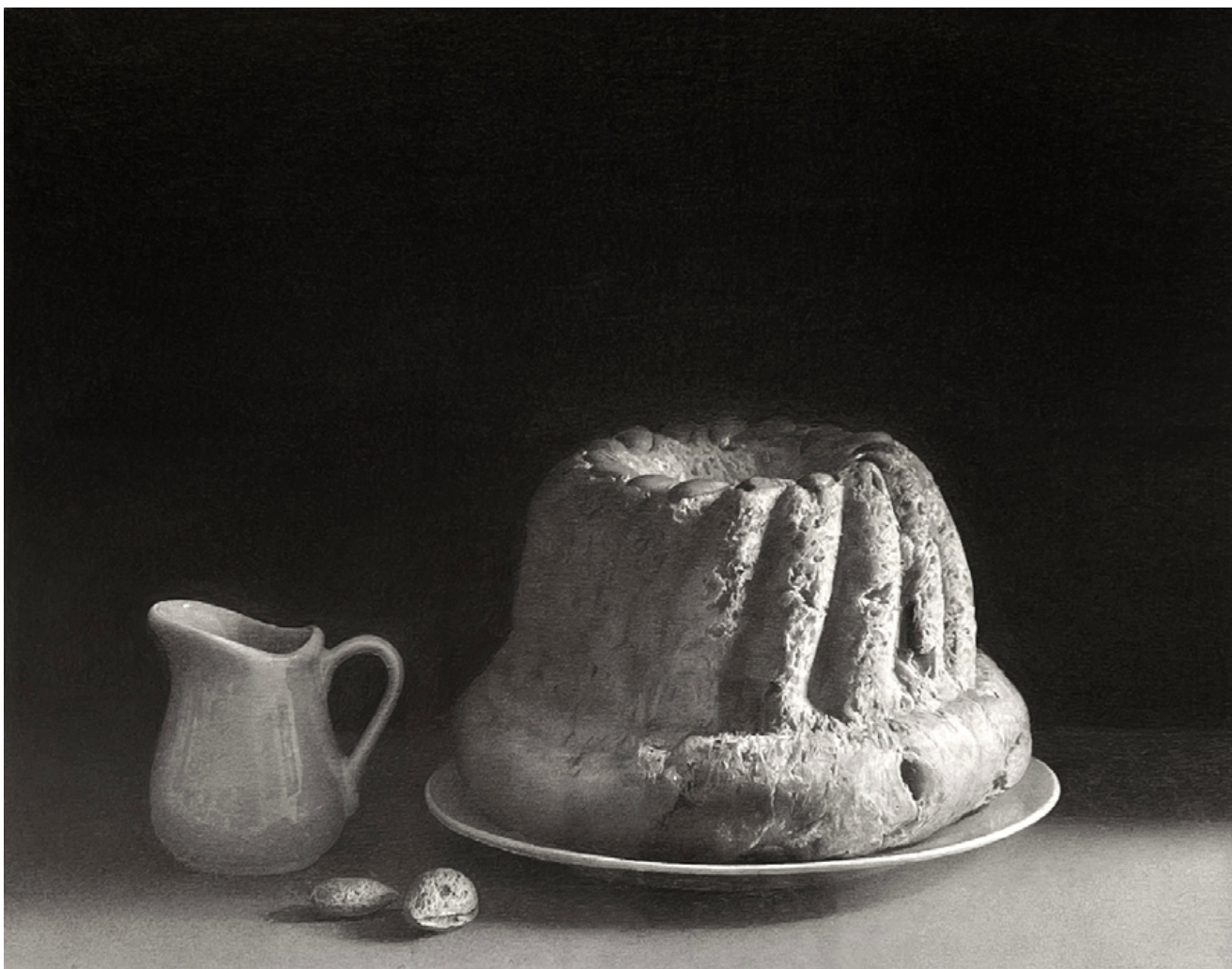
Benoît de Lardemelle and Florent Piednoir



Pere Santilari
Three plums and a vase with a flower
Pencil on cardboard
25 x 28 cm
2021



Josep Santilari
Cherries, jam and cherry blossoms
Pencil on cardboard
25,5 x 38 cm
2022



