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FAUNA. BESTIARI

El món dels animals i la seva representació artística és tan ampli que, en realitat, no em correspon a mi ni de parlar-ne ni d'escriure'n, perquè ni en sé ni és el meu propòsit. Però el que sí em plau és representar-lo, per l'estima que els tinc i per les ganes de deixar-ne un rastre plàstic fàcil de comprendre.

Des de la meua infantesa he sentit admiració i misteri per allò més proper, per allò que es va coneixent, i també per allò que manca conèixer. L'evolució de l'espècie ens ha portat a relacionar l'animal amb l'espècie humana d'una manera diferent al que significa per a nosaltres el fet d'haver-nos atorgat la transcendència del fet religiós, derivada de fer-nos fills de Déu, que ens separa de les bestioles i ens ha portat a un pla de domini i superioritat. Tanmateix, es veu i es pot comprendre que els instints i els sentits dels animals tenen unes potències superiors a les nostres, i per altra banda es nota que els seus comportaments responen a les etapes de la nostra vida: un animal petit, jove o gran, presenta paral·lelismes amb els humans en la maternitat i la infantesa. El dolor i l'alegria es manifesten especialment en els mamífers, valorant-ne el sentit etològic i psicològic. Hi ha espècies més llunyanes, però la cadena vital porta a entendre el lligam que tots tenim, ja siguin ocells, peixos, etc. Amb el boom de l'ecologia, ens ha retornat aquest lligam amb el tot de la natura.

Antigament, el desig humà de divinitzar allò sorgit de la sobrevaloració de la força (el vol, la velocitat dels animals...) entenia les qualitats desconegudes i superiors dels animals deïfificant-los. Les cultures assíria, caldea, egípcia, asteca i d'altres, ens n'han deixat mostres artístiques zoomòrfiques, que entraven dins la veneració religiosa i mitològica. Eren animals sagrats i

dotats de poder; una zoolatria que podia tenir l'origen en la nostra prehistòria. Així succeïa també en la cultura mesopotàmica. En l'egípcia veiem representacions del déu Anubis, el déu xacal, o Horus amb cap de falcó, diverses serps, toros, lleons o la vaca Hathor, igualment com en les diferents cultures com la persa, hindú, xinesa o grega (amb els seus toros), i en totes les cultures del món, en les quals la representació animal ha estat i és molt important. Es tracta d'unes forces que fins i tot el cristianisme aplica en els quatre evangelistes, i el mateix Crist és l'anyell. Igualment, es donen alhora representacions zoomòrfiques en capitells, etc.

La idea antropomòrfica ens porta a representar Déu en forma humana. L'hem fet amb sentiments i valoracions humanes, com si mirés amb ulls humans; l'hem reduït a l'espècie humana. És una valoració acceptable perquè ens afavoreix a nosaltres. D'aquesta manera, la representació animalística ha agafat diferents sentits al llarg de la història. En el mateix Romànic, la representació animal era més fantàstica i de fort contingut simbòlic, mentre que en el Gòtic això s'anà fent més realista fins arribar al Renaixement, que pretenia traduir la realitat més objectiva, i l'ésser humà es féu mesura i model de l'art en les seves diferents manifestacions.

Tanmateix, l'art se sent també ple d'aquesta relació vital amb els animals i joiós de poder-ne donar mostra, com han fet tants artistes al llarg de la història. És tan admirable sentir aquesta comunicació en les seves mirades, moviments, formes, textures, colors, etc.! Tot el seu conjunt invita a l'afinitat, a la llibertat i a la imaginació, i a l'hora de representar-los en traços i d'aplicar el que aporta cada tècnica t'endinses en una abundància de possibilitats artístiques.

ELS ANIMALS EN LA MEVA TRAJECTÒRIA

En mi, el gust per la representació animal neix en el si de la pròpia vida, durant la infància a pagès i en els diferents moments en què els he tingut propers. En art, he tingut en el model del natural el meu primer motor per a la representació. És en la pròpia evolució que aquesta representació va agafant variants. La mateixa naturalesa ensenya que és creativa, mostrant les formes, els colors, els diferents sistemes dinàmics de vida distinta que inviten a la imaginació, i sempre ens quedarem curts respecte a ella. Per tant, una vegada llançat vers aquesta llibertat creativa, hom es veu empetitit davant la immensitat de solucions de tot ordre que la realitat mostra per a la nostra informació, i que van oferint la televisió i les publicacions o les pel·lícules.

Sens dubte, he tingut interès per poder mostrar aquest tema d'animàlia perquè la suma d'obres que n'he fet és prou important, i a mi em sembla interessant. Igualment, hom es troba motivat cada vegada més per tal d'ampliar aquest tema. A part del fet que la realitat inviti a entrar en aquesta riquesa imaginativa, en la qual sempre hi ha més que el que coneixem, el fet d'entrar en els seus mecanismes, per altra banda, ajuda a aprendre solucions representatives que van ampliant les solucions plàstiques.

Imagineu-vos una criatura petita a pagès, amb els seus didots, al Pujolàs de Santa Pau envoltada de vaques, porcs, oques, gallines, conills, etc., i amb el bosc immediat a la casa, amb les seves llagostes, marietes, grills, cucs, ocells, etc., etc. El nucli de veïns de Santa Pau estava format per una petita riera i unes cases de pagès, de manera que es pot deduir la vida que s'esdevenia entre aquestes cases, les relacions humanes i amb tota la fauna dels encontorns. Aquí, una criatura estimula la seva sensibilitat, curiositat i sentit de la plàstica, i hom es va qüestionant els diferents aspectes. La gent del camp, els que tenen contacte amb el bosc o viuen vora una riera, estan molt familiaritzats amb els animals, coneixen la fauna que hi habita. Quan jo era infant, tenia aquesta escola a l'abast, i fins als cinc anys aquest era part del meu món de relació. La veritat és que no recordo com es va descobrint aquesta realitat, des de la fauna més gran a la més petita, com un s'enriqueix per l'observació i per la imaginació, però aquest món de la realitat es va alimentant constantment. Quan tenia cinc anys ja vaig modelar

uns cavalls, perquè els admirava molt i m'impressionaven, com totes les bèsties amb les quals convivia en la vida del camp: vaques, ovelles, porcs, ànecs, i ja no parlem dels animals domèstics, els gats o els gossos, aquells que he mirat i remirat fins a apreciar-ne els sentits i sentiments. Si bé les etapes infantils de representació plàstica són implacables en el seu seguiment, cal tenir present que aquesta representació es va acostant cada vegada més a la realitat objectiva. A mi, el medi, el lloc, l'ambient, sempre m'han pogut, i sens dubte que les imatges de la infantesa de ben segur que han potenciat el meu esdevenidor, de manera que em trobo incapacitat per a construir aquesta experiència plàstica viscuda en el goig i el misteri del tema del bestiar.

Però ara voldria explicar el meu interès per a representar les bestioles. Després de la guerra, davant del lloc on ara és la Casa de Cultura -que era l'Hospici-, allà on hi havia i hi ha la plaça de l'Hospital, es feia el mercat de l'aviram, ple de gallines, conills, ànecs, ous, etc. Com es pot imaginar, jo era un noi feliç enmig d'aquell aviram, amb el meu llapis o el mitjà que fos, dibuixant tant pageses i pagesos com gallines o conills, que eren el punt de la meva atenció. Igualment, el mercat del bestiar a la Devesa era una referència important per a mi. L'etapa de pàrvuls, dels cinc als vuit anys (1932-1935), i fins a l'inici de la guerra incivil espanyola (1936), fou un temps idíl·lic, amb el sistema Montessori dels temps de la Generalitat republicana, on nosaltres, els de la Casa d'Assistència i Ensenyament -Hospici-, fórem uns privilegiats per les moltes atencions que ens dispensaren en l'ensenyament, en les colònies, en la cura mèdica, etc. Fins al punt que la mateixa Caixa de Girona fou fundada aleshores pel President Francesc Macià, amb el nom de Caixa d'Estalvis de la Generalitat de Catalunya, l'1 de gener del 1932, obrint llibretes per a nosaltres. I em fa goig de dir-ho, perquè sembla que la Caixa hagi oblidat aquest fet històric tan important per a Girona, per a nosaltres quan érem infants i per al mateix President Macià.

Sempre em trobava en inferioritat de condicions a l'hora de representar els animals. De fet, no és pas que em sobressin recursos per a la representació humana, però estava més preparat, i això em portava a posar una atenció especial

sempre que tenia un animal a la vista. Aquesta pràctica d'aprofitar qualsevol circumstància per a posar atenció sobre un animal, dibuixant o només mirant-lo, procurava d'exercitar-la tant si viatjava com si no. Això, durant un llarg període de la meua vida era un deute que tenia concret. Torno a dir que la realitat és l'aliment més poderós que tenim com a cabal per a les representacions més lliures i d'aportació personal

Situem ara aquella criatura després de la guerra, amb 11 anys d'edat ben complets. El xoc històric, la crisi pel canvi de disciplina i, per altra banda, un fet tan important com conèixer el meu primer mestre, el Sr. Joan Carrera Dellunder, fill de Torroella de Montgrí, a qui van encarregar els relleus del pont de les aigües de Sarrià de Ter, representà un punt d'inflexió. Vaig tenir la sort que el Sr. Carrera era professor de dibuix a l'Hospici, d'aquells que feien dibuix i anaven a tallers. Va resultar que el Sr. Carrera no podia fer aquells relleus al seu domicili perquè hauria tingut problemes amb l'estreta escala de casa seva, però va tenir ocasió que li deixessin un espai on treballar al mateix Hospici, allà on avui hi ha l'entrada de la biblioteca, a la Casa de Cultura. Per tant, vaig poder viure tot el procés d'elaboració dels quatre relleus. Vaig assistir al modelat en fang, a l'elaboració de motlles i tot el seu procés, amb el passat a ciment pedra a can Sagrera, la capa de galvanoplàstia i el bany de bronze. Tot això és important perquè així un noi de 12 anys podia agafar la referència d'un mestre i comprendre les relacions i els oficis que incideixen en l'obra: això dóna a entendre tot l'entramat per a portar a terme les obres.

Un altre moment d'estreta relació amb la representació animal fou durant els meus 17 anys, a l'Escola d'Arts i Oficis d'Olot, quan a cal Fat —on jo m'estava— venien, els dilluns, els pagesos a mercat, a vendre o a comprar bestioles (gallines, garrins, ovelles, conills, vedells...), i això m'hi va fer connectar de nou. I després, és clar, els mercats tant de Girona com d'Olot, i tantes cases de pagès d'aquesta comarca o d'altres, que han fet que els animals siguin —i seran— sempre per a mi uns models atractius i admirats. Per aquest motiu han estat referents de moltes obres al cap dels anys.

Després, quan vaig anar a Barcelona, visitava el Parc de la Ciutadella, el zoològic, per tal de poder dibuixar animals d'espècies diferents. Les moltes visites i l'admiració que sentia per elles es traduïren en quantitat de dibuixos d'elefants, camells, hipopòtams, lleons, tigres, estruços... Reconec, però, que és poc el que vaig fer, i a

més a més s'han perdut molts dibuixos, i d'altres s'han llençat. Però el que és important és que aquest interès ha marcat la meua persona cap a un tema com la fauna. Des d'aleshores, sempre, si el lloc i l'ocasió es donen, ho aprofito. Fins i tot els toros han estat per a mi un atractiu molt fort, tant en la seva realitat com per la tele o en les revistes, i ja no parlem de les diferents representacions de tots els temps que fan referència a la fauna diversa. Efectivament, el toro ha estat sempre un animal que valoro per la tradició històrica que ens ha arribat per diferents bandes i per diferents artistes, i no puc oblidar Picasso, que amb la seva força i contundència m'ha estimulat en la seva representació. Igualment, captar les expressions dels dibuixos de les ales de les papallones, amb els seus colors, o les línies de qualsevol altre animal d'aquest tipus, m'admira plàsticament.

Tanmateix, si bé les bestioles més domèstiques i conegudes són les de representació més freqüent, aquelles de dimensions més petites tenen també per a mi un atractiu fascinant. Ja siguin escarabats, llagostes, o encara més petits com les cuques o els cucs..., tota aquesta fauna és admirable pels seus moviments i formes, i ja no parlem dels colors de tota mena. En fi, són tantes i tantes que la seva descripció i el seu coneixement es fa difícil. Moltes d'aquestes bestioles, mirades amb lupa, agafen unes qualitats sorprenents, i això és el que solia fer per tal de poder entrar una mica dins d'elles, per a tenir unes sensacions més àmplies. I aquesta vasta captació no s'esgota, et fa més possibilista a l'hora d'imaginar, i, al meu parer, és del que es tracta.

Però jo no vull captar en un sentit científic. Em plauen més els aspectes que inciten a la creativitat. En tot moment he tingut els sentits ben desperts per a contactar amb els animals o animals que qualsevol situació em mostra. La cultura artística tendeix cada cop més a imatges d'informació, a exposicions, més que no pas a cercar en la natura, aquest do de Déu que no s'esgota i és font constant de vida. Tot és important, però cal entrar més dins nostre i mirar menys allò que hi ha i es fa. Si deixés de mirar la realitat, el més probable és que deixaria d'ampliar el meu llenguatge subjectiu. En aquest pas de la mirada objectiva a la subjectiva és on es posa en joc el poder de la creativitat, de la qual reconec les meves limitacions, però procuro eixamplar-les amb conceptes i mitjans que en el moment se cerquen o es troben.

Aquest desig de transgredir, d'anar més enllà de la representació figurativa, es presentà ja a la fi dels meus estudis acadèmics. Unes ganes imperioses em portaven a pensar en noves representacions, però sempre vigilant de no vulgaritzar les expressions que sortissin de mi. Tenia clar que el llenguatge de les obres fetes tenia una gran poder d'atracció, però volia que l'arrel fos la realitat, la més propera i afí.

Quan vaig anar a Llanars (Espinanga), de 1974 a 1987, mai no vaig deixar d'estar en contacte amb les cases de pagès, especialment amb la Ginestera, on vaig fer molts croquis de gats, gossos, vaques, ànecs, porcs, gallines, conills, etc., i aquesta pràctica encara la crec convenient. I tot i que hi ha hagut interrupcions d'anys sense fer animals plàsticament, han estat presents al llarg de la meua vida, i els he fet sortir a la primera ocasió. Anar directament a la realitat a cercar-hi aspectes ha estat una constant en la meua vida per a cada temàtica, i en les bèsties tal vegada s'ha donat més pel fet de no tenir-les assíduament davant meu. Però tampoc no es poden oblidar els llibres que he consultat, com l'Enciclopèdia Catalana o una col·lecció de l'editorial Juventud en deu volums, un dels quals està dedicat als mamífers, les aus, els amfibis, els rèptils, les riberes marines, els insectes... Totes aquestes publicacions vénen amb fotografies esplèndides amb colors sorprenents. En fi, és tot un aliment que va teixint una informació que es té a mà i que es valora molt. Però no puc oblidar la tensió i atenció que mereixen els éssers vius per damunt de tot. Fins al punt que l'Àngela, que em coneix tan bé, quan troba un exemplar animal me'l fa arribar per a la meua contemplació i perquè el pugui tenir de model.

Aquesta fidelitat objectiva és molt important, el que més, però quan s'ha entès, cercant la transgressió, la llibertat, és quan el camp s'amplia. És cert que no es tracta de superar la realitat, ans al contrari, cal entendre que ella sempre ens sorprèn amb formes, colors, moviments, relacions..., però aquesta mateixa lliçó obre unes possibilitats interpretatives immenses, i d'això es tracta: ja es poden imaginar i elaborar noves formes, que el terreny no es redueix, ans al contrari, cada cop es fa més vast. Com es pot imaginar, el tema m'apassiona, i m'és molt viu.

Pel que fa a les tècniques, el dibuix és la font d'aliment, el mitjà amb què l'esbós dins un quadern va cercant i trobant. La ceràmica, el vidre, el ferro, la marqueteria o la pintura són tècniques diferents que donaran resultats variats.

Recuperant els meus interessos pels mercats de Girona i d'Olot, he volgut encomanar als meus alumnes d'Estudi d'Art, el 1981, que estiguessin atents pels dos aspectes que comporta estar en presència dels animals i aprendre a captar amb agudesia la vida d'aquests i d'altres éssers que valoro. En aquesta publicació no es pot donar constància d'aquest retorn a la realitat d'una manera específica, perquè ja queda explicat de manera general. Cal tenir present que la realitat serà sempre el patró i l'origen de les interpretacions i les representacions més lliures.

L'any 1992 vaig voler entrar en el món imaginari del bestiar, però amb recursos. Per aquest motiu calia omplir blocs per tal de treure'n diferents aspectes, i això després donà lloc a fer unes pintures sobre paper i sobre tela. El color i la textura també ofereixen un mitjà important a considerar, i de segur que el tema estava abonat per a tenir una llarga representació.

Els anys 1992 i 1993 realitzo pintures fetes amb tècnica mixta, fent jugar l'atzar i les eines més inversemblants: una rasqueta, una espàtula, una fusta, un drap... Com també jugant amb la pintura espessa o el suc o l'esprai, amb aigua contradient la bona harmonia de les matèries. Tot aquest món d'imprevistos ha proporcionat a aquestes pintures un vast camp d'expressions. També s'hi ha afegit pintura reflectant per a carreteres. En fi, que cal estar obert a les sorpreses que et proporciona la tècnica.

Els anys 1993, 94 i 95, els dibuixos, per si mateixos, passen a ser obres tan significatives que mereixen destacar-los amb èmfasi. Entrar dins aquest món imaginari és apassionant, i, naturalment, el dibuix també admet tècniques i expressions prou àmplies per a anar generant.

Quan s'entra en el terreny transgressor i quan s'utilitzen deduccions, elaboracions i transformacions, vol dir que hom ha intentat alimentar-se de la realitat per a sentir la invitació de fer possibles els recursos, i, com ja he dit, en entrar en l'aportació artística hom valora aquest aspecte com el més preuat i essencial per a l'obra.

Si la naturalesa ens supera amb una fauna tan rica de formes, colors i vida variada, això ens condueix a posar molta imaginació i a fer jugar les possibilitats inventives. Però sempre serà poca cosa comparat amb l'extens mostrar de la nostra natura. Més ben dit, són dos aspectes totalment diferents: la vida real i la seva representació plàstica, que, de fet, retrata el seu autor amb la seva sensibilitat i personalitat. Així doncs, al capdavant marca un moment, un sentit col·lectiu i individual.

FAUNA. BESTIARY

The world of animals and their artistic representation is so broad that, to tell the truth, it is not my place to speak or write about it, because I do not know enough about it and this is not my purpose here. But what I do like is to represent it, for the love I feel for animals and my desire to leave an easily understood visual record of them.

Since my childhood I have felt an admiration and a sense of mystery for what is closest to me, for what I gradually discover, and also for what remains for me to know. The evolution of our species has led us to relate animals with the human race in a different way from what it means for us to have granted ourselves the transcendence of religion, derived from making ourselves the children of God, which separates us from the beasts and has elevated us to a plane of dominion and superiority. But it is clear to see and easy to understand that the instincts and senses of animals have greater powers than our own, and moreover we can see how their behaviour patterns respond to the stages of our own life: an infant, young or adult animal presents parallels with humans in maternity and childhood. Suffering and happiness are manifested especially in mammals, charging them with ethological and psychological meaning. Some species are closer to us than others, but the chain of life leads us to understand the links that we all share, whether we are birds, fish, or whatever. The ecology boom has returned to us this bond with the whole of nature.

In ancient times, the human desire to divinise the fruit of the exaltation of strength (flight, speed...) accommodated the enigmatic superior qualities of animals by deifying them. The Assyrian, Chaldean, Egyptian and Aztec cultures, among others, left us zoomorphic artistic representations that entered into religious and mythological veneration. These were sacred

animals endowed with immense power, and this zoolatry could have its origins in our prehistory. The same happened in the Mesopotamian culture. In Egyptian mythology we see representations of the jackal god Anubis or falcon-headed Horus, various snakes, bulls, lions or the cow goddess Hathor, just as in the cultures of the Persians, Hindus, Chinese or Greeks (who also worshipped bulls), and in all of the cultures of the world, representing animals has always been very important. The forces involved were even applied by Christianity to the four evangelists, to Christ himself (the lamb), and in zoomorphic representations in column capitals, etc.

The anthropomorphic principle has led us to represent God in human form. We have made him with human feelings and reactions, as if he looked at us with human eyes; we have reduced him to the human species. This is an acceptable valuation because it favours us. In this way, animal representation has taken on different meanings throughout history. In Romanesque art, animal representation was more fantastic and had a powerful symbolic content, while in Gothic art it became more realistic, and finally the Renaissance sought to capture reality at its most objective, making the human being the measure and model of art in all its various manifestations.

Art is also permeated with this vital relationship with animals and the joy of being able to portray it, as so many artists have done over the ages. It is so admirable to feel this communication in their looks, movements, forms, textures and colours! Animals invite us into a world of affinity, freedom and imagination, and when you represent them in brush or pencil strokes and apply the features of each technique, you find yourself surrounded by an abundance of artistic possibilities.

ANIMALS IN MY LIFE AND WORK

My taste for representing animals was born in the bosom of life itself, during my childhood on the farm and at the various times when I have been close to them. In art, the model of the natural world was my first stimulus for representation. It is in evolution itself that this representation undergoes variations. Nature itself shows that it is creative, displaying the shapes, the colours, the different dynamic systems of life that inspire the imagination, and we will always fall short of it. As a result, once you have set out on the road to that creative freedom, you find yourself dwarfed by the vast quantity of solutions of all kinds that reality provides us and that are offered by television and publications and films.

It is evident that I have had an interest in being able to portray this theme of animal life because of the considerable number of works I have devoted to it, and I find this very interesting. Moreover, the motivation to enlarge on this theme is ever greater. Apart from the fact that reality invites us to enter into this rich sphere of imagination, which always contains more than we know, the fact of entering into its mechanisms, on the other hand, helps us to learn representative solutions that broaden the range of visual solutions.

Imagine a small boy living on a farm, with his didots, at the Pujolàs of Santa Pau, surrounded by cows, pigs, geese, chickens, rabbits and more, and with the wood right beside the house, with its grasshoppers, ladybirds, crickets, worms, birds and so on. The neighbourhood of Santa Pau was formed by a small stream and a few farmhouses, so it is easy to imagine the life that went on among those houses, the relationships with other people and all the fauna of the surroundings. Here a child develops his sensibility, curiosity and visual sense and starts to question things around him. The country folk, those who are in contact with the woods or live beside a stream, are very familiar with animals, they know the fauna that lives there. When I was little I had this school at my fingertips, and until I was five this was part of my world of relationships. To be honest, I do not remember how you discover this reality, from the largest fauna to the smallest, how your mind is enriched by observation and imagination, but this world of

reality is constantly feeding itself. When I was five I made some models of horses, because I found them admirable and impressive, like all the creatures I shared my country life with: cows, sheep, pigs, ducks, not to mention the domestic animals, the cats or dogs, that I have gazed at over and over again until I have learned to read their senses and feelings. Although the childhood stages of visual representation are relentless in superseding each other, it must be borne in mind that this representation gradually comes closer and closer to objective reality. I have always been an easy prey for the setting, the place, the milieu, and there is no doubt that those childhood images helped to forge my future, with the result that I am incapable of constructing this visual experience lived in the joy and mystery of the theme of bestiary.

But now I would like to explain my interest in representing animals. After the war, in front of the place that is now the Cultural Centre, which was the Hospice, where the Plaça de l'Hospital used to be, the poultry market used to be held, full of chickens, ducks, rabbits, eggs, and so on. As can be imagined, I was a happy little boy amid all those birds, with my pencil or whatever I had to hand, drawing as many farmers and their wives as chickens or rabbits, which were the focal point of my attention. Likewise, the cattle market in the Devesa was an important reference for me. My childhood years, from the ages of five to eight (1932-1935) and until the start of the Spanish Uncivil War (1936), were an idyllic time, educated under the Montessori system of the period of Republican government in Catalonia, where we of the Casa d'Assistència i Ensenyament – the Hospice – were privileged by the many attentions dedicated to us in our teaching, the summer-camp houses, the medical care, and so on, to the extent that the Caixa de Girona savings bank itself (founded at that time by President Francesc Macià, under the name of Caixa d'Estalvis de la Generalitat de Catalunya, on January 1, 1932) opened savings accounts for us. And I am delighted to say this here, because it seems that the Caixa has forgotten this historic event that was so important for Girona, both for us who were children then and for President Macià himself.

I have always felt I lacked talent in represen-

ting animals. In fact I was not over-qualified for human representation either, but I was better trained, and this made me pay special attention whenever I had an animal in sight. And I tried to practise this habit of taking any opportunity to study an animal, drawing it or just looking at it, whether I was travelling or not. During a long period of my life, this was like a duty I had sworn to fulfil. I say again that reality is the most powerful resource we have for the freest and most personal of representations.

Let us now observe that boy after the war, with his eleventh birthday well behind him. The historical commotion, the crisis due to the change of discipline, and an event as important as meeting my first teacher, Mr. Joan Carrera Dellunder from Torroella de Montgrí, who was commissioned to produce the reliefs for the Pont de les Aigües bridge of Sarrià de Ter, signified a turning point. I had the good fortune that Mr. Carrera was the drawing teacher at the Hospice, for those of us who did drawing and went to workshops. As it turned out, Mr. Carrera could not create those reliefs in his home because he would have had problems with the narrow staircase of his house, but he was lent a space to work in the Hospice itself, a space that today is the entrance to the library of the Cultural Centre. In this way I was able to follow all of the process of producing the four reliefs. I observed the clay modelling stage, the making of moulds, and the whole process of cementing, electroplating and bronze coating. All of this is important because this is how a boy of 12 was able to absorb the influence of a master and understand the relations and the crafts that play a part in the work: this helps you to understand all of the organisation needed to carry out such works.

Another moment of close relationship with animal representation was during my 17 years at the Arts and Crafts School of Olot, when at Cal Fat – where I was living – the farmers came to market on Mondays to sell or buy their animals (chickens, piglets, sheep, rabbits, calves...), and this brought me back into contact with that world. And later, of course, the markets of both Girona and Olot, and so many farmhouses in this area and others, thanks to which animals have always been alluring and admired models for me. For this reason they have been reference points of many of my works over the years.

Later on, when I moved to Barcelona, I

used to visit the zoo in the Parc de la Ciutadella to draw animals of different species. The many visits I made and the admiration I felt for them were translated into a number of drawings of elephants, camels, hippopotami, lions, tigers, ostriches and so on. But I admit I did not do much in this line, and moreover many of those drawings have been lost or thrown away. But what is important is how this interest has drawn me to the theme of animals. Since then, always, if the time and place are right, I grab the chance. Even bullfighting has attracted me for many years, both in the ring itself and on TV or in the magazines, to say nothing of the various representations of all kinds of bulls through the ages. The bull has always been an animal that I value for the historical tradition that has come down to us via different channels and different artists, and here I cannot forget Picasso, whose force and power have stimulated me in representing this animal. At the same time, I have always loved capturing the designs and colours of the wings of butterflies or the lines of any other creature of this type.

However, although the most familiar and domestic animals are the ones most frequently portrayed, the smaller ones also hold a fascination for me. Whether they are beetles, grasshoppers, or even smaller like bugs or worms, all of these insects are admirable for their movements and shapes, not to mention their multifarious colours. There are so many of them that it is hard to identify and describe them. Many of these creatures reveal surprising qualities when examined through a magnifying glass, and this is what I used to do in order to probe a little deeper into them, to enlarge my sensations. And this vast capacity for capturing is never exhausted, it increases your belief in things becoming possible when you set your imagination to work, and in my opinion, this is what it is all about.

But I do not want to ‘capture’ in a scientific sense. I take more pleasure in the facets that spark creativity. I have always had my senses wide awake to contact the animals, large or small, that any situation may show me. Artistic culture tends more and more towards instructive images, exhibitions, rather than searching within nature for this divine gift that never runs dry and is a constant source of life. Everything is important, but we have to probe deeper inside ourselves and pay less attention to what exists

and what takes place in the outside world. If I stopped looking at reality, the most probable result is that I would cease to enlarge my subjective language. It is this transition from objective to subjective contemplation that brings into play the power of creativity, in which I acknowledge my limits, but I try to broaden them with concepts and resources that I find or search for at the moment in question.

This desire to transgress, to go beyond figurative representation, came to light at the end of my academic studies. An irrepressible urge drove me to think of new representations, but always taking care not to trivialise the expressions that came out of me. I saw clearly that the language of the works created has a great power of attraction, but I wanted the root to be reality, the closest and most personal.

*When I lived in Llanars (Espinanga) from 1974 to 1987, I never ceased to be in contact with farmhouses, especially La Ginestera, where I made many sketches of cats, dogs, cows, ducks, pigs, chickens, rabbits and so on, and I still value this productive habit. And although there have been interruptions of several years without drawing animals, they have been present all my life, and I have portrayed them at the earliest opportunity. Going directly to reality to search out its various facets has been a constant in my life, for each and every theme, and in the case of animals this may have been more accentuated due to not normally having them before me. But I cannot overlook the books I have consulted, like the *Enciclopèdia Catalana* or a ten-volume collection published by Juventud, one volume of which is dedicated to mammals, birds, amphibians, reptiles, insects, etc. All of these publications contain splendid photographs with startling colours, weaving a fabric of information that is close to hand and highly valued. But the tension and attention commanded by living beings stands above all else, to the extent that when Àngela, who knows me so well, finds an animal specimen she sends it to me so that I can study it and perhaps use it as a model.*

This objective fidelity is a very important principle, the most important, but once it has been understood, it is by seeking transgression and freedom that you enlarge your field of action. It is true that the point is not to surpass reality – quite the contrary, we have to understand that it always surprises us with shapes, colours, movements, relationships... – but this

very same lesson opens up immense possibilities of interpretation, and this is the point: however much we imagine and develop new forms, the terrain is not reduced – on the contrary, it becomes ever more vast. It is easy to imagine that the theme thrilled me, and it continues to do so.

As for techniques, drawing is the source, the means by which the sketch in a sketchpad searches for and finds its definitive forms. Pottery, glass, iron, marquetry or painting are different techniques that produce a variety of results.

Having recovered my interest in the markets of Girona and Olot, in 1981 I wanted to encourage my students at the Art School to be alert to the two aspects entailed by being in the presence of animals and learning to capture vividly the life of these and other beings that I value. This publication does not allow me to describe specifically this return to reality, because it has already been discussed in a general manner. I would merely like to reiterate that reality will always be the pattern and origin of the freest interpretations and representations.

In 1992 I decided to enter into the imaginary world of bestiary, but with the appropriate resources. For this reason I had to fill sketchpads in order to draw different details out of them, which later led to paintings on paper and canvas. Colour and texture also offered an important medium to be considered, and there is no doubt that the theme was very fertile.

In 1992 and 1993 I made some paintings in mixed technique, playing with chance and the most unlikely tools: a scraper, a spatula, a piece of wood, a rag..., and also with thick paint or juice or an aerosol, with water disturbing the peaceful harmony of the materials. All this world of unplanned items gave these paintings a vast field of expression. I also added reflective paint used for road surfaces. In a word, you have to be receptive to the surprises that each technique gives you.

In 1993, '94 and '95, the drawings came to be so meaningful in themselves that they deserve to be placed in the spotlight. Entering this imaginary world is exciting, and naturally drawing also admits techniques and expressions that are broad enough to continue generating new possibilities.

When you step into the terrain of transgression and start to use deductions, elaborations and transformations, it means that you have attempted to feed off reality to feel the invitation

of making the resources possible, and as I have said, this is the most essential and highly-prized factor in creating a work of art.

If nature dazzles us with a fauna so rich and varied in forms, colours and life, this inspires us to apply all our imagination and bring inventive possibilities into play. But this will always be a

poor effort in comparison with the boundless catalogue of our natural world. Or rather, they are two totally different facets: real life and its visual representation, which, in fact, portrays its own author with his or her sensibility and personality – and in so doing, it ultimately signals a moment, a collective and individual meaning.



1944 Cavall mort.
24 x 31,7 cm.
Llapis plom.



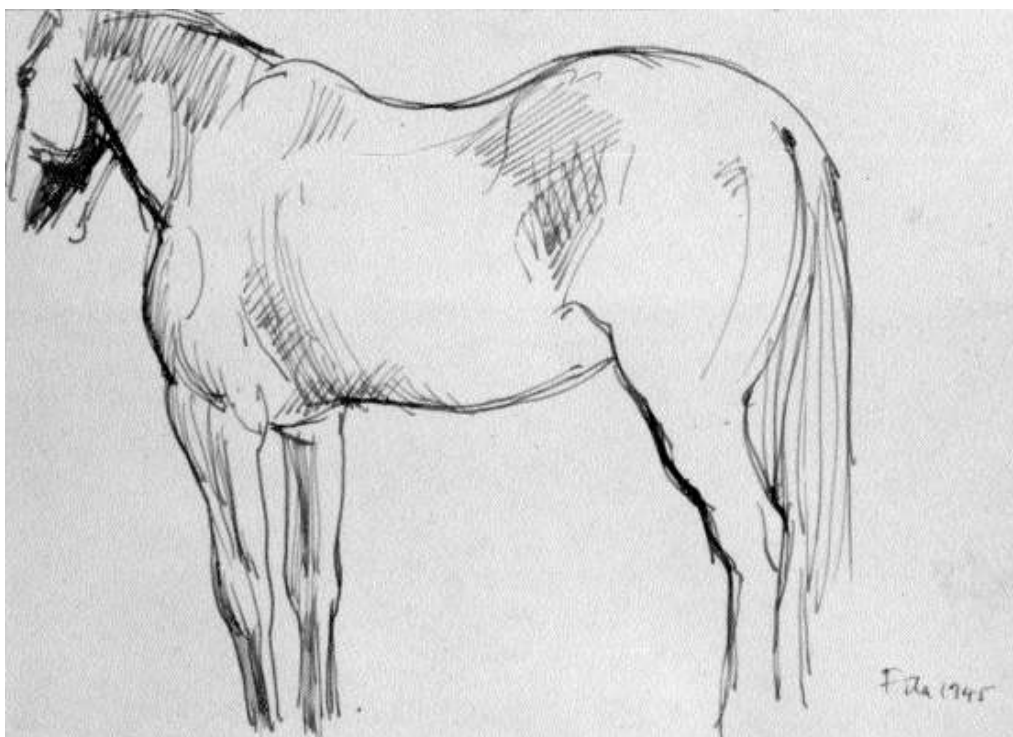
1944 *Cap de vaca.*
15,5 x 21 cm.
Llapis plom.



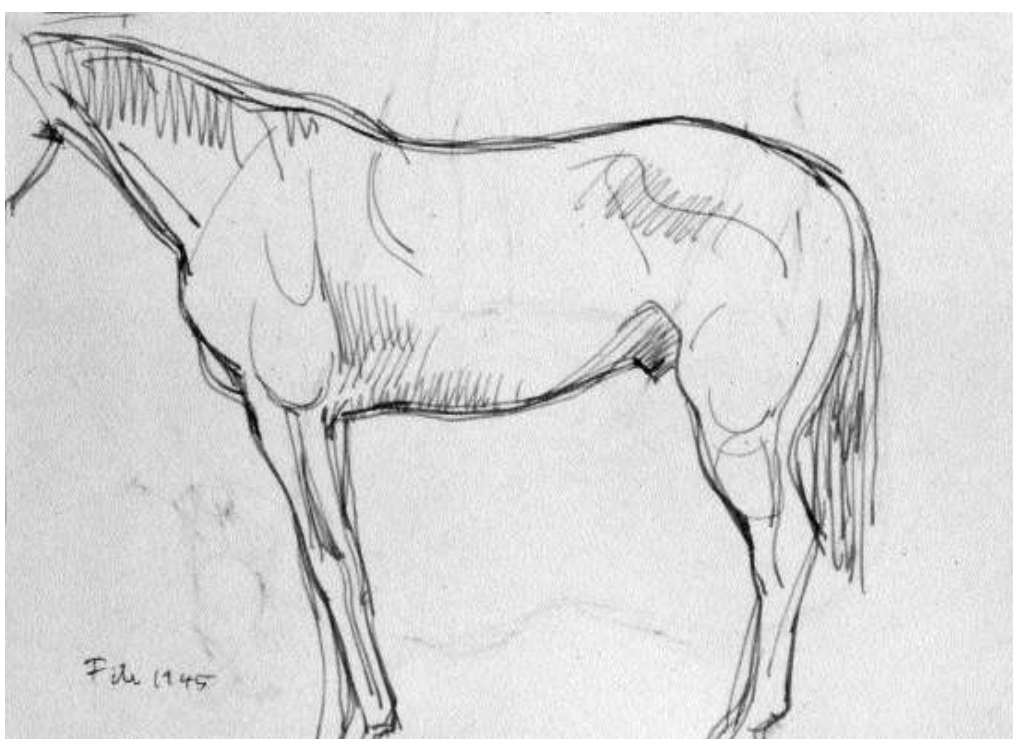
1944 *Vedell.*
15,8 x 22 cm.
Llapis plom.



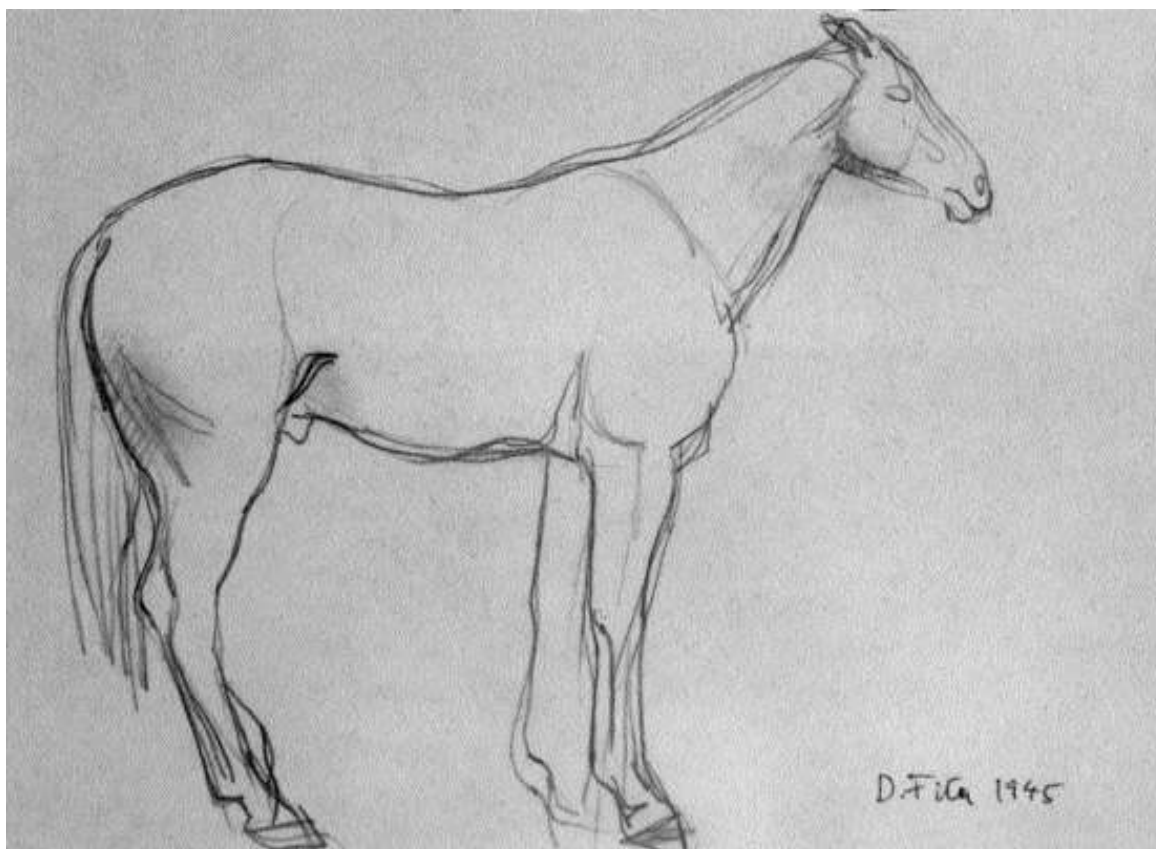
1944 *Tartana*.
33 x 41 cm.
Oli tela.



1945 Cavall.
15,5 x 21,7 cm.
Ploma estilogràfica.



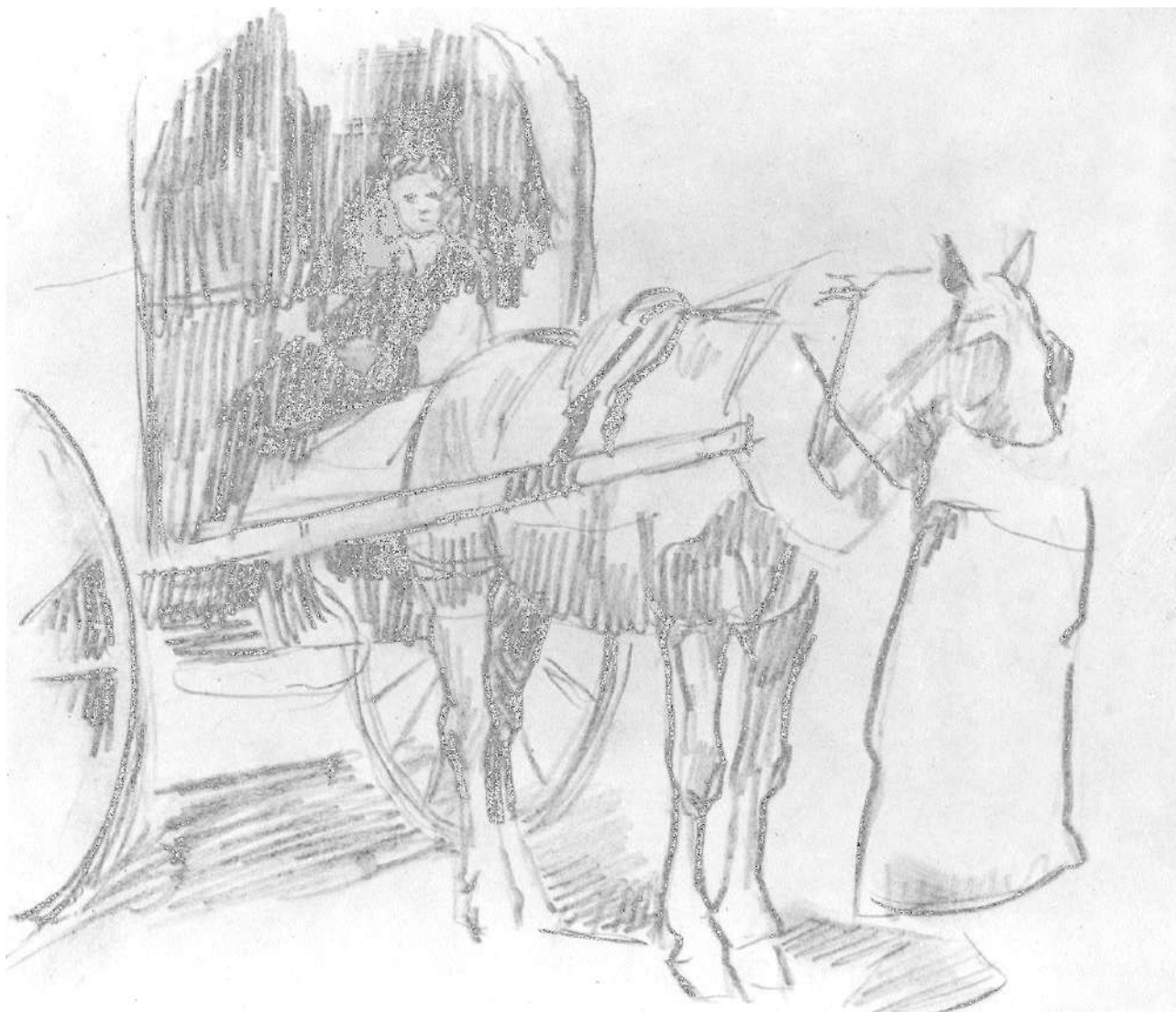
1945 Cavall.
15,5 x 21,8 cm.
Ploma estilogràfica.



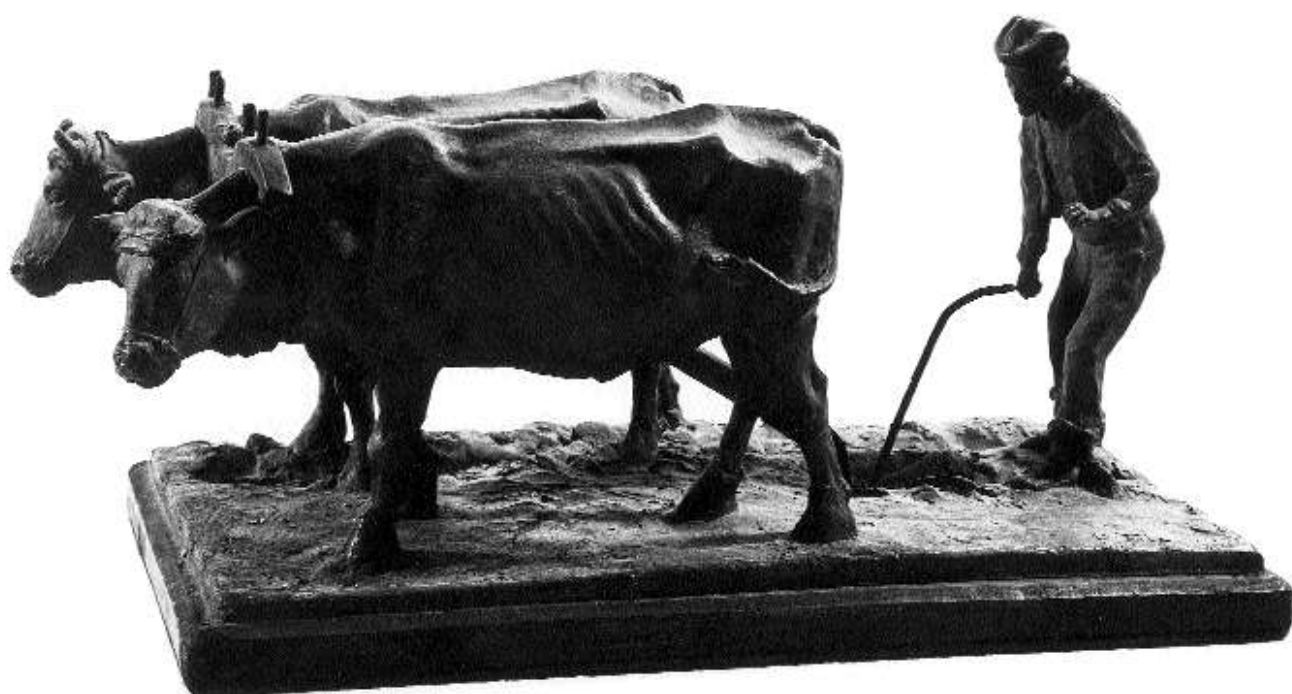
1945 Cavall.
15,5 x 21,5 cm.
Llapis plom.



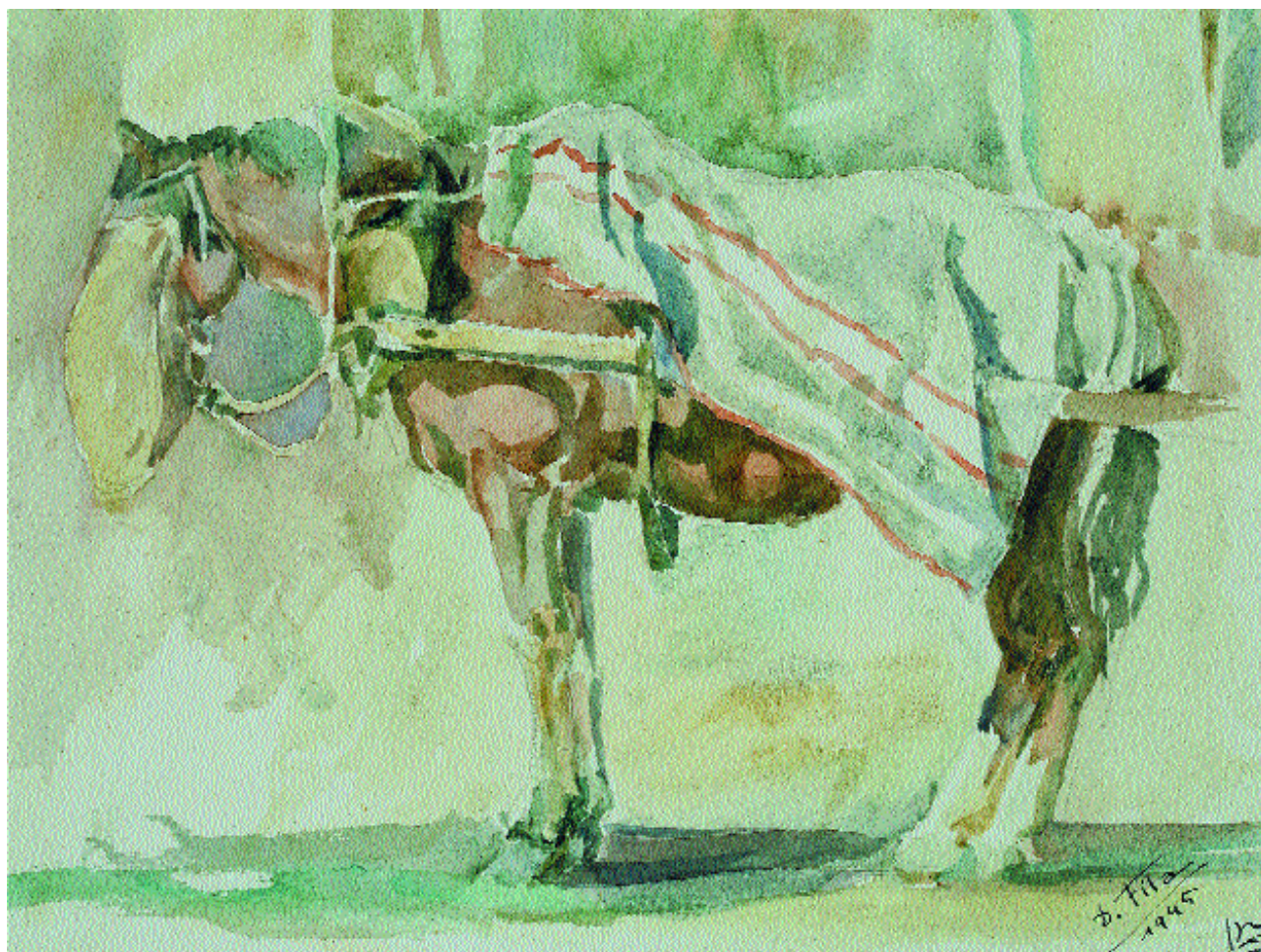
1945 Cavall.
25 x 16 cm.
Llapis plom.



