

A PERSONAL MYTHOLOGICAL SPACE

There was one thing that surrealist artists knew very well: learning to control and emphasizing that a dominant myth might be affected by all their possible variants, in the same way that any conscientious position we can adopt is exchanged in the fantasies of the unconscious. Similarly it has to do with the promotion of painting on the part of the painter Simón Arrebola that without doubt it seems to obey to a private exercise of thought, of himself related with the world, as a result of an effort to understand, but in his personal situation, using the art to invent it too. Now he is focusing on the trails and the creative potential that the myths contain, it is an old and recurring thing as the same humanity.

In a previous stage, Simón was plentiful of dark sceneries and biographical topics of a secretive young painter, he was focusing on scenes that tell complex and crossed stories. Events are at the crossroads between the past, the present and the future, captured with a big visual capacity and narrative intention. In fact, we don't know our own lives and we have to learn about them. Perhaps that's why it would be necessary, so as to be projected on it, the same painting; as it is necessary literature: what means to interpret behaviour and to see the world and ourselves; that is why the interest of the possibilities of invention that contains structure of myths with their polyhedral and protean world of metamorphosis and conversions. Of course, it is necessarily a world which is not literal and explicit, much beyond their possible representation.

Simon's works of art are more staging than just pictures, where intentions are shaped intentions and paradoxes verified, with a development of the imagination and the creative energy encoded in a formalist analysis. The geometry is something very important for him as well as other wizards of the current figurative painters and it is shown or underlain in compositions and shapes. Order and virtuality are two of his codes that make him modern: with values that don't scorn the classic, but quite the opposite, it is adopted as a modern feature beyond naturalist objectivity. A code with a classical reference, where the artist manages well and where he feels comfortable, at the same time it serves him to make inventions and characters up. Along these lines, Simón seems to want to be the voluntary heir of that formal rescue of the period of *Retour à l'ordre* and that was on a diet with the excess of the first vanguards of the 20th century. At the same time, he enrolls, as a painter, on the heritage of Neoplatonic painters, idealistic and beyond that: alchemy; being conscientious of the stylist temptations and the possible freaky fallings, some aesthetic production of subculture linked to role-plays, especially to some productions related with any saga derived of Hesiod, Lovecraft o Tolkien. But, and which definitely saves him, Simón believes in the possibilities of the cultured art as an eternal font of fantasies, and the knowledge of Great Art is the reference point and the link from which the artist can find the possibility of practicing part, something that, without a doubt, said like that, nowadays can sound politically incorrect, but, after all, it turns out to be the origin and part of the process in all sincere creation, not hypocritical and fine.

Related to some keys of the current formal language in the modern figuration of the last decades of the last century still, which we can follow in some current artists too, to give an example of the emergence of a certain formalism, par excellence modern and simplified, we remember that the same David Hockney left his home Bardfort for California: a punctual date that marks a take-off stage of the Young Contemporaries of the seventies, followed by another where he leaves the influence of North American abstract painters to go back to human figure definitely. An event that without doubt links and reconciles two traditions: the academic naturalism and the new modern tradition, including immediate, familiar, sexual, and always biographic topics and arguments. Naturalness emerged as the first and the only one argument in the contemporary figuration, with a huge influence in all subsequent painting. This will be a decisive factor in the plastic configuration of a kind of figuration that Simón Arrebola cultivates as a painter.

However, life as a literary argument always has signs: action lines and brush strokes, diagram to choose well, to select, in fact. Jung observed that all we leave out of ourselves it is collected in the unconsciousness and cast a shadow of the world. Nevertheless, although we lock in our own universe, we see as his literal reality is fantasized continuously, a fact that Patrick Harpur has highlighted in his wonderful essay about daimonic nature.

On the other hand, it is the most revealing in most artists' biographies, especially visual ones, a very common fact: the initial affinity of them to a kind of an imaginative painting, a painting of more or less sublime contents, of fantastic and suggestive contents as a starting point, from which it will be possible to learn in short. Actually they are germinal moments where a certain attraction to an artificial ability is confirmed, imaginative worlds that take shape, without doubt they are amazing and uncertain, but they are believable worlds in their initial magnetism, free from prejudiced. It is one of the moment of discovery and, in fact, a first moment of approach to the world of the creative possibilities of painting: the possibility of creating our own worlds, where a personal world is cast. It is not another thing; it is art in origin in each painter-artist.

In the case of Simón the starting point is organized, according to his own words, from an interest, a desire, the need of passing on. For doing that, he starts from magnetization to figures, objects and symbols. It is been about in any case, of voluntary complicities with a possible spectator, from the same origin of the genesis of the picture that, at the same time, could be motivated by a discovery, an experience or revelation, as parts of some kind of emotion or a memory extracted from the personal memory, of nature, cinema, television, etc. as multiform parts of a huge natural history cabinet or cabinet of curiosities that it is the world.

But the space of the imagination is naturally interwoven with the sediment of the memory, in a psychic space that we have to explore, know their possible exclusive languages and to have the mechanisms that contribute to the processes of creation. Simón

knows how to add, subtract and deconstruct, plan, absent and present figures, invent architectures, stages, monuments, interior shots, external shots, nature and artifice. To fable and to describe. As well as it happens in Hieronymus Bosch's works of art, all of them are actions that they have their parallel with the metaphorical process of the ancient alchemy, on the other hand it is such linked to the processes of the psyche. Precisely, of this same space: creative mind, theater, and revealing in many of the proposals that Simón offers us, emanates both the apollonian and the grotesque, the hybrid and the paradoxical, the uncomfortable and the pleasant, the serious and the frivolous, the amoral and the virtuous, the fine and the hideous, the dark and the bright. Dualities that they are not another thing, definitely, than a polyhedral and protean world of fantasy; find them without warning and confirmed in mythical tales. As a result in each one of them, we can make out, apart from their structure and their open and explicit contents, a good part of the essential and metaphorical language of the artistic.

To sum up, Simón's art is not for the blinds, but for people with a cultivated background and saved secretly in the space of their Psyche: Eros' wife, god of love. A universal philia that it is necessary to encourage and extend. His painting is neither physical and chemical, but it is metaphorical and alchemical as we have mentioned before, but, in his inventive resolution, it is bright and modern, clearly configured, explained by thorough studies made in each one of their processes too. His art doesn't translate, but invents. In that and in the programmatic of his proposals, in the same articulation, Simón beats any capable illustrator, by his same plan of significance and by his ancestry in the artistic descents, that in his case they are overcome beyond the European Quattrocentist art. With the aim of being a Little big theatre of the world, Simón's art is self-referential: an art which talks about art. Everything using liturgy and rituals, irrational actions inserted in civilized set designs, of Medicean or of Hollywood nature.

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