Pere Santilari
Kugelhopf
Pencil on cardboard
28,5 x 36 cm
2023



Josep Santilari
Still life with white alstroemeria
Pencil on cardboard
39 x 31 cm
2021



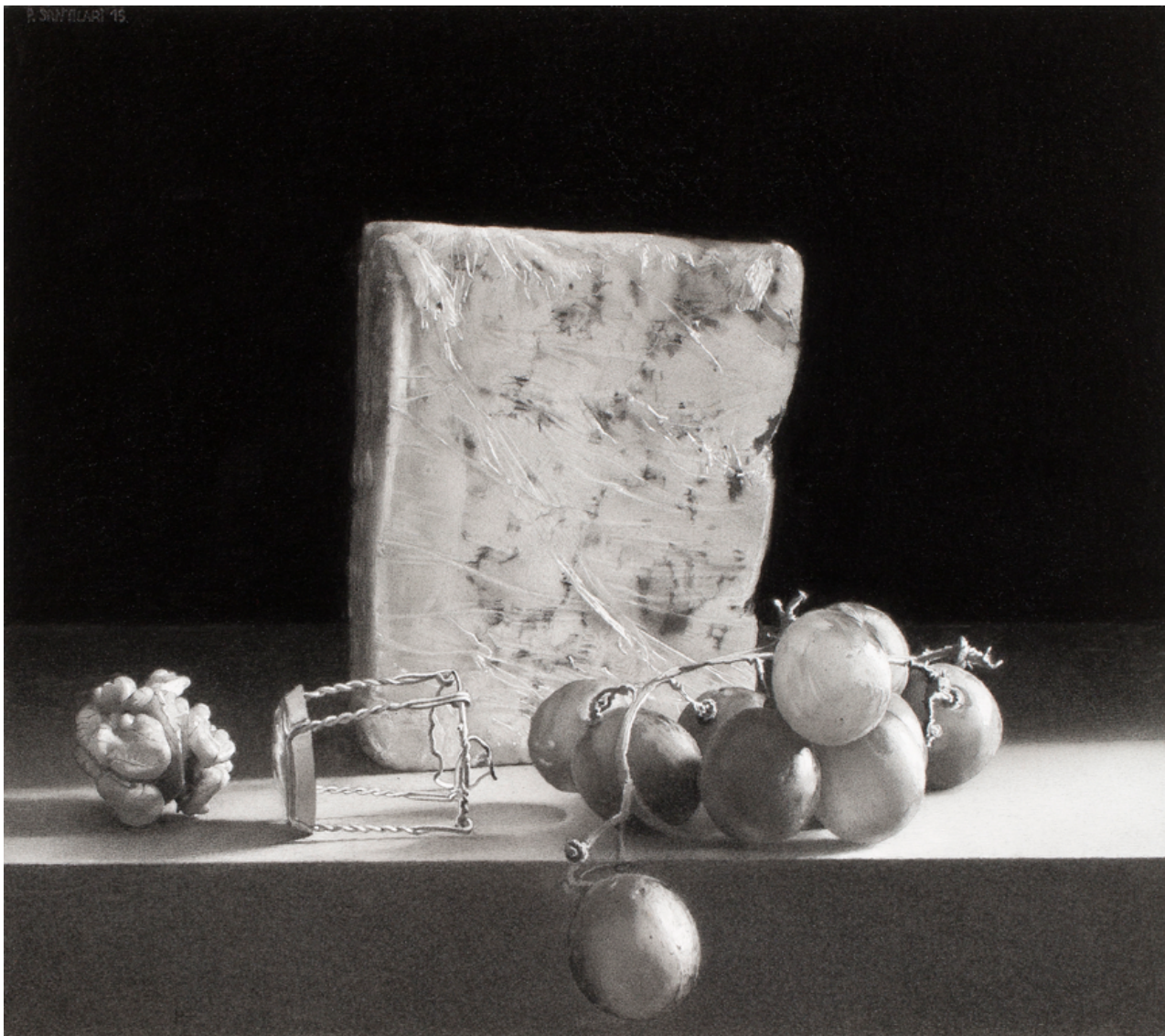
Pere Santilari
Wunderkammer : The valuable object
Pencil on cardboard
26,5 x 26 cm
2022