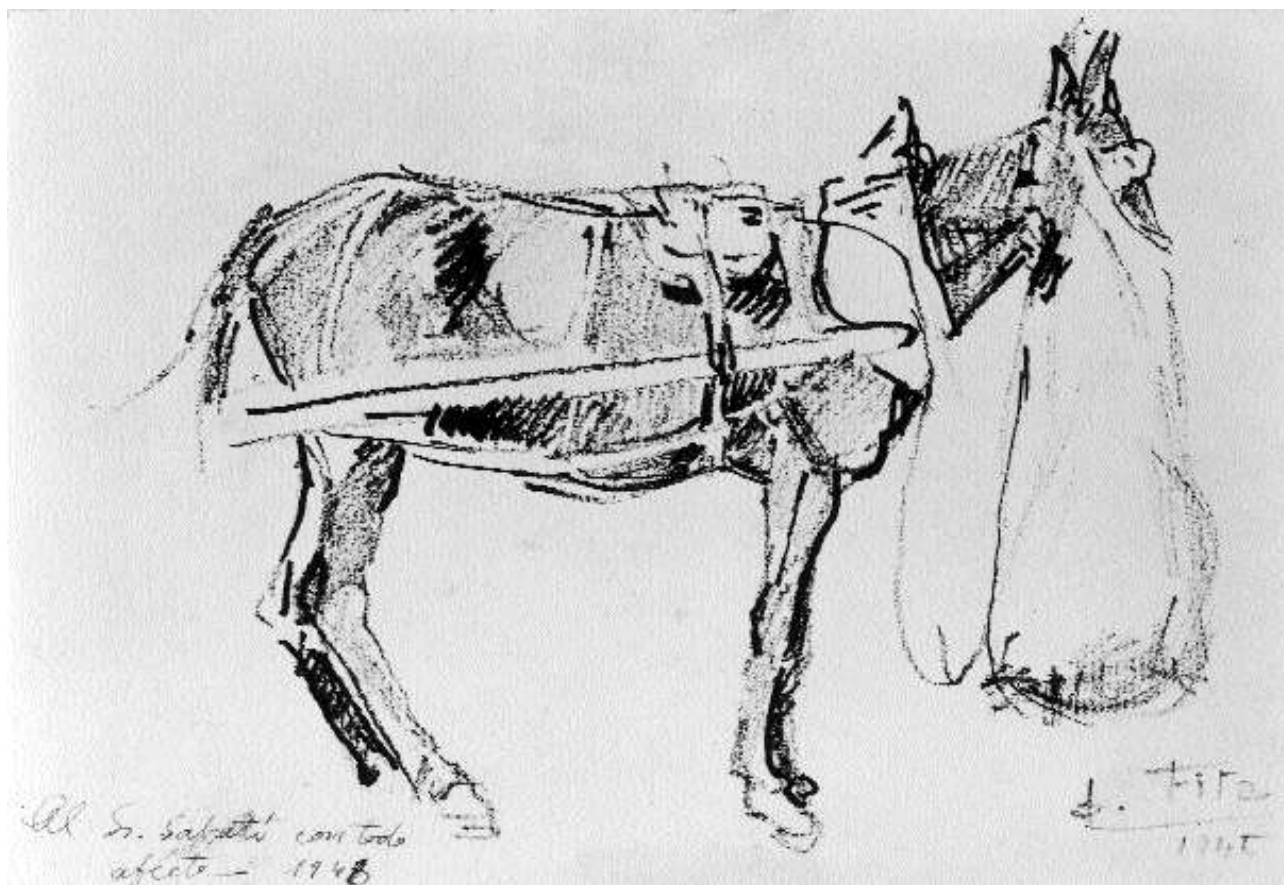
1945 Cavall tartana.
15,7 x 21,9 cm.
Llapis plom.



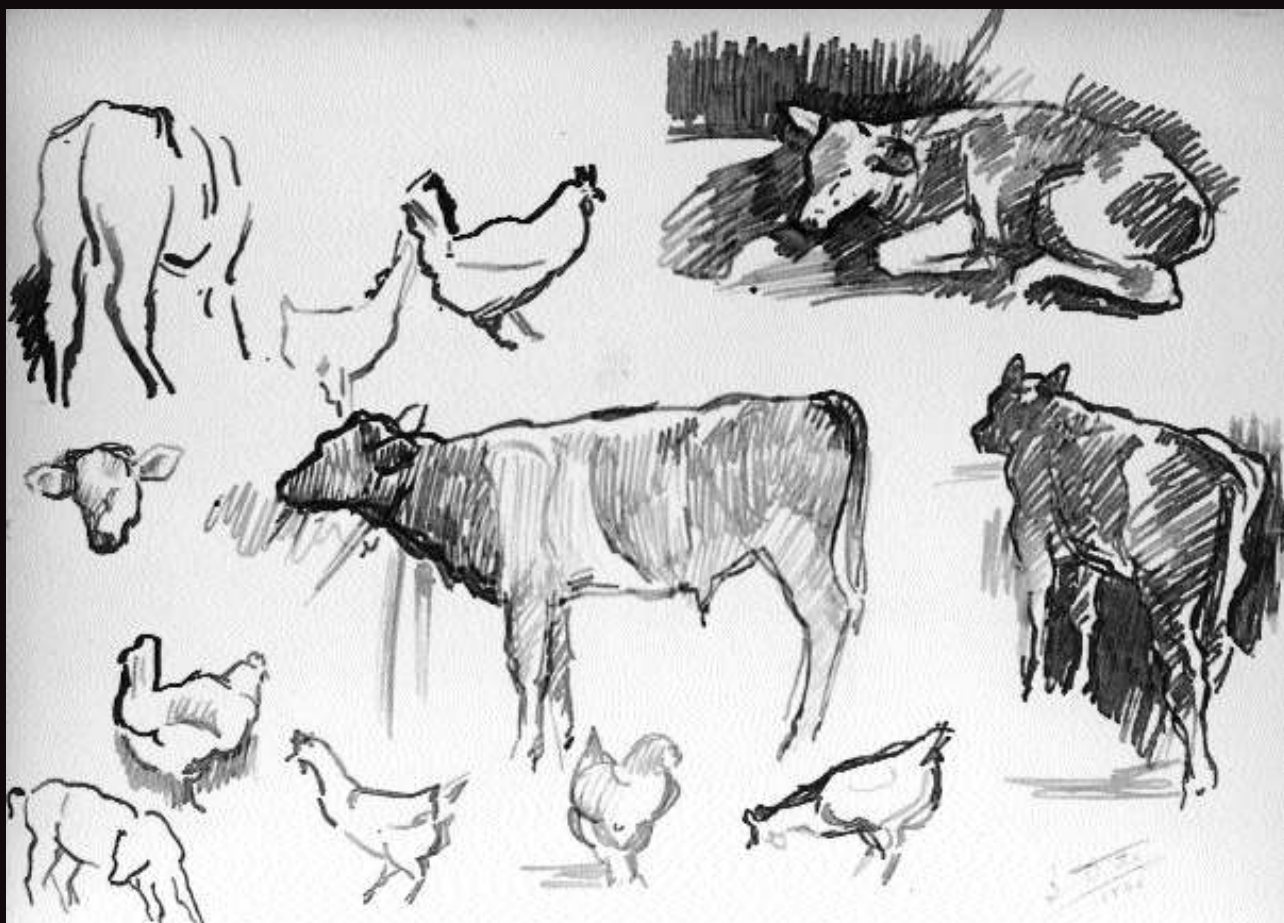
1945 *Llaurador*.
19 cm alt.
Terra cuita.



1945 Cavall.
18,5 x 25 cm.
Aquarel·la.



1945 Menjant.
15 x 22 cm.
Canya tinta xinesa.



1946 *Apunts d'animals.*
24 x 32,5 cm.
Canya tinta.

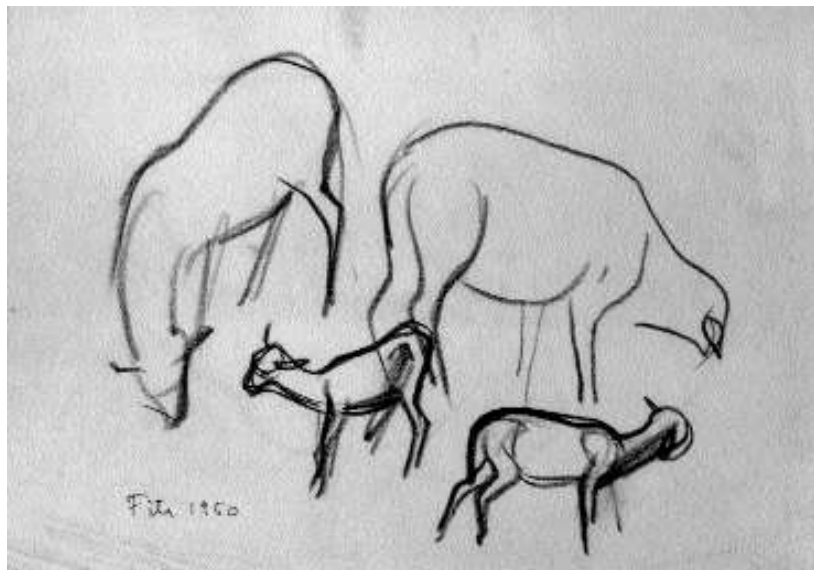


1947 *Perdiu.*
65 x 54 cm (15-F).
Pintura a la cola, tela.

1947 Gallina.
24 x 32,5 cm.
Aquarel·la.

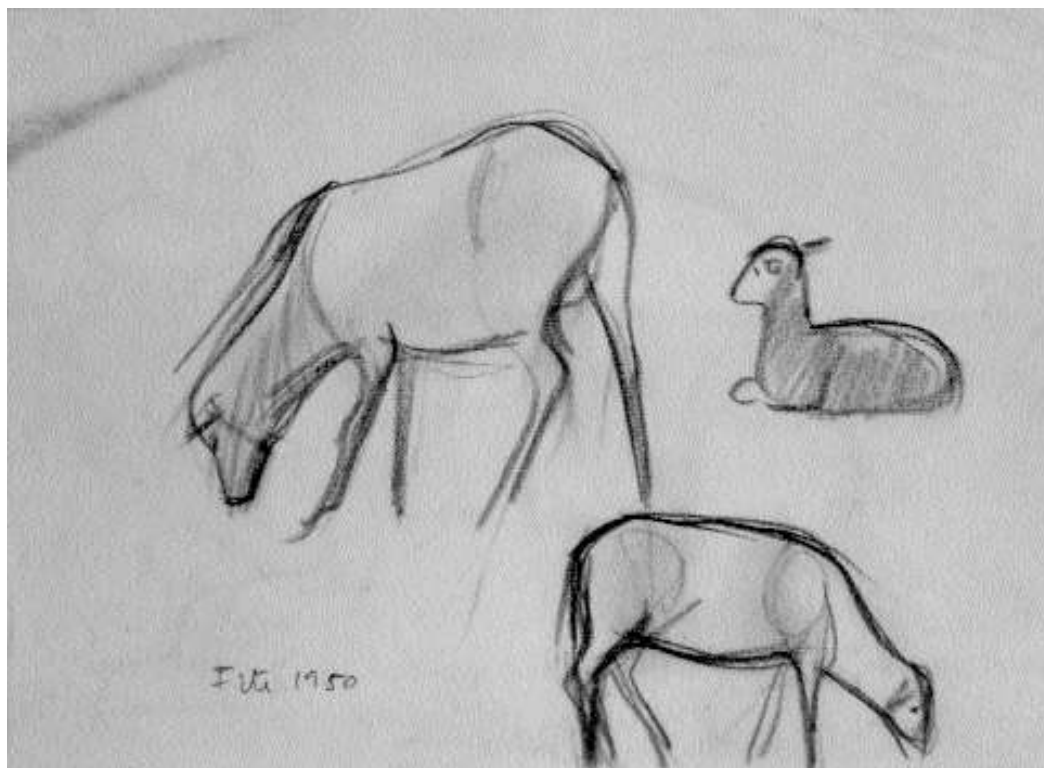


1950 Xais.
16 x 22 cm.
Llapis carbó.

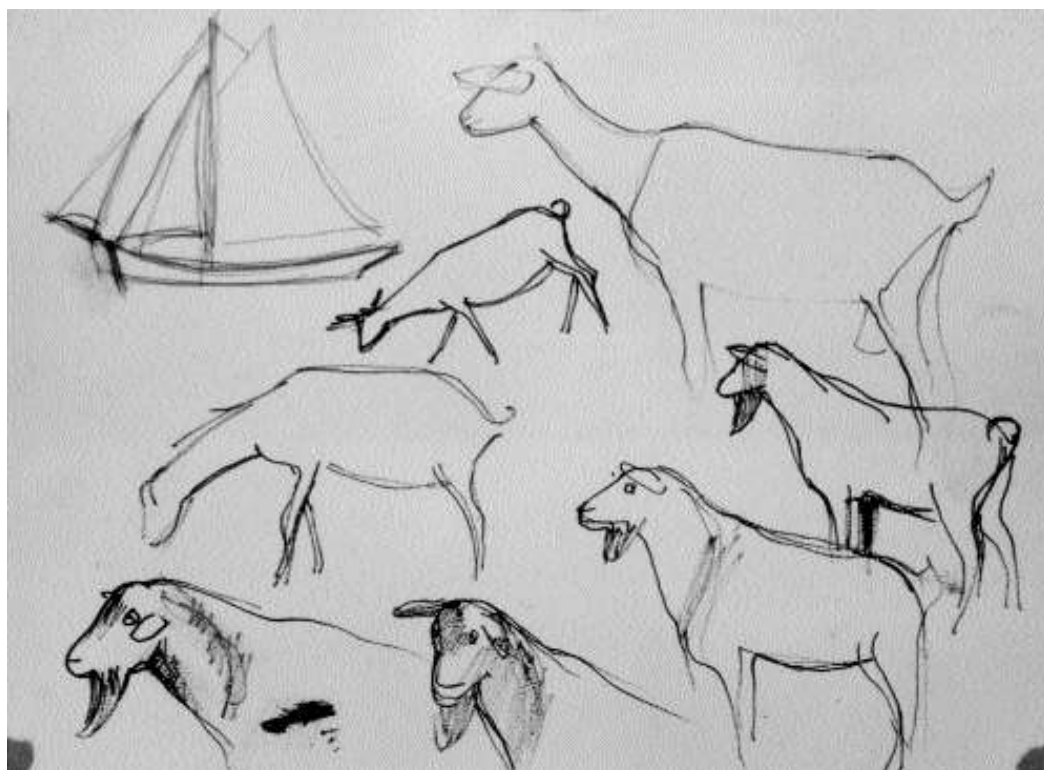


1950 Xais.
16 x 22 cm.
Llapis carbó.

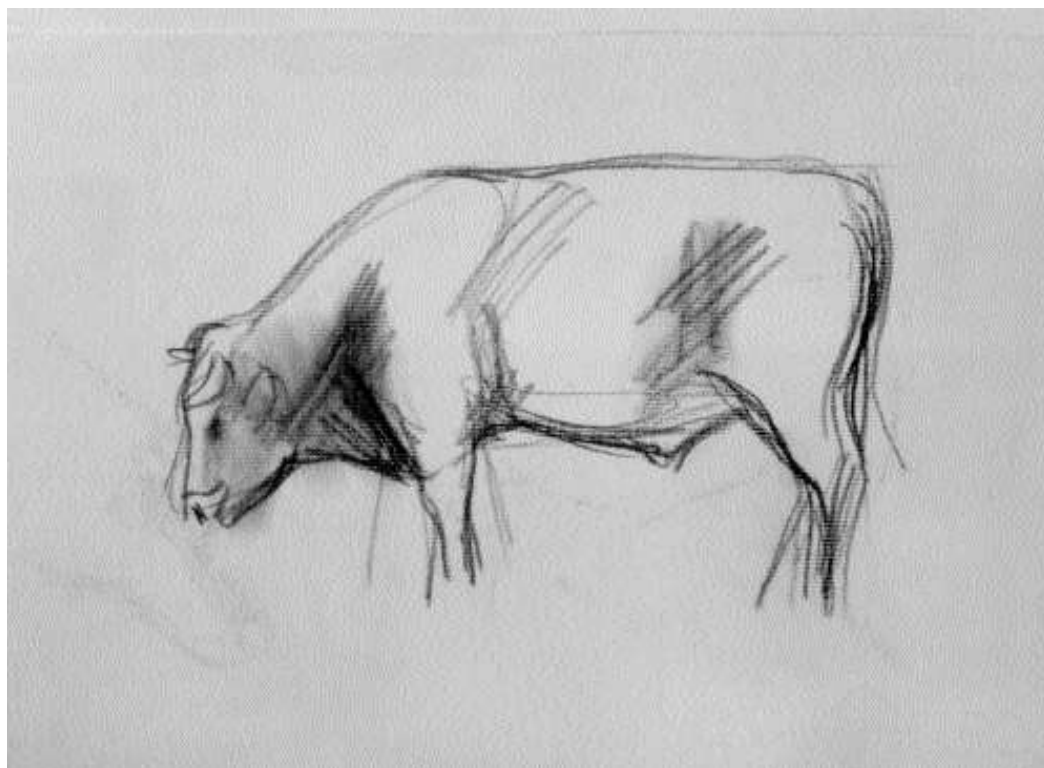




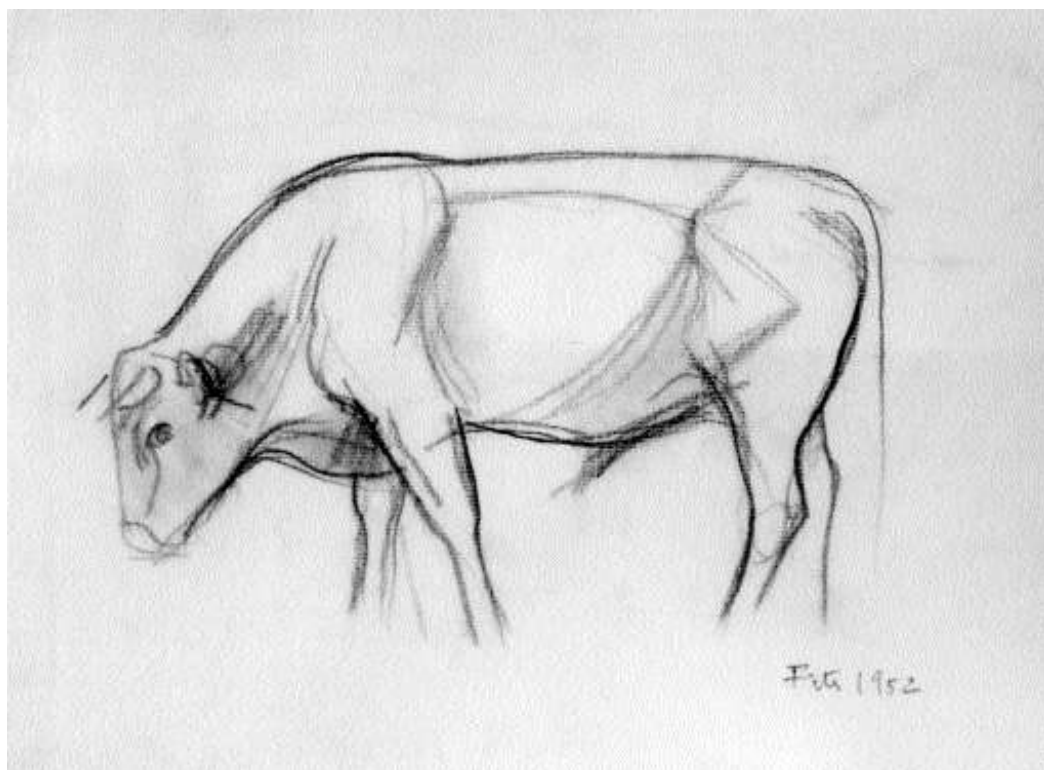
1950 *Xais*.
16 x 22 cm.
Llapis carbó.



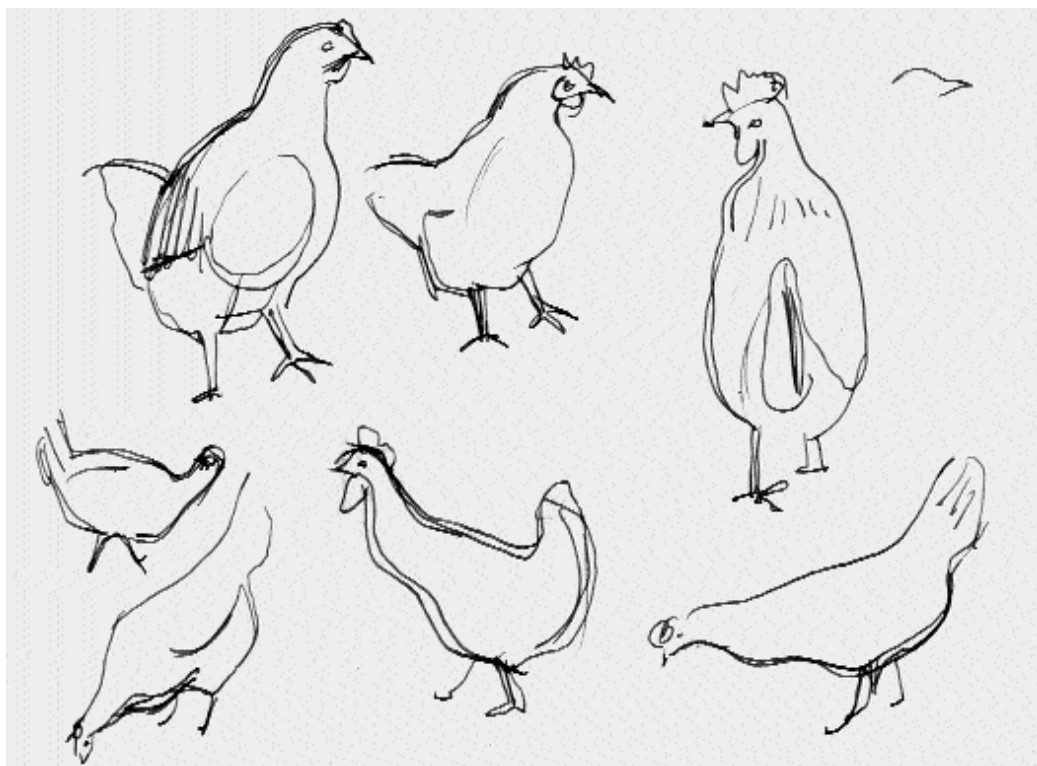
1952 *Cabres*.
17 x 23,5 cm.
Canya tinta xinesa.



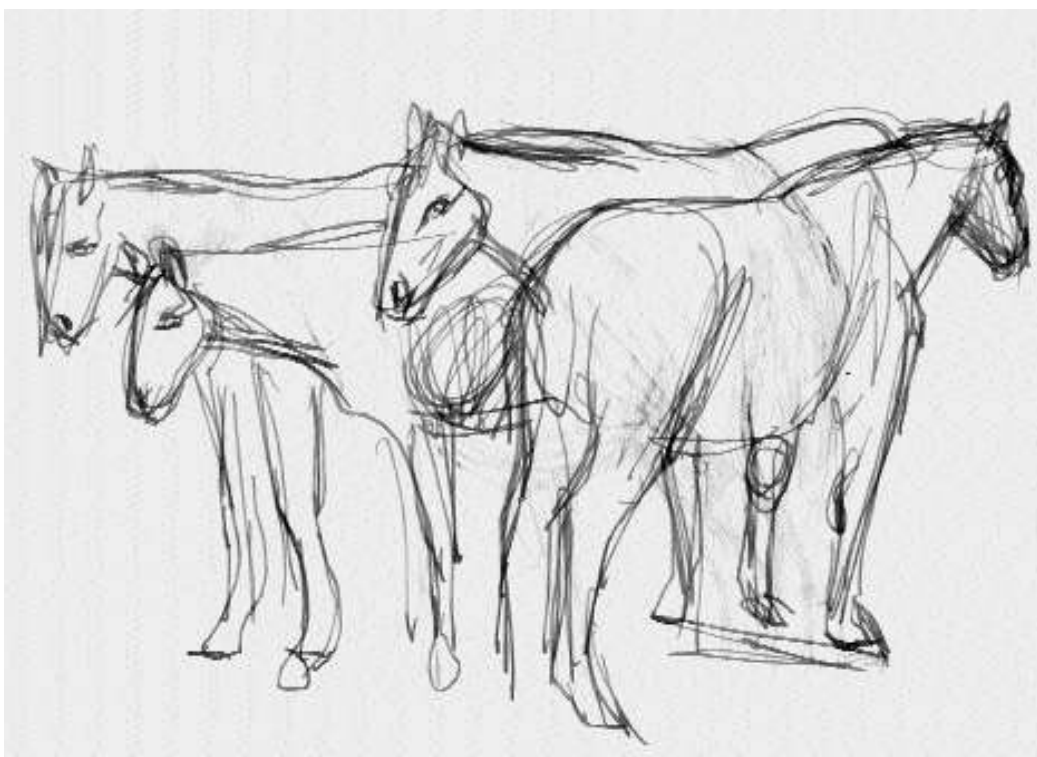
1952 *Toros.*
23,5 x 31 cm.
Llapis carbó.



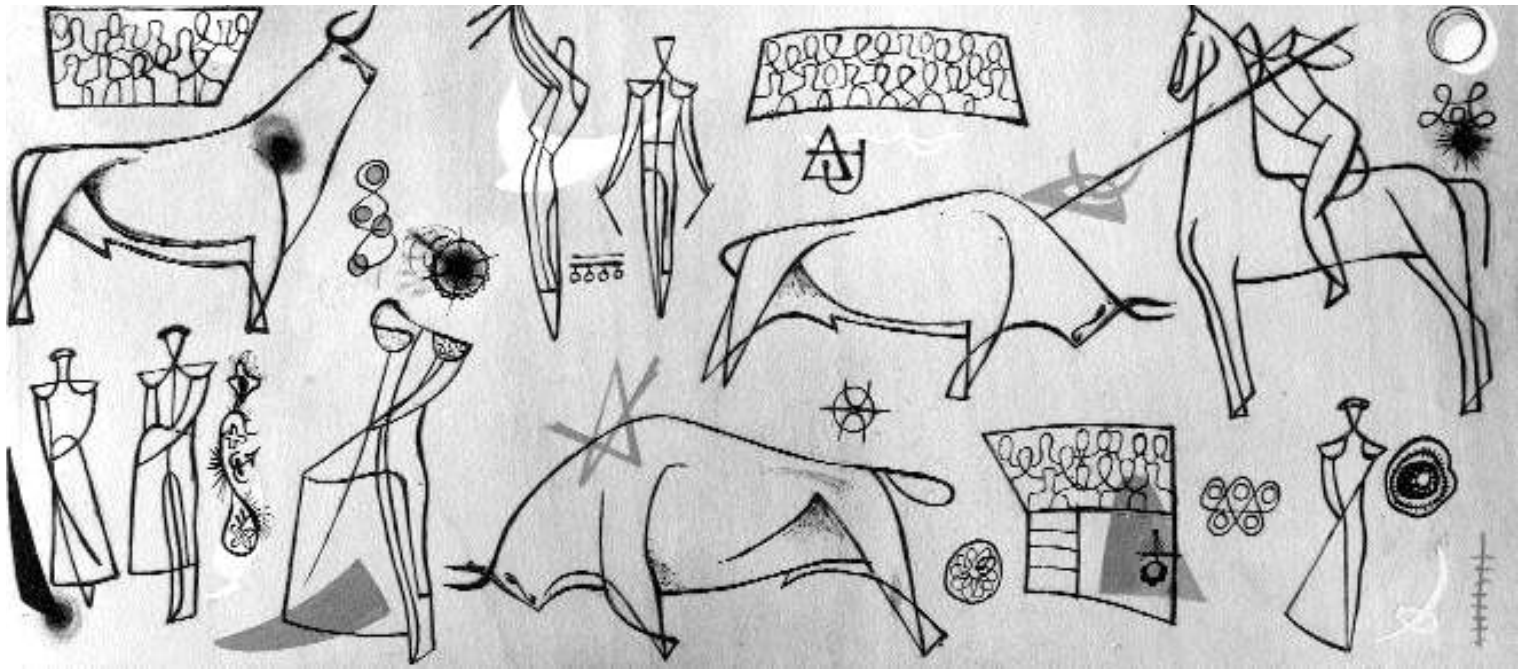
1952 *Toros.*
23,5 x 31 cm.
Llapis carbó.



1952 Bloc 10. Gallines.
12 x 17 cm.
Estilogràfica.



1952 Bloc 10. Cavalls.
12 x 17 cm.
Estilogràfica.



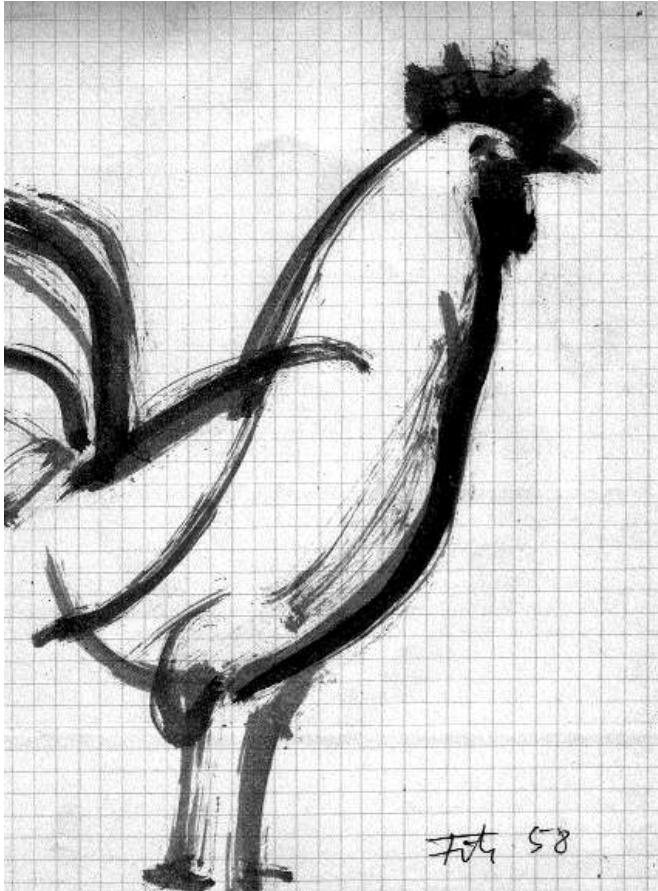
1955 *Toros.*
50 x 120 cm.
Pirogravat.



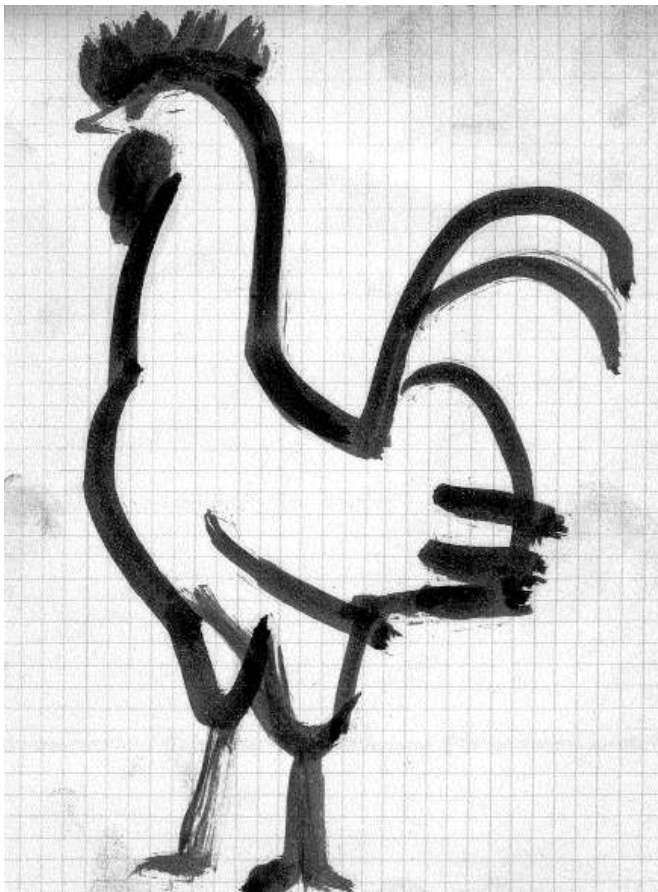
1957 *Cavall.*
63 cm.
Terra cuita.



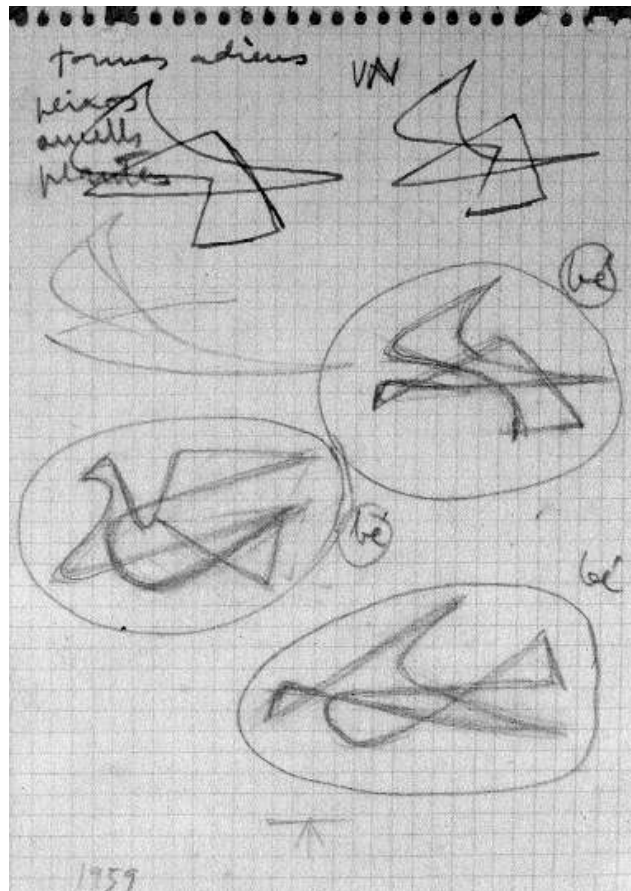
1958 Bloc 31. Toro.
12,5 x 17 cm.
Pinzell, pintures.



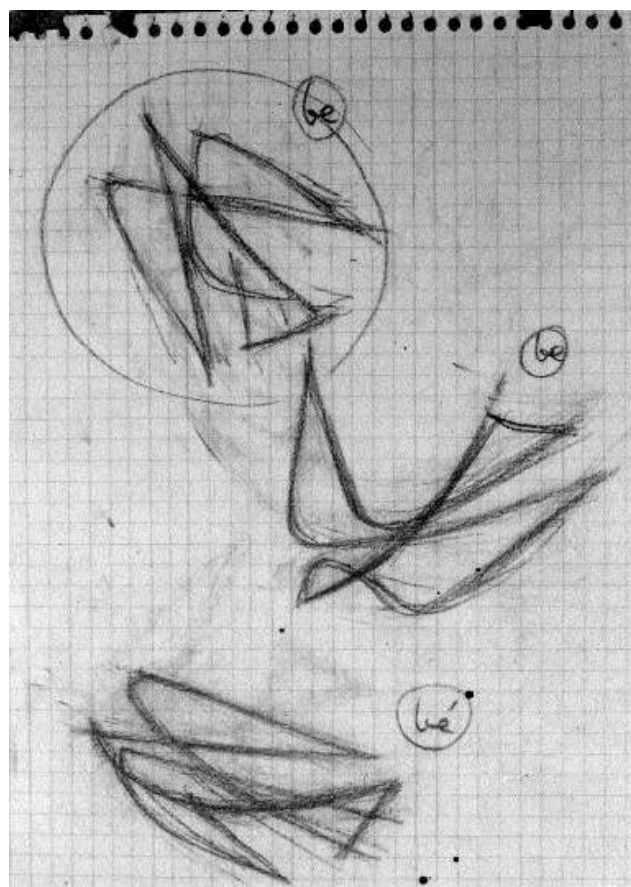
1958 Bloc 31.
17 x 12,5 cm.
Pinzell pintura.



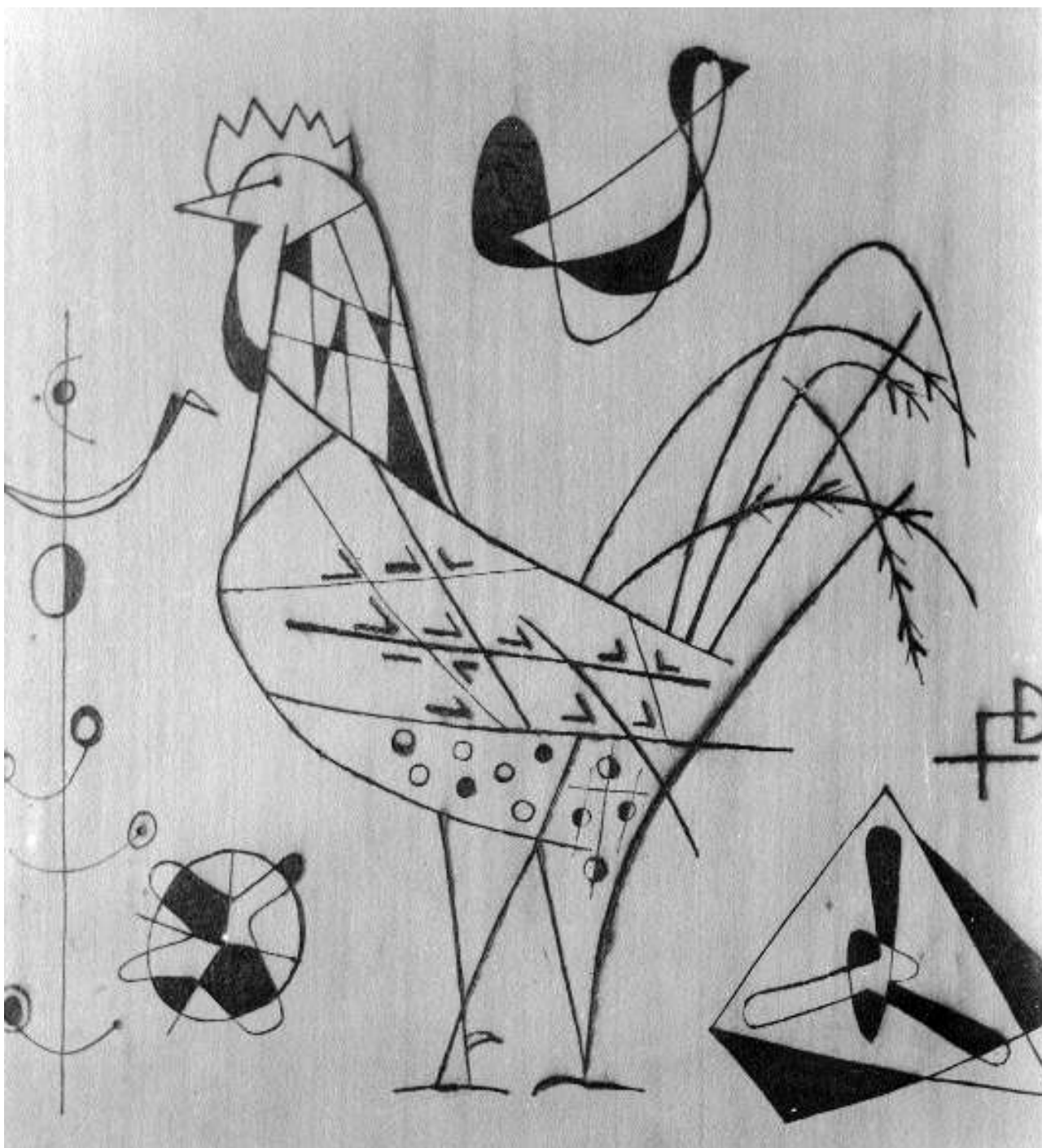
1958 Bloc 31.
17 x 12,5 cm.
Pinzell pintura.



1959 Ancells.
 17 x 12 cm.
 Llapis plum.

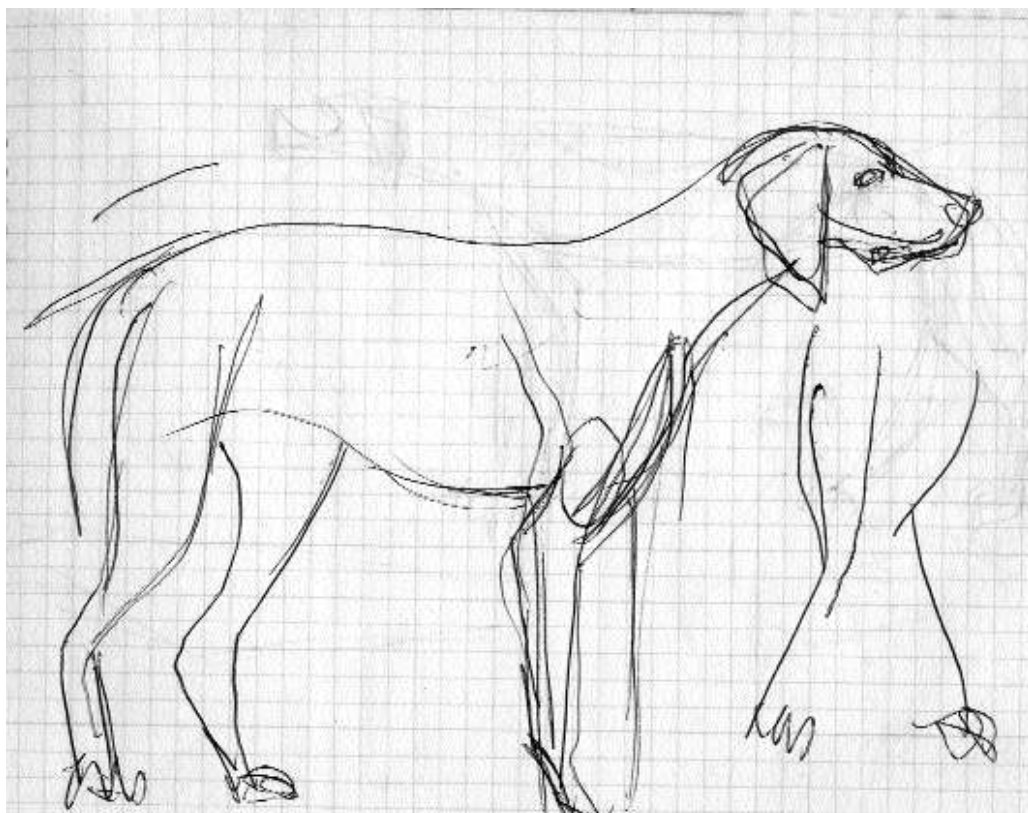


1959 Ancells.
 17 x 12 cm.
 Llapis plum.

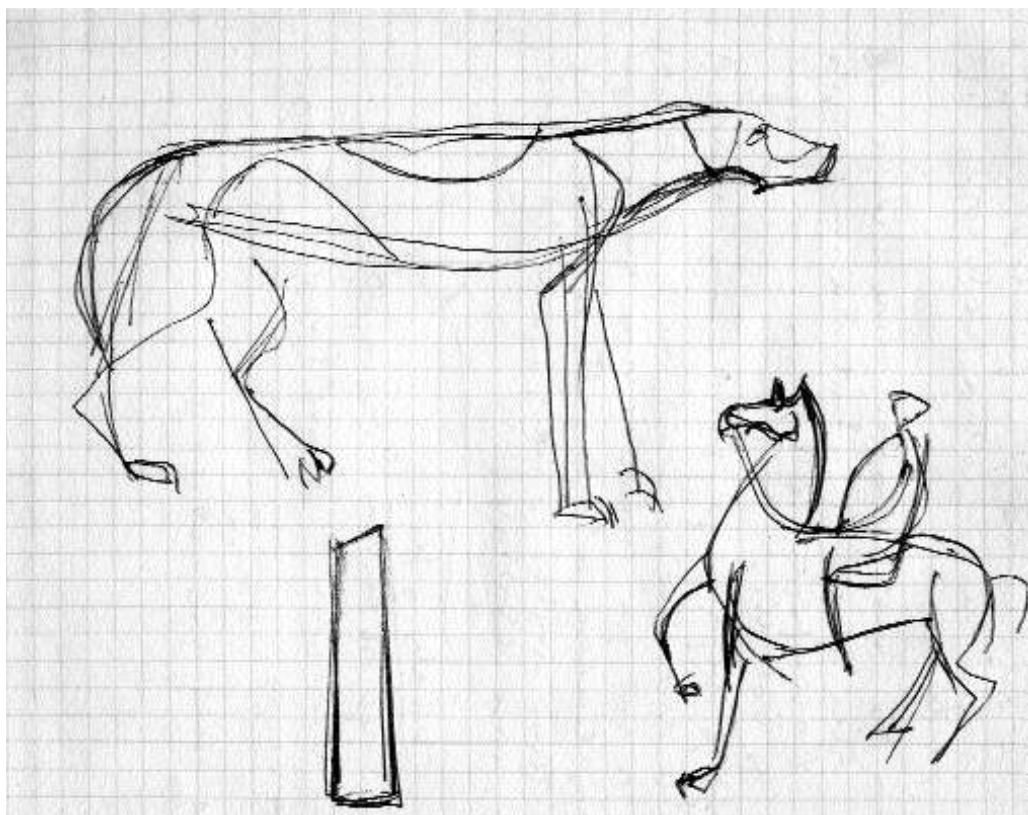


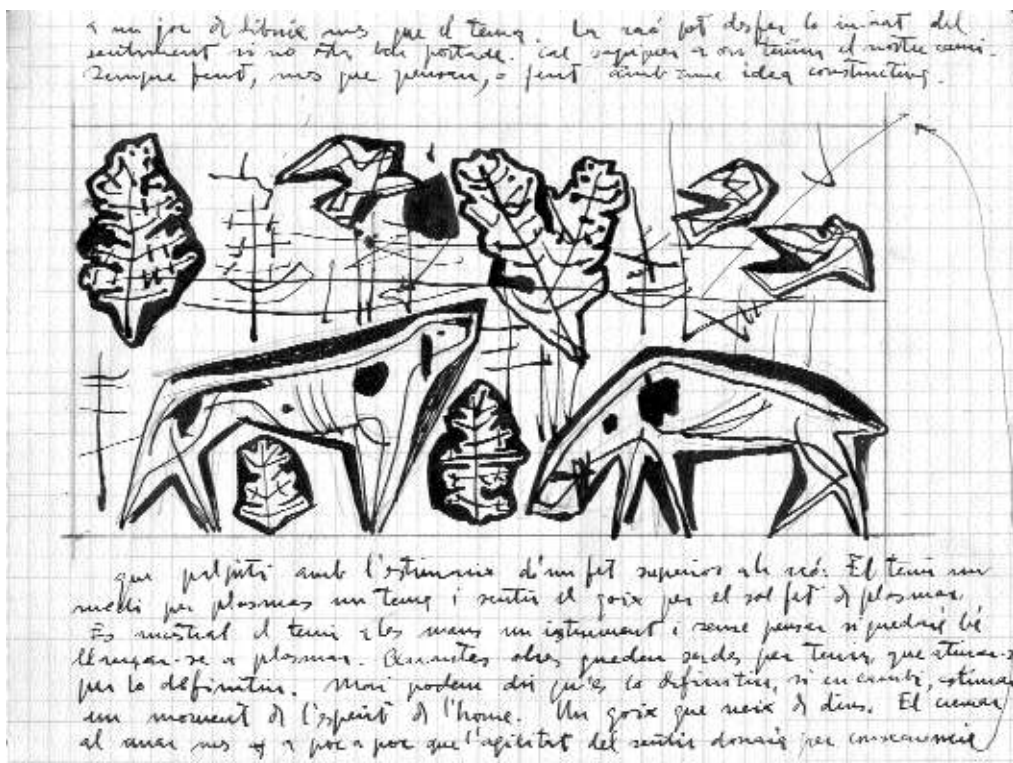
1959 *Gall*.
75 x 75 cm.
Pirogravat. Fusta.

