

Since the early days of his career, at the beginning of the sixties, the work of Jordi Benito (b. Granollers, 1951) has gradually increased in complexity, as regards both the conception of each piece and the strictly formal aspects. Having started with objects that were very close to *arte povera*, his initiation in the fields of action art, in the mid-seventies, led to a growing interest in topics connected with the sacred, with ritual, mystery and sacrifice, an interest which was made only too apparent by the long series of performances he developed between 1978 and 1984. The musical, theatrical, orgiastic and mythical references contained in all these pieces were elements of an approach which was to make him stand out in the Catalan and Spanish art scene for many years.

His recent work has shown an almost exclusive involvement in the field of installa-

tions, a field which is certainly not new to him, but which has gradually gained in inner consistency and autonomy. The artist's recent installations, such as the one he is now exhibiting at Metrònom, are perfect illustrations of some of the overall concerns of recent ideas in sculpture, though without forgetting the years of work that have preceded them. Of particular interest are the concern for spatial configuration and for the function of the work within this context, the enormous symbolic value he attributes to his materials, the metaphoric condition of many of the elements used—stones, animals, pianos—, which are related to one another like fragments out of which is created the overall scene, or a sentence, in the senses of a sequence which is backed up by the effect of music as catalyst for all the sensations produced by the images.

#### «Les portes de Linares», 1989.

General details of the installation:

3 cubic metres of earth.

16 rocket spotlights.

1 exhibition video. Production: VCB. U-matic.

Music by Carlos Santos.

Metrònom, Barcelona, 1989.

#### Fragment I, 33 x 99 x 33 cm.

1 Iron shelving.

3 Measuring instruments.

1 Filter for curds.

1 Cutting tool.

1 Brick.

1 Pita-fibre belt.

#### Fragment II, 188 x 25 x 30 cm.

1 Piano lid.

1 Newspaper (ABC).

1 Bull's ear.

1 Piano pedal.

1 Length of wood with red velvet strip.

1 Wooden foot.

#### Fragment III, 175 x 600 x 600 cm (Each board 2 x 1 m.).

1 Platform formed of 18 iron sheets with supports of wood and iron.

1 Bronze bell named «Satana».

1 Stuffed bull.

14 Pieces of Spanish white stone of different sizes.

2 Fishmonger's knives.

#### Fragment IV, 289 x 560 x 61 cm.

1 Cloth stained with bull's blood.

1 Piano.

1 Piece from a plaster column.

#### Fragment V, 335 x 371 x 70 cm.

1 Horse's breastplates, one with stirrup.

1 Piano.

1 Length of wood with red velvet strip.

#### Fragment VI, 390 x 424 x 45 cm.

2 Carriage cloths in the form of a cross.

4 Half rings.

1 Wooden arch.

1 Piece of wooden board.

1 Garrote.

#### Fragment VII, 237 x 102 x 200 cm.

1 Horse's breastplate.

1 Piano lid.

1 Basin with horse's blood.

2 Wooden spears for bullfighting.

1 Pair of boots.

#### Fragment VIII, 375 x 210 x 250 cm.

1 Stuffed bull.

2 Pianos in pieces.

5 Pieces of marble base.

1 Rope.

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