« In this drawing, I represent elements belonging to two of the four typical categories of a Cabinet of Curiosities, or Wunderkammer: the fossil and the egg as "Naturalia", and the bubble wrap as "Artificialia". It is common to wrap a fragile and precious object with this protective material. In my drawing, the egg symbolizes the beginning of life, while the fossil represents that which has ended. The two share a common characteristic: they are two forms of life. »

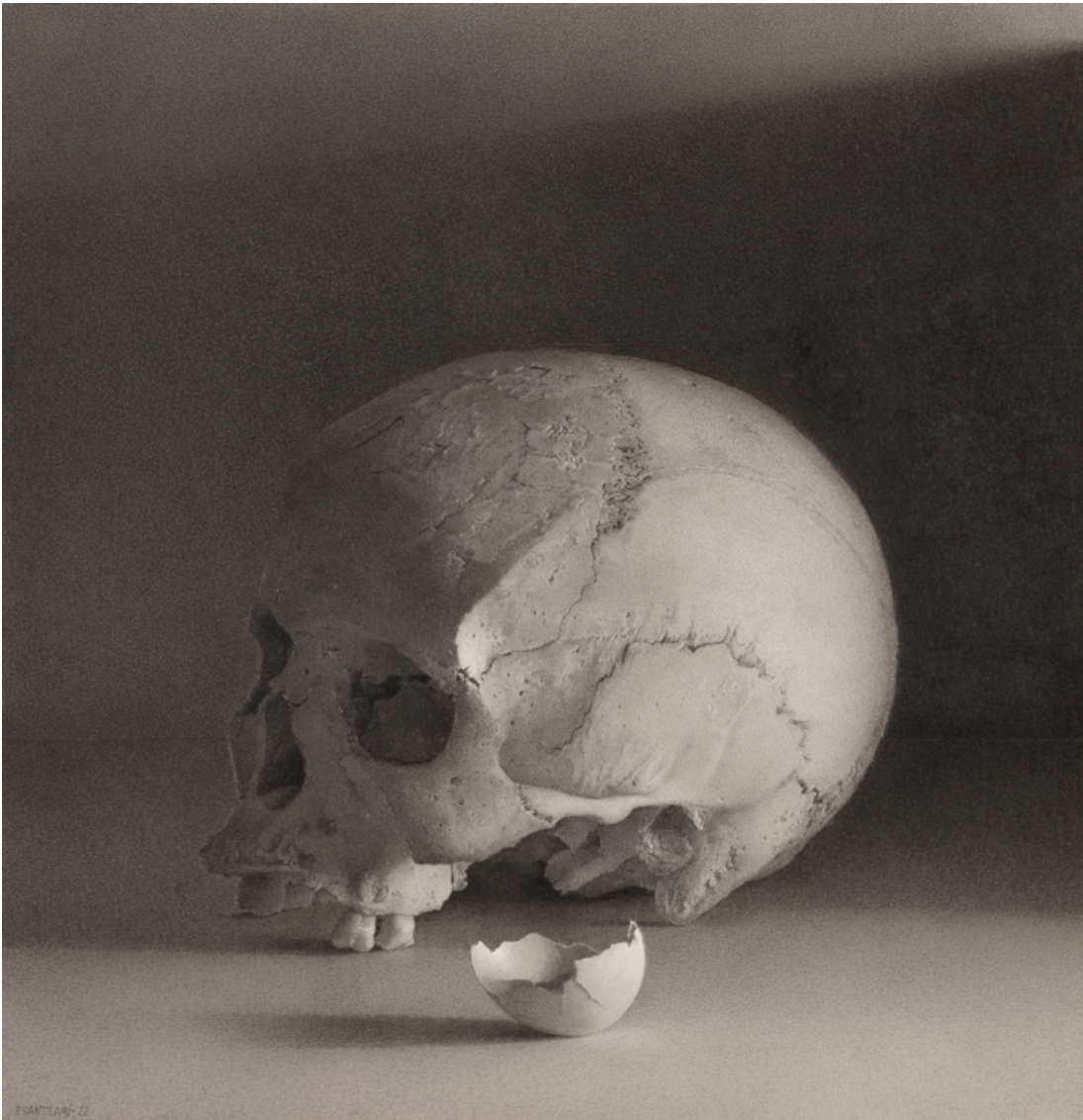
Pere Santilari



Josep Santilari
Still life with Kugelhkopf
Oil on canvas
30 x 39 cm
2023



Pere Santilari
Still life XLVII
Pencil on cardboard
22,5 x 25 cm
2015



Pere Santilari
Vanity
Pencil on cardboard
25,7 x 25 cm
2022

« The skull is the symbol of "memento mori" (remember that you will die). On the other hand, the egg is a symbol of life which appears here broken and empty, only a fragment of the shell remains. The two objects, which even have a certain formal relationship, have harbored life; it is therefore an analogy. »