1958 Bloc 33.
12,5 x 17 cm.
Boligraf.

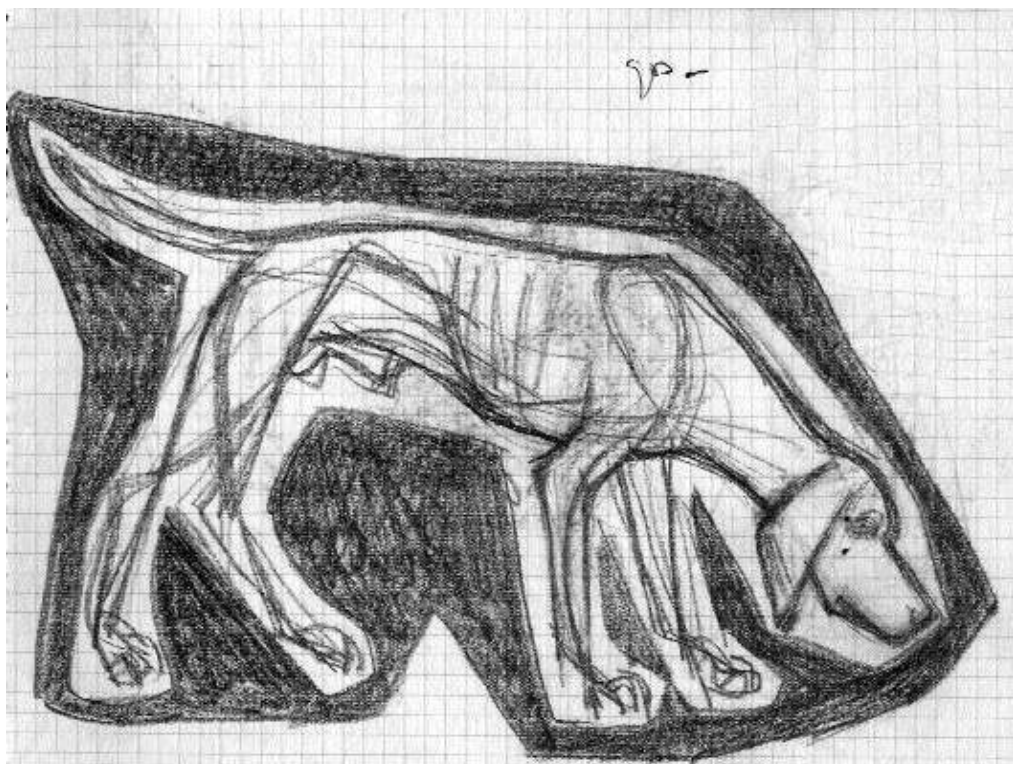


1958 Bloc 33.
12,5 x 17 cm.
Boligraf.





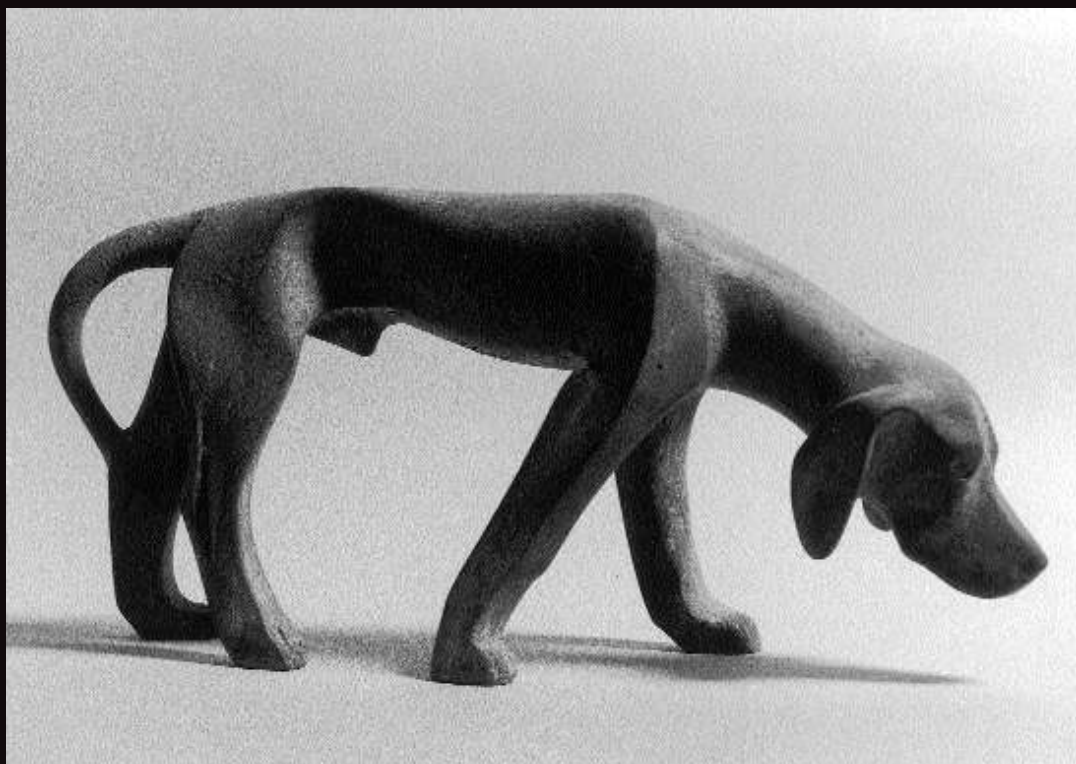
1959 Bloc 37.
 15 x 20 cm.
 Ploma xinesa.



1960



1969 *La caça A. Ordís.*
100 x 200 cm.
Pirogravat



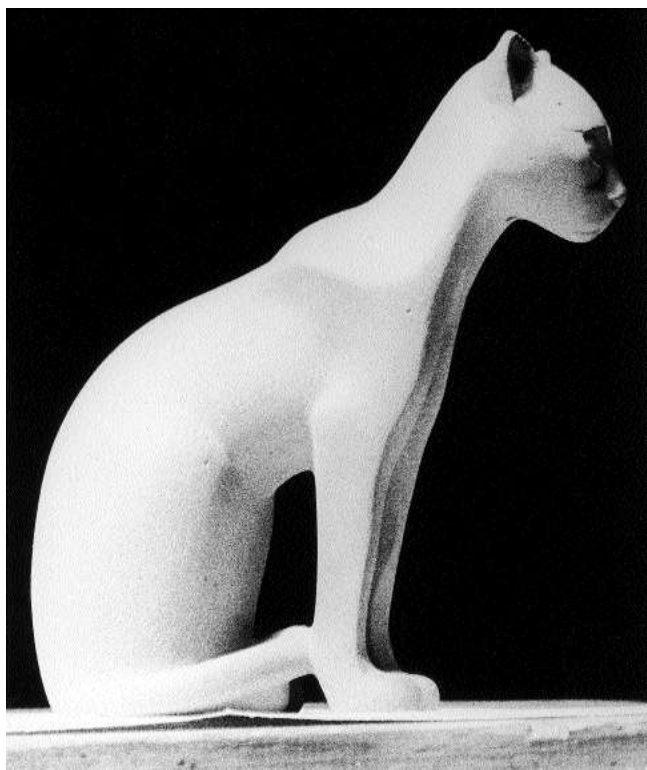
1960 Gos.
13 cm alt.
Ceràmica.



1960 Gos.
16,5 cm alt.
Ceràmica.



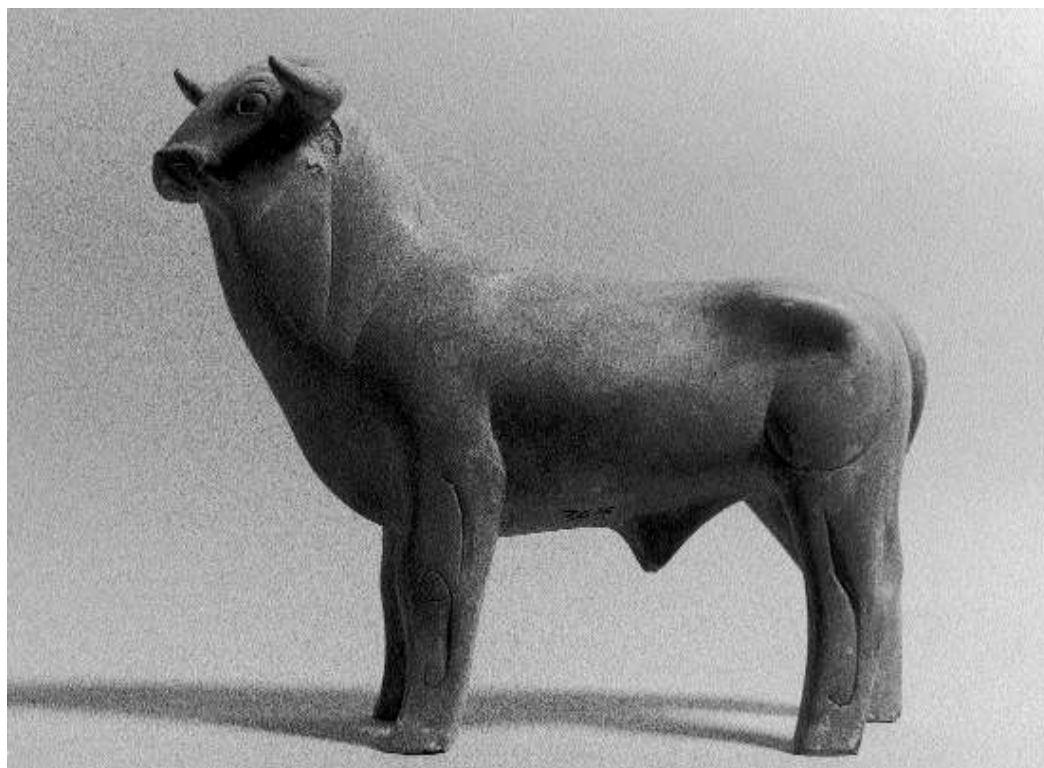
1960 Gos.
24,5 cm alt.
Ceràmica.



1960 Gat.
20 cm alçada.
Ceràmica
esfaltada.



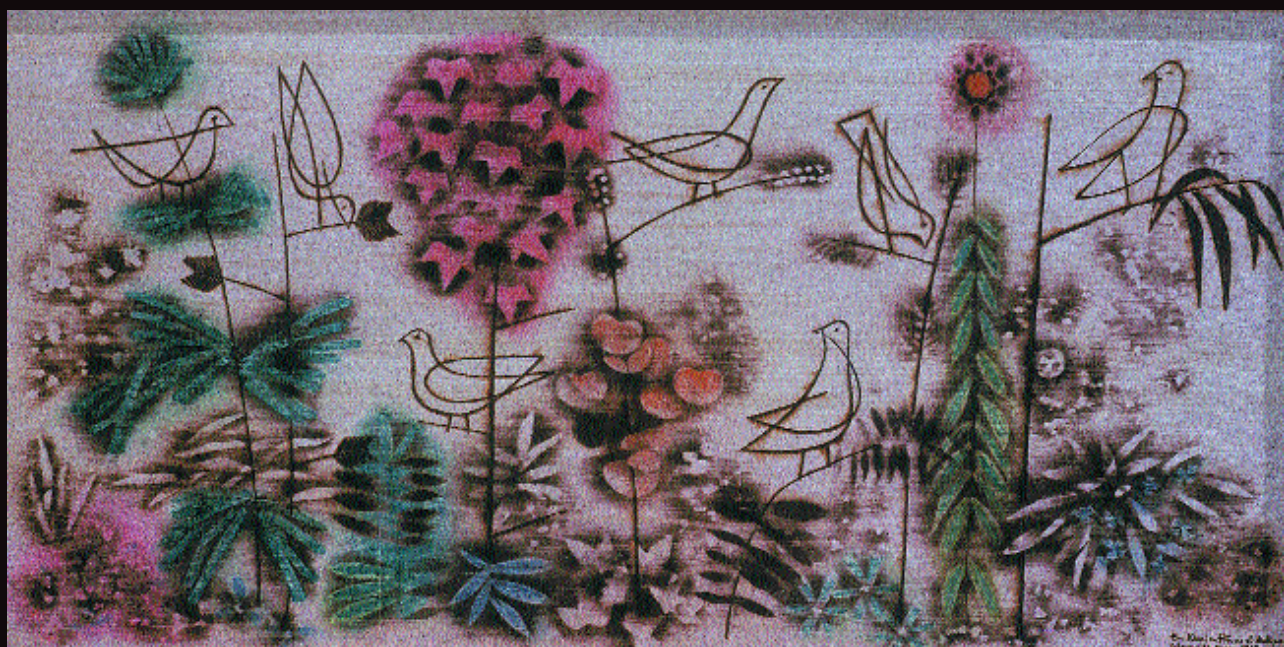
1960 Gat.
13,5 cm alt.
Ceràmica.



1960 Toro.
15 cm alçada.
Ceràmica.

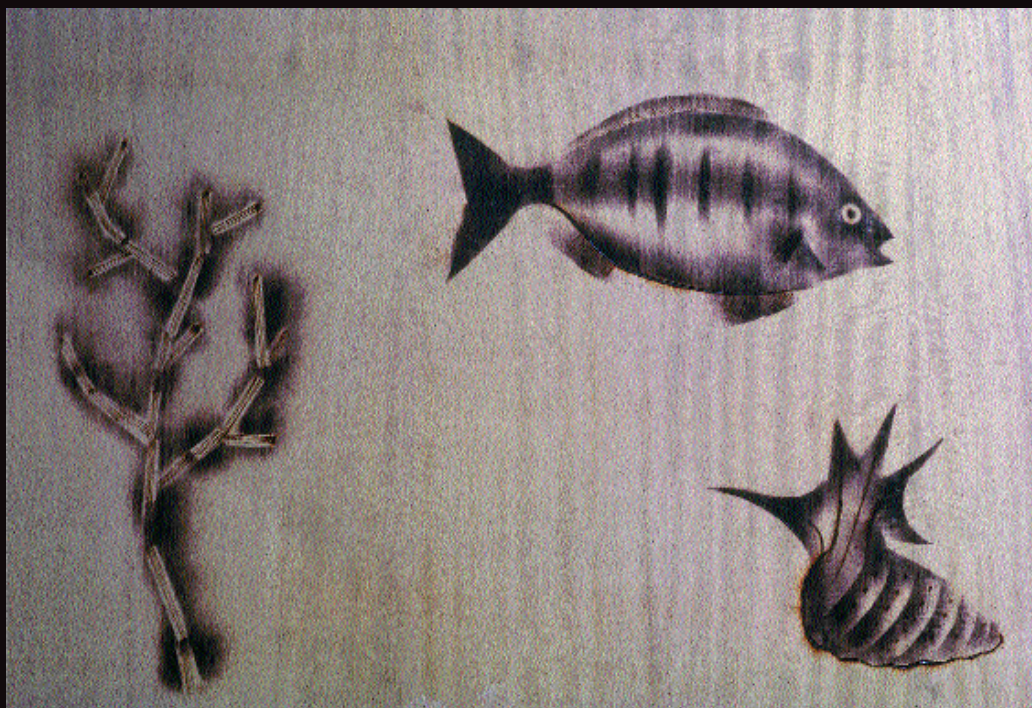


1961 Toro.
15 cm alçada.
Gres.



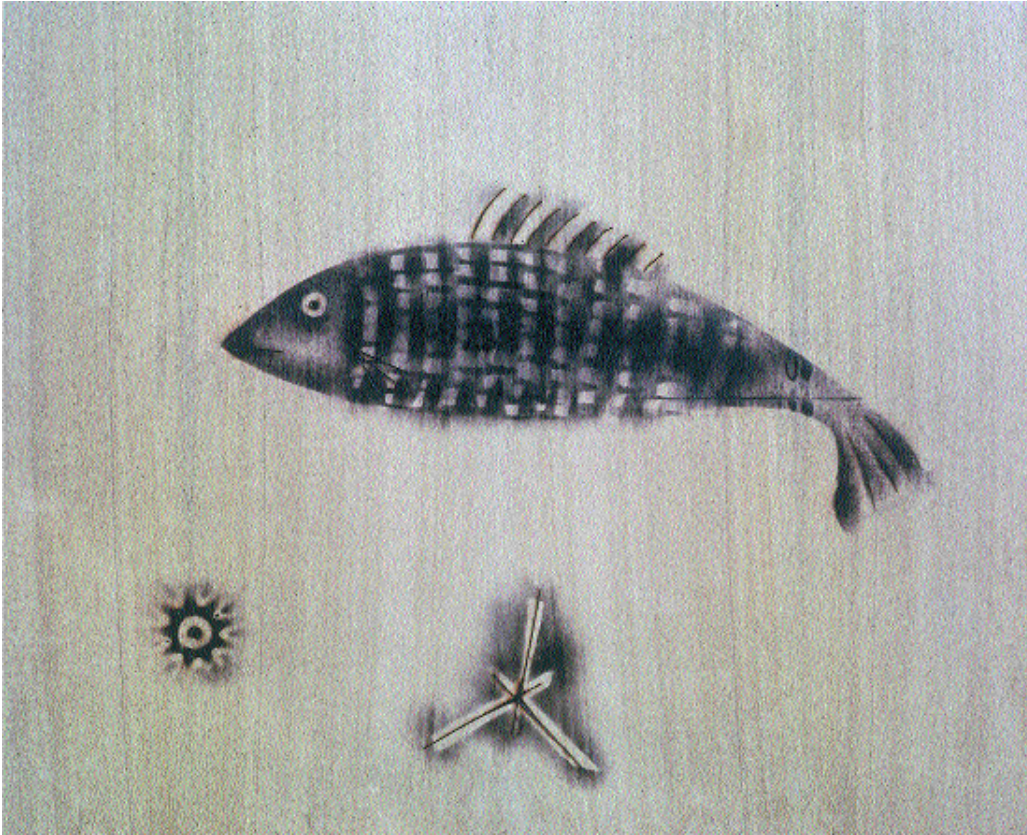
1963 70 x 140 cm.
Pirogravat.

1963 Bar Girona
L'Escala.
Pirogravat.

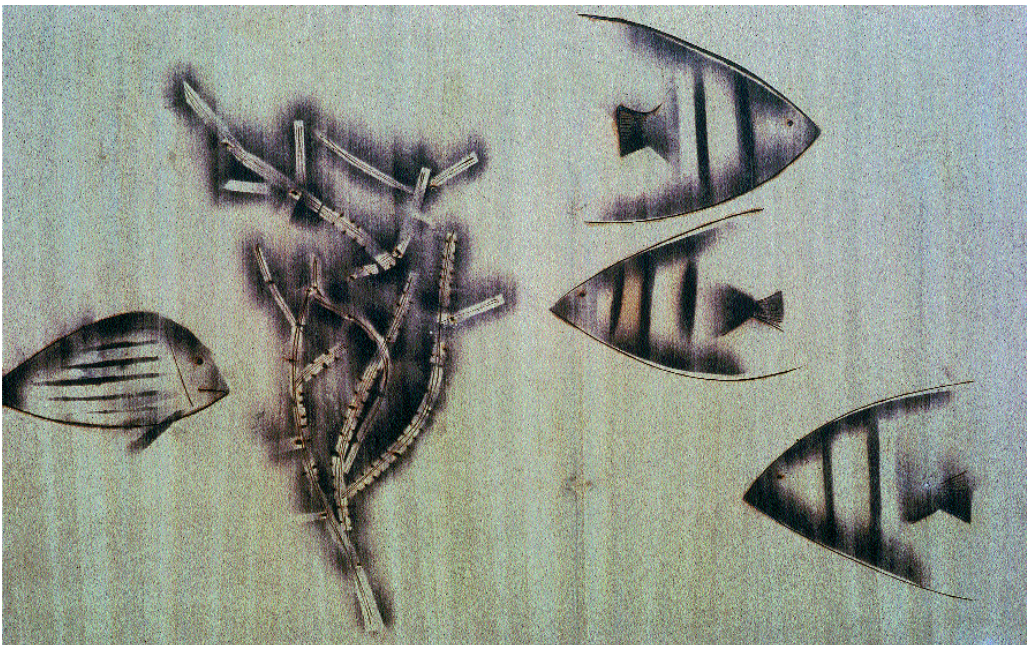


1963 Bar Girona
L'Escala.
Pirogravat.



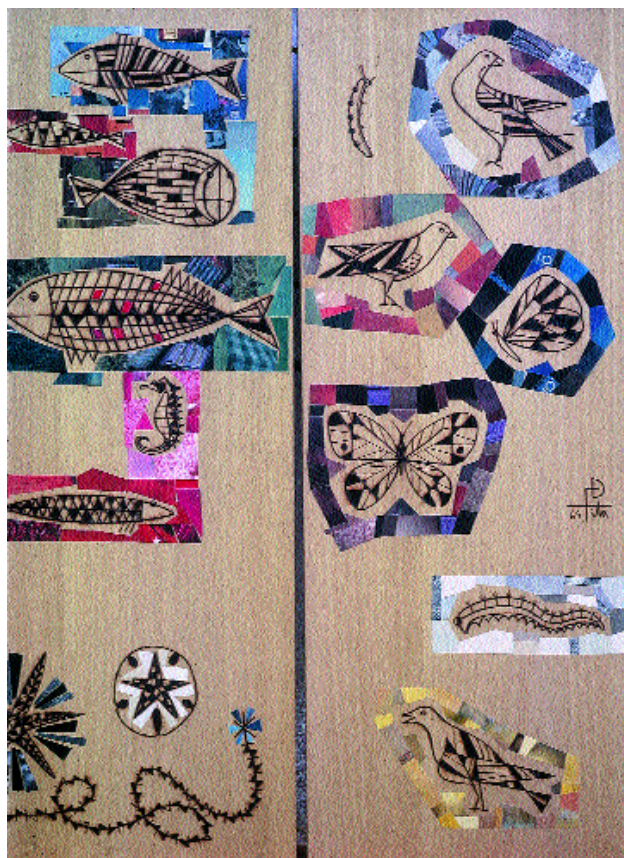


1963 Bar Girona,
l'Escala.
Pirogravat.

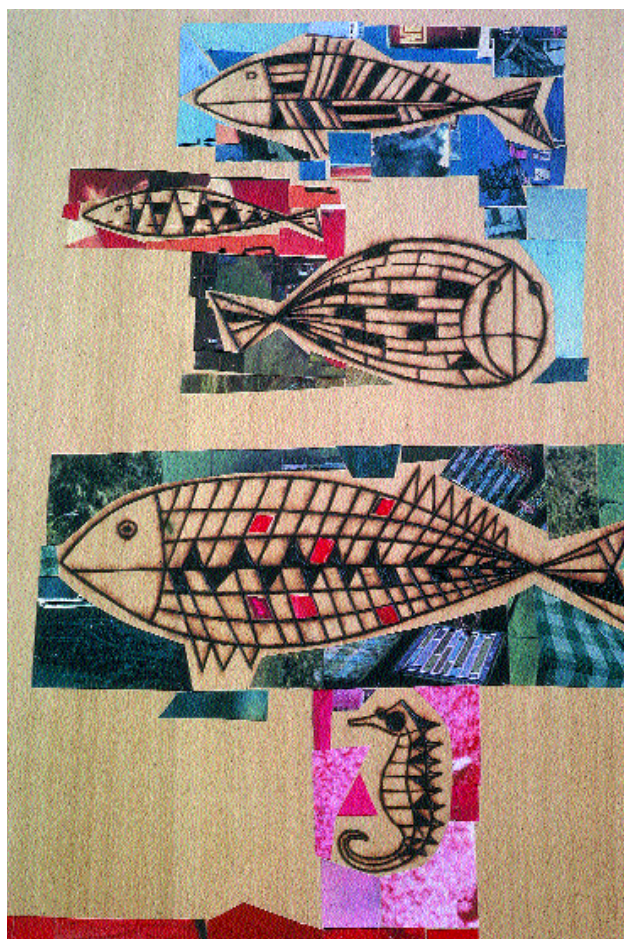


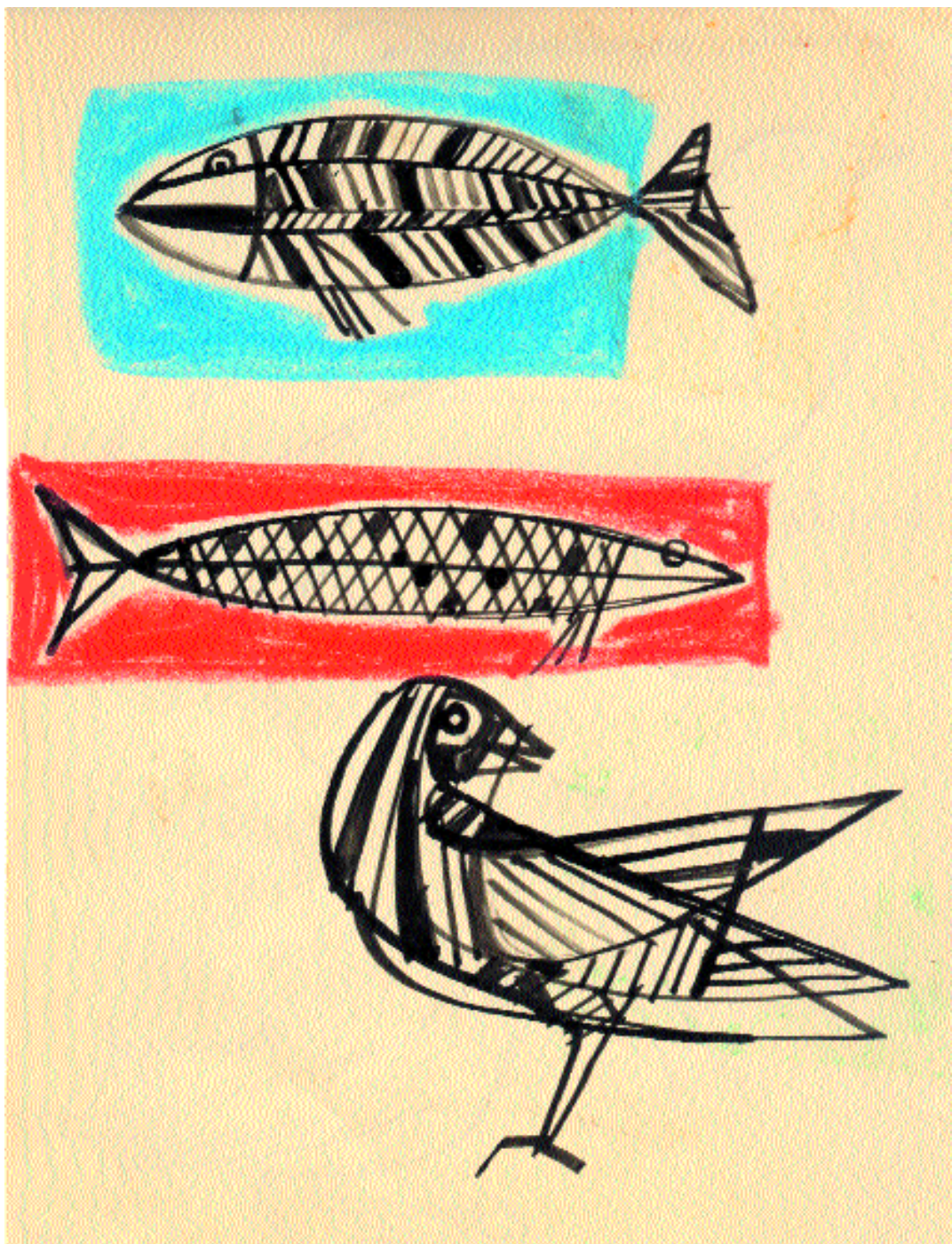
1963 Bar Girona,
l'Escala.
Pirogravat.

1964 *Caixa de Pensions Girona.*
Biblioteca.
 200 x 70 cm.



1964 *Caixa de Pensions Girona.*
Biblioteca.
Fragment.

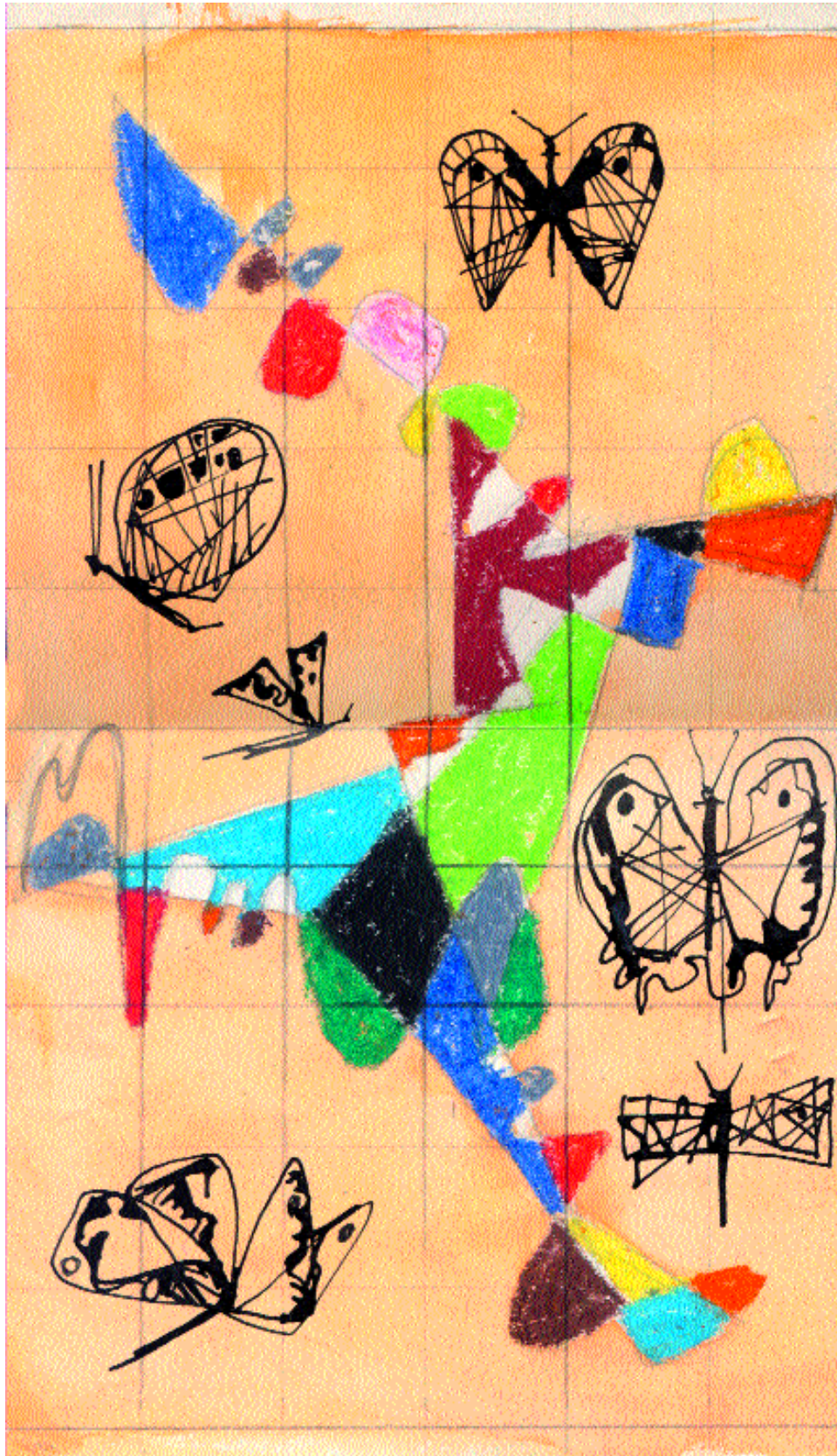




1964 *Bloc 45.*
Caixa de Pensions,
Girona.
17 x 12,5 cm.
Tinta xinesa.



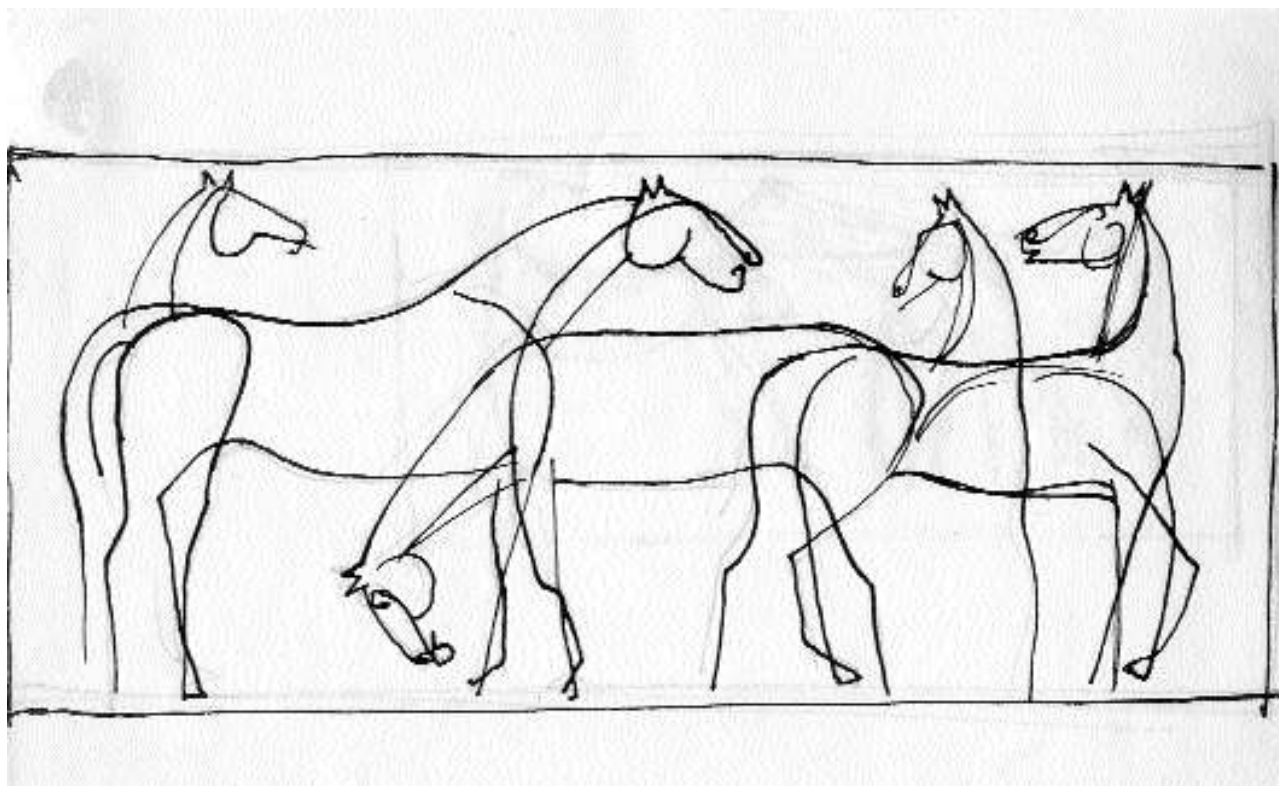
1965 *Plafó biblioteca.*
Casa de Cultura-Girona.
 200 x 120 cm.
Collage pirogravat.



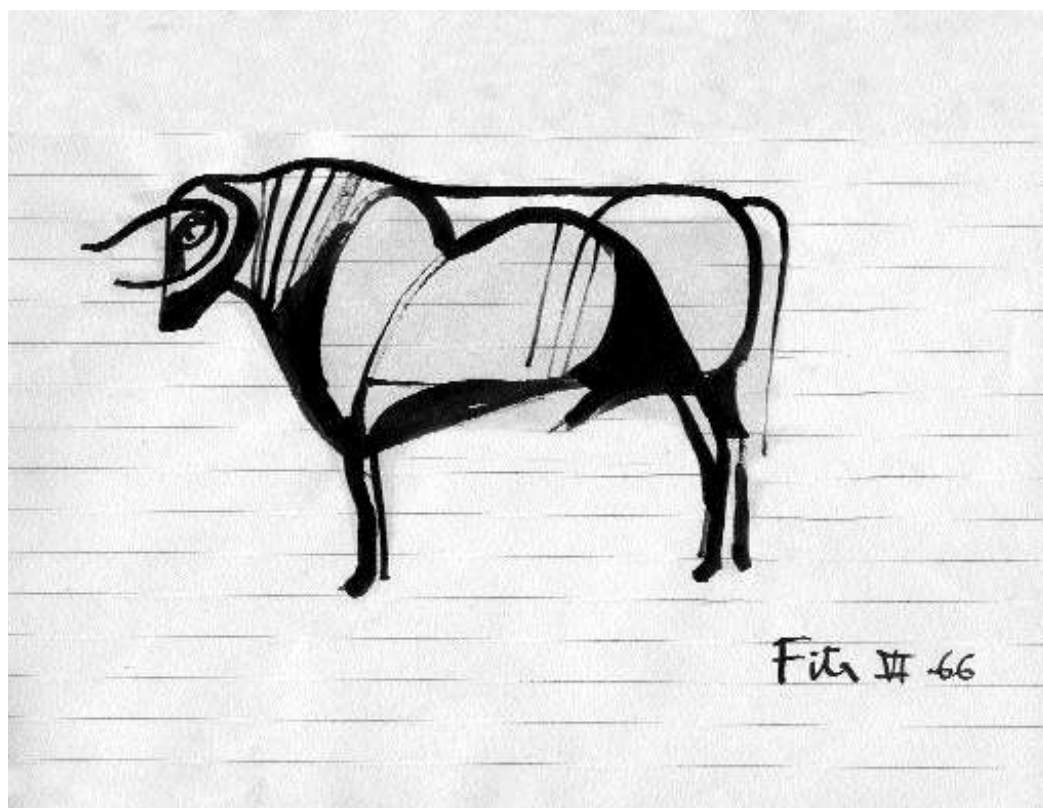
1965 *Bloc 50.*
Plafó biblioteca.
Casa de Cultura Girona.
21 x 12 cm.
Mixta.



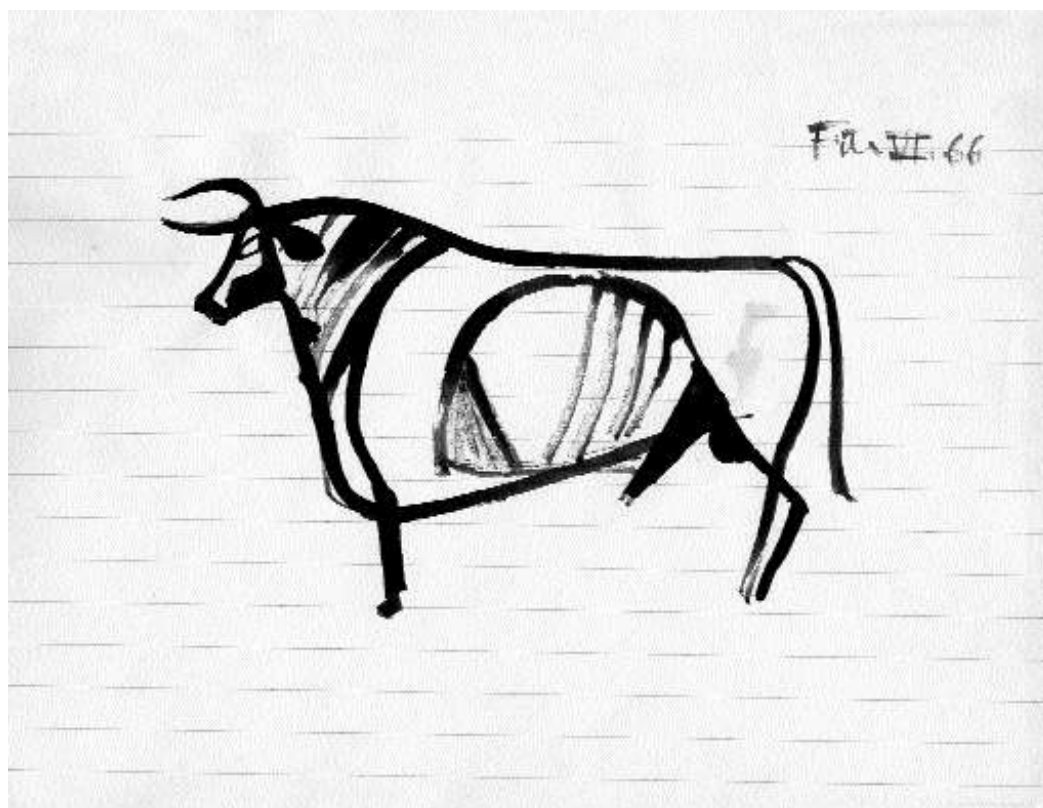
1965 Casa de Cultura
Biblioteca Girona.
200 x 120 cm.
Collage pirogravat.



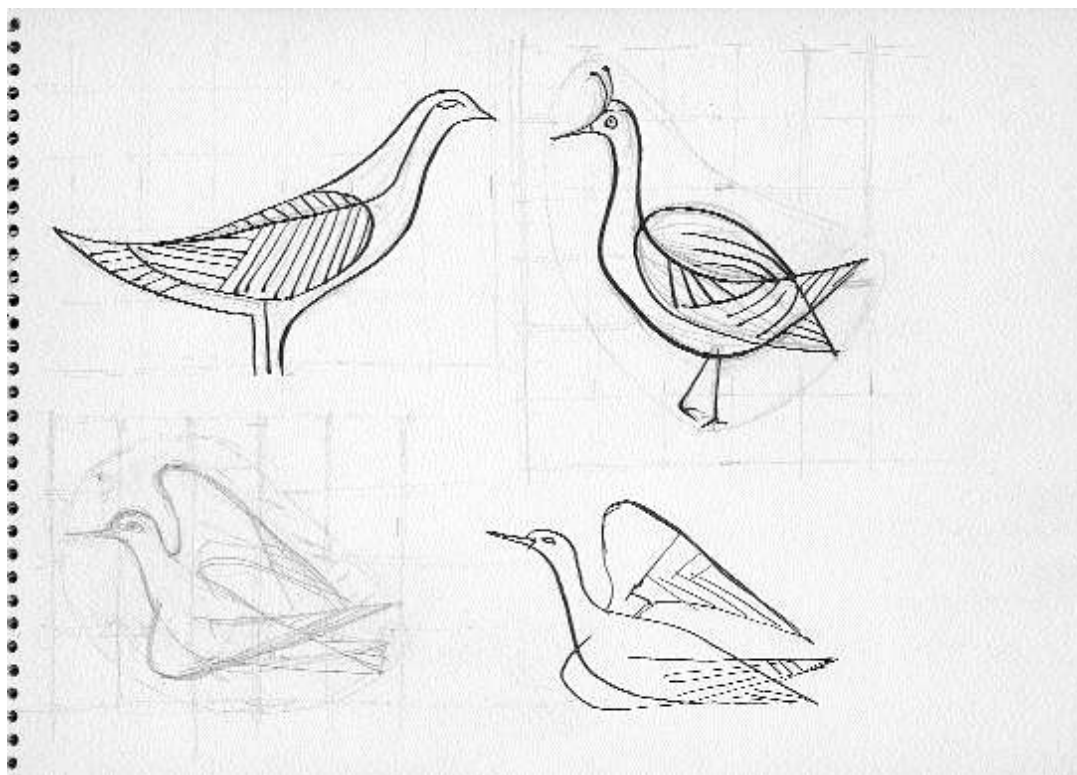
1965 *Bloc 50.*
12,5 x 17 cm.
Ploma tinta xinesa.



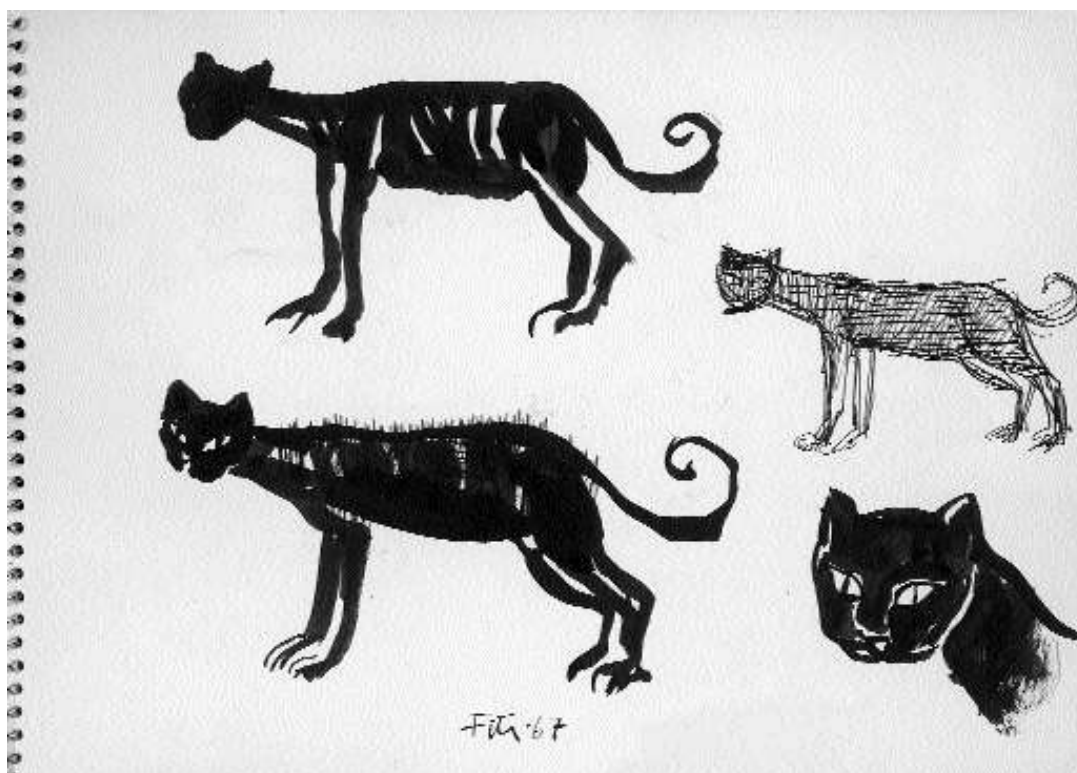
1966 Bloc 49.
18,5 x 21,5 cm.
Canya xinesa.



1966 Bloc 49.
18,5 x 21,5 cm.
Canya xinesa.

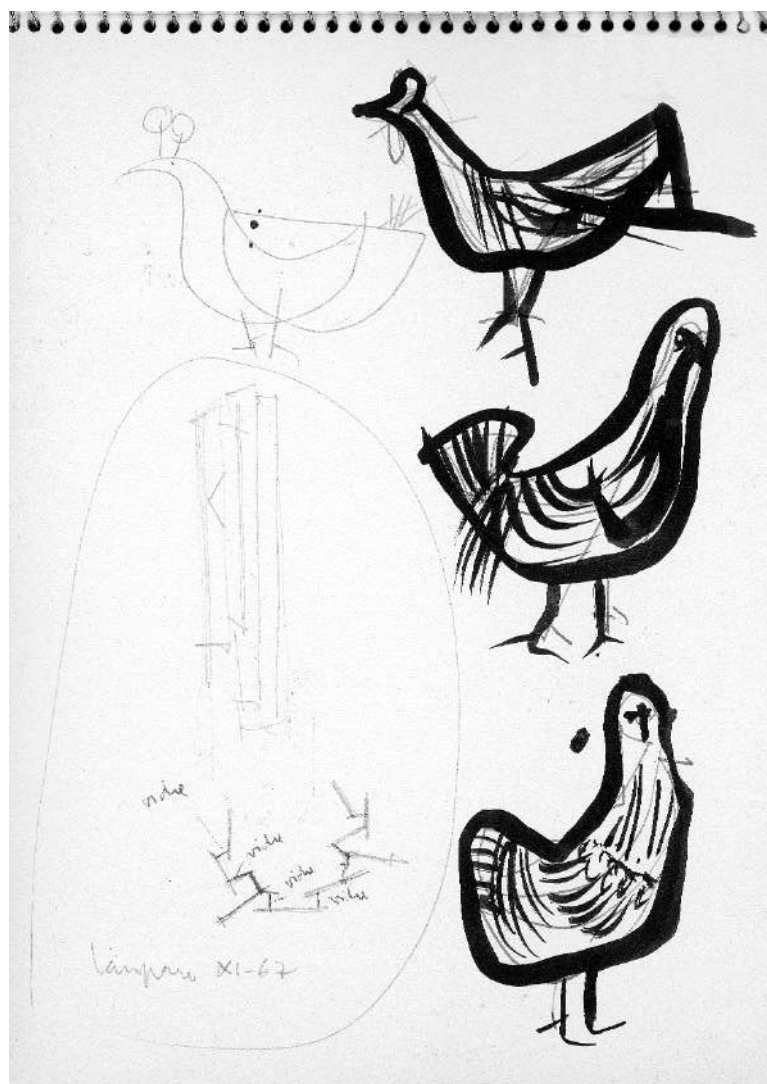


1967 Bloc 61.
17 x 23 cm.
Dibuix.

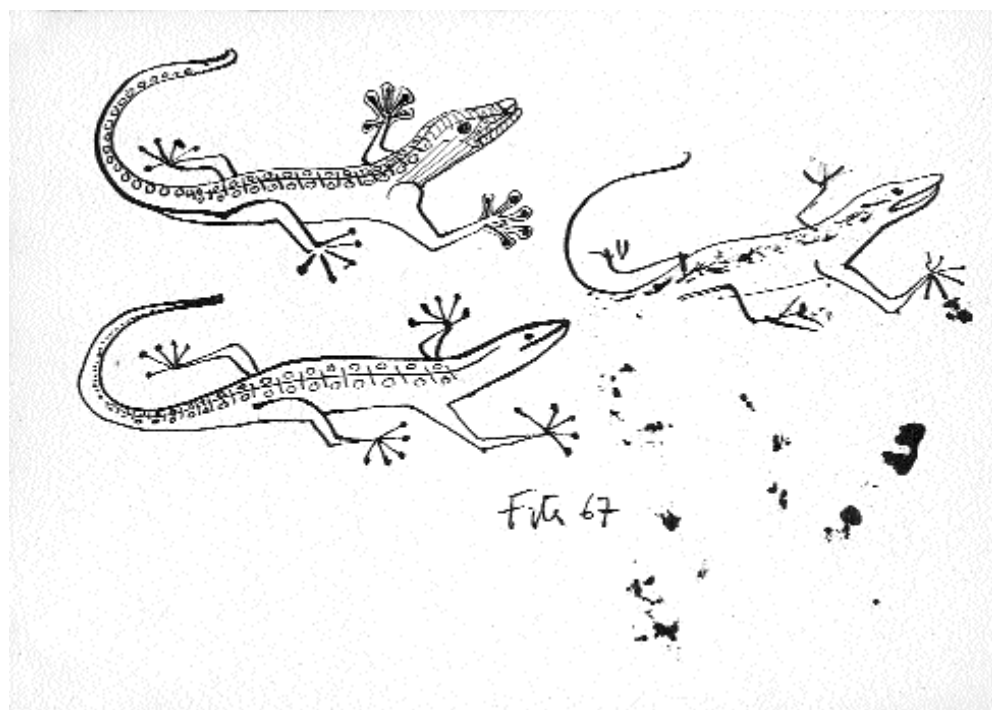


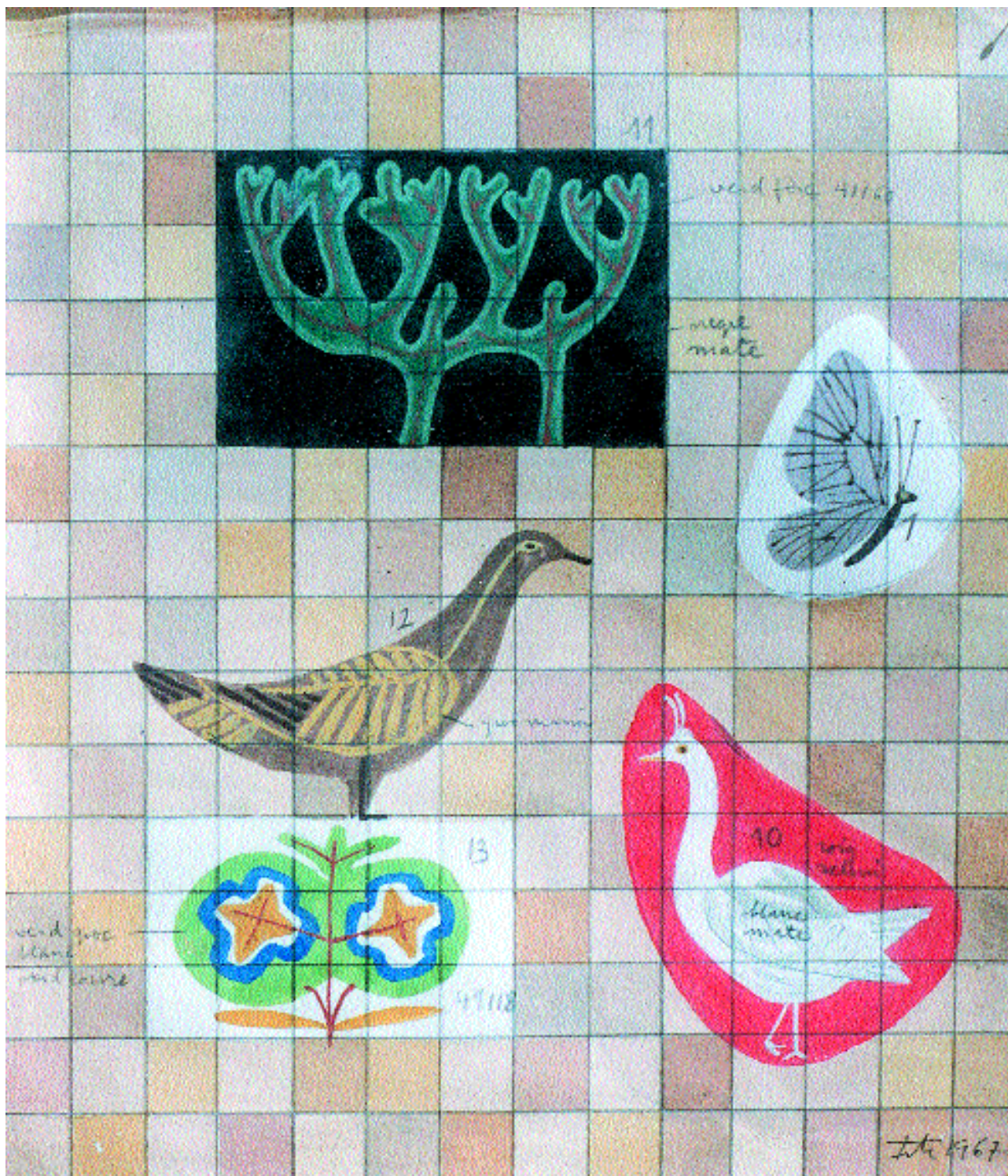
1967 Bloc 61.
17 x 23 cm.
Dibuix.

1967 Bloc 62.
17 x 23,5 cm.
Pinzell tinta xinesa.



1967 Bloc 62.
17 x 23,5 cm.
Pinzell tinta xinesa.

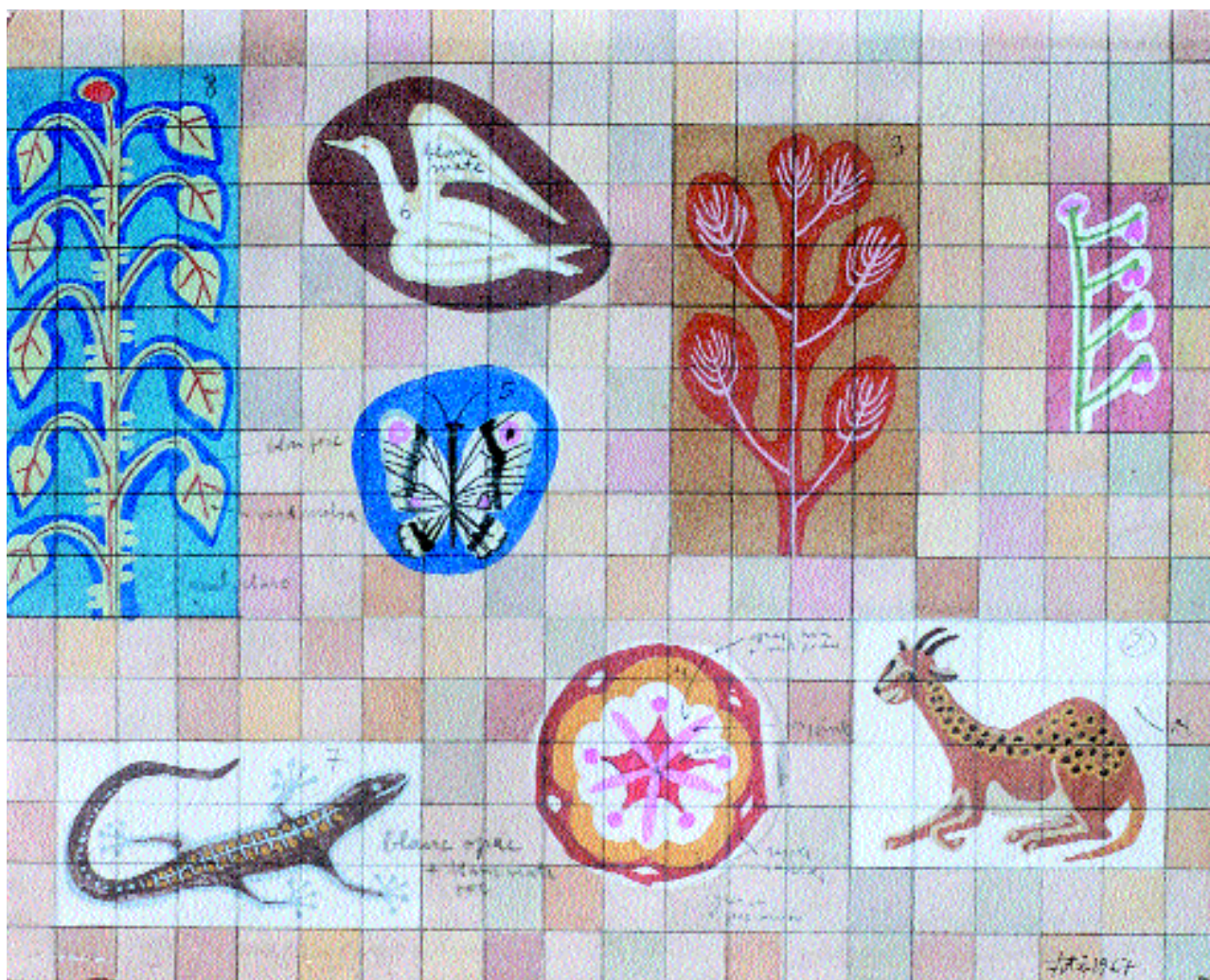




1967 Projecte.
24 x 21 cm.
Rajoles 15 x 15 cm
pintades i esmaltades.



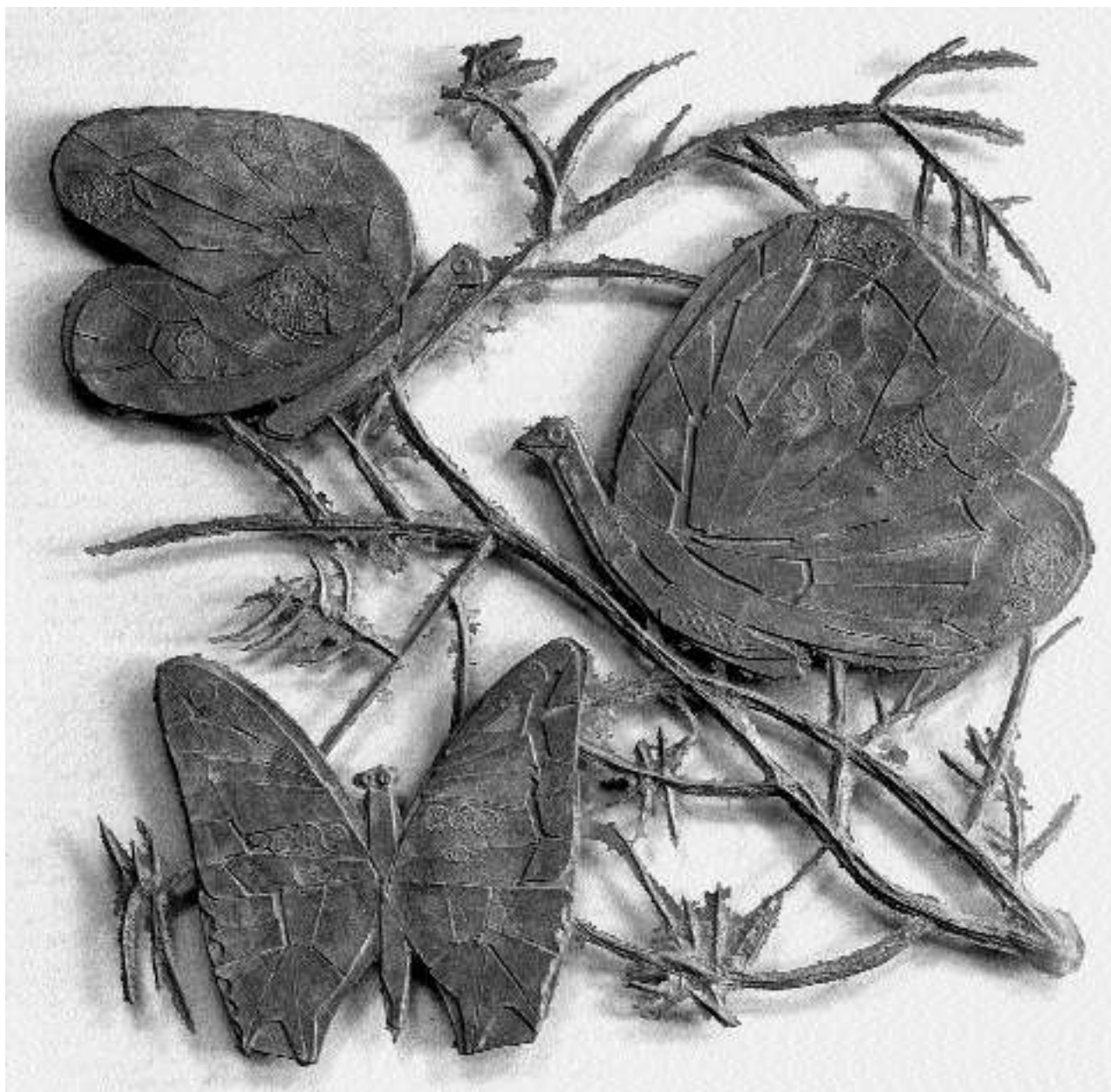
1967 Aus, papallones.
31 x 24 cm.
Rajoles 15 x 15 cm
pintades i esmaltades.



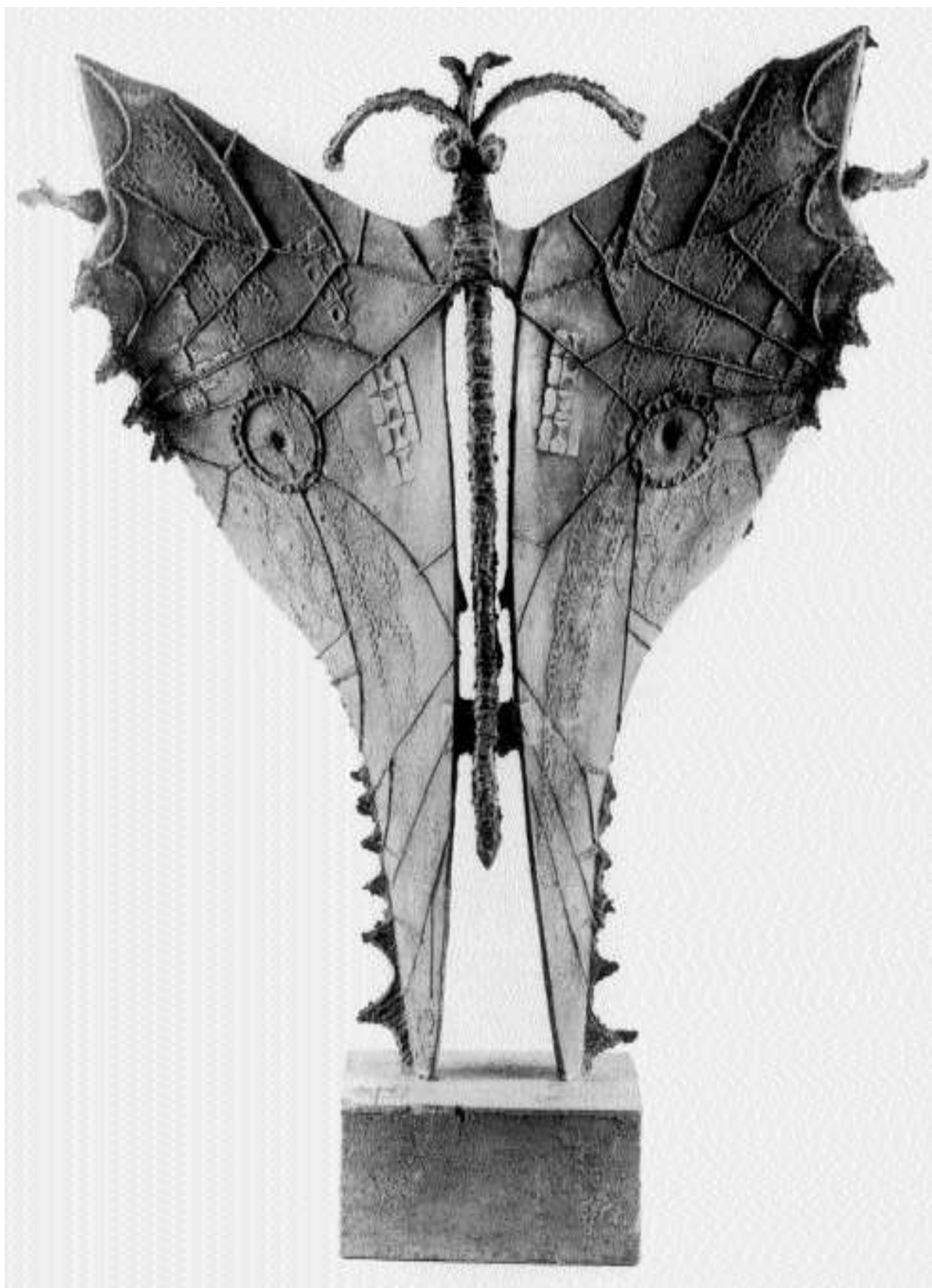
1967 *Plantes, animals.*
 17 x 23 cm.
 Rajoles 15 x 15 cm
 pintades i esmaltades.



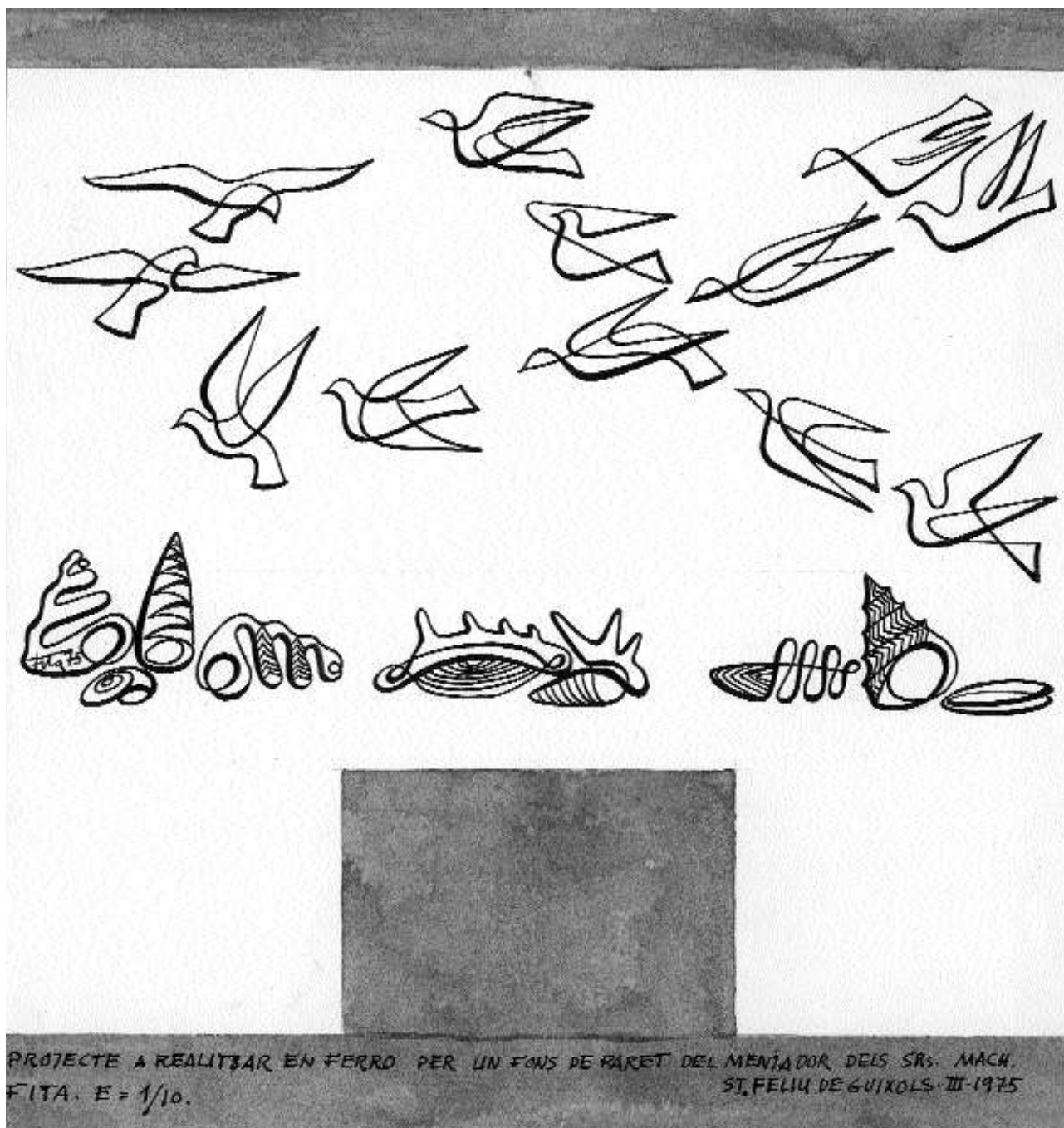
1967 Bloc 62.
 Projecte plafó ceràmica.
 17 x 23,5 cm.
 Guaix.



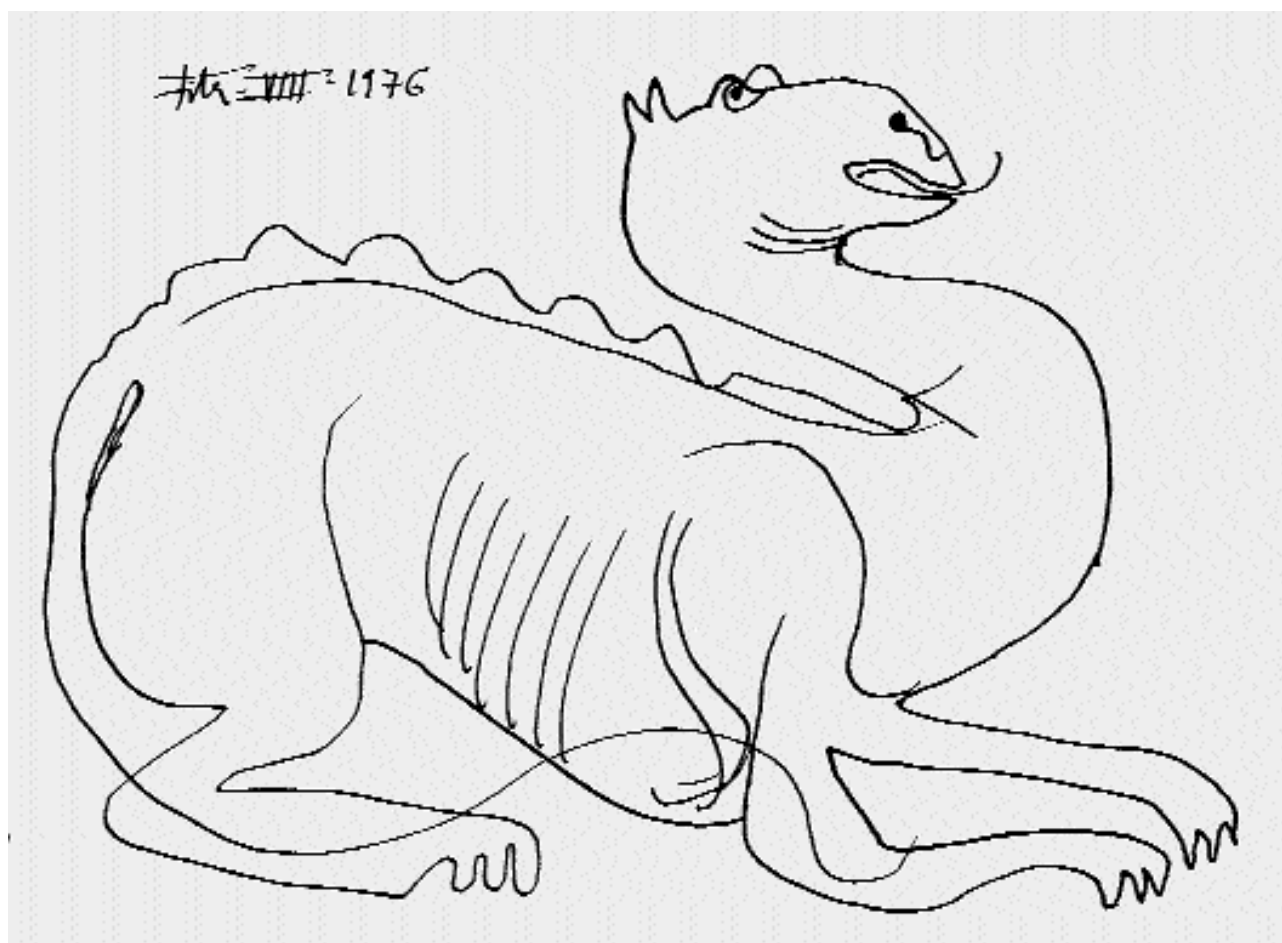
1973 *Asseguda*.
47,8 x 33,5 cm.
Pinzell tinta xinesa.



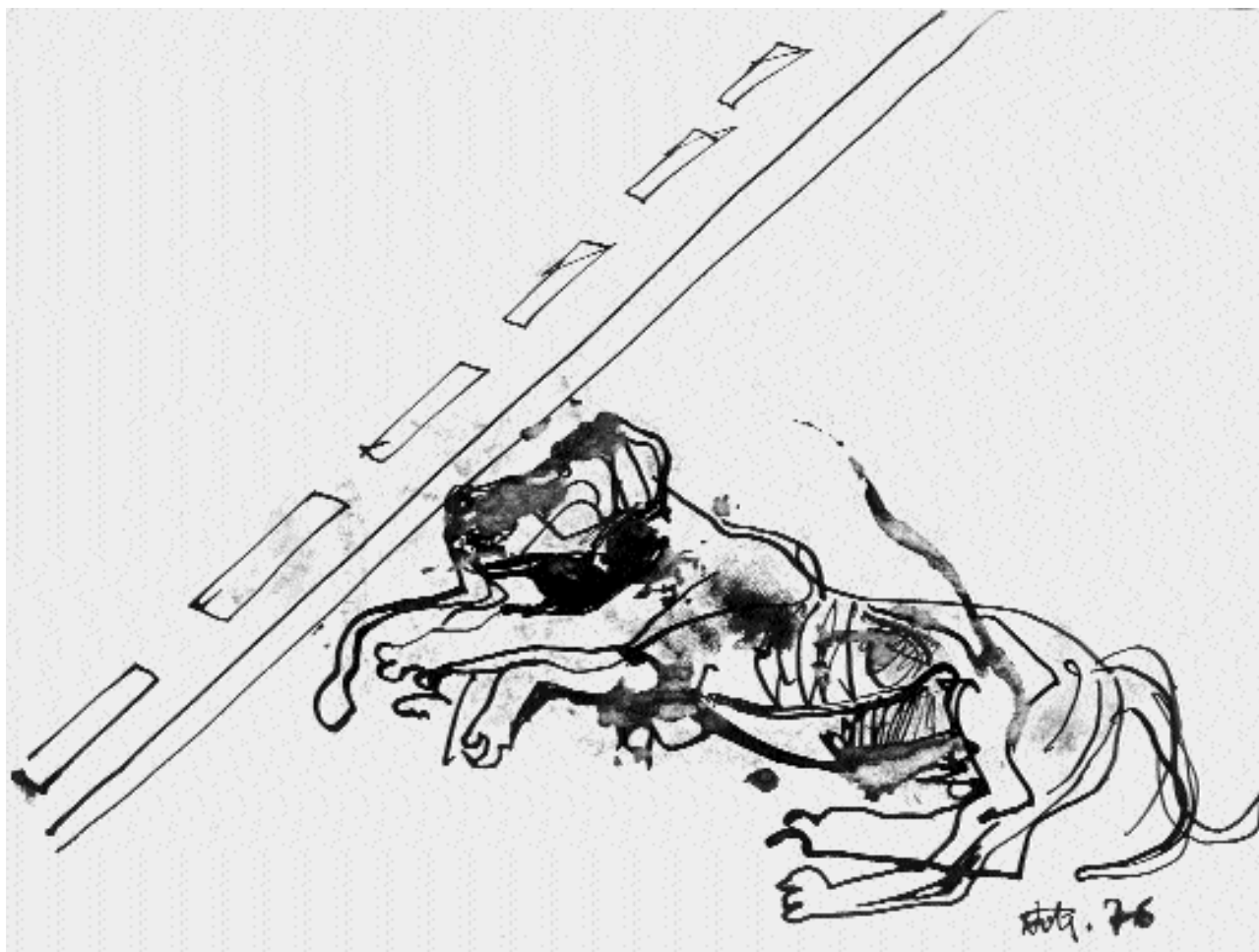
1973 *Mans al darrera.*
46 x 36,3 cm.
Pinzell tinta xinesa.



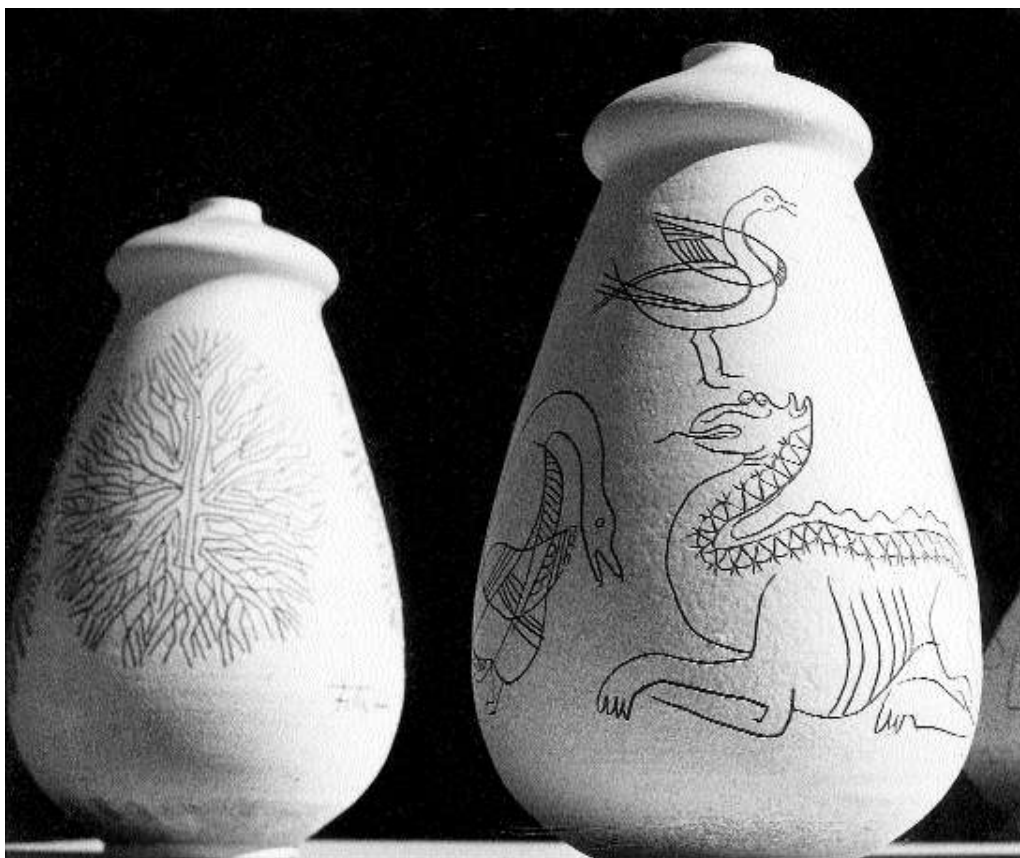
1975 Projecte.
31 x 30 cm.
Ploma, tinta xinesa.



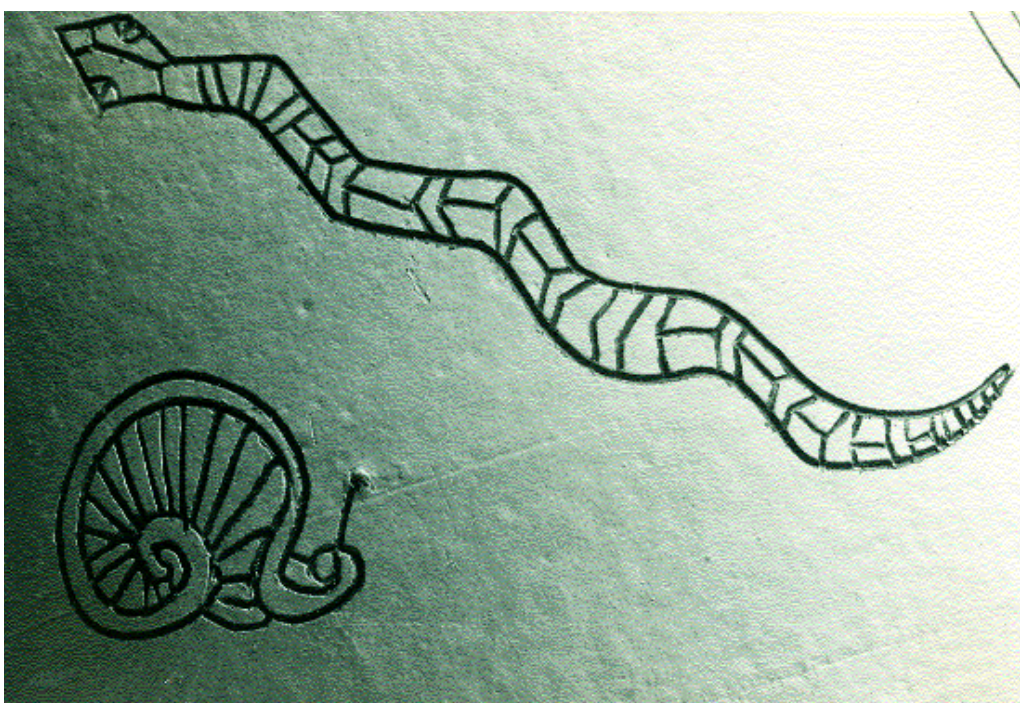
1976 Drac, bloc 101.
16 x 21 cm.
Ploma xinesa.

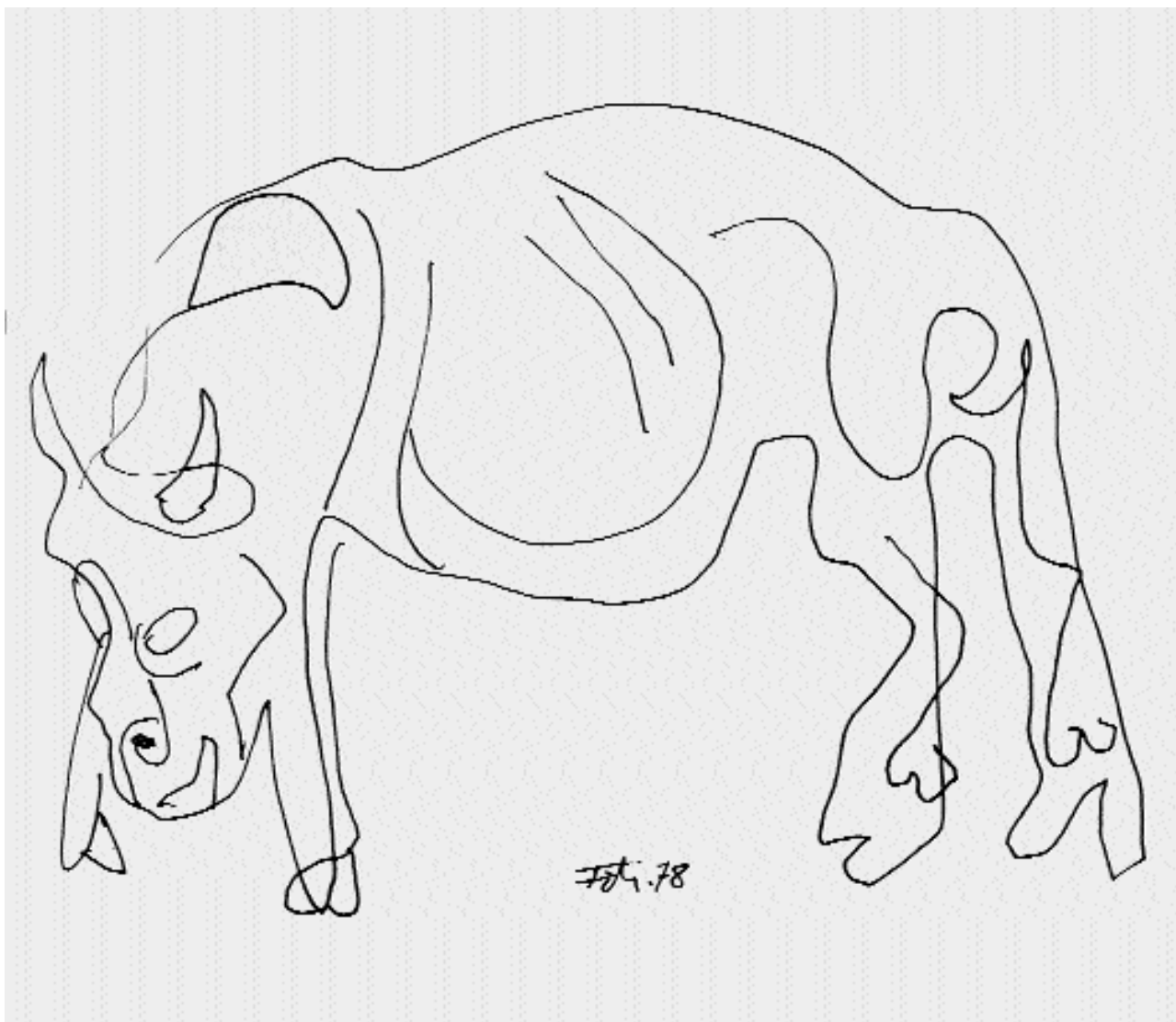


1976 *Bloc 101. Gos mort.*
16 x 21 cm.
Ploma tinta xinesa.



1977 Ceràmica.
Engalbat.
Dibuix incisió.





1978 Toro.
15,5 x 21 cm.
Ploma tinta xinesa.



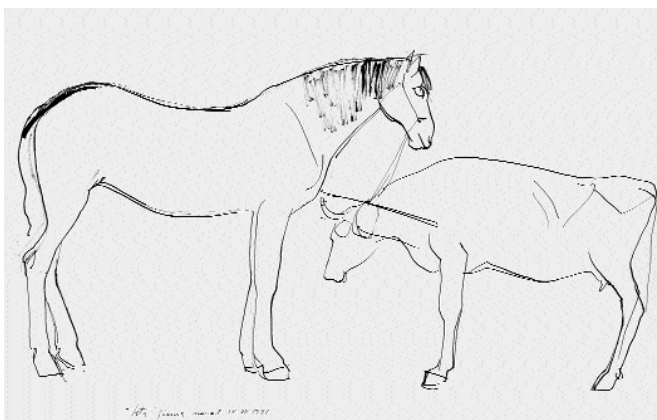
1978 *Animal.*
15,6 x 21,5 cm.
Bolígraf.



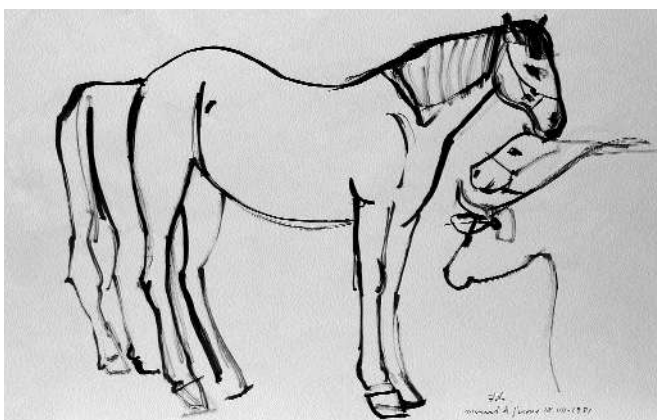
1978 *Casa Xena. Barcelona.*
185 x 60 cm.
Vitrall emplomat.



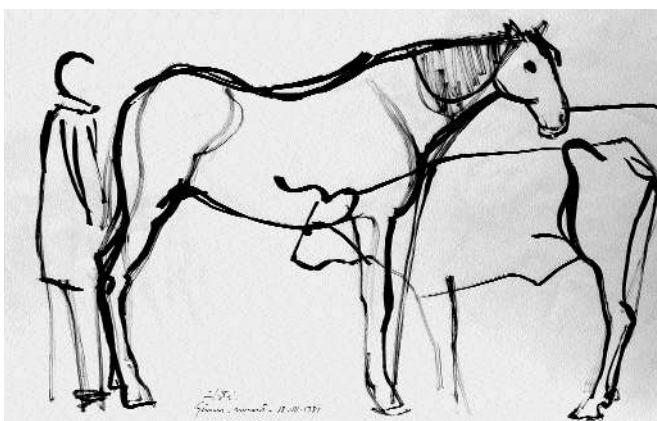
1979 *Papallones.*
65 x 50 cm.
Mixta paper.



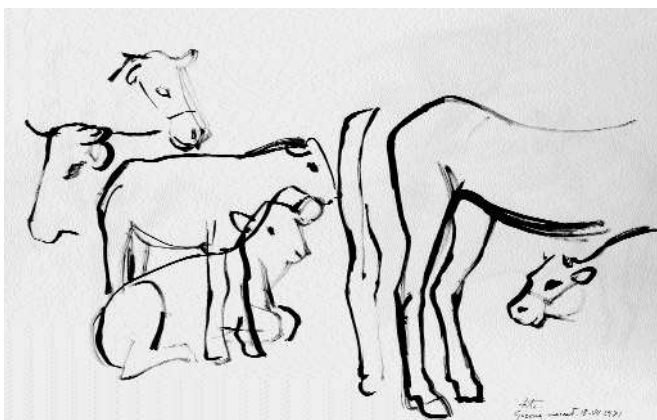
1981 Mercat.
35 x 50 cm.
Ploma tinta xinesa.



1981 Mercat.
35 x 50 cm.
Pinzell tinta xinesa.

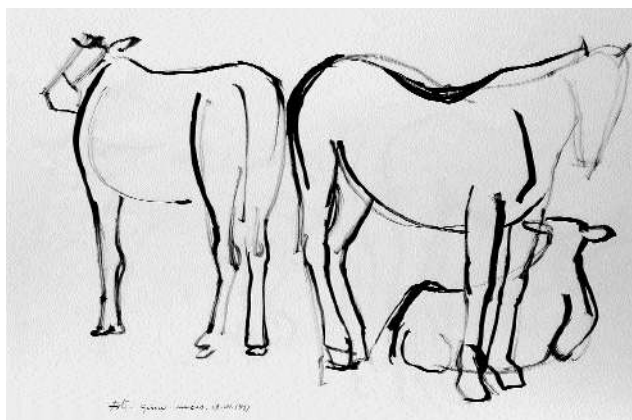


1981 Mercat.
35 x 50 cm.
Pinzell tinta xinesa.

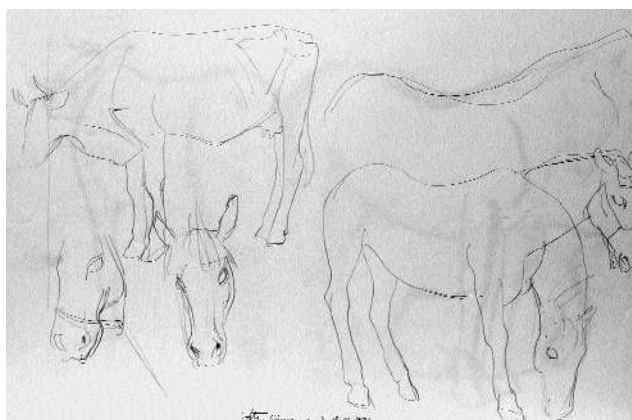


1981 Mercat.
35 x 50 cm.
Pinzell tinta xinesa.

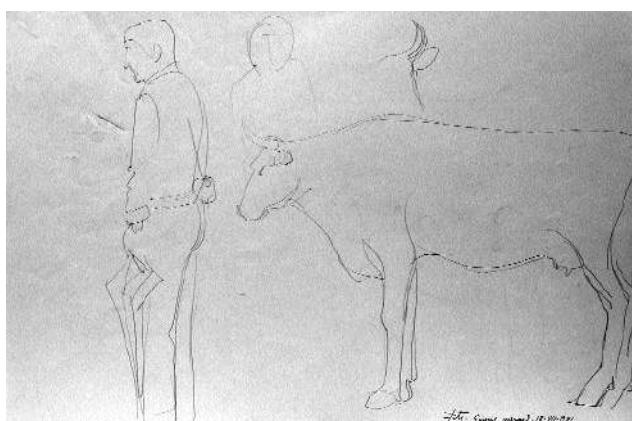
1981 Mercat.
35 x 50 cm.
Pinzell-xinesa.



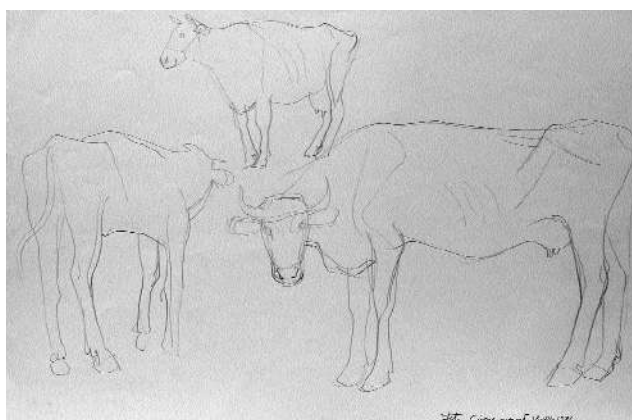
1981 Mercat.
35 x 50 cm.
Llapis plom.