Pere Santilari



Josep Santilari
Orange blossoms, jam and cherries
Pencil on cardboard
31,5 x 34 cm
2021



Pere Santilari
Youth II
Pencil on cardboard
25 x 25 cm
2019

« Youth is beautiful, fragile and ephemeral, just like the flower that appears next to the small sculpted portrait of the woman. The white fabric aims to symbolize purity and innocence. From a formal point of view, I wanted to establish a link between the young woman's hairstyle and the flower petals, as if they were a reflection of each other. »

Pere Santilari



« In this drawing, I represented an engraving of a self-portrait of Rembrandt in front of a mirror which reflects the reflected light back to him, projecting onto his face. This would represent the artist's intention in portraying himself: to tell us who he is and what he feels, to present himself. In addition, my proposal was to represent the work of the engraver by adding his tools: the chisel, the cloth, the ink pot, the pencil. At the same time, I wanted to give a clue as to where the scene takes place: the artist's studio, which can be seen reflected in the metal frame of the mirror. »

Josep Santilari

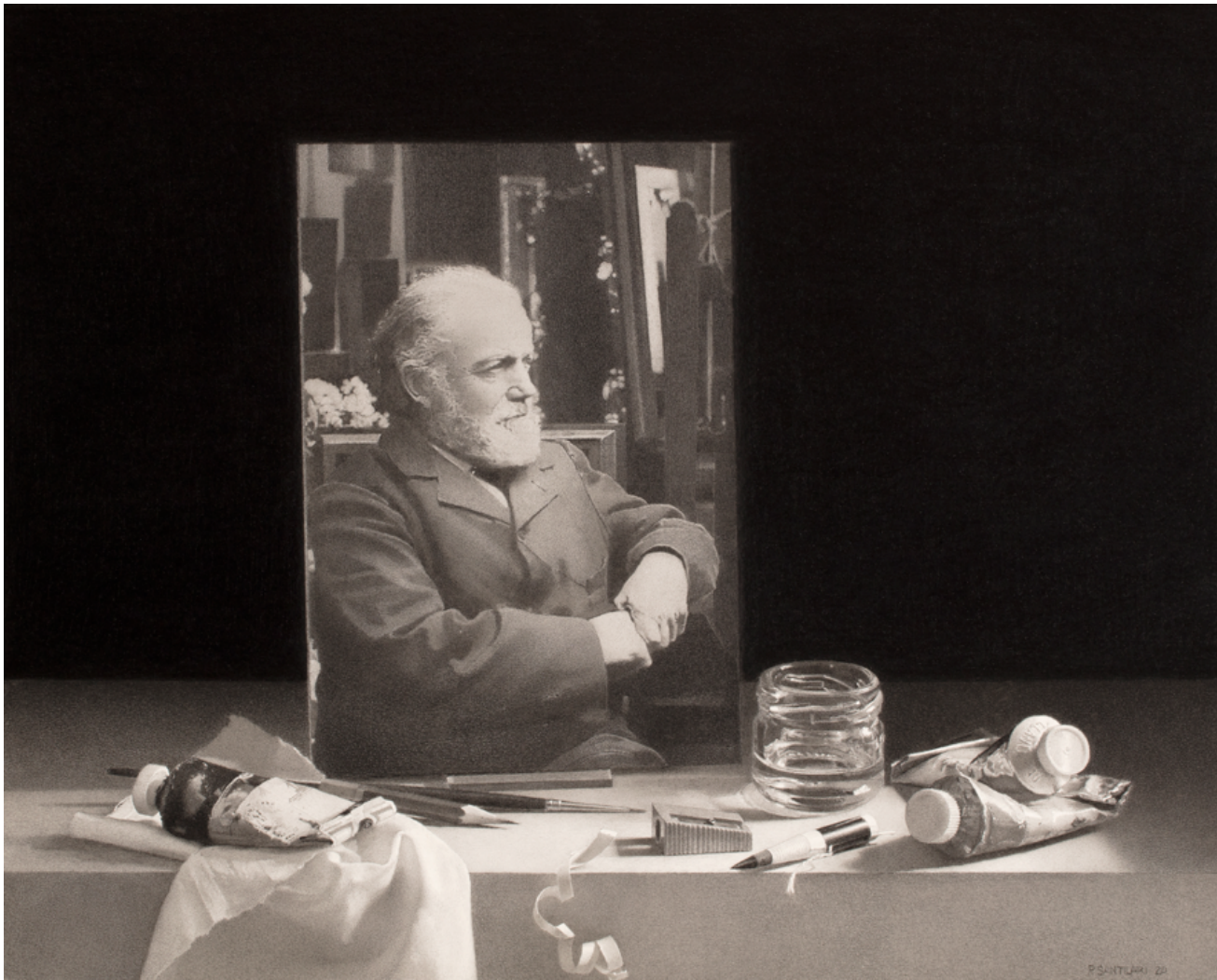
Josep Santilari
The self-portrait
Pencil on cardboard
27 x 27 cm
2018