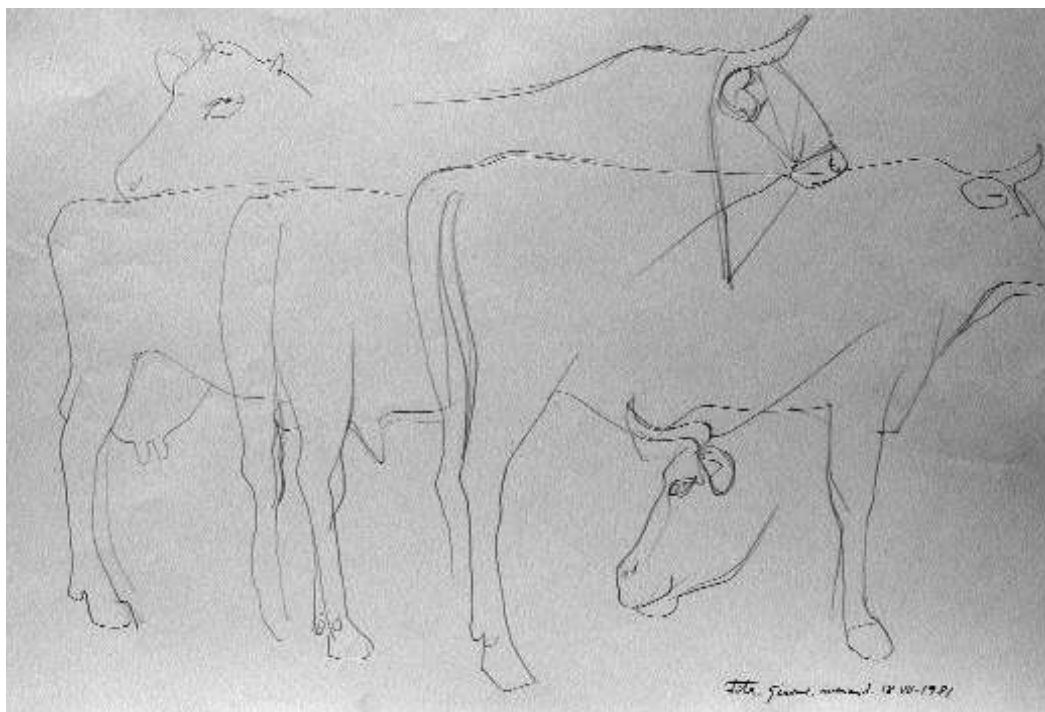


1981 Mercat.
35 x 50 cm.
Llapis plom.

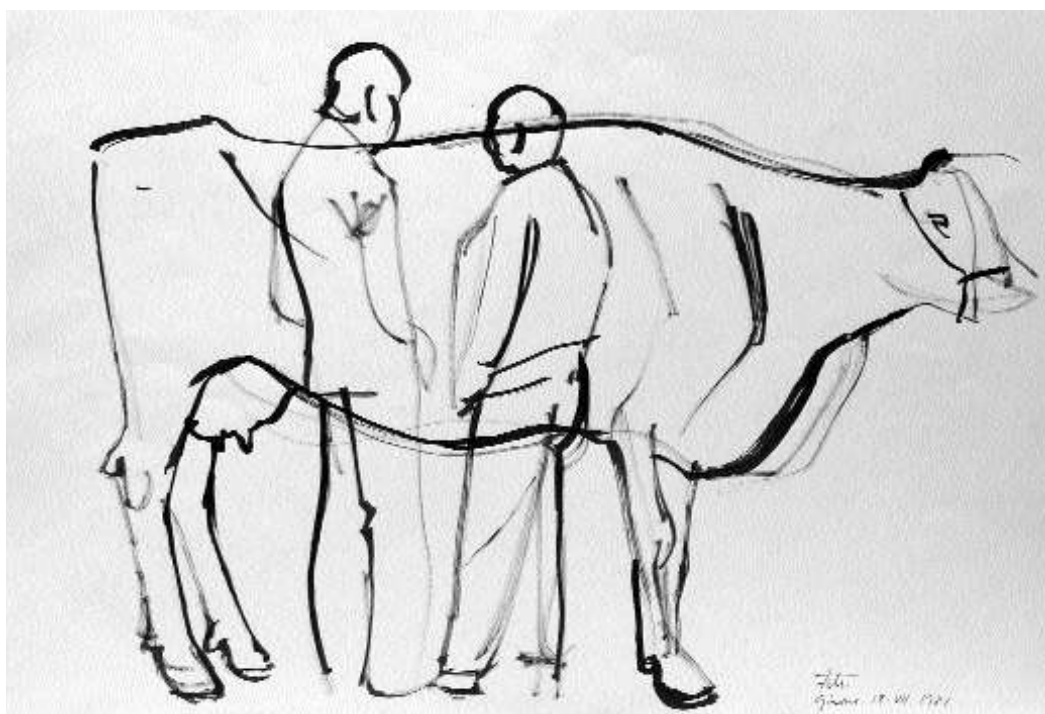


1981 Mercat.
35 x 50 cm.
Llapis plom.

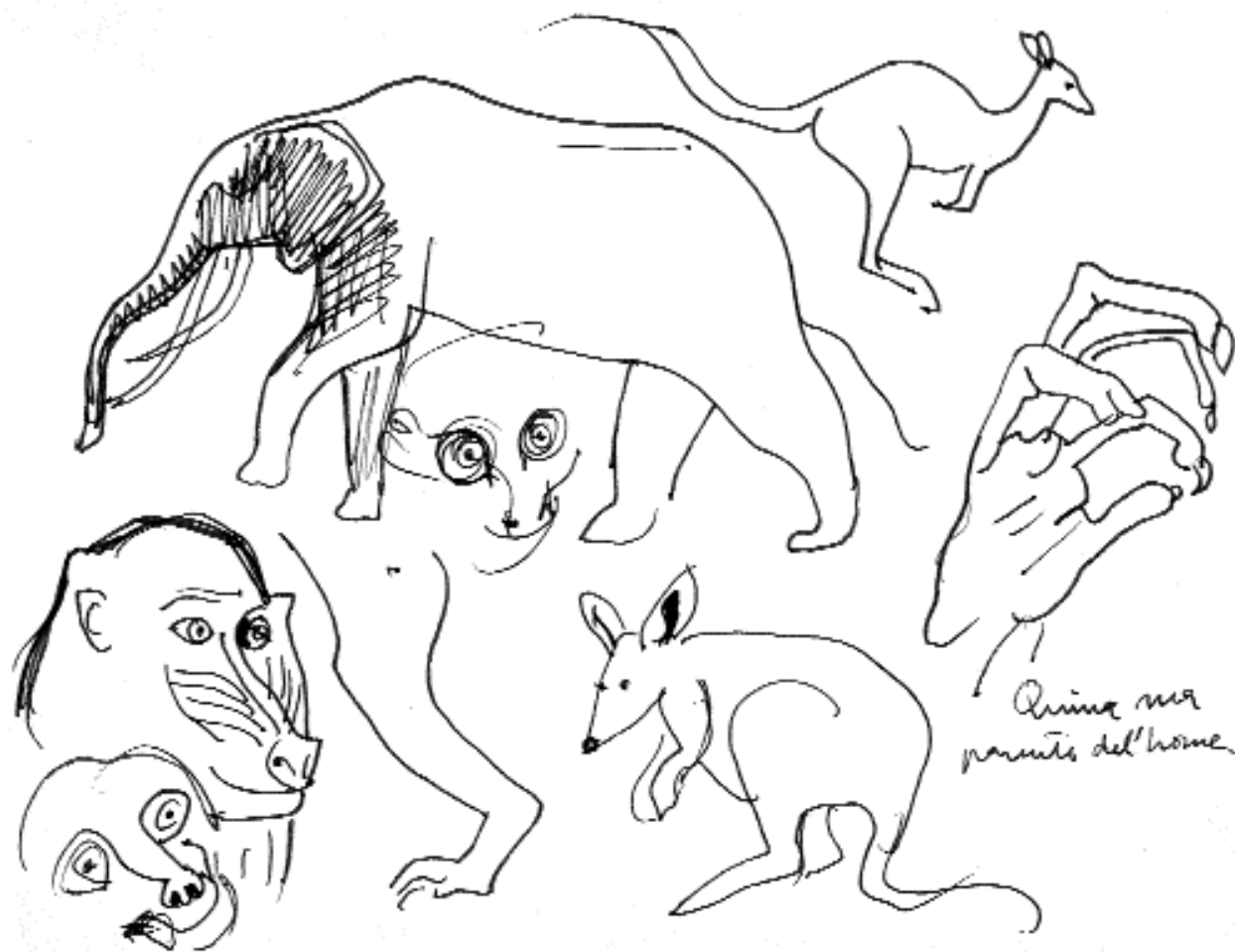




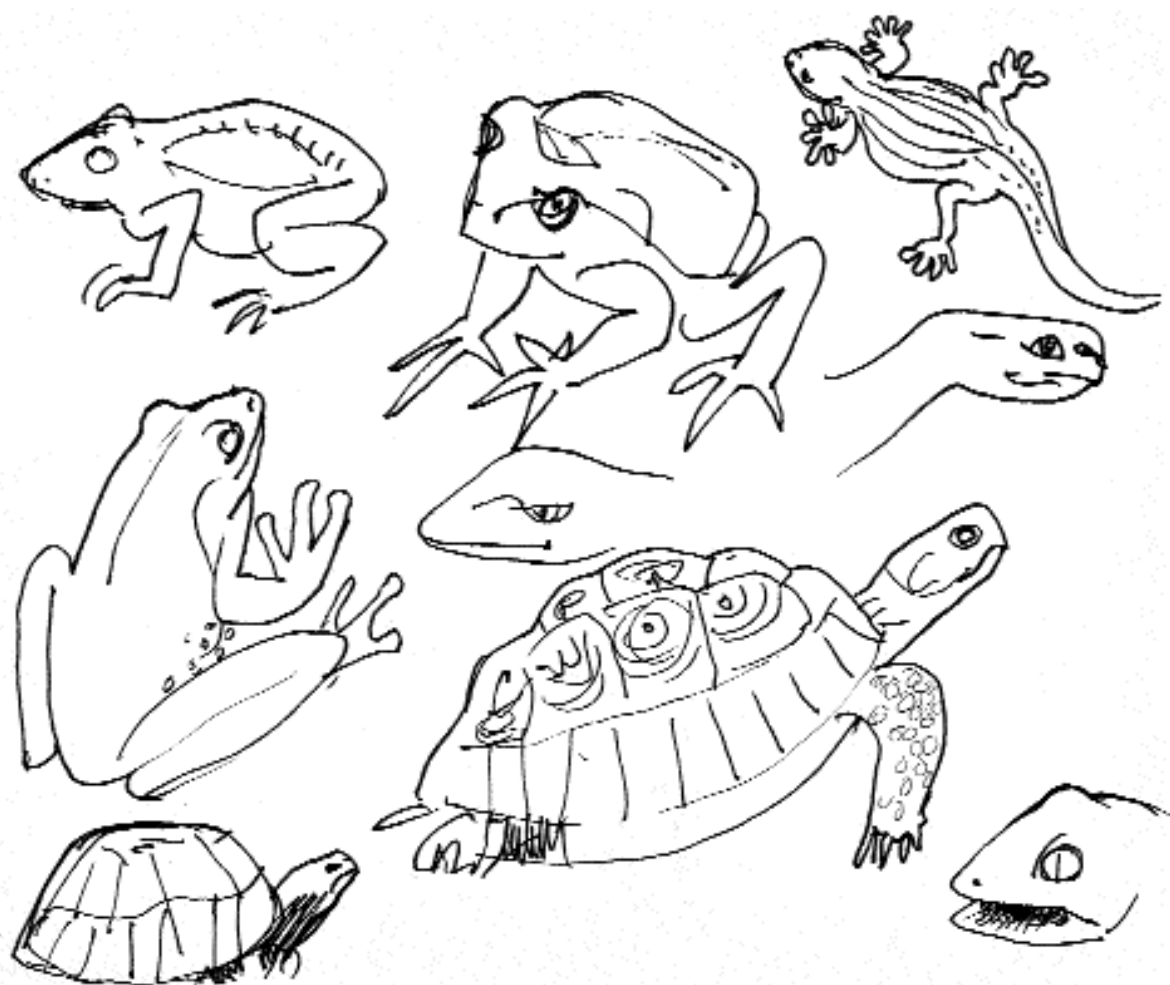
1981 Mercat.
35 x 50 cm.
Llapis plom.



1981 Mercat.
35 x 50 cm.
Pinzell tinta xinesa.

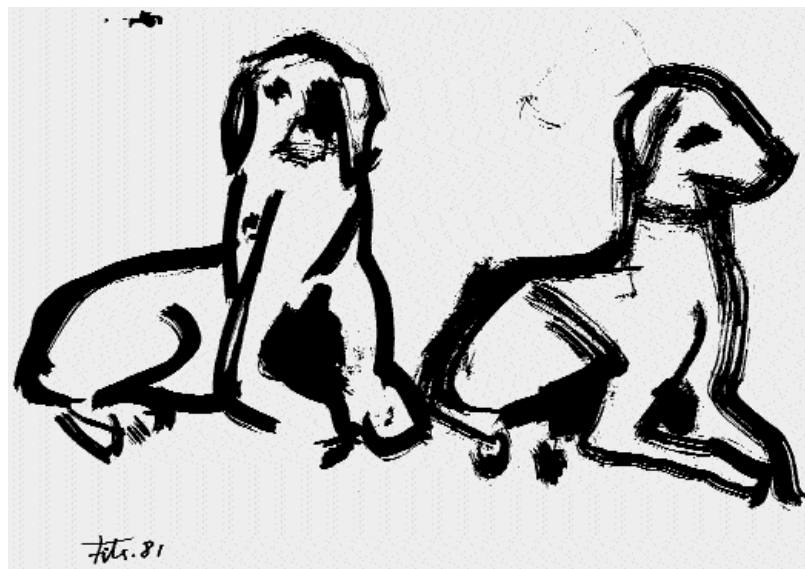


1981 Bloc 165.
15,5 x 21 cm.
Rotulador.

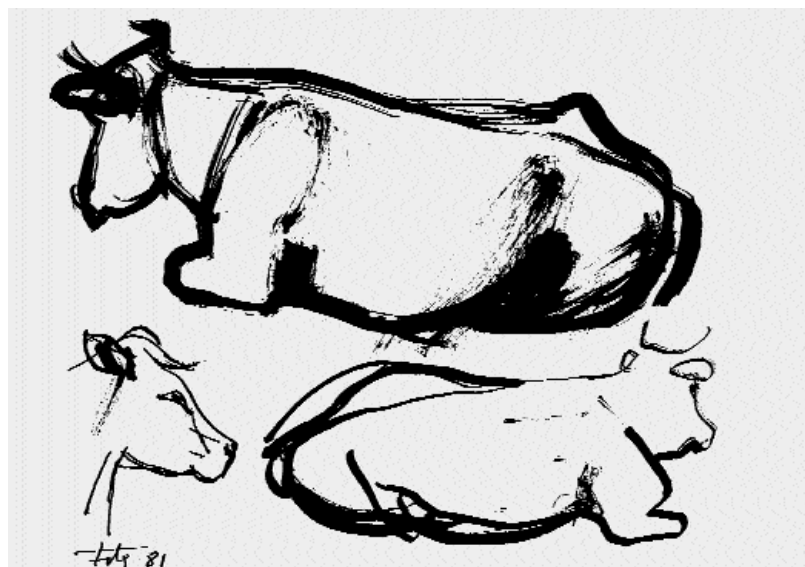


1981 Bloc 165.
15,5 x 21 cm.
Rotulador.

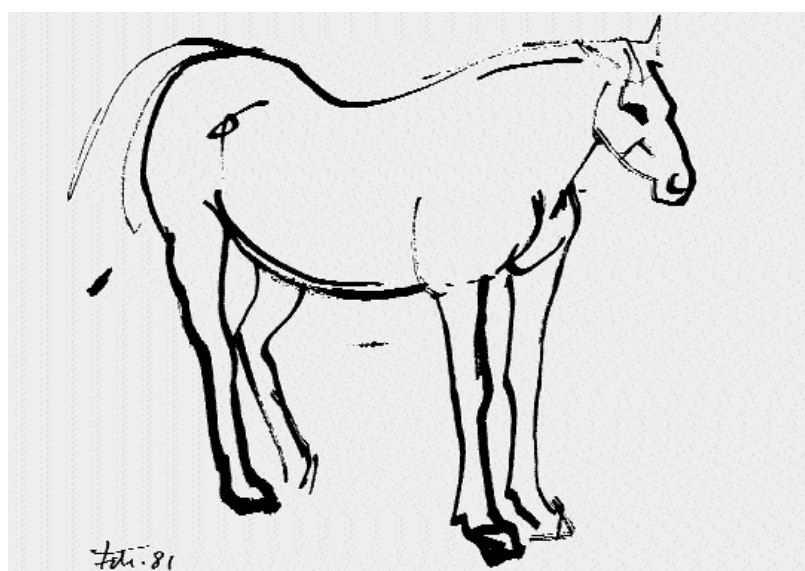
1981 Bloc 170.
15,5 x 21 cm.
Pinzell xinesa.

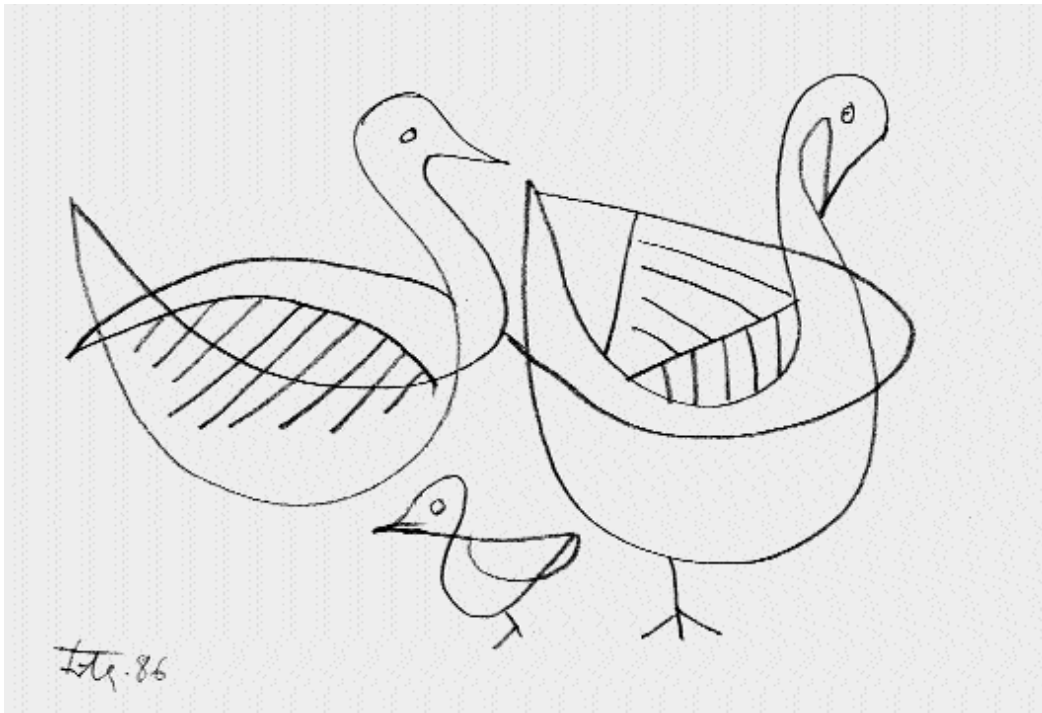


1981 Bloc 170.
15,5 x 21 cm.
Pinzell xinesa.



1981 Bloc 170.
15,5 x 21 cm.
Pinzell xinesa.

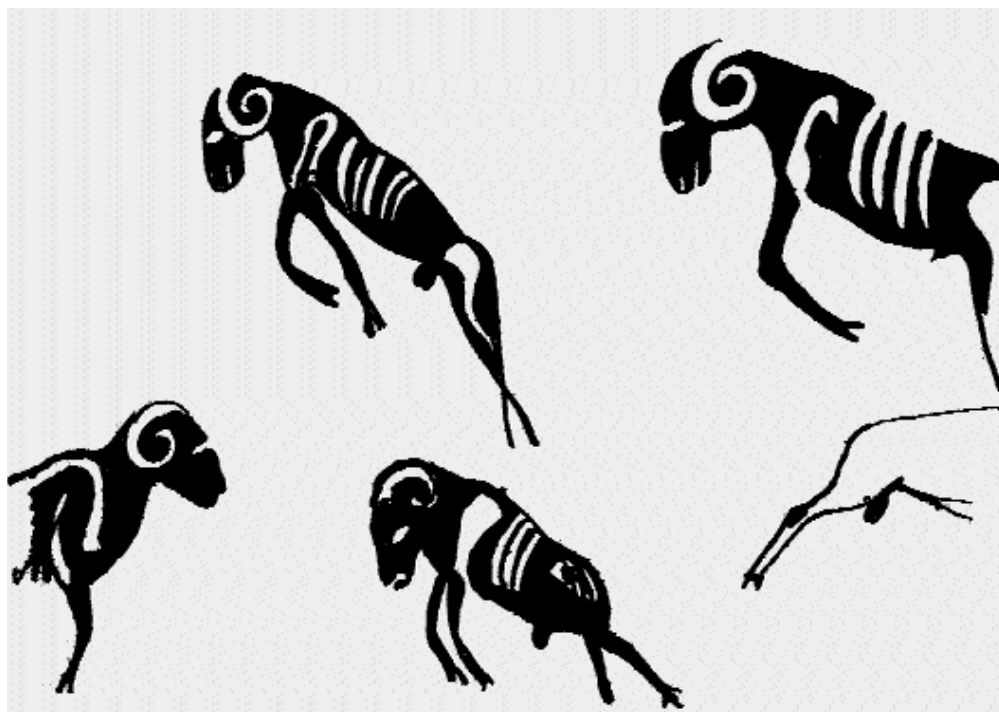




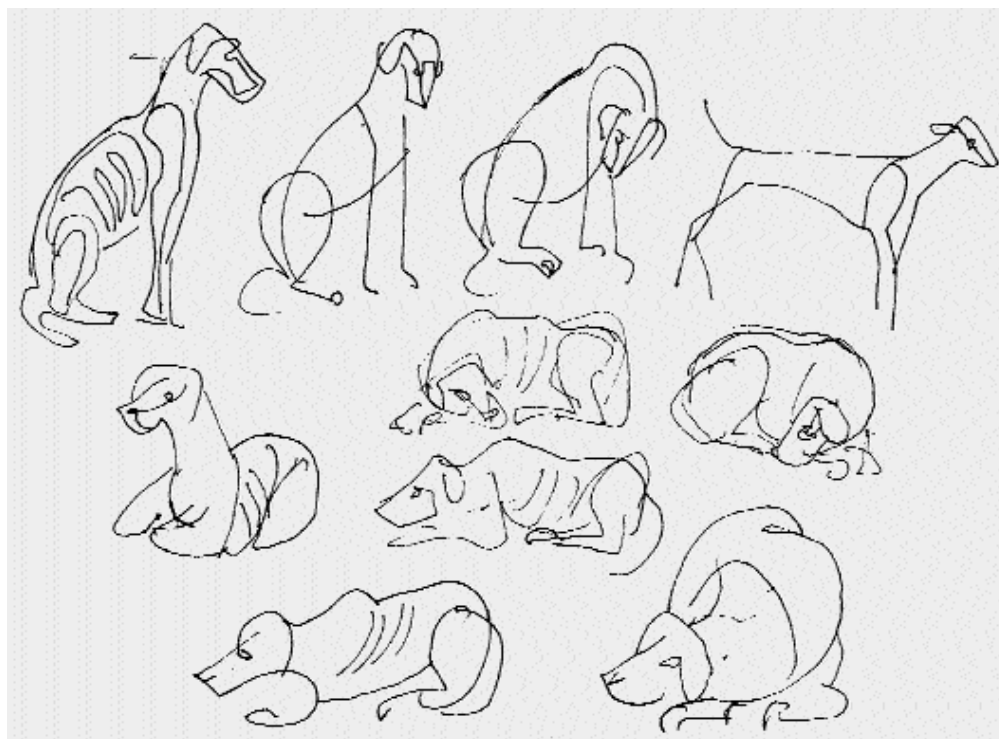
1986 Bloc 190.
16 x 22,5 cm.
Ploma xinesa.



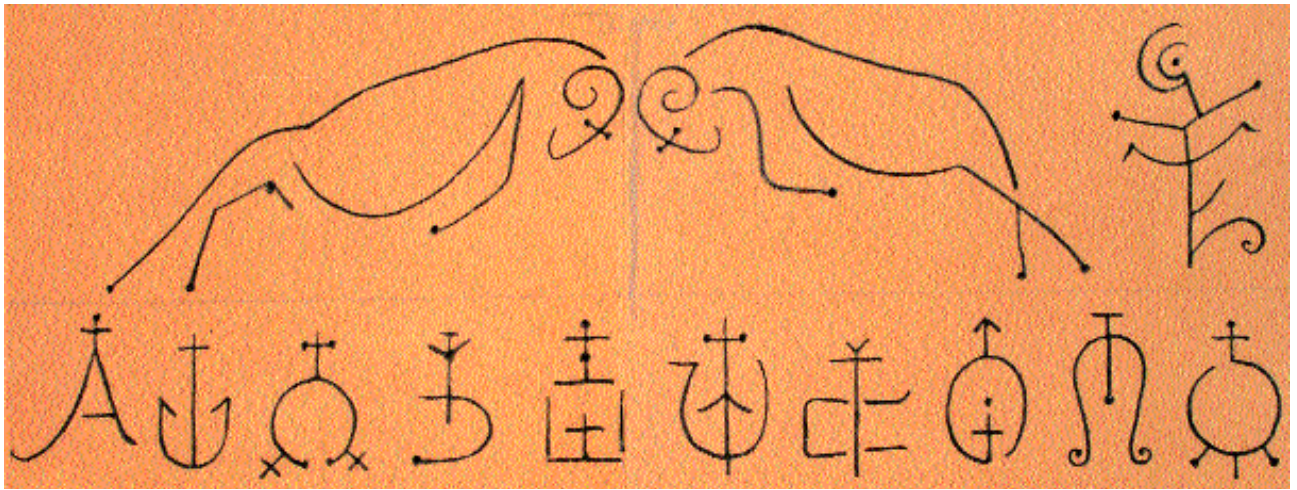
1986 Bloc 190.
16 x 22,5 cm.
Rotulador.



1990 Bloc 217.
Dibuixos Ordino.
15,5 x 21 cm.
Ploma xinesa.



1990 Bloc 217.
Dibuixos Ordino.
15,5 x 21 cm.
Ploma xinesa.



1990 *Ordino.*
Bocs trusant-se.



1990 *Série vida 15.*
50 x 65 cm.
Mixta paper.



1990 *Série Vida-3.*
50 x 65 cm.
Mixta paper.



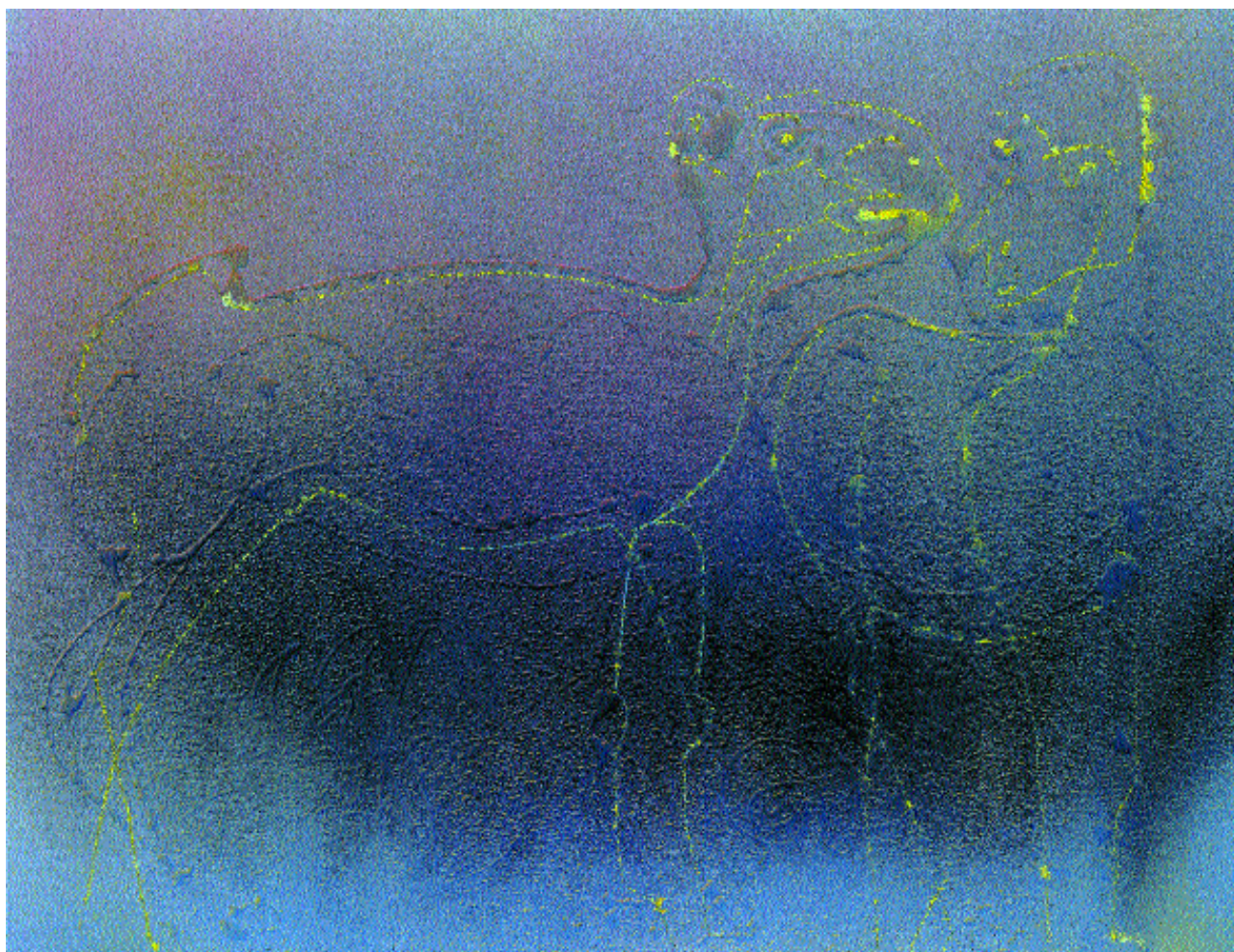
1990 *Série Vida* 23.
50 x 65 cm.
Mixta paper.



1990 *Série Vida 25.*
50 x 65 cm.
Mixta paper.



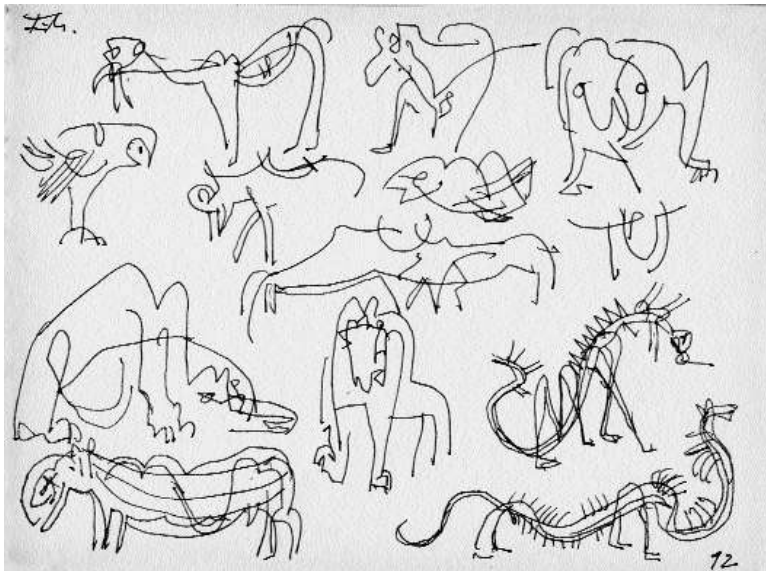
1990 *Série Vida 27.*
50 x 65 cm.
Mixta paper.



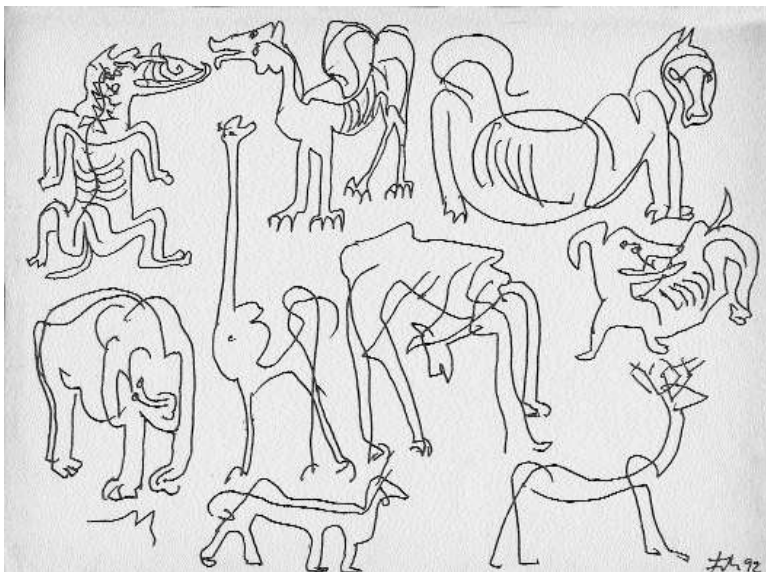
1990 *Condicío.*
89 x 114 cm. (50 F).
Mixta tela.



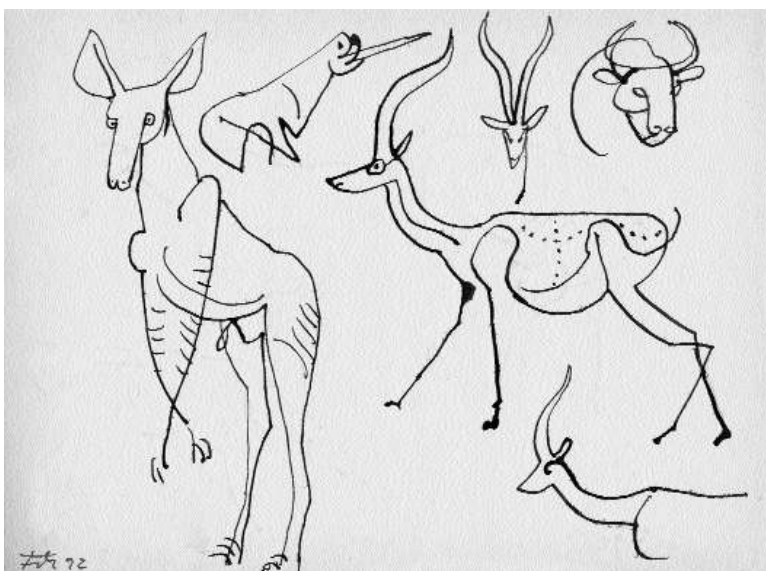
1990 *Série vida 17.*
50 x 65 cm.
Mixta paper.



1992 Bloc 239.
15,5 x 21 cm.
Rotulador.

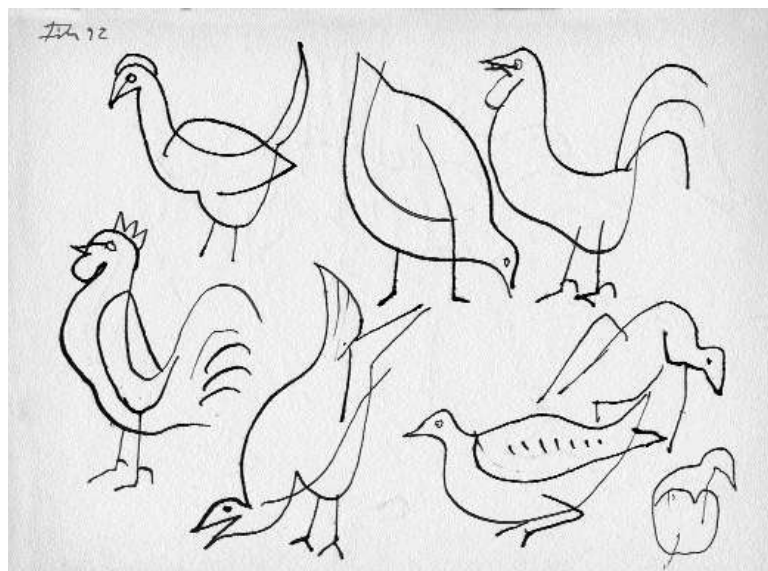


1992 Bloc 239.
15,5 x 21 cm.
Rotulador.

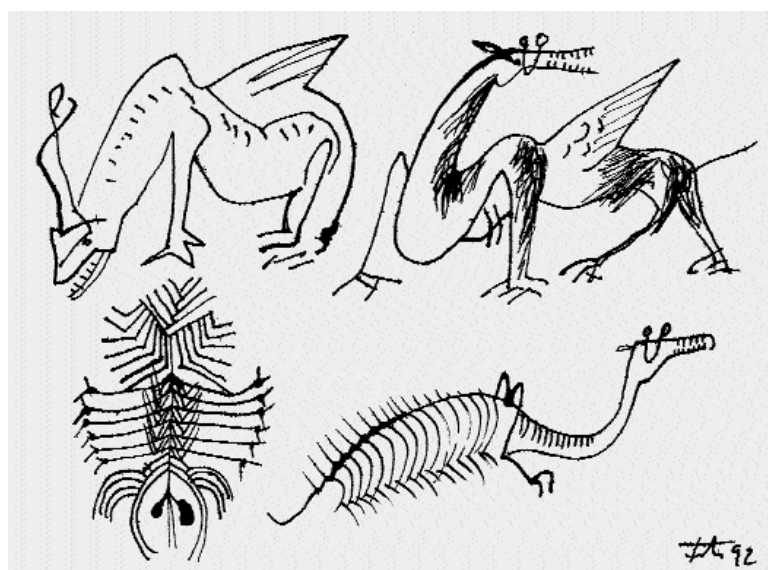


1992 Bloc 239.
15,5 x 21 cm.
Rotulador.

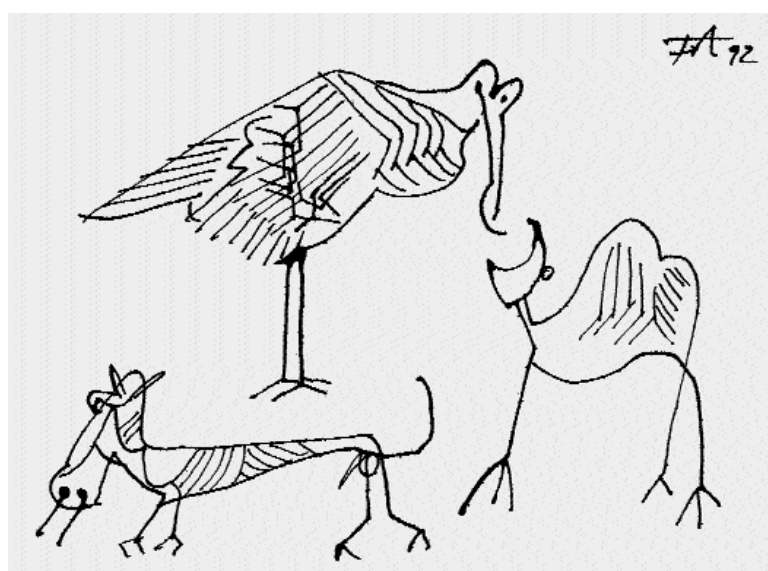
1992 Bloc 239.
15,5 x 21 cm.
Ploma xinesa.



1992 Bloc 240.
15,5 x 21 cm.
Ploma xinesa.

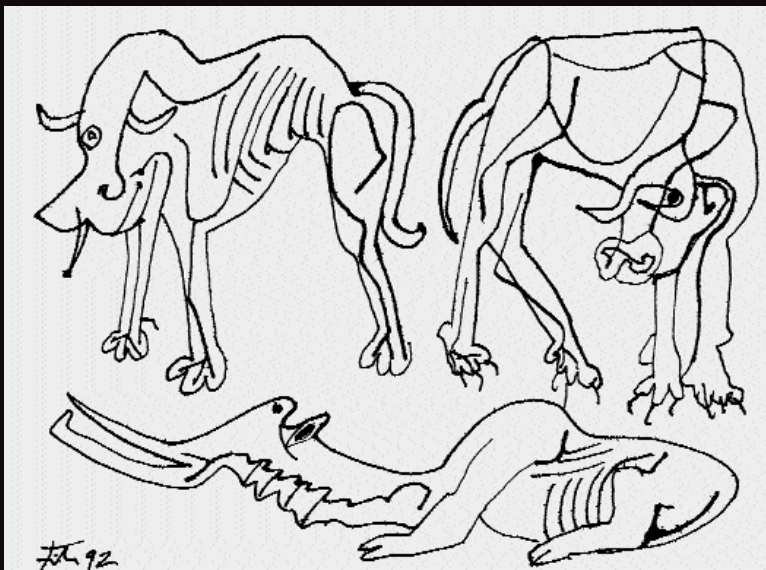


1992 Bloc 240.
15,5 x 21 cm.
Ploma xinesa.

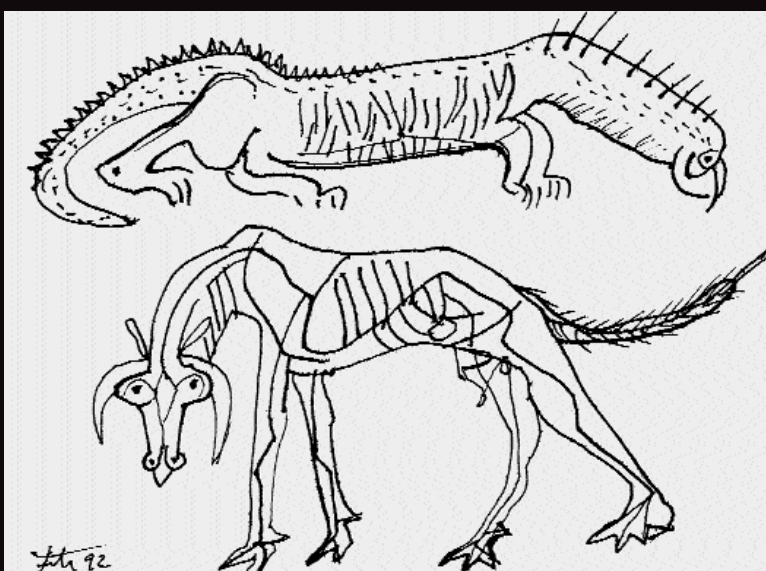




1992 Bloc 240.
15,5 x 21 cm.
Ploma xinesa.

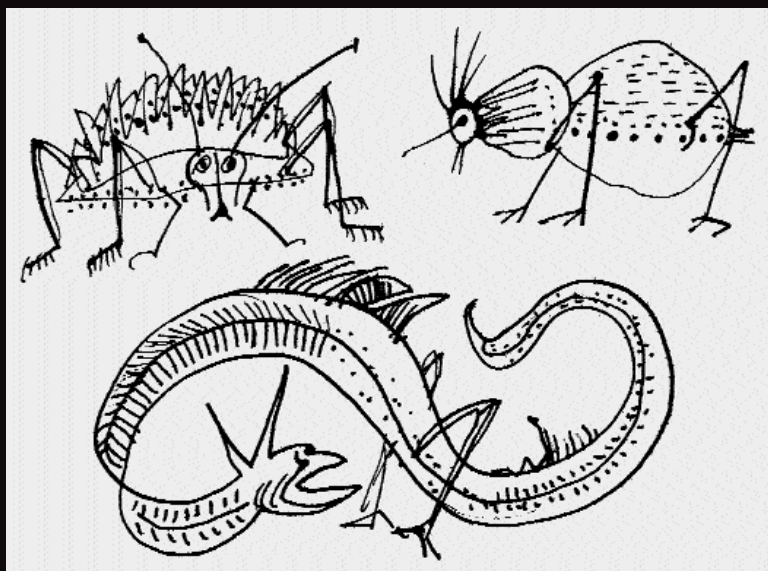


1992 Bloc 240.
15,5 x 21 cm.
Ploma xinesa.

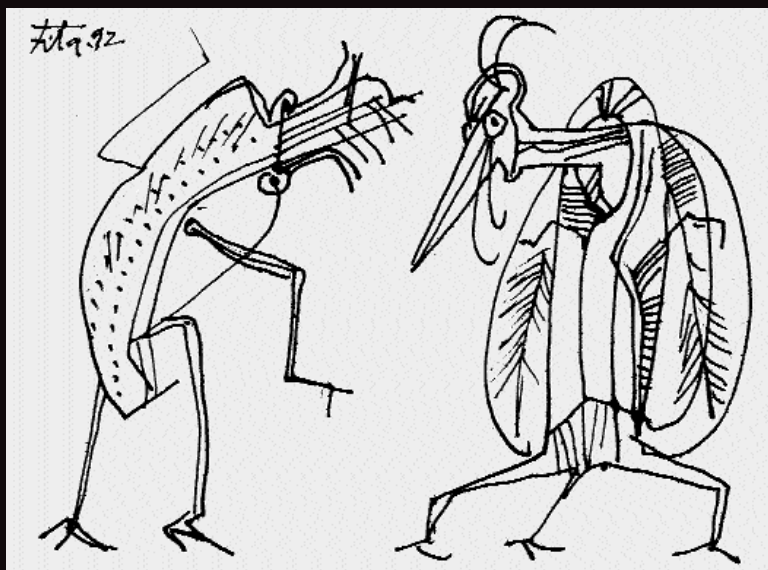


1992 Bloc 240.
15,5 x 21 cm.
Ploma xinesa.

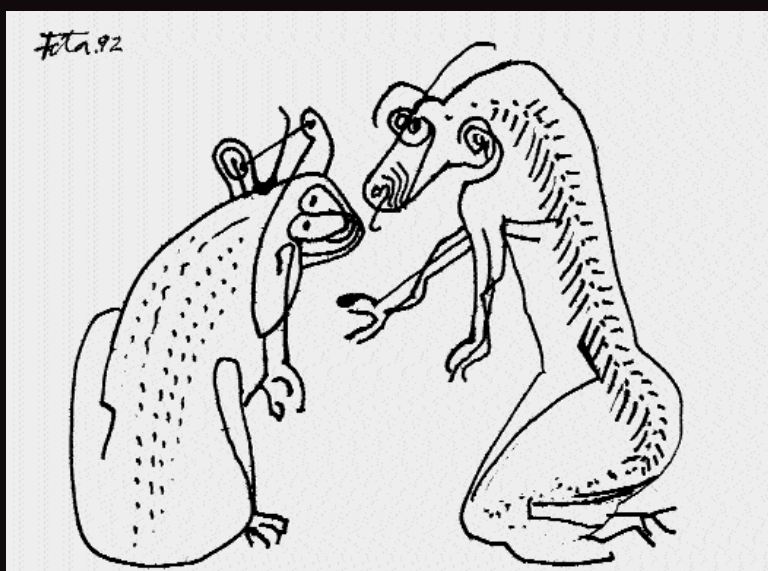
1992 Bloc 240.
15,5 x 21 cm.
Ploma xinesa.

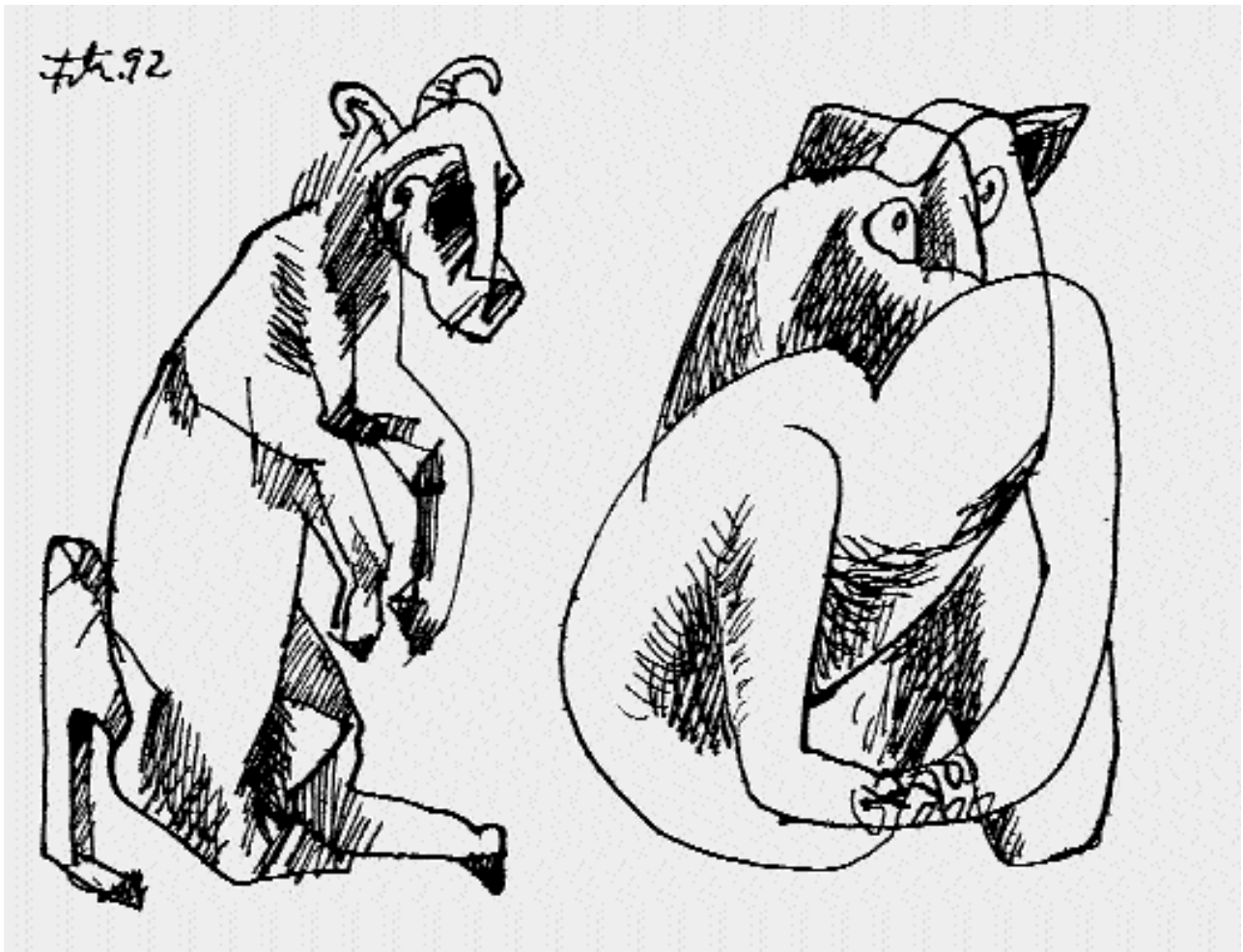


1992 Bloc 240.
15,5 x 21 cm.
Ploma xinesa.

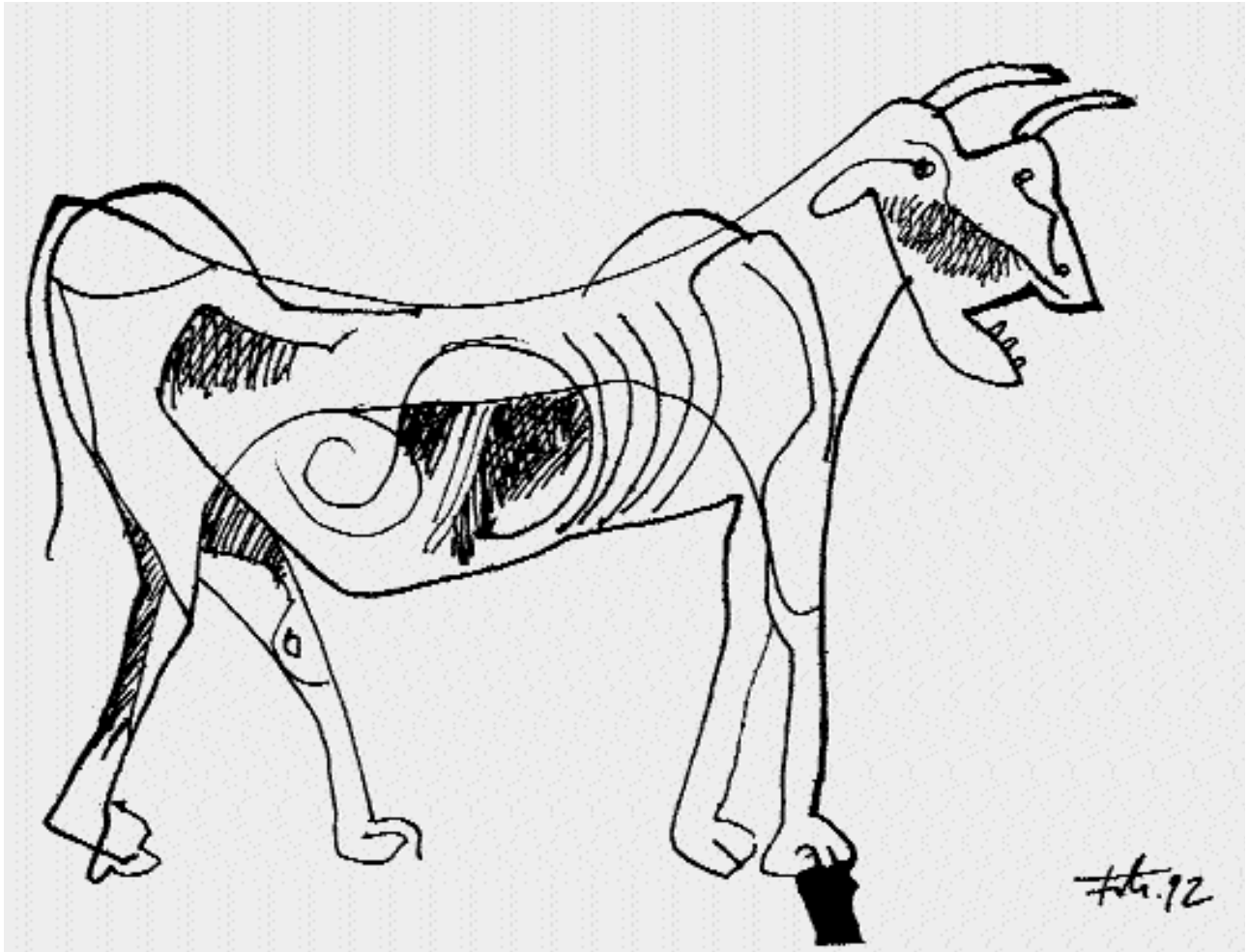


1992 Bloc 240.
15,5 x 21 cm.
Ploma xinesa.

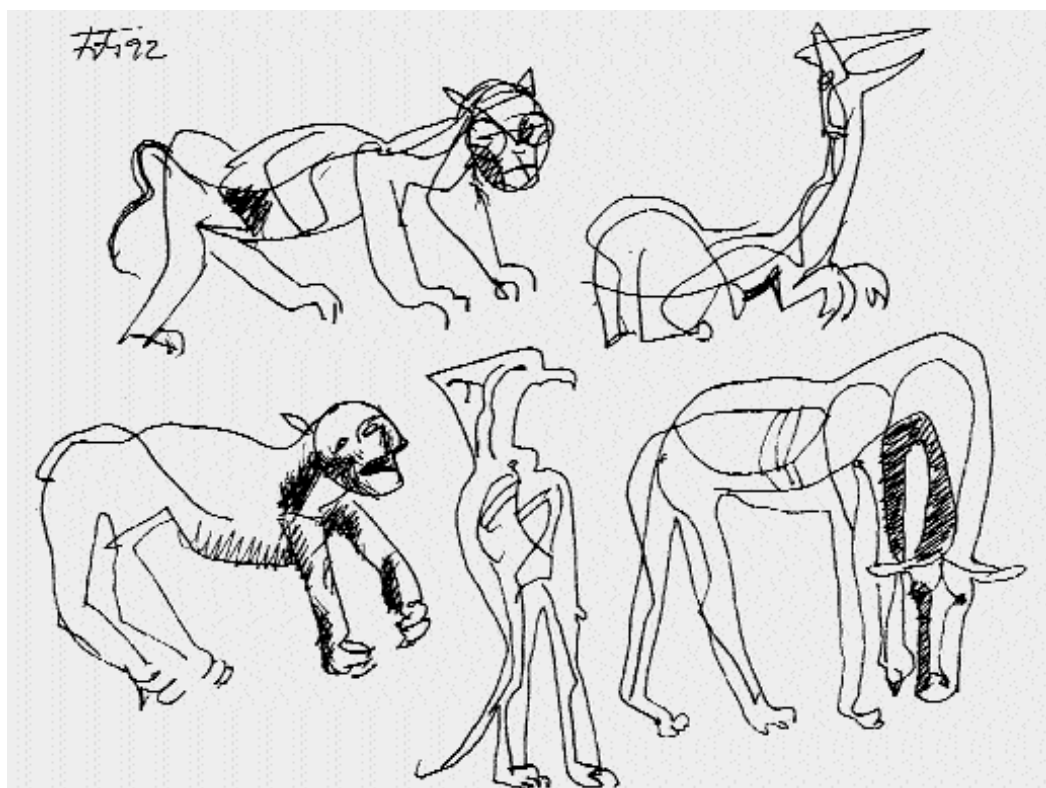




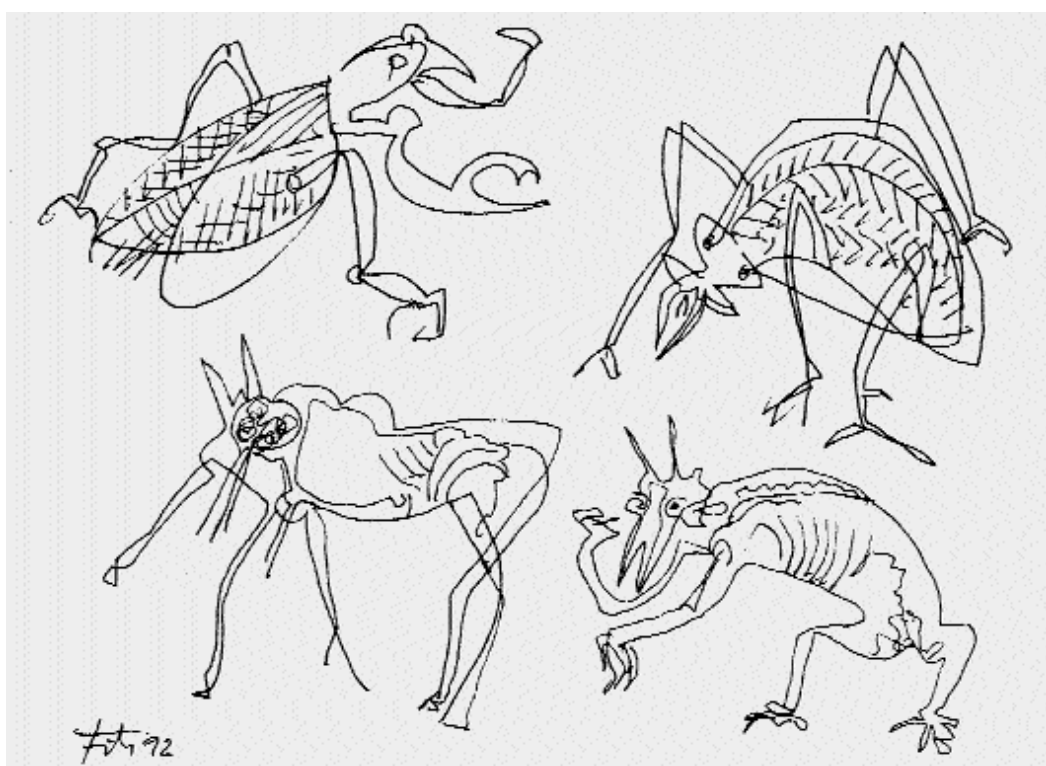
1992 Bloc 240.
15,5 x 21 cm.
Ploma xinesa.



1992 Bloc 240.
15,5 x 21 cm.
Ploma xinesa.

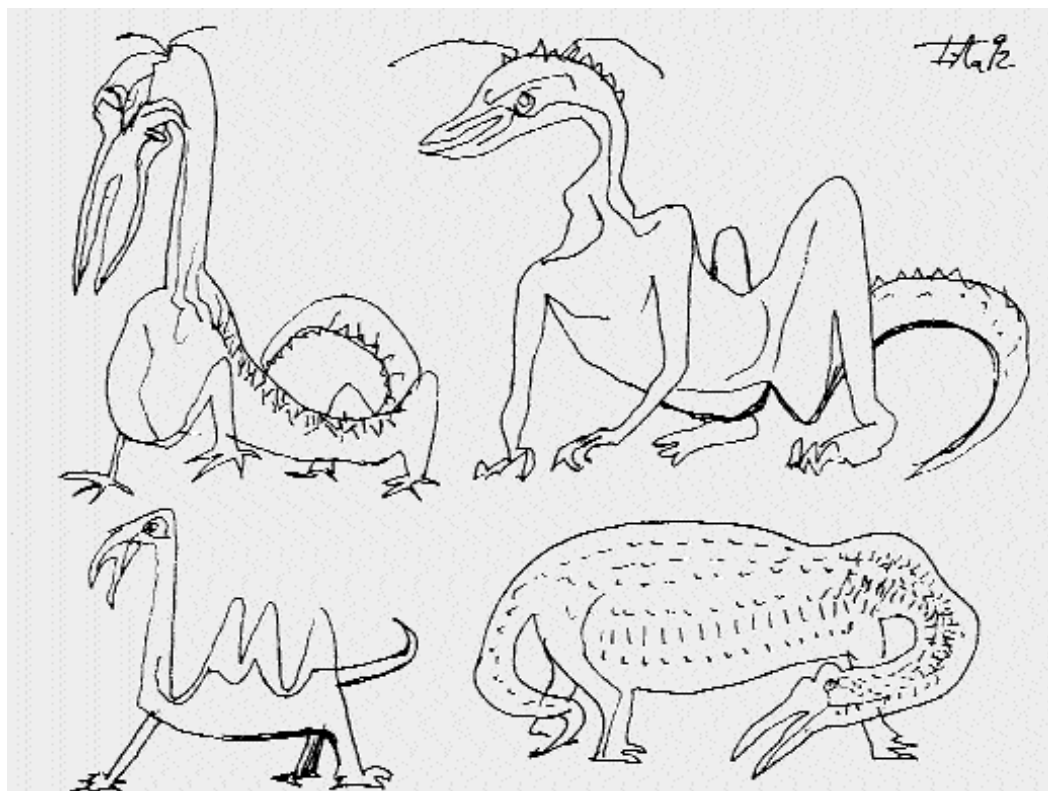


1992 Bloc 242.
15,5 x 21 cm.
Rotulador.

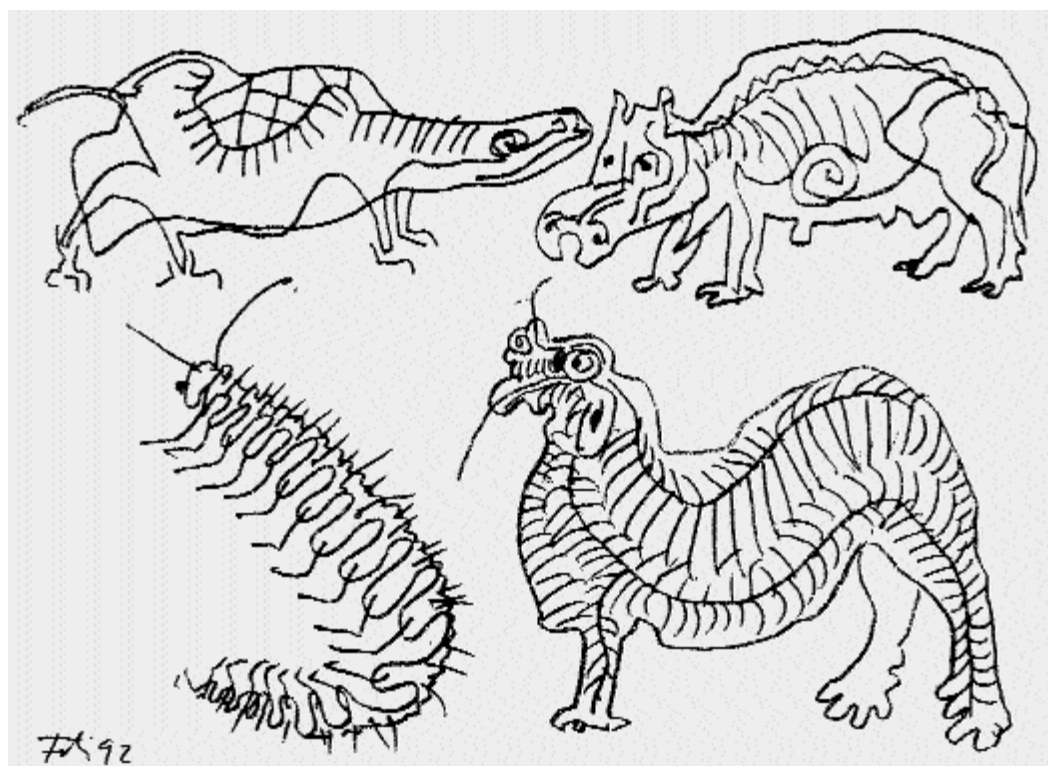


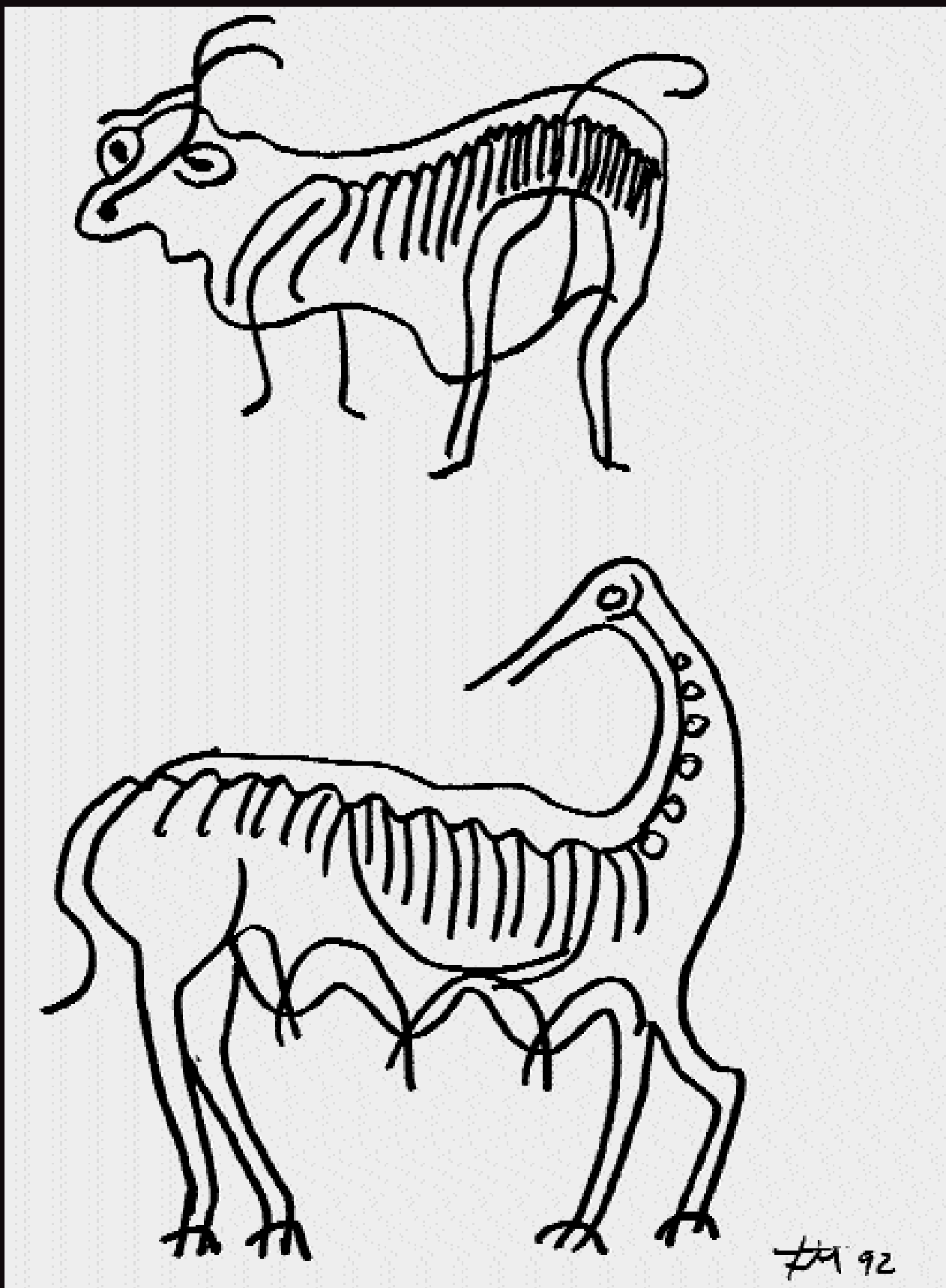
1992 Bloc 242.
15,5 x 21 cm.
Rotulador.

1992 Bloc 242.
15,5 x 21 cm.
Rotulador.



1992 Bloc 242.
15,5 x 21 cm.
Rotulador.

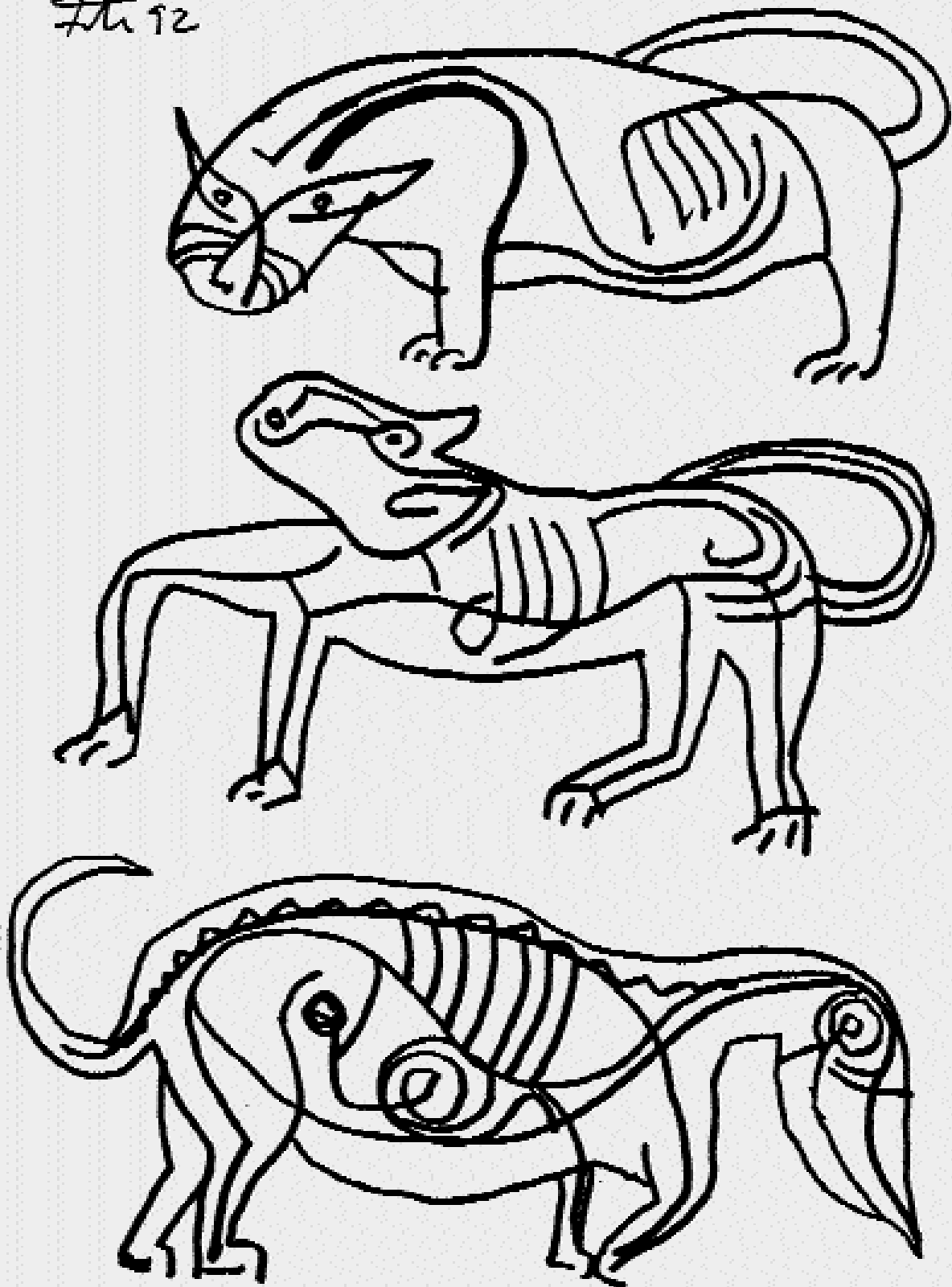




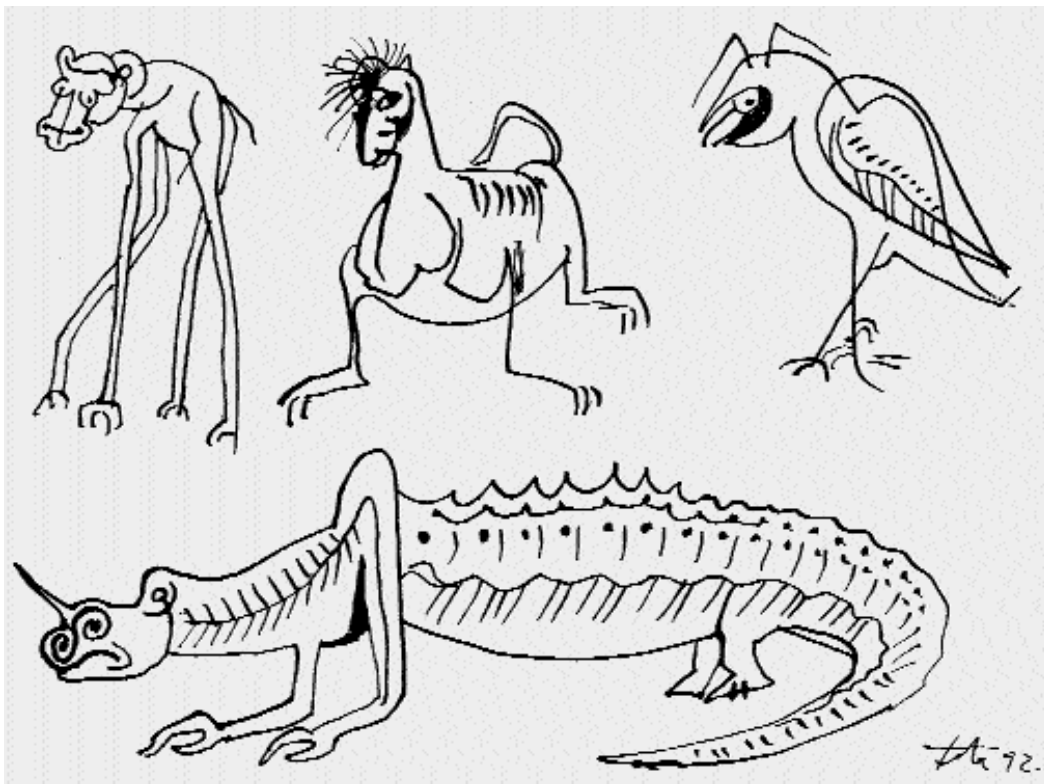
HA 92

1992 Bloc 242.
15,5 x 21 cm.
Rotulador.

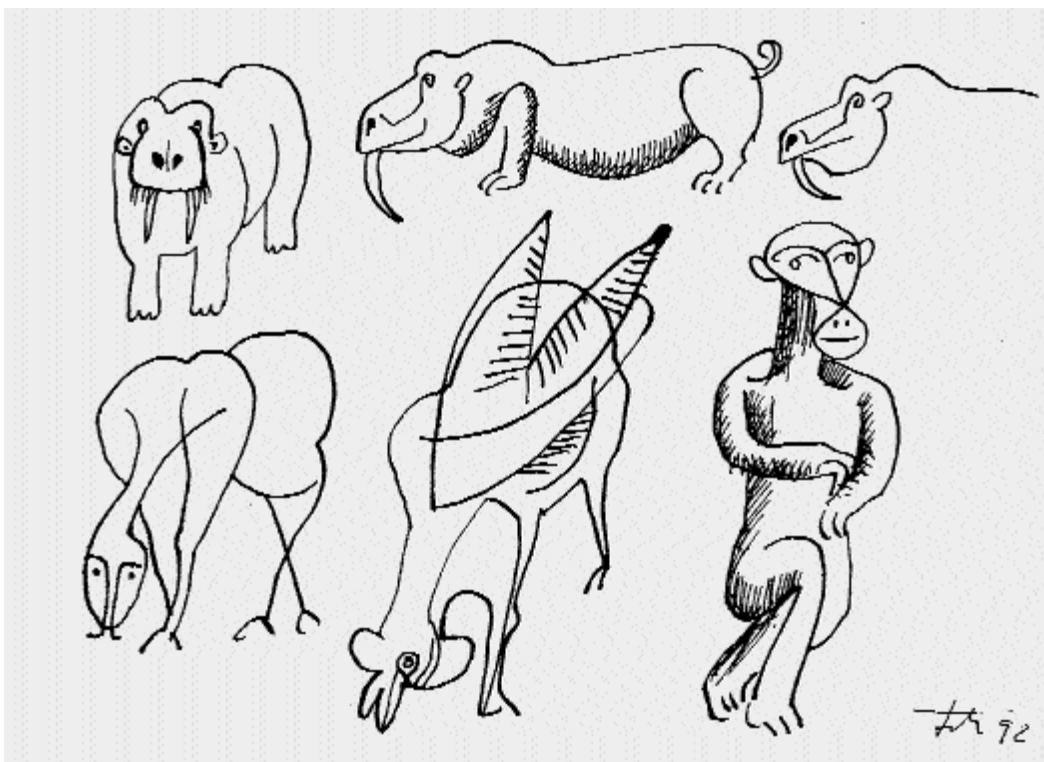
#12 92



1992 Bloc 242.
15,5 x 21 cm.
Ordinador.

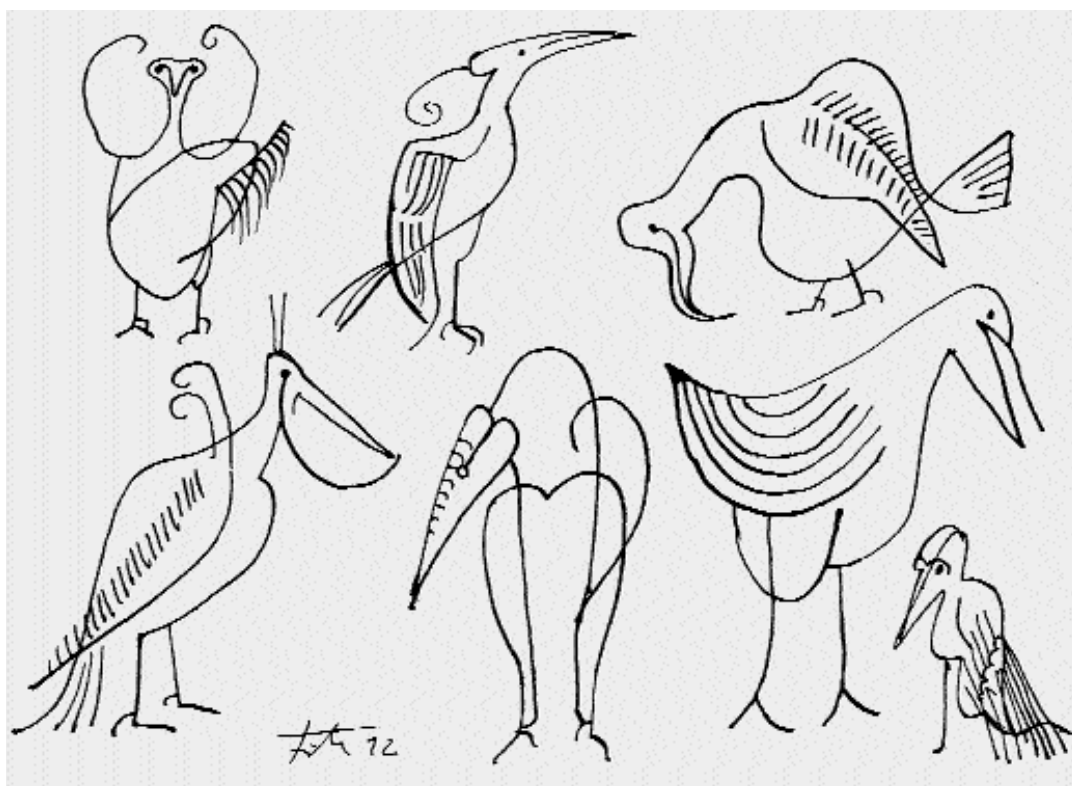


1992 Bloc 243.
17 x 24 cm.
Rotulador.

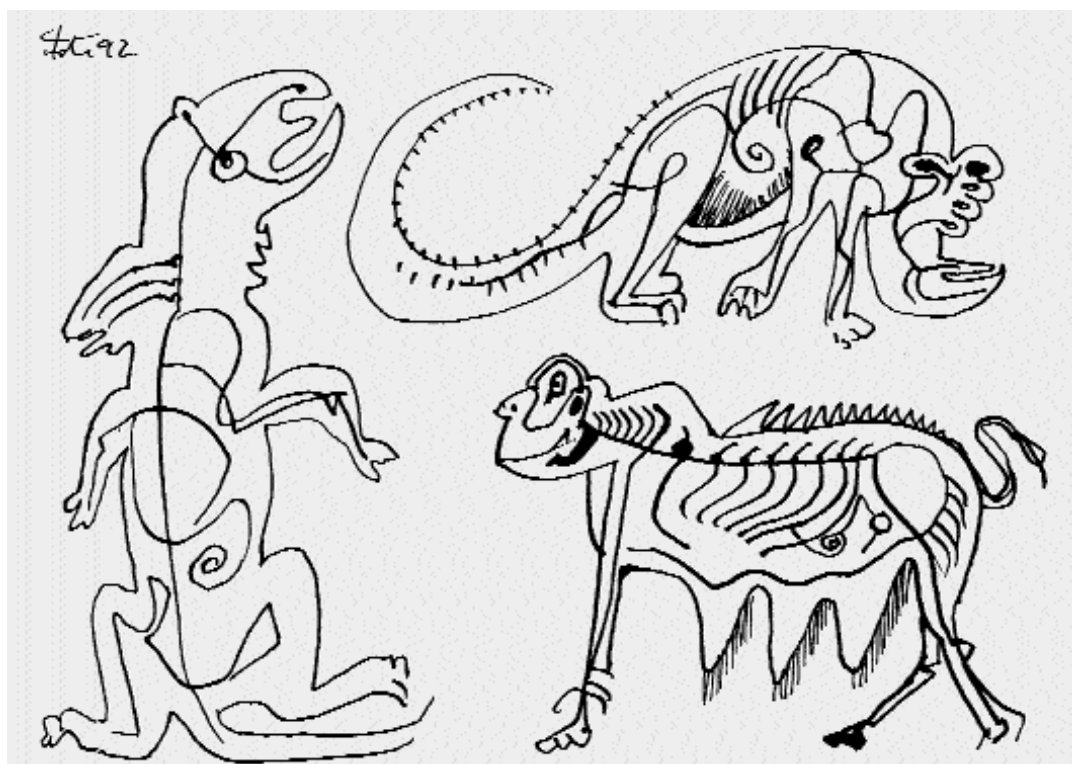


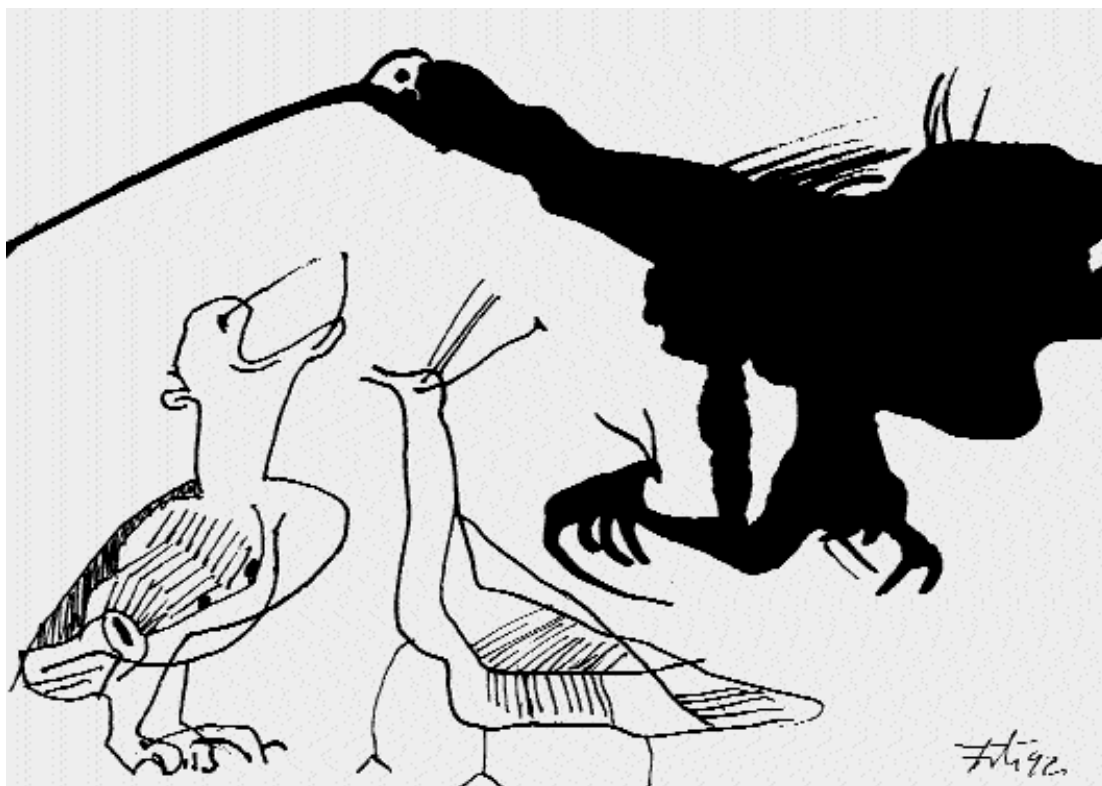
1992 Bloc 243.
17 x 24 cm.
Rotulador.

1992 Bloc 243.
17 x 24 cm.
Rotulador.

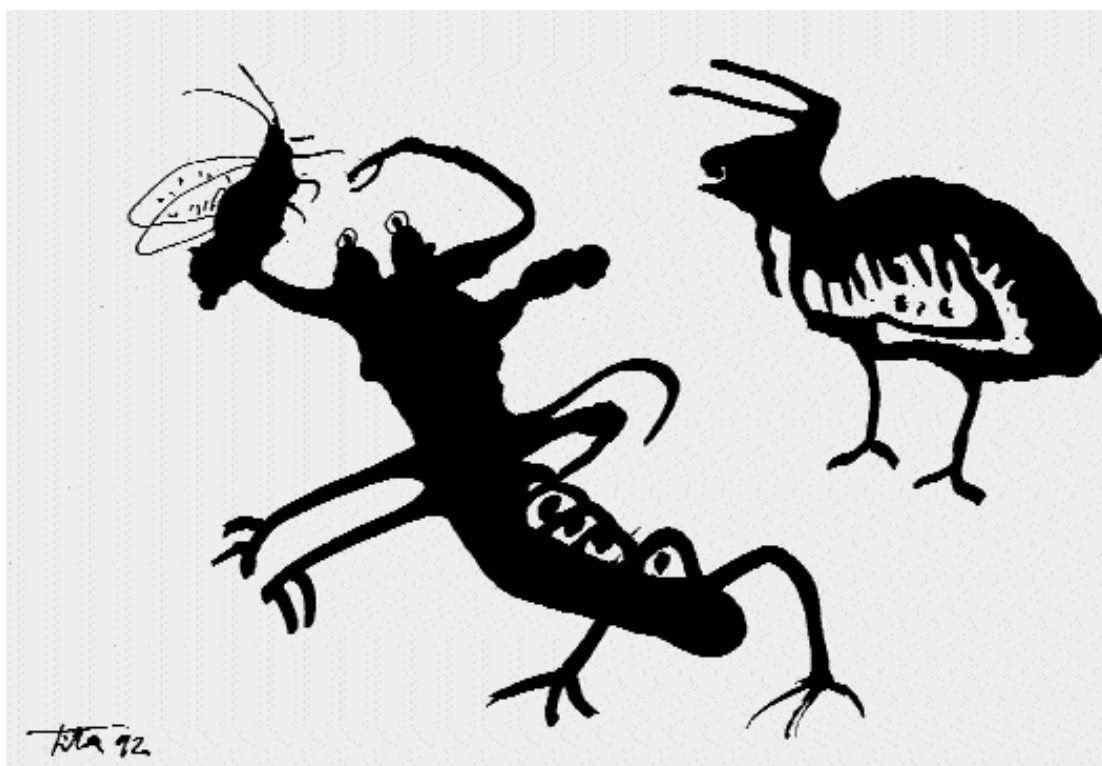


1992 Bloc 243.
17 x 24 cm.
Rotulador.





1992 Bloc 243.
17 x 24 cm.
Ploma xinesa.



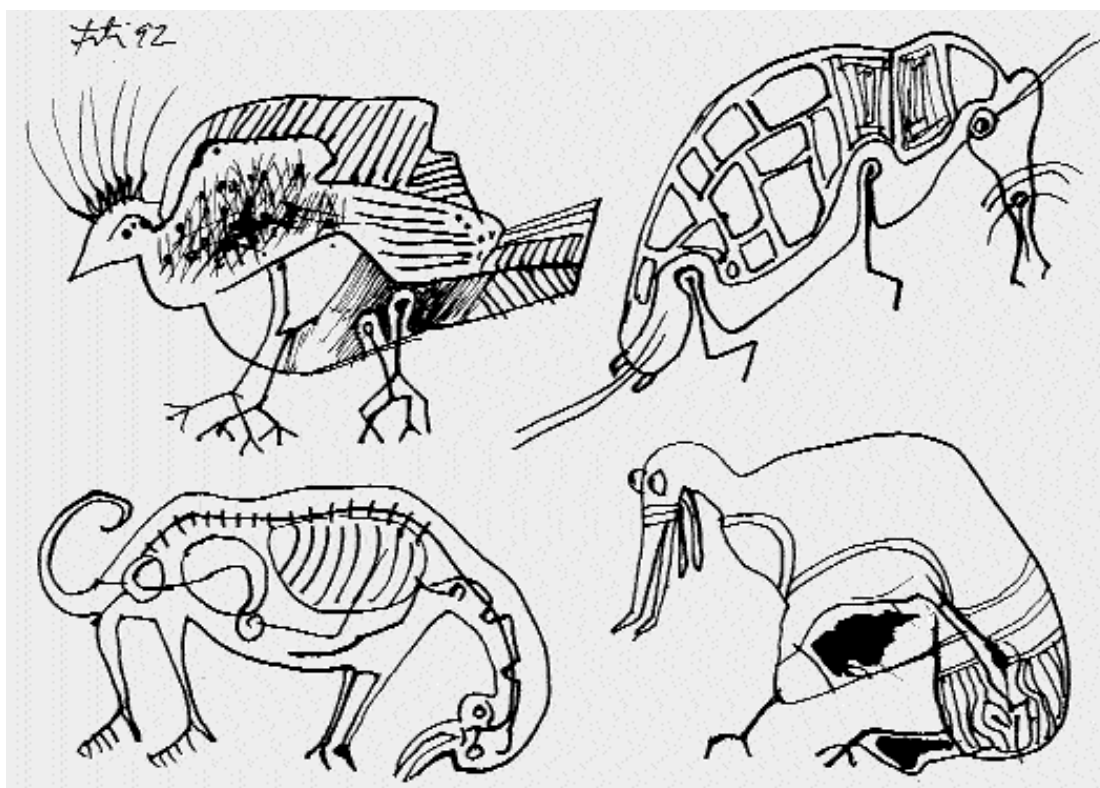
1992 Bloc 243.
17 x 24 cm.
Ploma xinesa.

1992 Bloc 243.
17 x 24 cm.
Canya pinzell
xinesa.

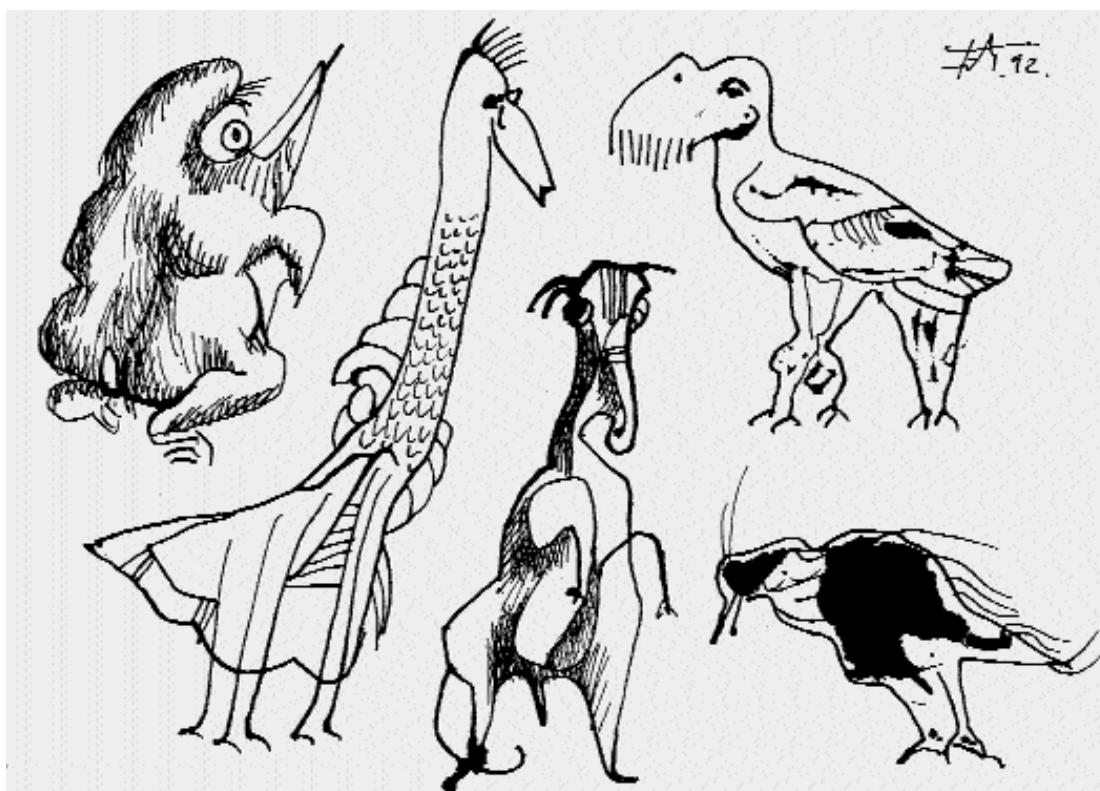


1992 Bloc 243.
17 x 24 cm.
Canya pinzell
xinesa.



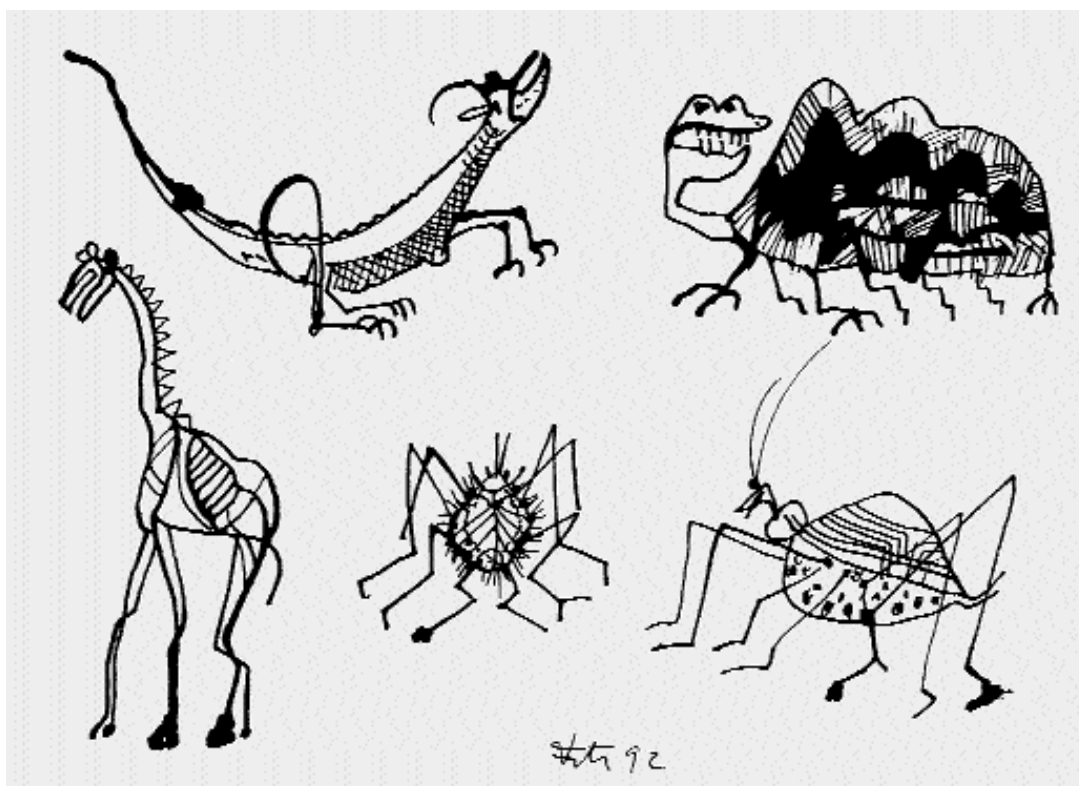


1992 Bloc 243.
17 x 24 cm.
Ploma xinesa.

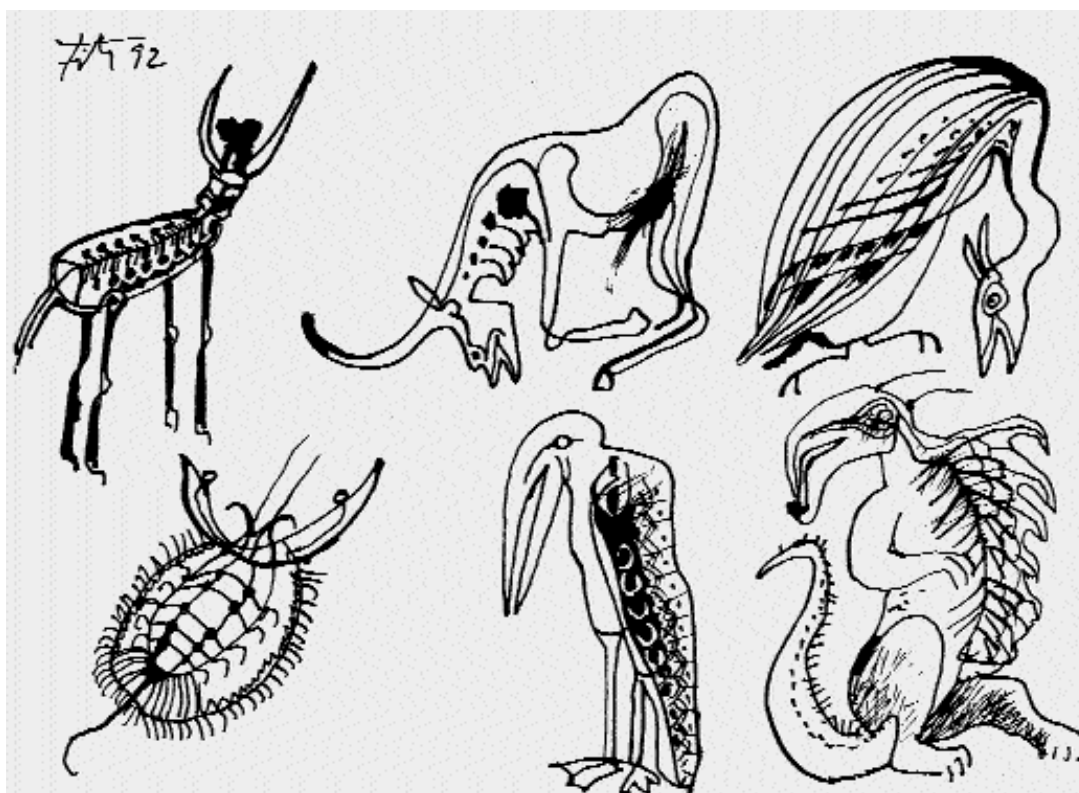


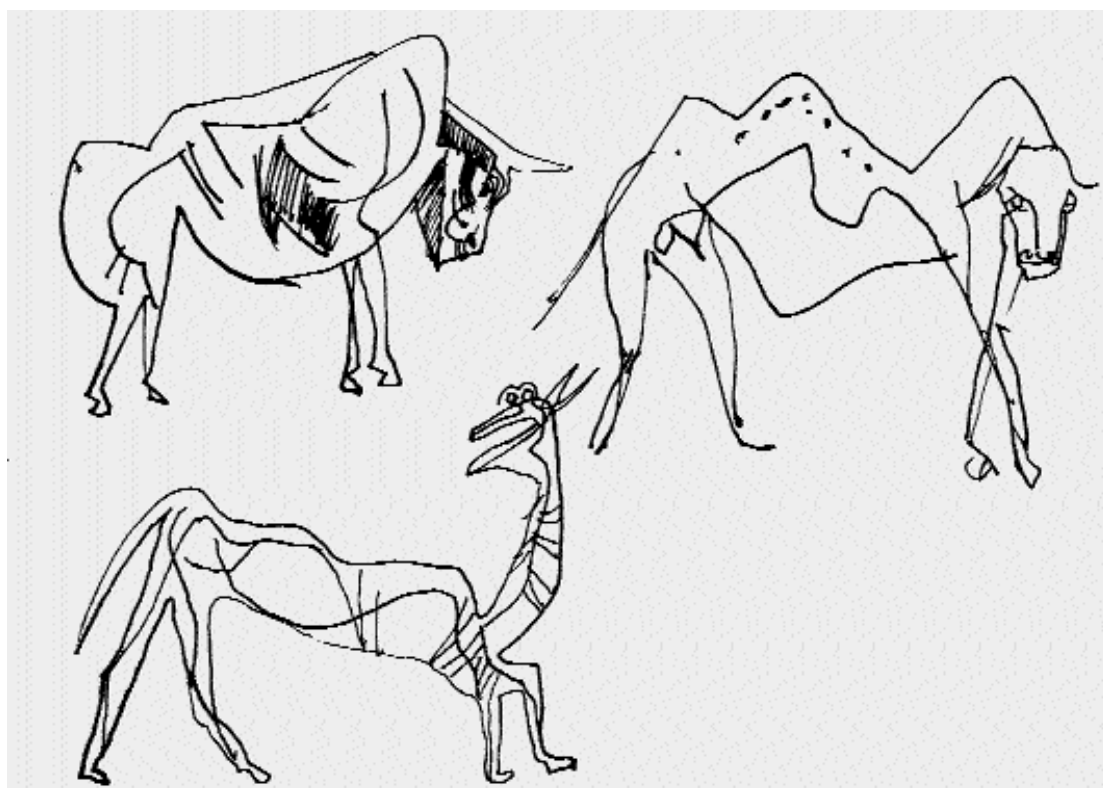
1992 Bloc 243.
17 x 24 cm.
Ploma xinesa.