Pere Santilari
The great artist : The Annunciation
 Pencil on cardboard
 38,5 x 35,5 cm
 2019

« In my representation, I sought to reinterpret the work of Leonardo da Vinci by projecting a shadow that divides it into two distinct parts. On the right side, almost the entire Child is in shadow, with the exception of part of his foot. This serves me to place it in the "mystery", which we must understand as the Divine. Conversely, the Virgin is bathed in light, to be interpreted as the obvious and the earthly, except for a part of her which remains in the shadows. Thus, the two share both the earthly and the divine, although in different proportions. Light enters the work from the right, fully illuminating the egg (symbol of life), which seems to be located near the lap of the Virgin. The flowers symbolize paradise, and the white of the fabric obviously represents purity and immaculateness. »

Pere Santilari



Pere Santilari
Fantin-Latour in his workshop
 Pencil on cardboard
 33,5 x 42 cm
 2020

« The image that dominates the drawing is a photograph of Fantin-Latour taken in his studio a few years before his death. He was a great fan of photography and I wanted to incorporate this passion of the artist into my work. On the surface where it is supported, the objects of the painter's trade are arranged: paint tubes, brushes, the varnish container, cloth, etc. As Fantin-Latour was also a talented lithographer, I added a lithographic pencil, serving to create a connection with another element. The Master died of Lyme disease after being bitten by a tick. The bacteria responsible for this disease is *Borrelia burgdorferi* (a spirochete), whose shape observed under the microscope is spiral. Likewise, the paper surrounding the lead of the lithographic pencil, once deployed to release it, rolls up taking the shape of a spiral that we see falling from the table among the other objects. »

Pere Santilari



Pere Santilari
La lecture
Pencil on cardboard
30,5 x 31 cm
2020

« Starting from the famous painting by Fantin-Latour with the same title, I grouped near the reproduction of his canvas the tubes of paint, the brush, the rag... typical objects of a painter. I added flowers, because Fantin-Latour painted many throughout his life. Also, I placed a USB stick on the table, on which we could store whatever we wanted: why not a book? »

Pere Santilari



Josep Santilari
The object. Fantin-Latour

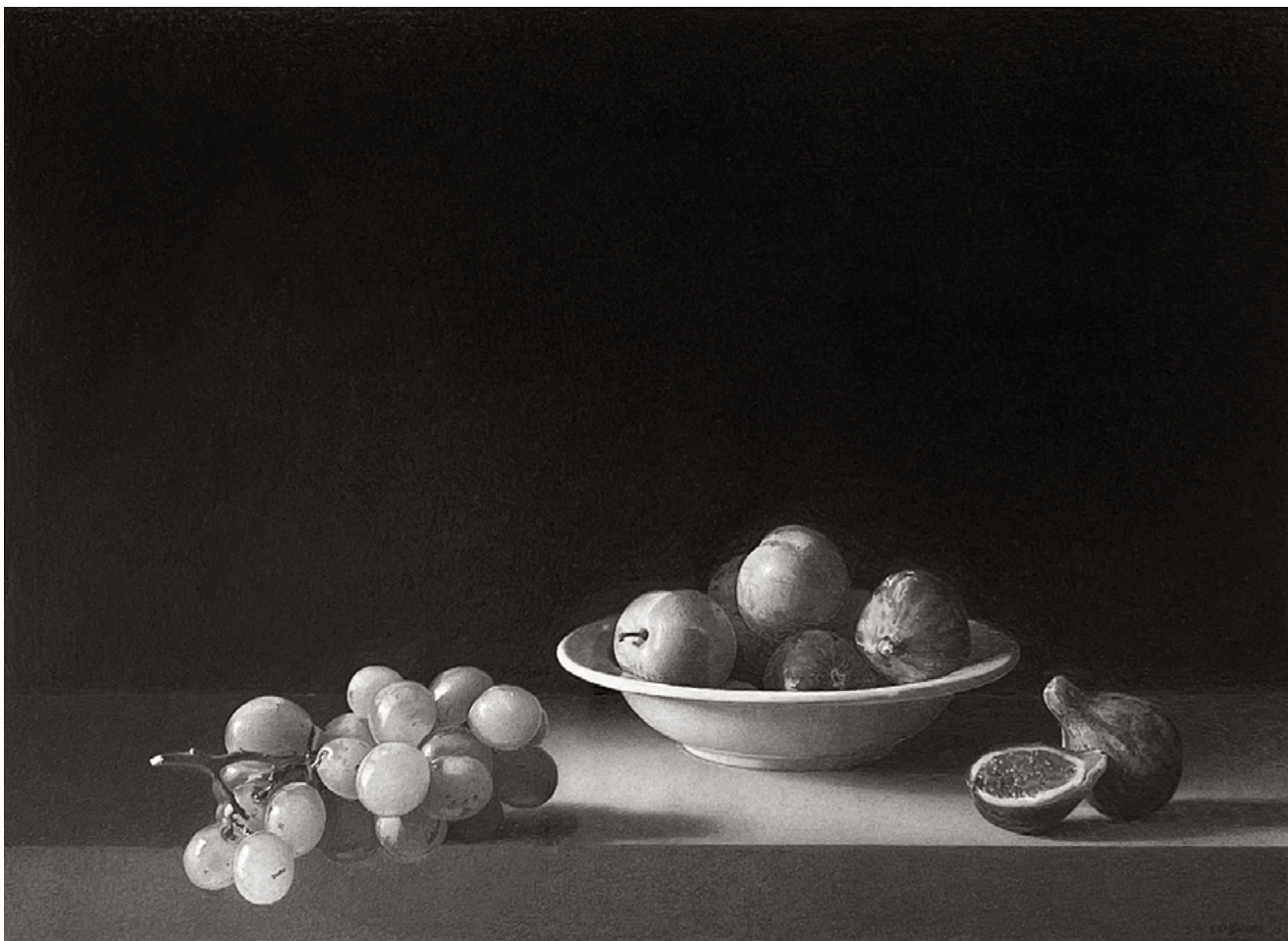
Oil on canvas

35 x 35 cm

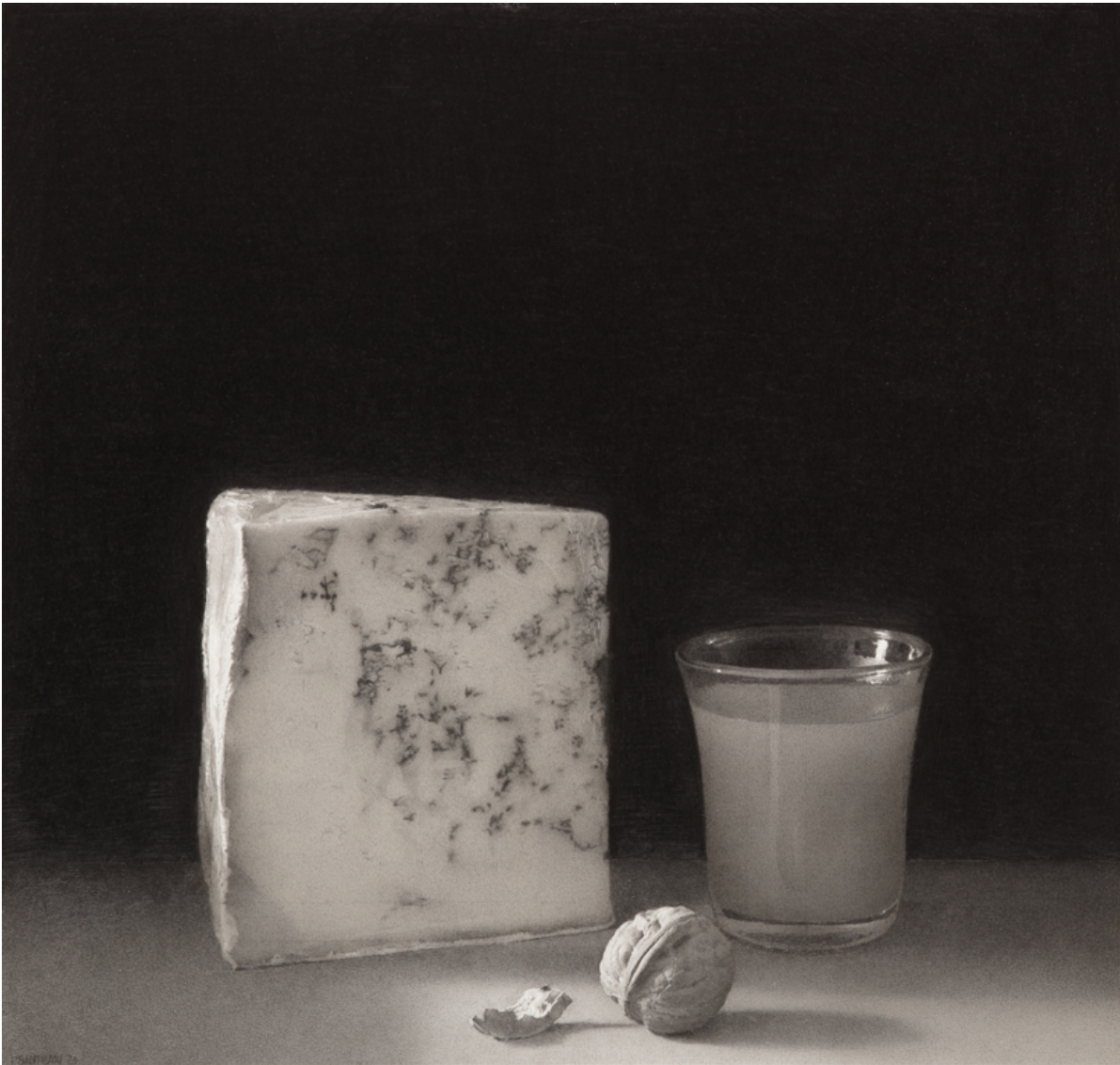
2020

« It was the observation of the work of Fantin-Latour that inspired my brother and me to create the series of works entitled in the name of this Master. Flowers and fruits are motifs that the artist has always mixed in his still lifes. In this work, we also find the brush, the tubes of paint, the spatula, the pencil... all symbolizing the painter, now ready to paint «The theme». As Fantin-Latour did, we wanted to give importance to the relationship established between the elements represented and the space between them: what we call inter-spaces. This circumstance, which is not negligible because it determines a manner specific to each artist, brought us closer to Fantin-Latour and pushed us to dedicate a series of our works to deepen the knowledge of his work. »

Josep Santilari



Pere Santilari
Grapes, plums and figs
Pencil on cardboard
29 x 40 cm
2023



Pere Santilari
Cheese, nuts and fruit juice
Pencil on cardboard
28 x 29 cm
2023



Josep Santilari
Deadly sins : Greed
Oil on canvas
27 x 27 cm
2016

« This Vanity is part of the "The Seven Deadly Sins" series. The representation of the upside-down skull refers to the idea that, in life, everything does not go as planned. No matter what possessions we may have owned, we will take nothing with us when we cease to live. This is why the skull "cries" its precious money. »

Josep Santilari



Josep Santilari
Social networks
Pencil on cardboard
38 x 35 cm
2018

« In this drawing, which is a Vanitas, a young woman is absorbed in looking at her phone - social media - completely indifferent to the skull next to her. She does not know, or does not give importance, to the fact that there is another network: that of time passing, represented by the skull. »