1992 Bloc 243.
17 x 24 cm.
Ploma xinesa.

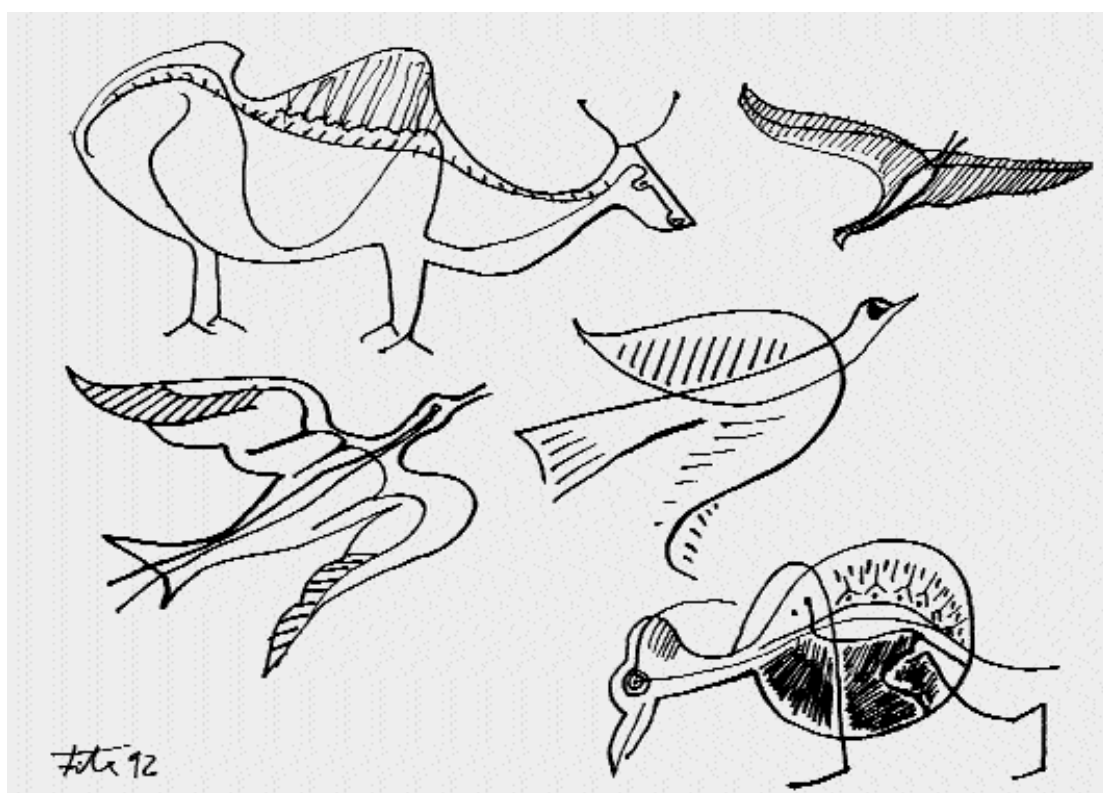


1992 Bloc 243.
17 x 24 cm.
Ploma xinesa.

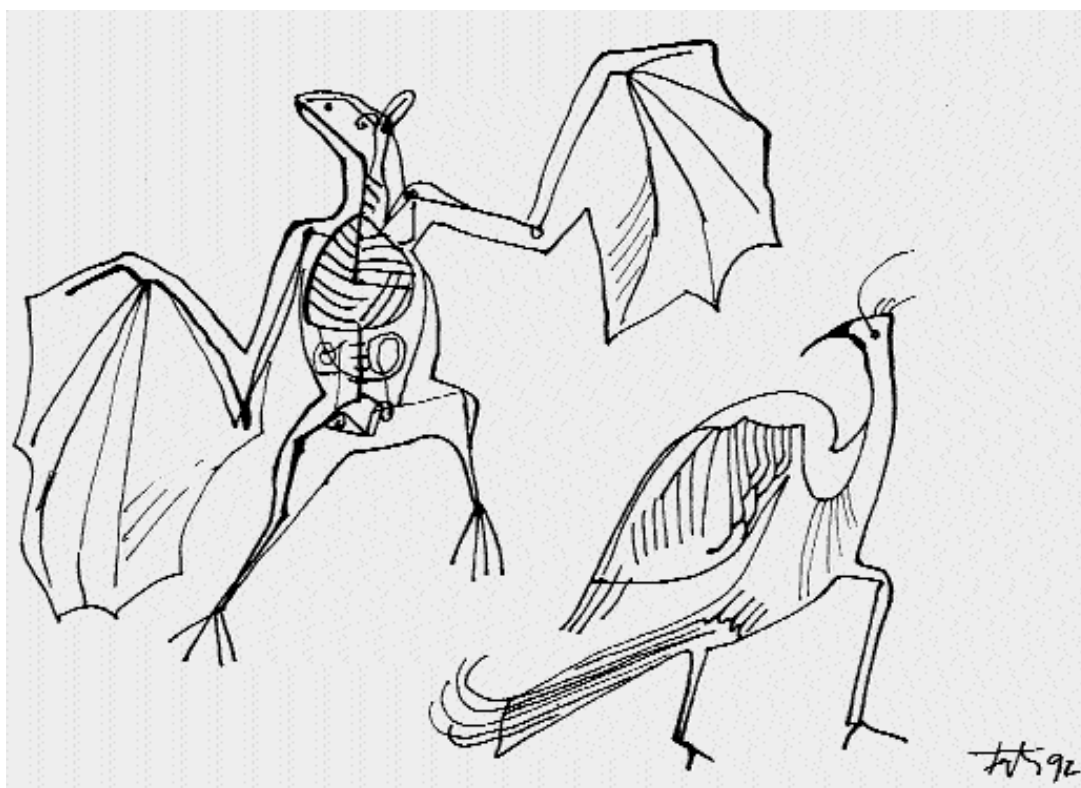




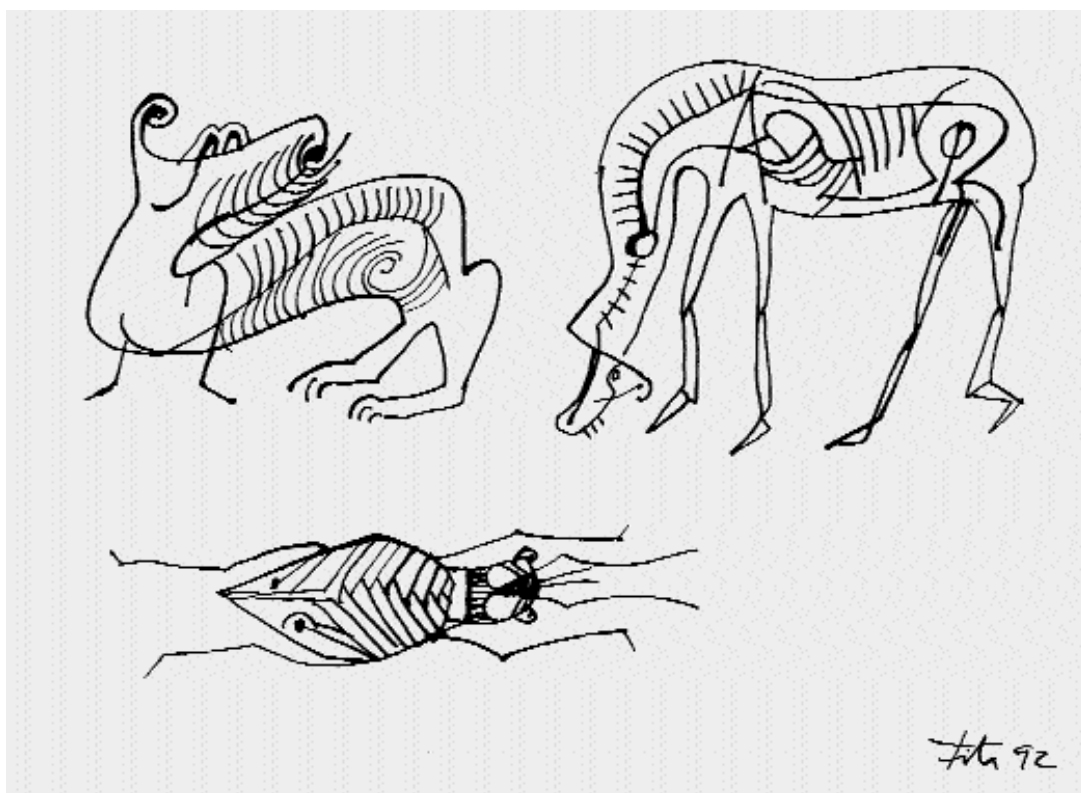
1992 Bloc 244.
17 x 24 cm.
Ploma xinesa.



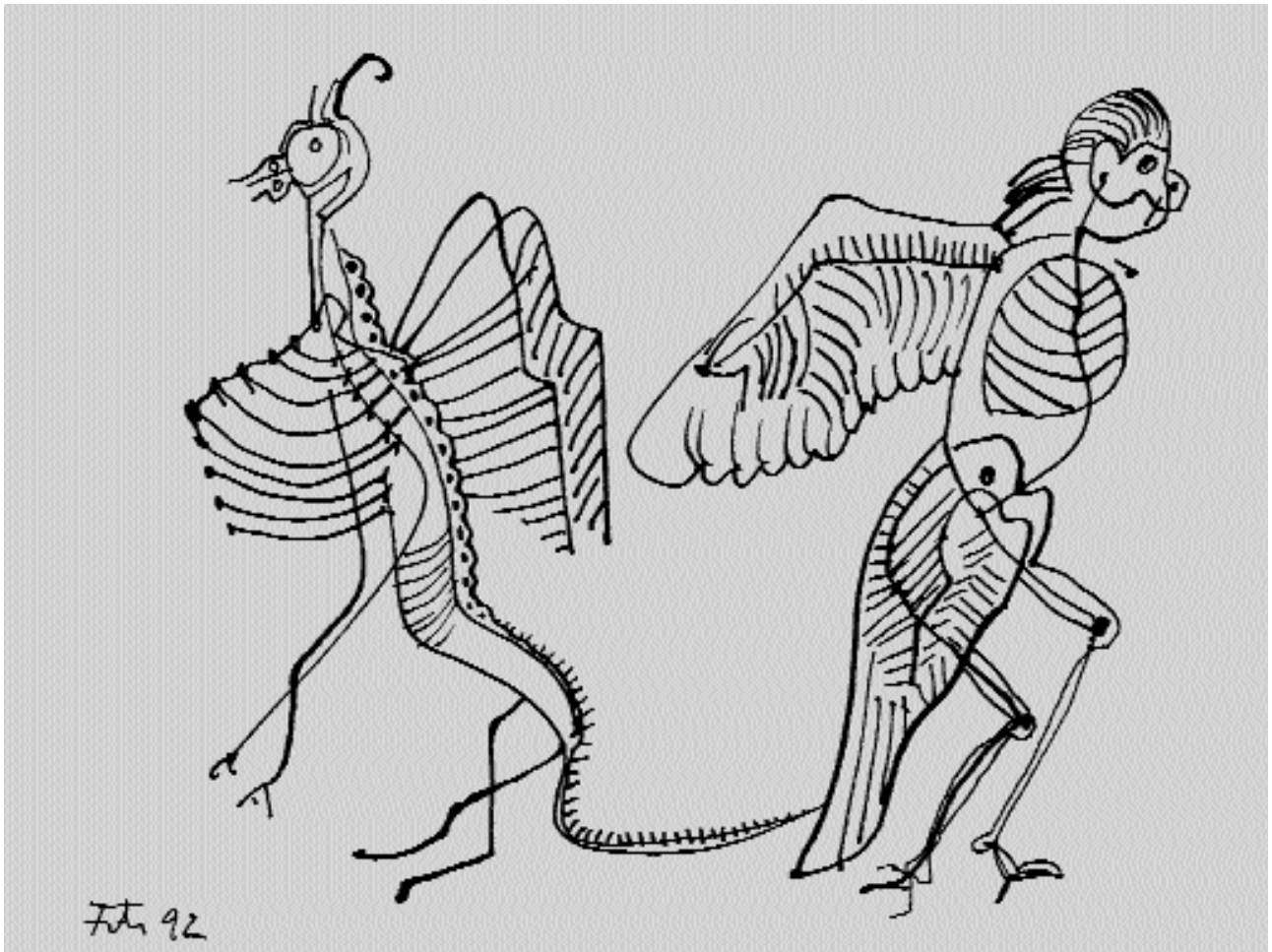
1992 Bloc 244.
17 x 24 cm.
Ploma xinesa.



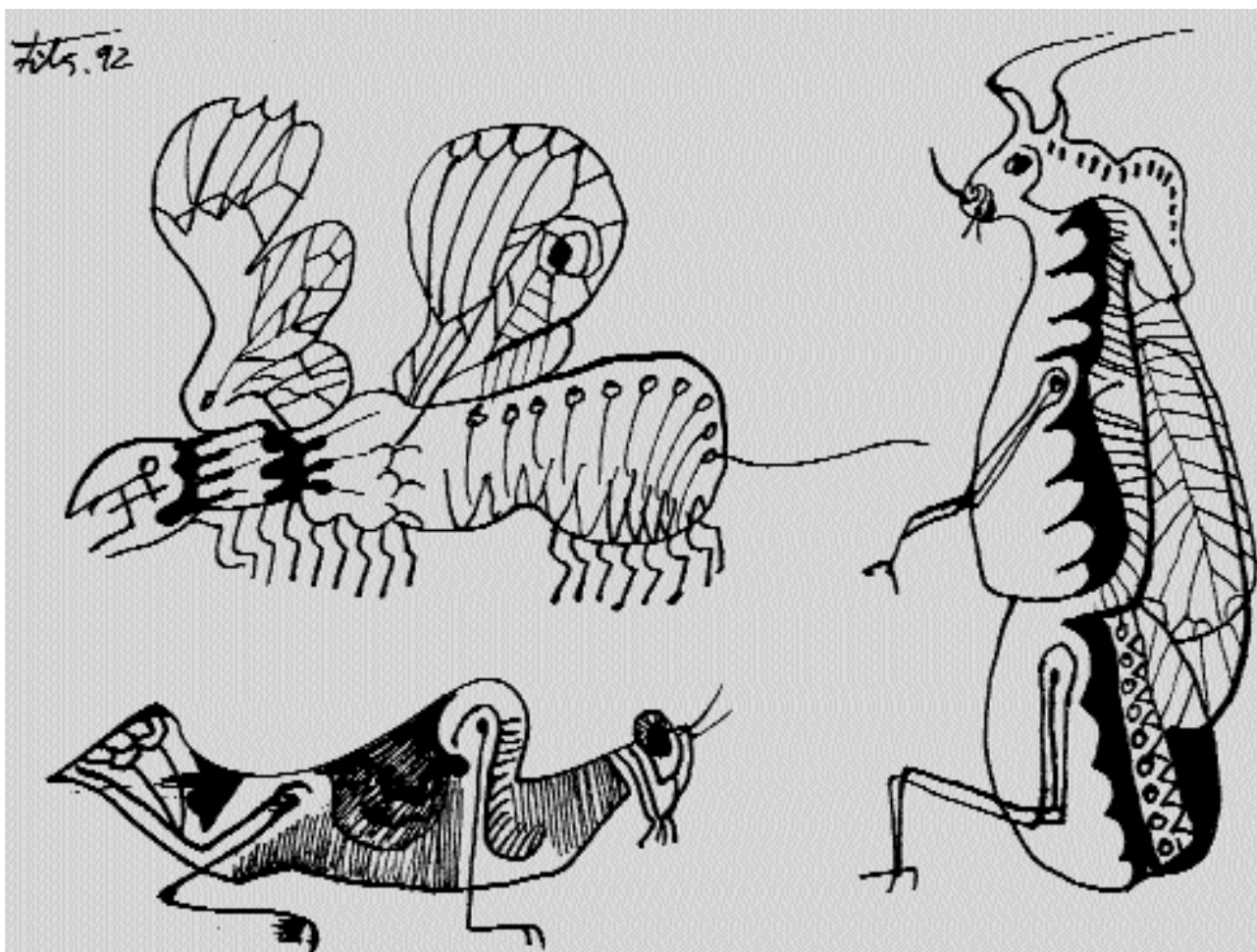
1992 Bloc 244.
17 x 24 cm.
Ploma xinesa.



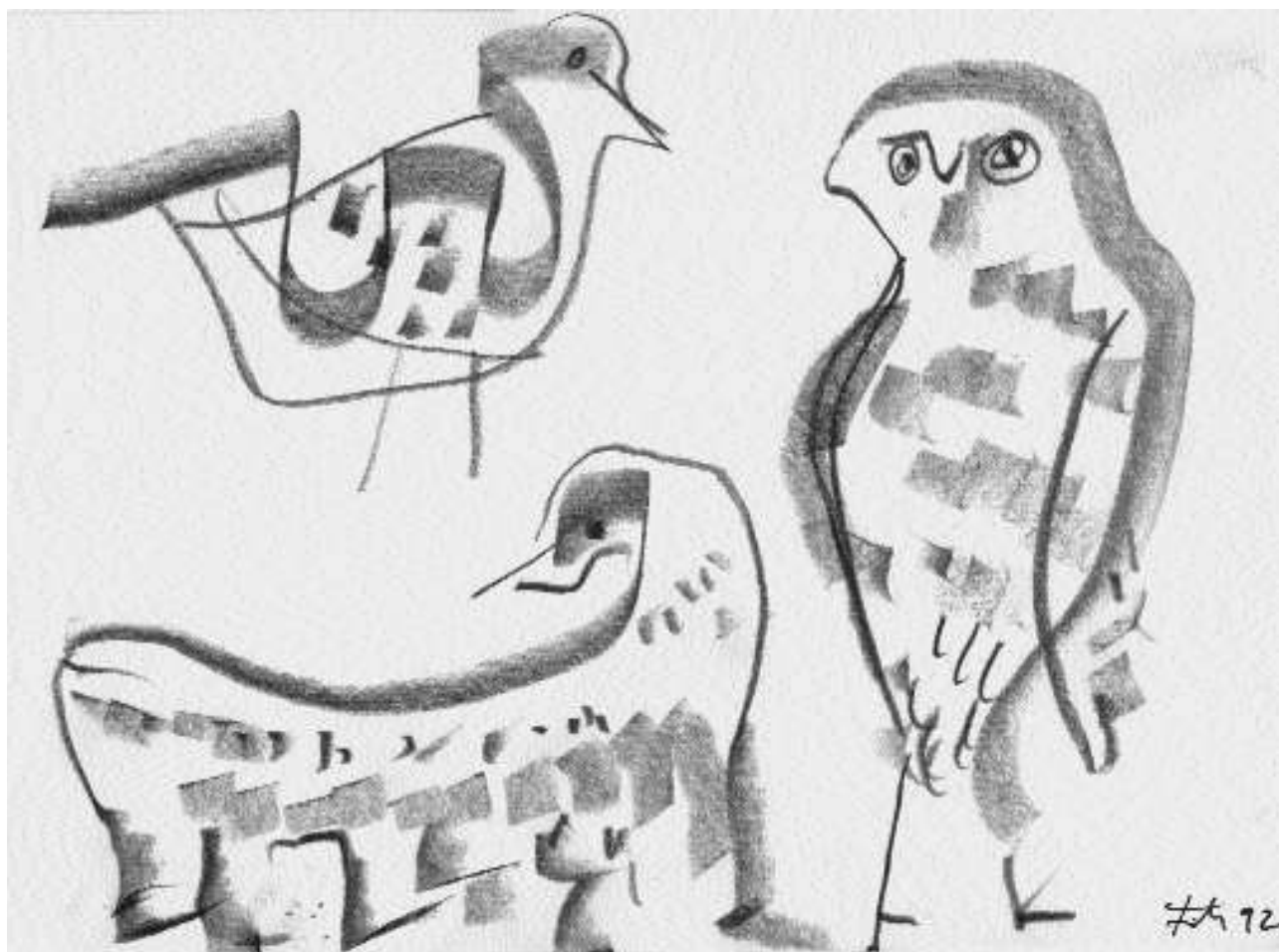
1992 Bloc 244.
17 x 24 cm.
Ploma xinesa.



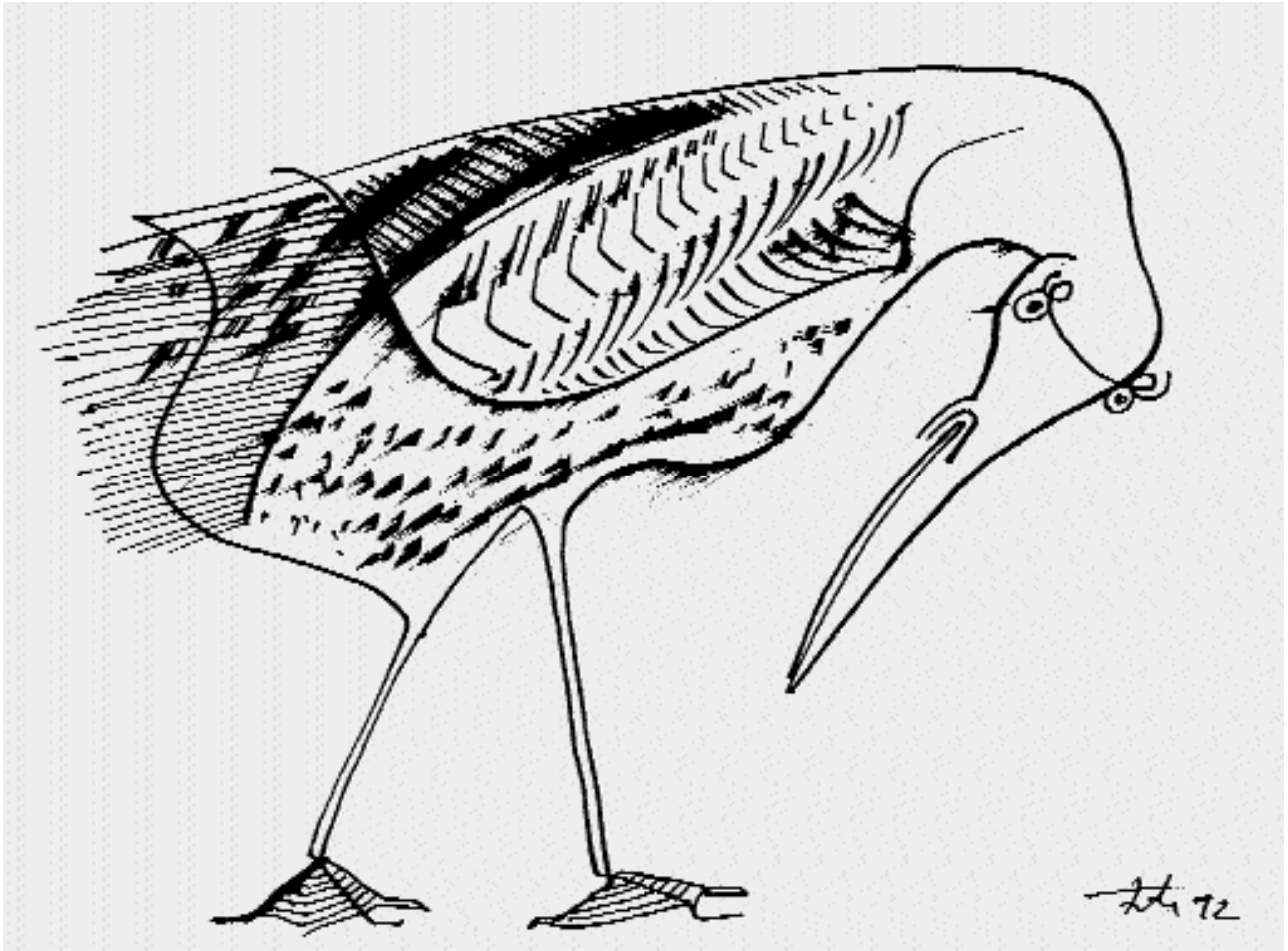
1992 Bloc 244.
17 x 24 cm.
Ploma xinesa.



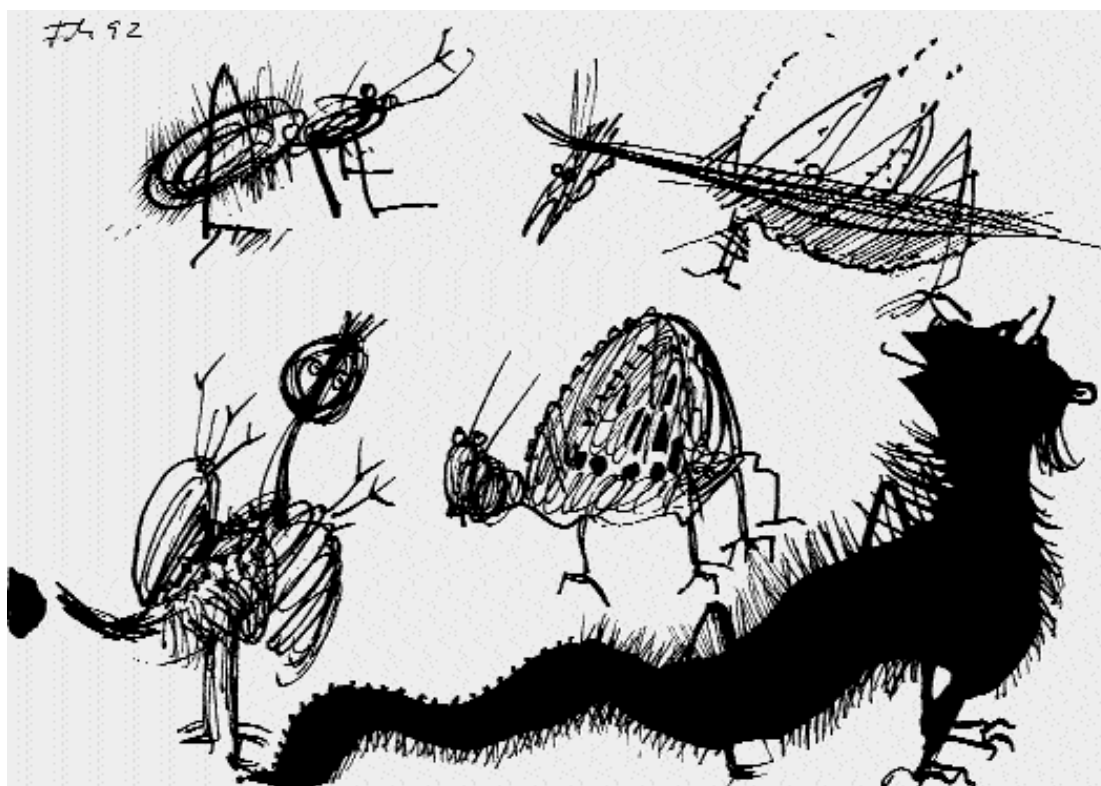
1992 Bloc 244.
17 x 24 cm.
Ploma xinesa.



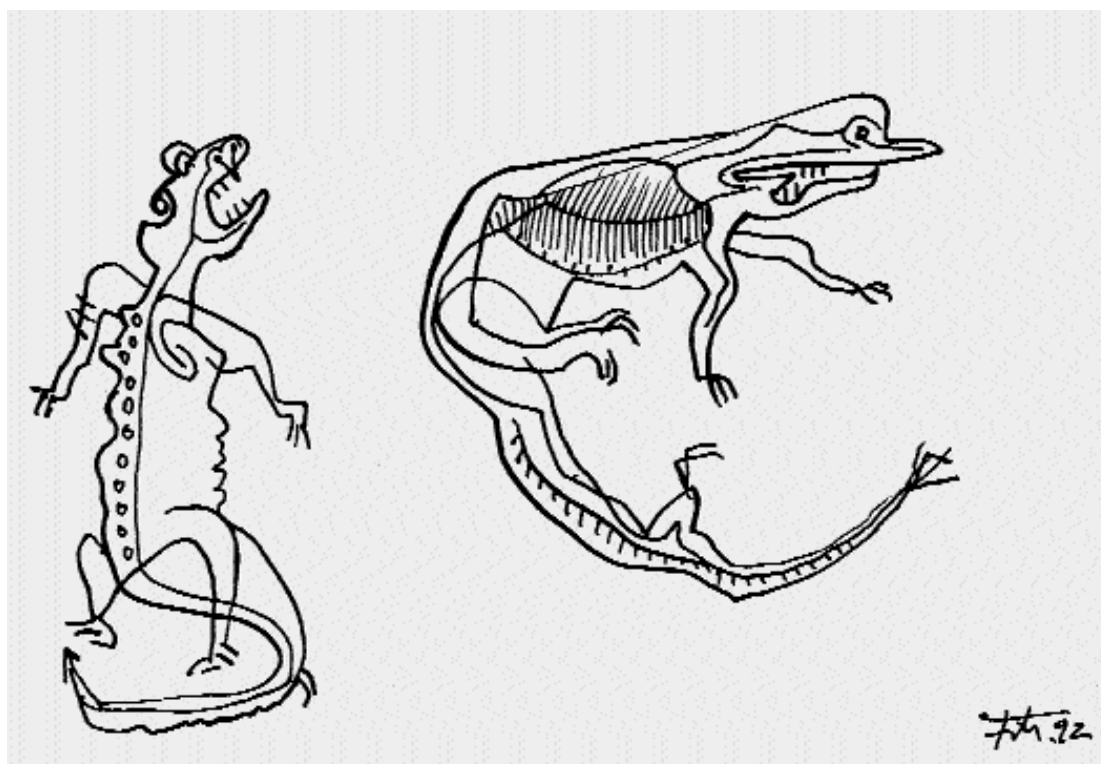
1992 *Bloc 244.*
17 x 24 cm.
Grafit.



1992 Bloc 244.
17 x 24 cm.
Ploma xinesa.

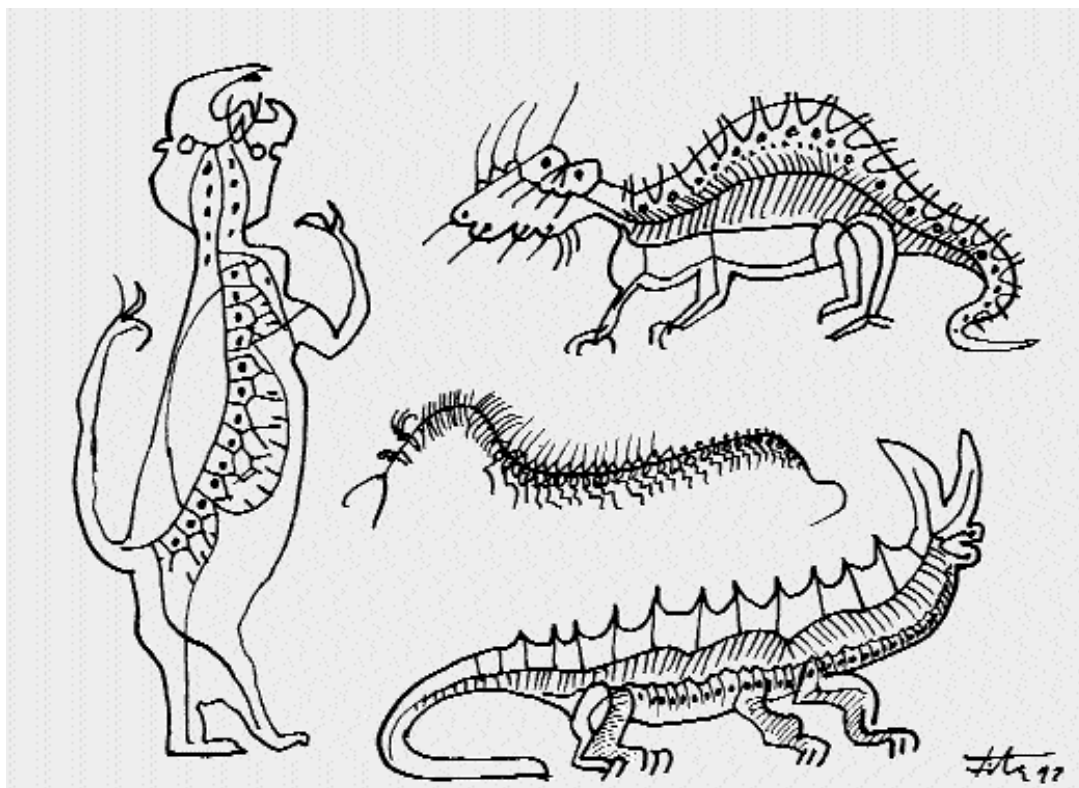


1992 Bloc 245.
17 x 24 cm.
Ploma xinesa.

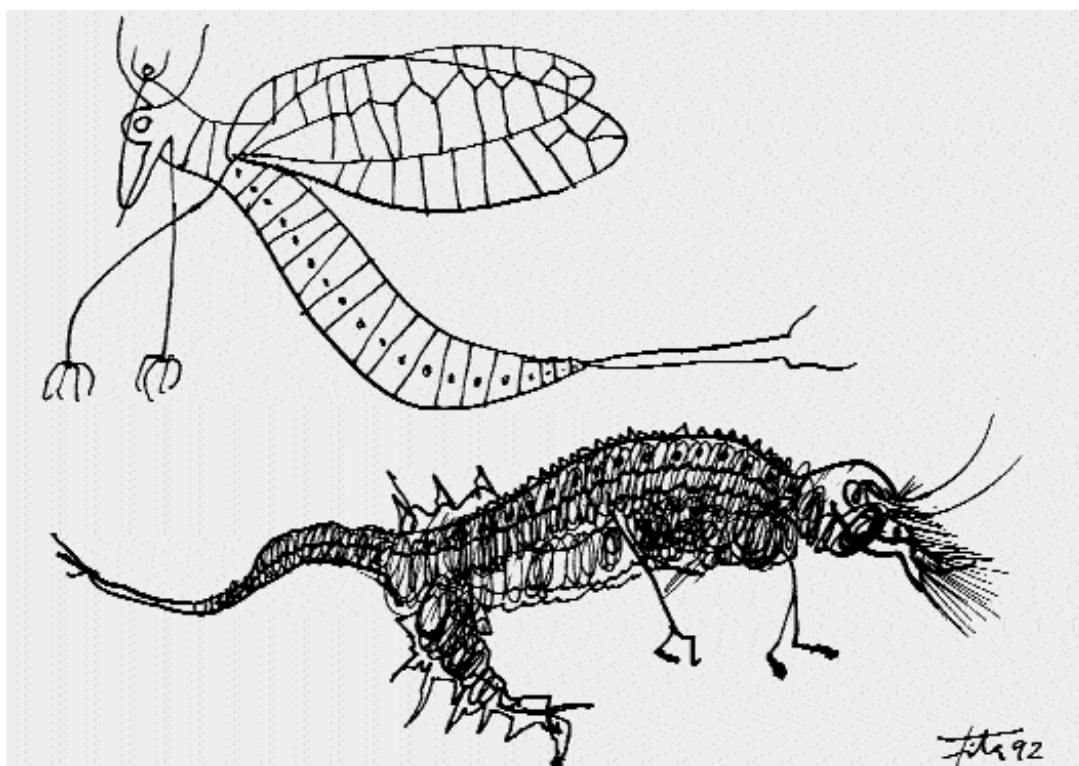


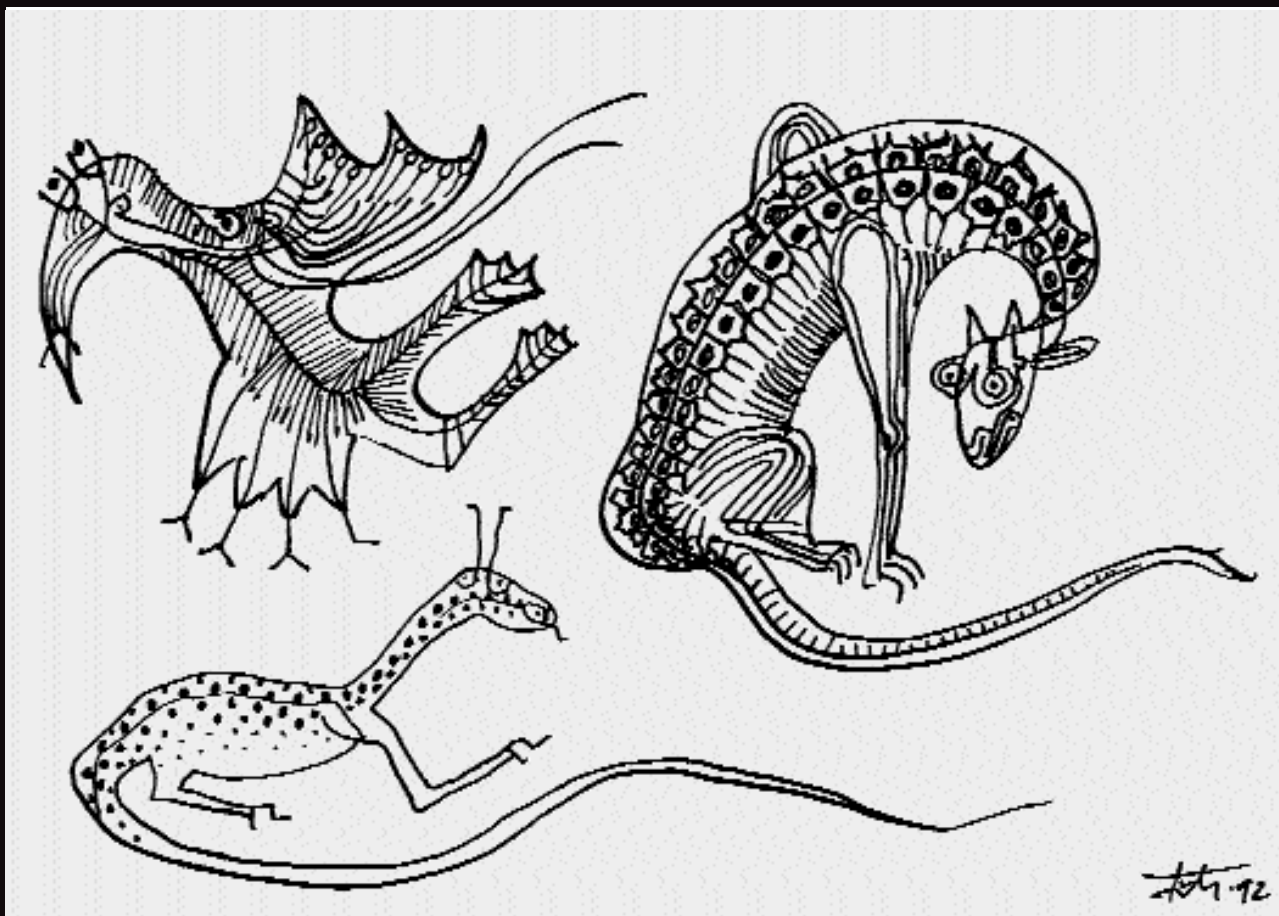
1992 Bloc 245.
17 x 24 cm.
Ploma xinesa.

1992 Bloc 245.
17 x 24 cm.
Ploma xinesa.

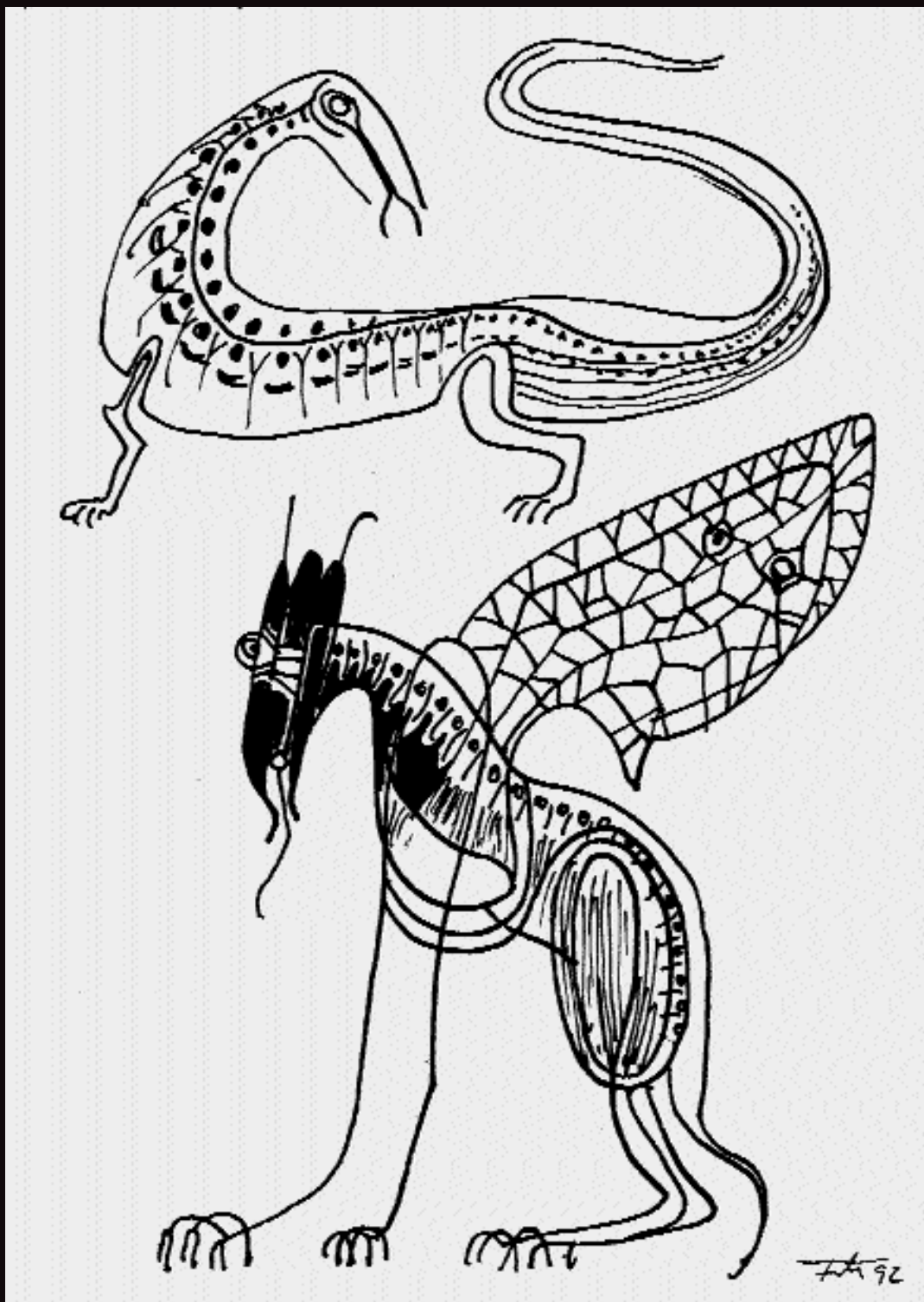


1992 Bloc 245.
17 x 24 cm.
Ploma xinesa.





1992 Bloc 245.
17 x 24 cm.
Ploma xinesa.



1992 Bloc 245.
24 x 17 cm.
Ploma xinesa.



1992 *Bestioles 18.*
50 x 70 cm.
Mixta paper.



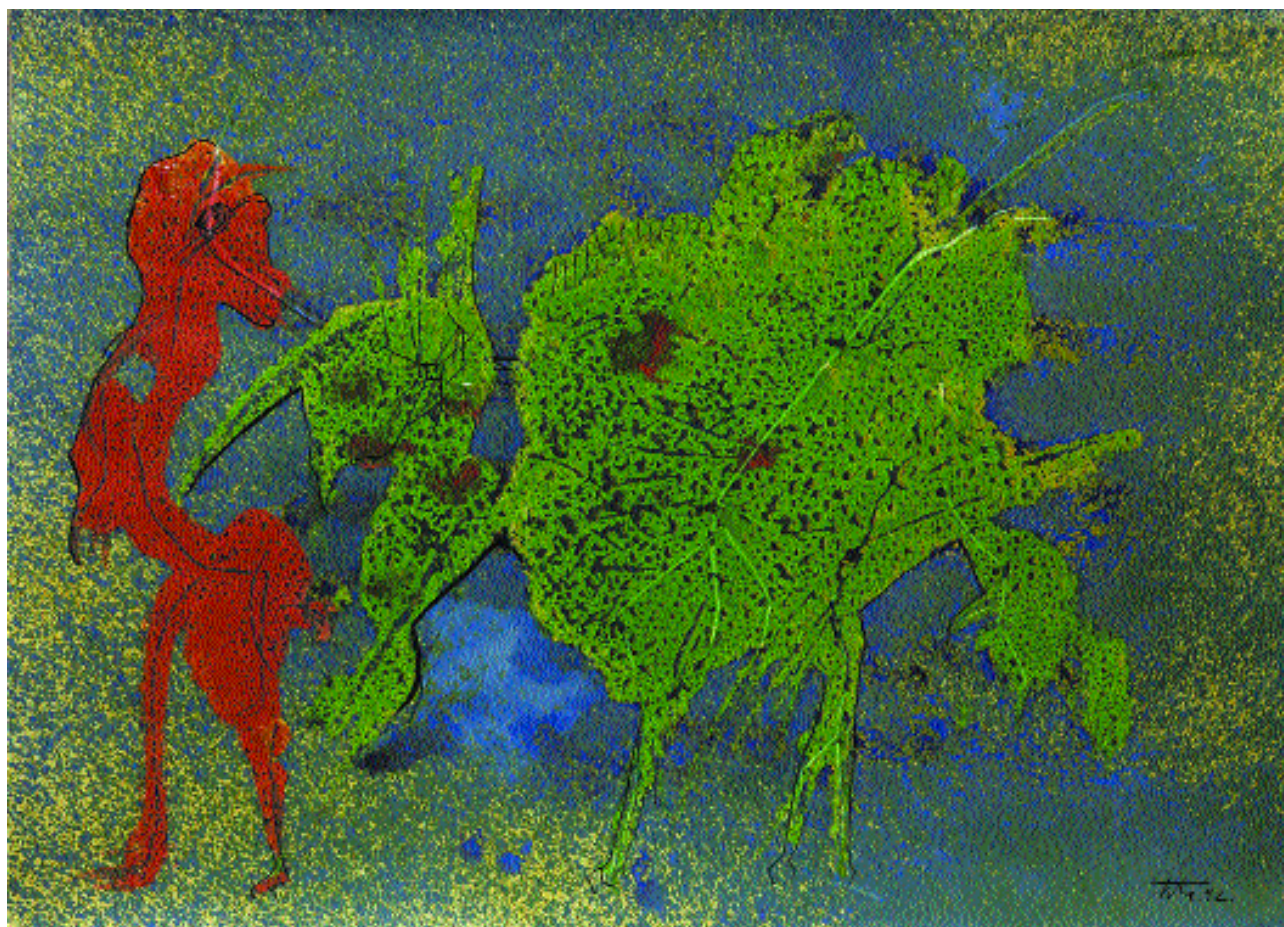
1992 *Bestioles 16.*
50 x 70 cm.
Mixta paper.