Josep Santilari

LISTE DES PRIX

p.5	Pere S. - Three plums and a vase with a flower / Pencil on cardboard / 25 x 28 cm	9 000,00 €
p.6	Josep S. - Cherries, jam and cherry blossoms / Pencil on cardboard / 25,5 x 38 cm	11 000,00 €
p.7	Pere S. - Kugelhopf / Pencil on cardboard / 28,5 x 36 cm	10 000,00 €
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p.9	Pere S. - Wunderkammer : The valuable object / Pencil on cardboard / 26,5 x 26 cm	9 000,00 €
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Josep i Pere SANTILARI

Twin brothers Pere and Josep Santilari were born in Badalona in 1959 and graduated in Fine Arts from Barcelona in 1981. The Santilaris' work demonstrates a contemporary sensibility, while their roots and paradigms lie in the classic subjects of art history: the urban landscape, the painter and his model, and the still life, all drawn with a great technical precision.

Drawing on the Spanish tradition of Bodegón still lifes as well as the work of Baroque painters such as Francisco de Zurbarán and Juan Sánchez Cotán, the Santilari brothers depict humble, everyday objects and infuse them with an almost religious spirit, while making reference to contemporary life. Aluminum foil, shrink wrap and cell phones are rendered as realistically as bread or flesh. These elements, taken together, describe the artists' world: a secular, democratic, capitalist Spain that has undergone great changes over the centuries while retaining its identity.

As natives of Catalonia, the Santilari are also aware of the distinctive cultural and artistic heritage of this region, which includes a strong tradition of realism. In the 19th century, realism was introduced to Spain thanks to the work of the Catalan painter Ramón Martí Alsina, who studied Courbet's work in Paris in 1848 and returned to his lands to spread his style. This tradition has remained strong in the region and is found more recently in the work of contemporary Catalan realists such as Roca di Costa, Carlos Morago and Jeorge Gallego.

Since 1978, when Pere Santilari won the Epígrafe 35 prize and Josep Santilari the Raimon Maragall i Noble prize at the prestigious Sala Parés in Barcelona, they have participated in numerous individual and group exhibitions throughout Europe and the United States, carried by the work of the Artur Ramón Gallery in Barcelona.

The Santilari brothers share a studio, each producing about seven to eight drawings or paintings per year. The drawings are made on Schoeller cardboard and with pencils from the famous Faber-Castell brand, known for their quality and durability.



Josep i Pere SANTILARI

Exhibitions (selection)

- 2024** Museu del Cantir, Argenton
- 2021** Artur Ramon Art, Barcelona (presented in this gallery from 1987)
- 2018** Galerie Eric Coatalem, Paris
- 2014** Art Cuéllar-Nathan, Zürich
- 2011** Jill Newhouse Gallery, New York
- 2010** Albemarle Gallery, Londres

Presented each year at Salon du Dessin in Paris and at TEFAF Maastricht by gallery Artur Ramon Art.

Museums and institutions (short sélection)

National Gallery of Washington - USA

Museu Nacional d'Art de Catalogne, Barcelona

Ministère de l'Industrie, Madrid

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The Artborescence Gallery is located at the crossroads of worlds, that of the great century, academicism and our time. She set herself the challenge of doing dialogue between eras and themes with the sole intention of showing the diversity of contemporary creation. Transmit our taste for freedom, the one who does not bother with the narrow codes of what contemporary art should be but dares to trust artists to say, in a way modern and original, what they see of reality, what surprises or fascinates them.

The Artborescence Gallery is therefore a singular vision of creation, as a constant dialogue with the times. A gallery that wants to celebrate the wonders that nature offers us based on what it inspires in today's artists, aware of the immense fragility of the environment at a time of great ecological challenges.

The Artborescence Gallery is not interested in intimidating art, and instead puts highlight the original gesture of an artist inspired by what surrounds him. Instead than intellectual art, the Artborescence Gallery believes that the work can address its audience without the filter of complicated explanations.

The Artborescence Gallery, finally, is a gallery that aims to be a meeting place warm, between artists, collectors, experts and dealers, gathered around of works which tell, each in its own way, the world around us, by turns harmonious or disturbing.

www.galerie-artborescence.com

E-mail : contact@galerie-artborescence.com

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