1992 *Bestioles 13*.
50 x 70 cm.
Mixta paper.



1992 *Bestioles 7.*
50 x 70 cm.
Mixta paper.



1992 *Bestioles 6.*
50 x 70 cm.
Mixta paper.



1992 *Domèstic*.
89 x 116 cm (50F).
Mixta tela.



1992 *Vida*.
89 x 116 (50F).
Mixta tela.



1992 *Bèstia*.
114 x 146 (80F).
Mixta tela.



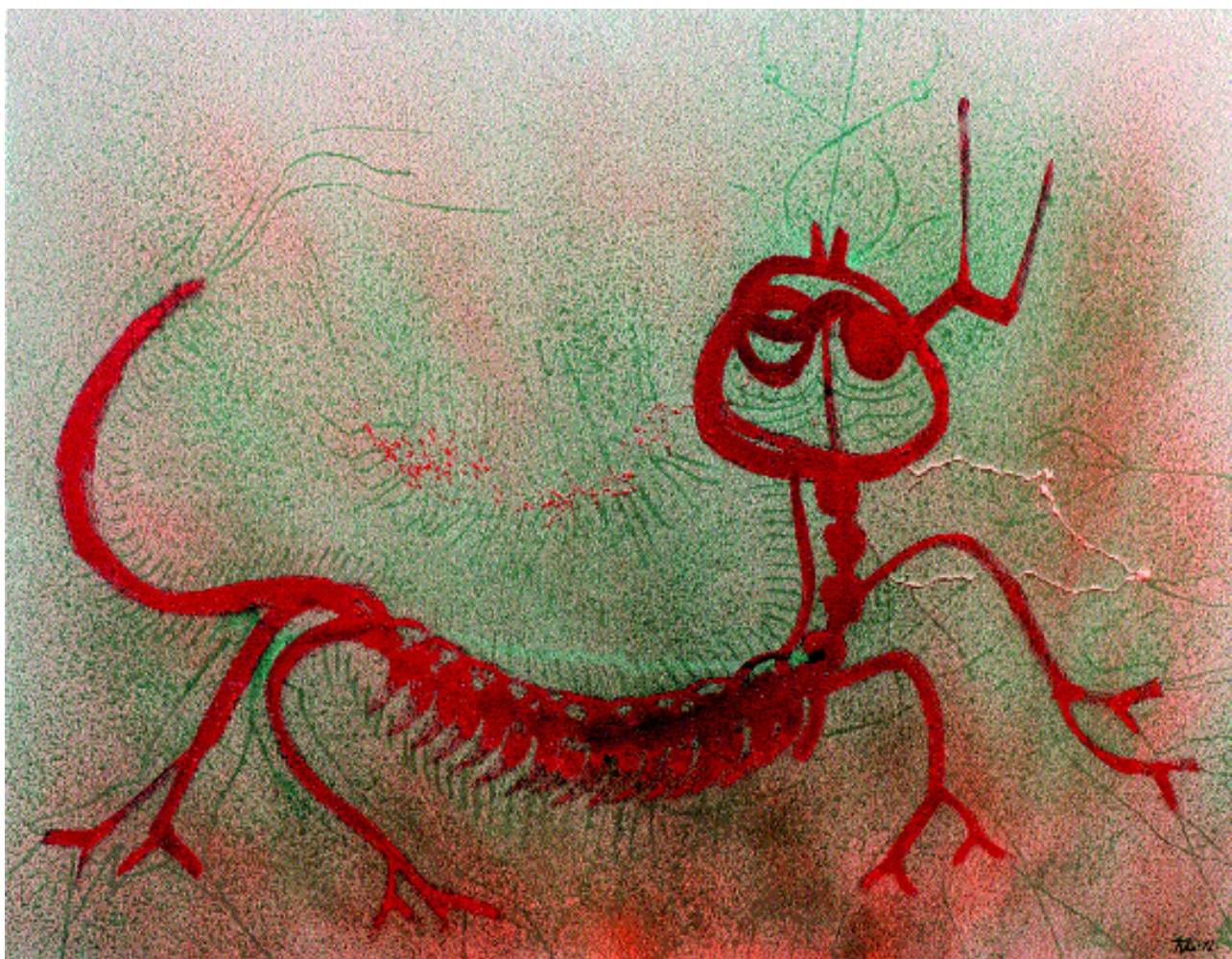
1992 *Llagosta*.
114 x 146 cm.
Mixta tela.



1992 *Insecte.*
114 x 146 cm (80F).
Mixta tela.



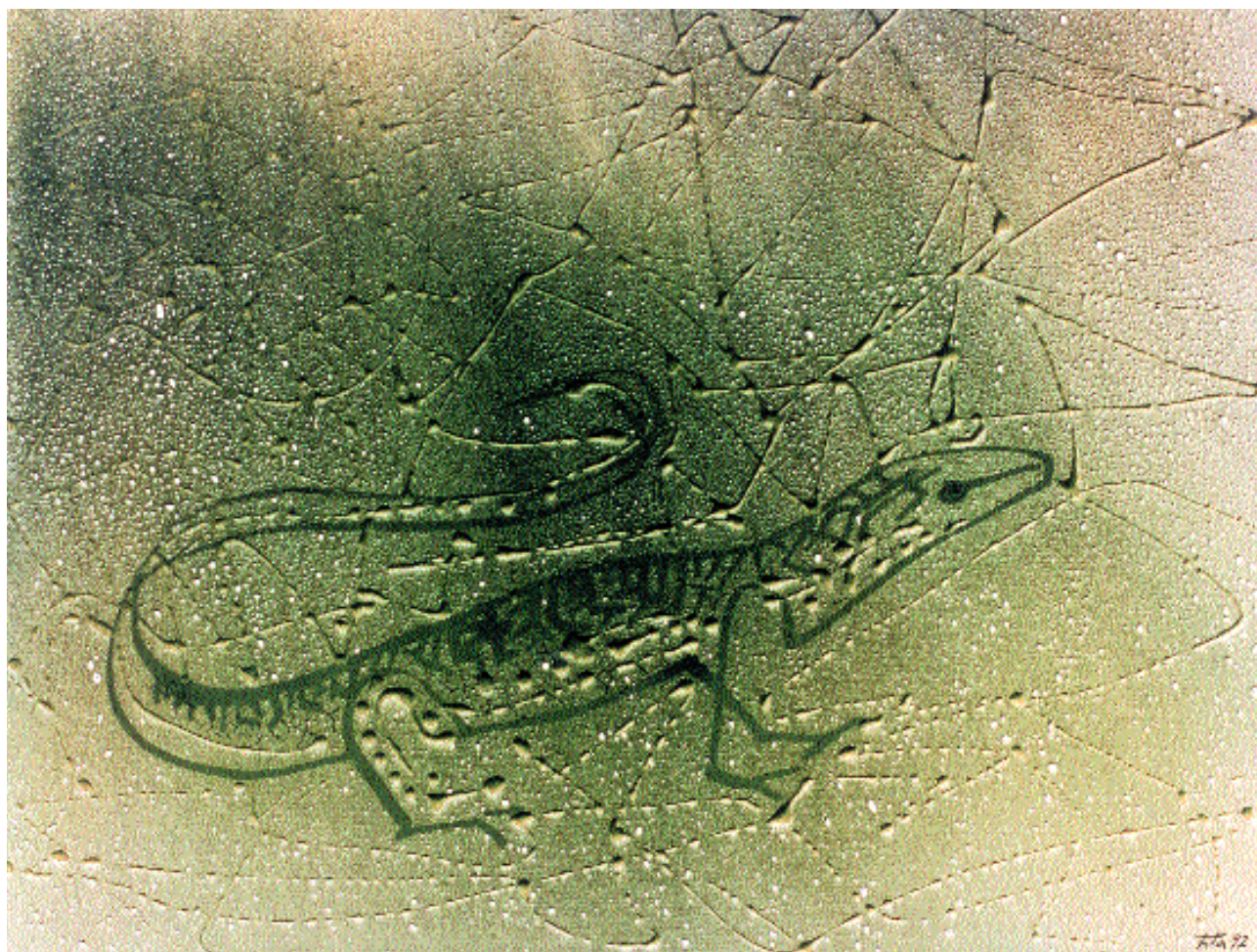
1992 *Bestioles*.
114 x 146 cm (80F).
Mixta tela.



1992 Verí.
114 x 146 cm (80F).
Mixta tela.



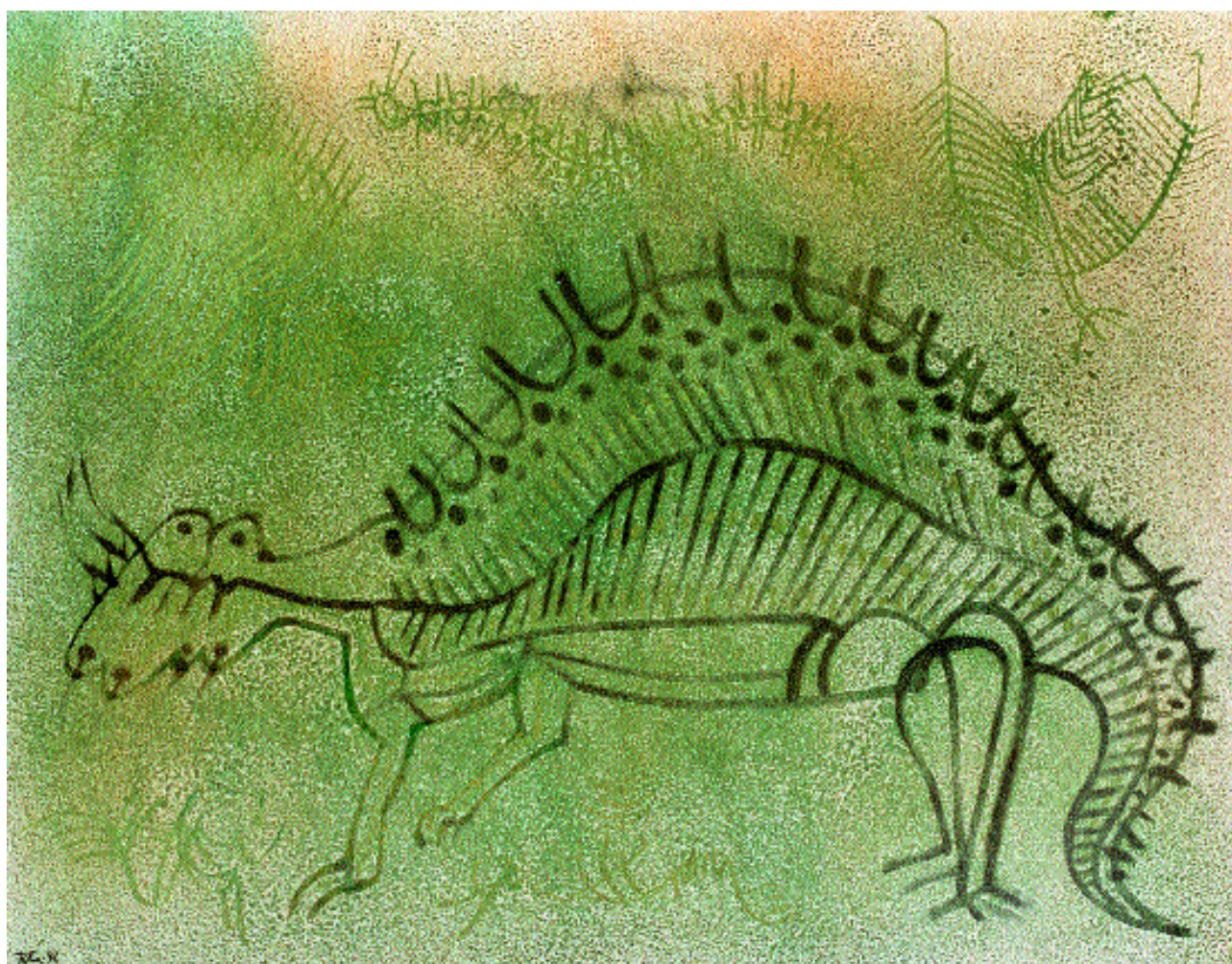
1992 *Animàlia*.
97 x 130 cm (60F).
Mixta tela.



1992 *Sargantana*.
73 x 92 cm (30F).
Mixta tela.



1992 *Animalets*.
146 x 114 cm (80F).
Mixta tela.



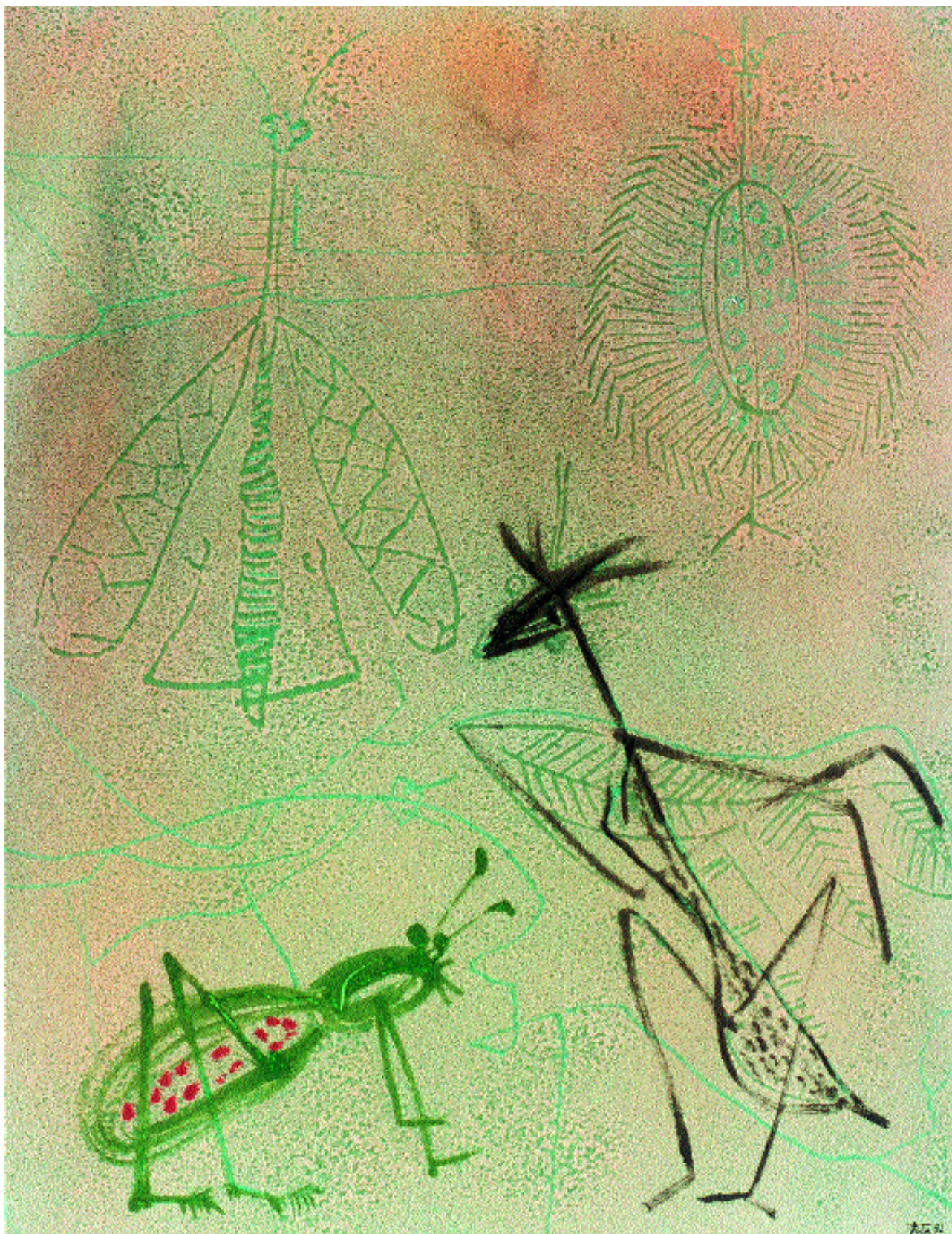
1992 *Dragó.*
114 x 146 cm.
Mixta tela.



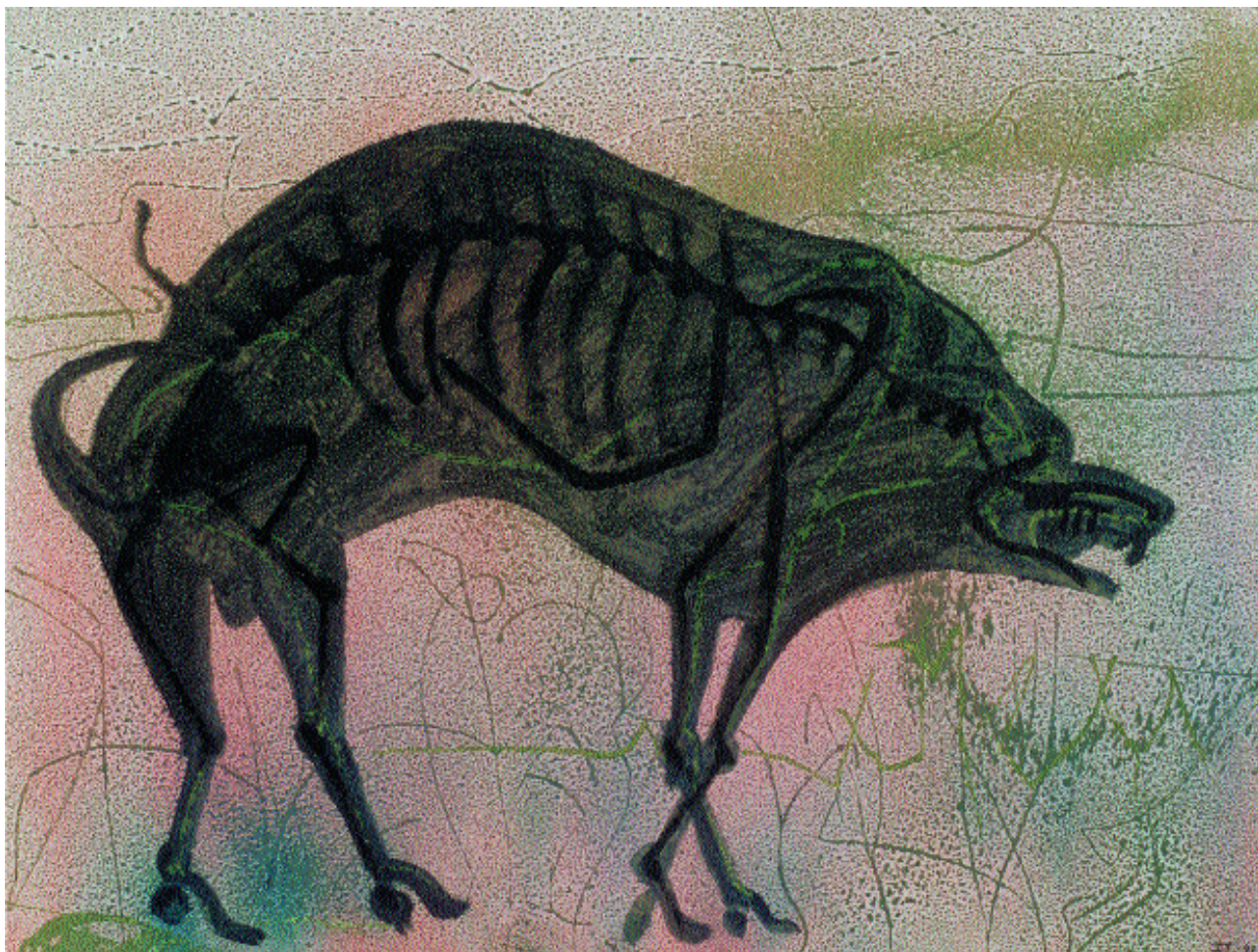
1992 *Fera*.
97 x 130 cm (60F).
Mixta tela.



1992 *Cuques*.
114 x 146 cm (80F).
Mixta tela.



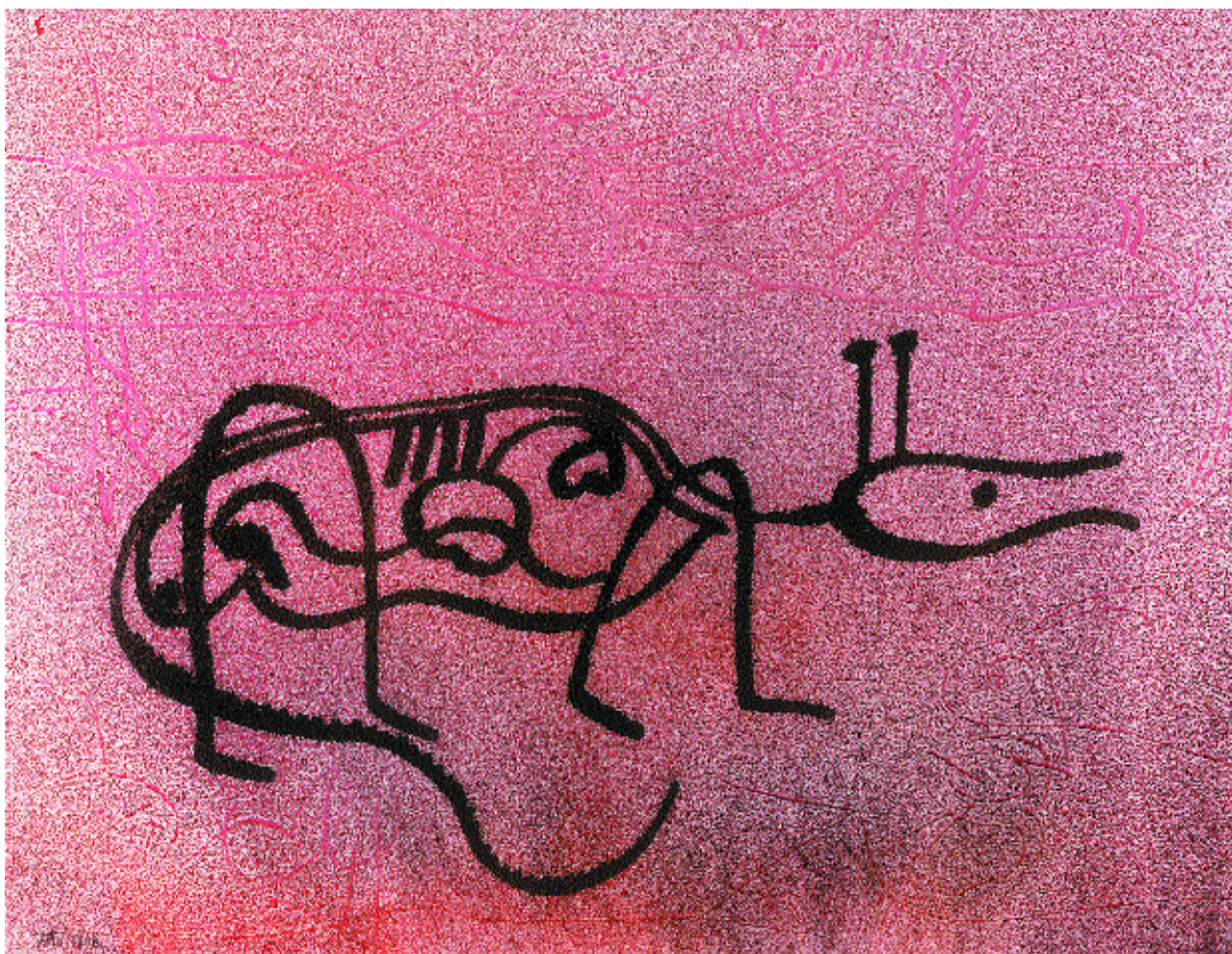
1992 *Papus*.
146 x 114 cm (80F).
Mixta tela.



1992 *Animal*.
114 x 146 cm (80F).
Mixta tela.



1992 *Monstre.*
89 x 116 cm (50F).
Mixta tela.



1992 *Bestiola*.
89 x 116 cm (50F).
Mixta tela.



1992 Au.
89 x 116 cm (50F)
Mixa tela.



1992 *Animalots 26.*
70 x 50 cm.
Mixta paper.



1993 *Animalots 25.*
50 x 70 cm.
Mista paper.



1993 *Animalots 22.*
50 x 70 cm.
Mixta paper.



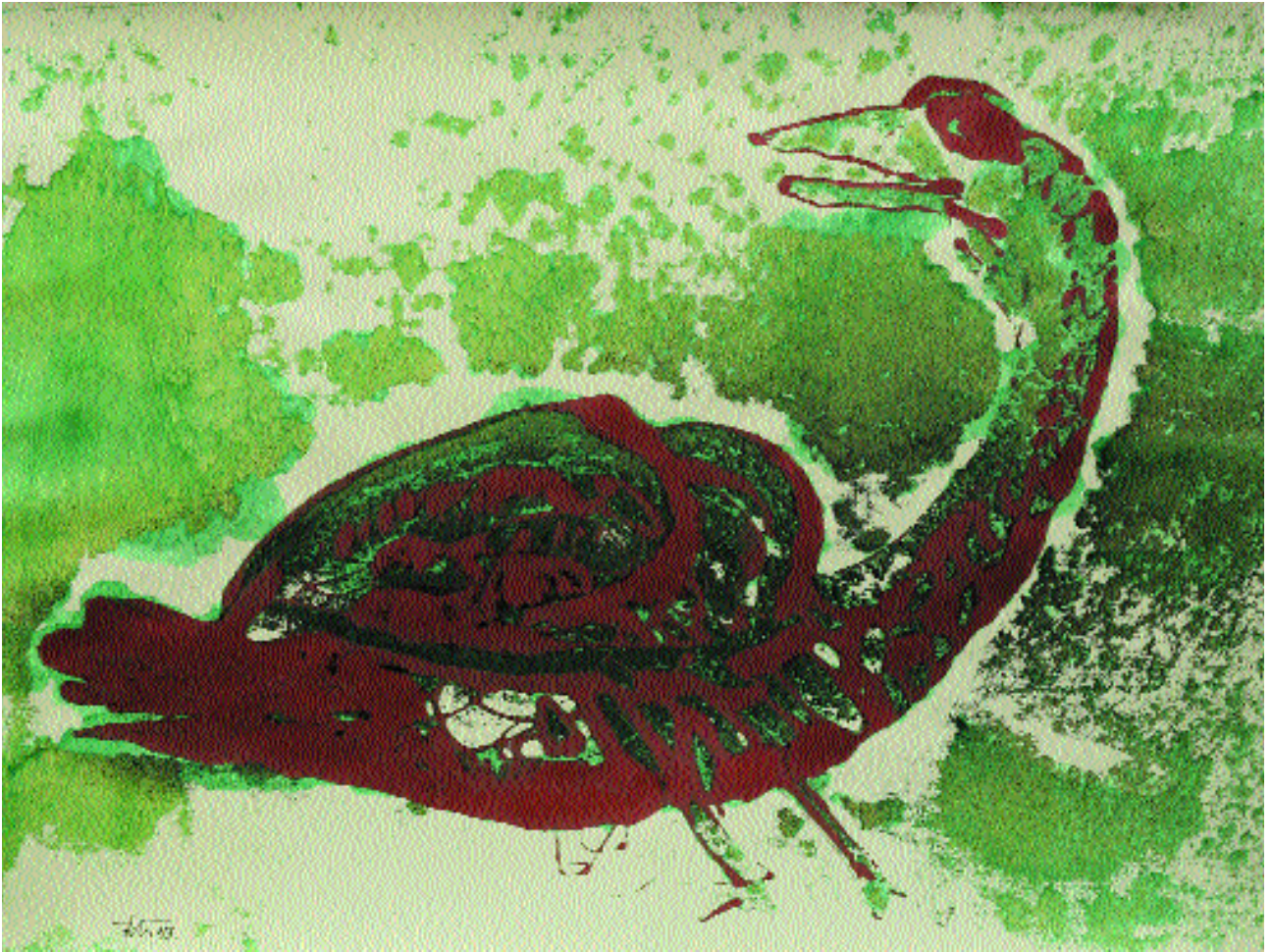
1993 *Animalots 23.*
50 x 70 cm.
Mixta paper.



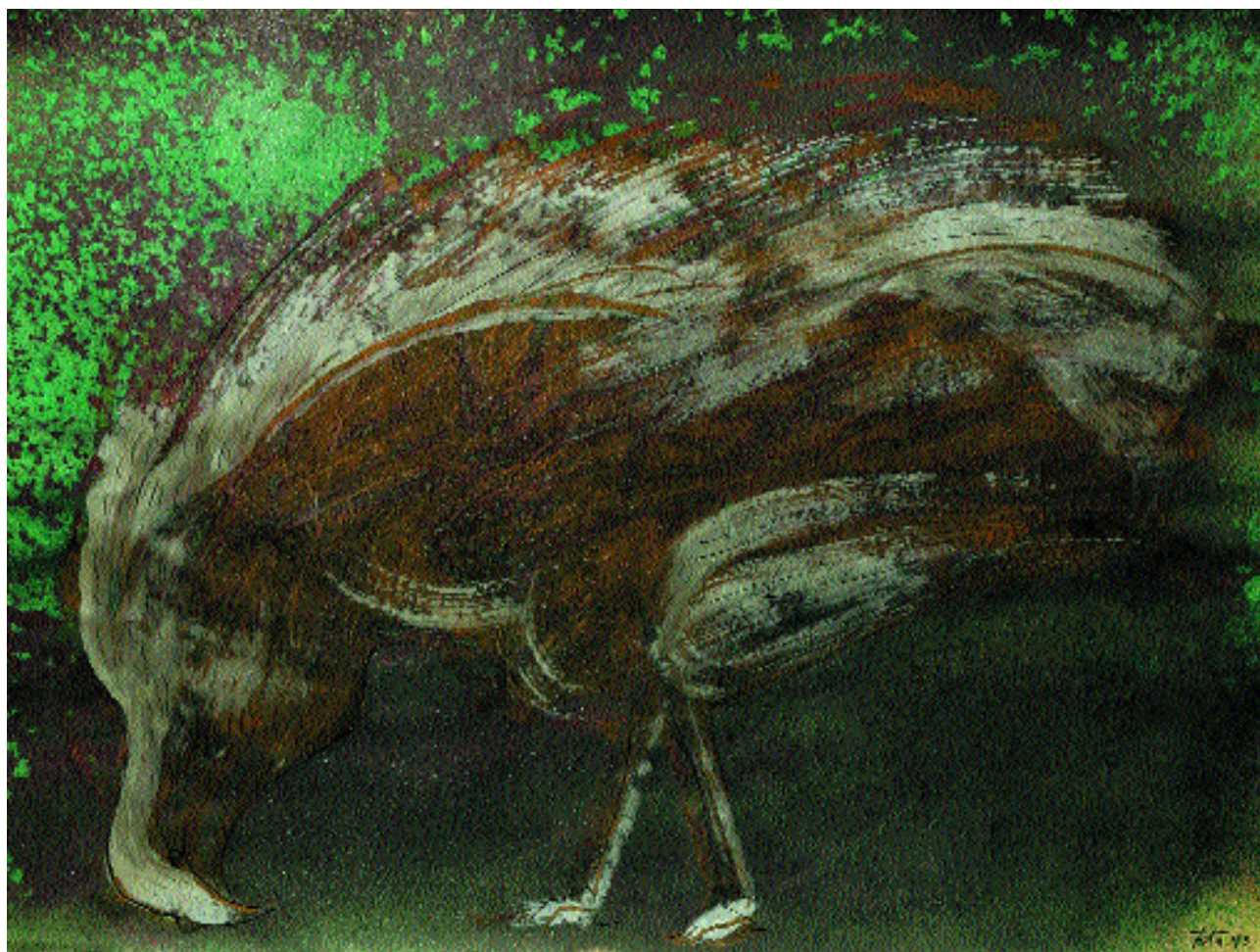
1993 *Animalots 45.*
50 x 70 cm.
Mixta paper.



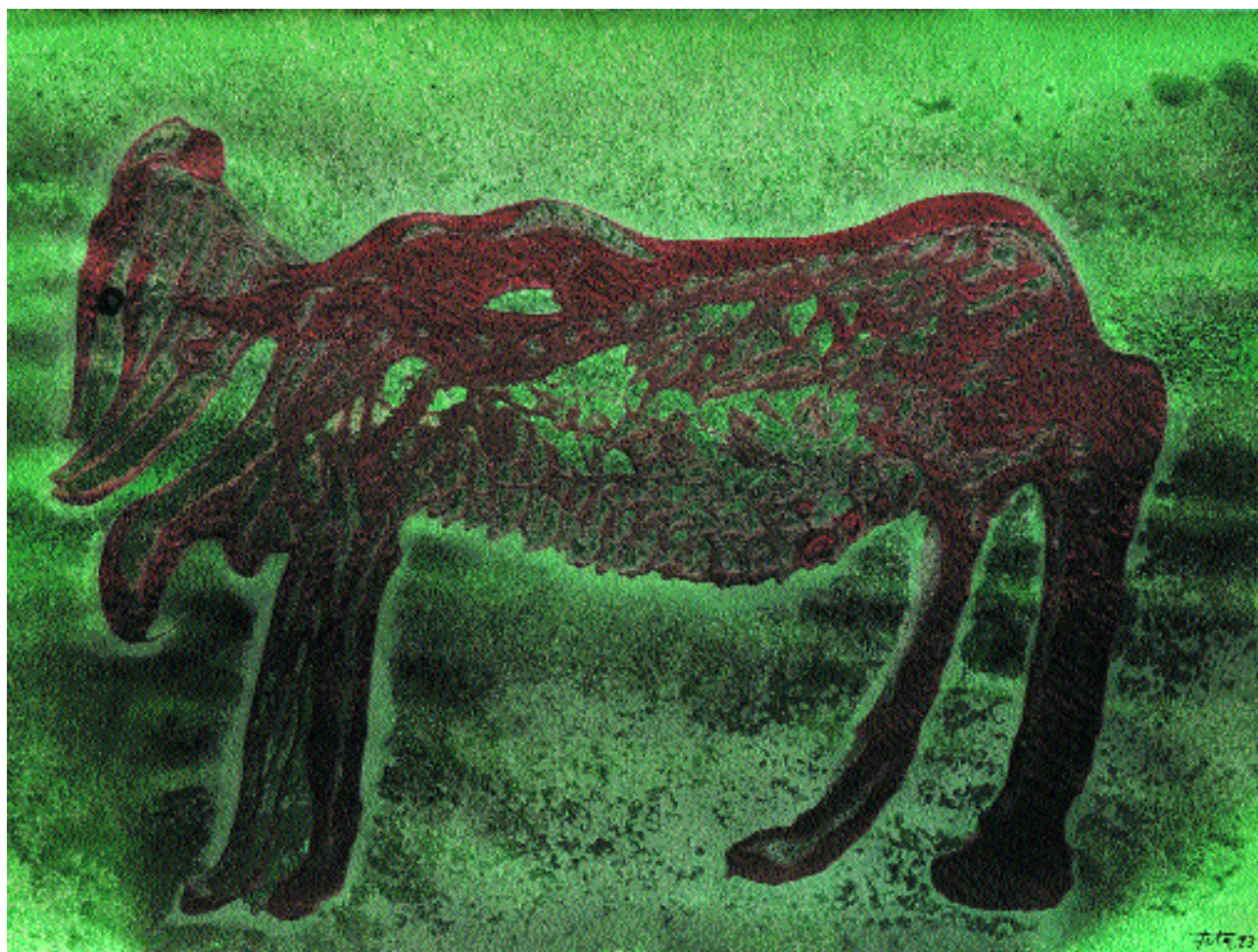
1993 *Animalots 46.*
50 x 70 cm.
Mixta paper.



1993 *Animalots 47.*
50 x 70 cm.
Mixta paper.



1993 *Animalots 48.*
50 x 70 cm.
Mixta paper.



1993 *Animalots 49.*
50 x 70 cm.
Mixta paper.



1993 *Animalots 50*.
50 x 70 cm.
Mixta paper.



1993 *Animalots 52.*
50 x 70 cm.
Mixta paper.



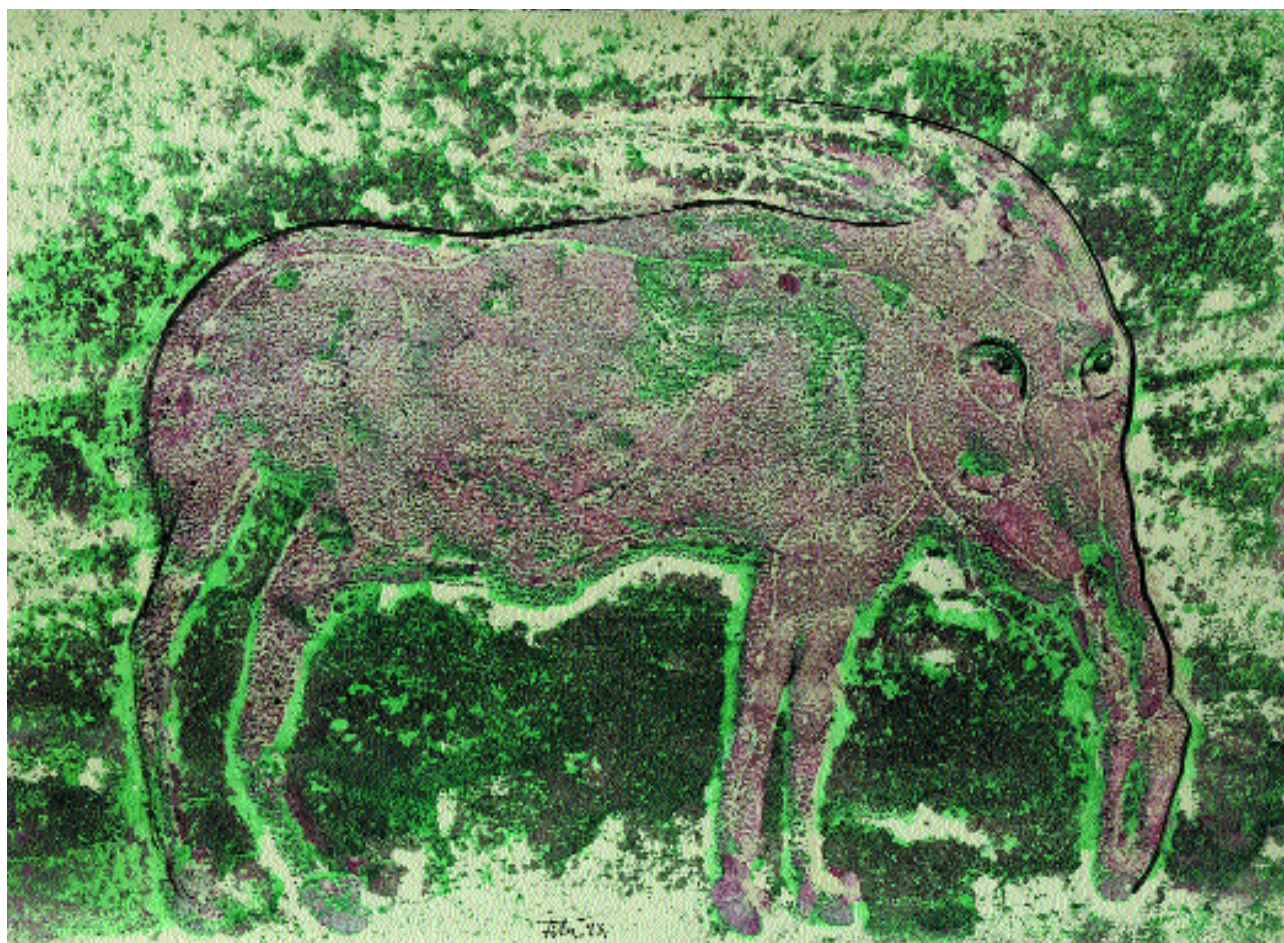
1993 *Animalots 30.*
50 x 70 cm.
Mixta paper.



1993 *Animalots 27.*
70 x 50 cm.
Mixta paper.



1993 *Animalots 29.*
50 x 70 cm.
Mixta paper.



1993 *Animalots 28.*
50 x 70 cm.
Mixta paper.



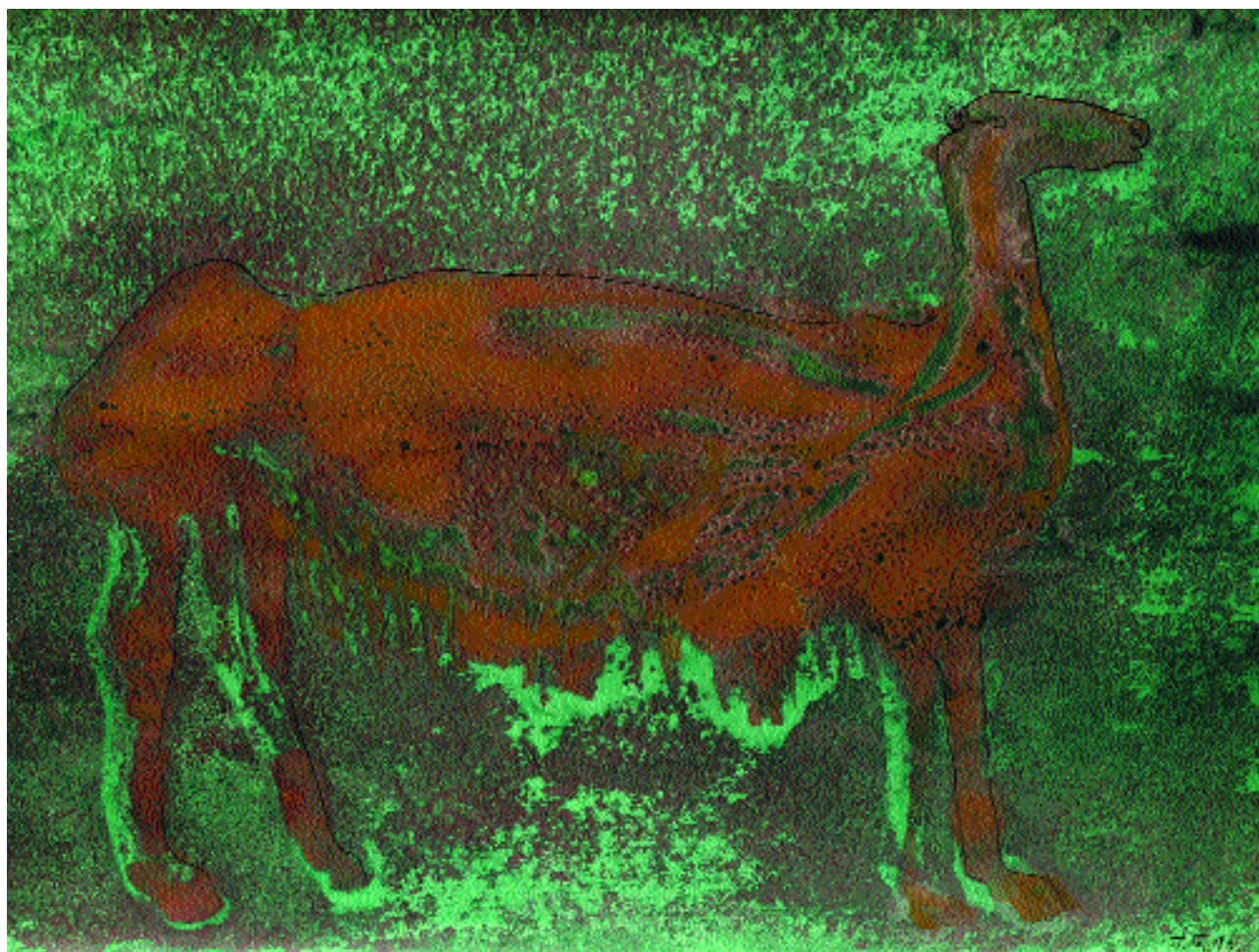
1993 *Animalots 51.*
50 x 70 cm.
Mixta paper.



1993 *Animalots 21.*
50 x 70 cm.
Mixta paper.



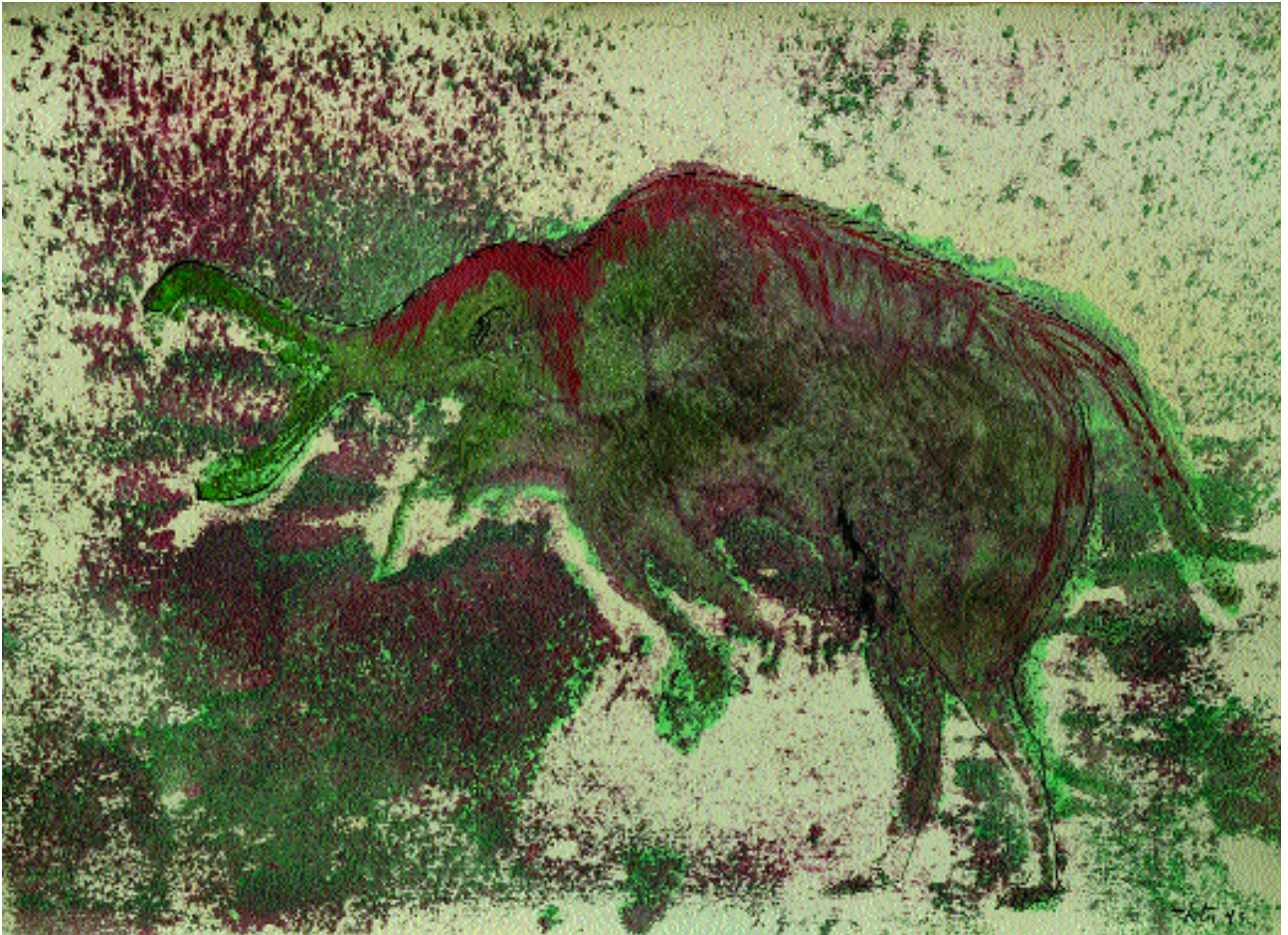
*1993 Animalots 31.
50 x 70 cm.
Mixta paper.*



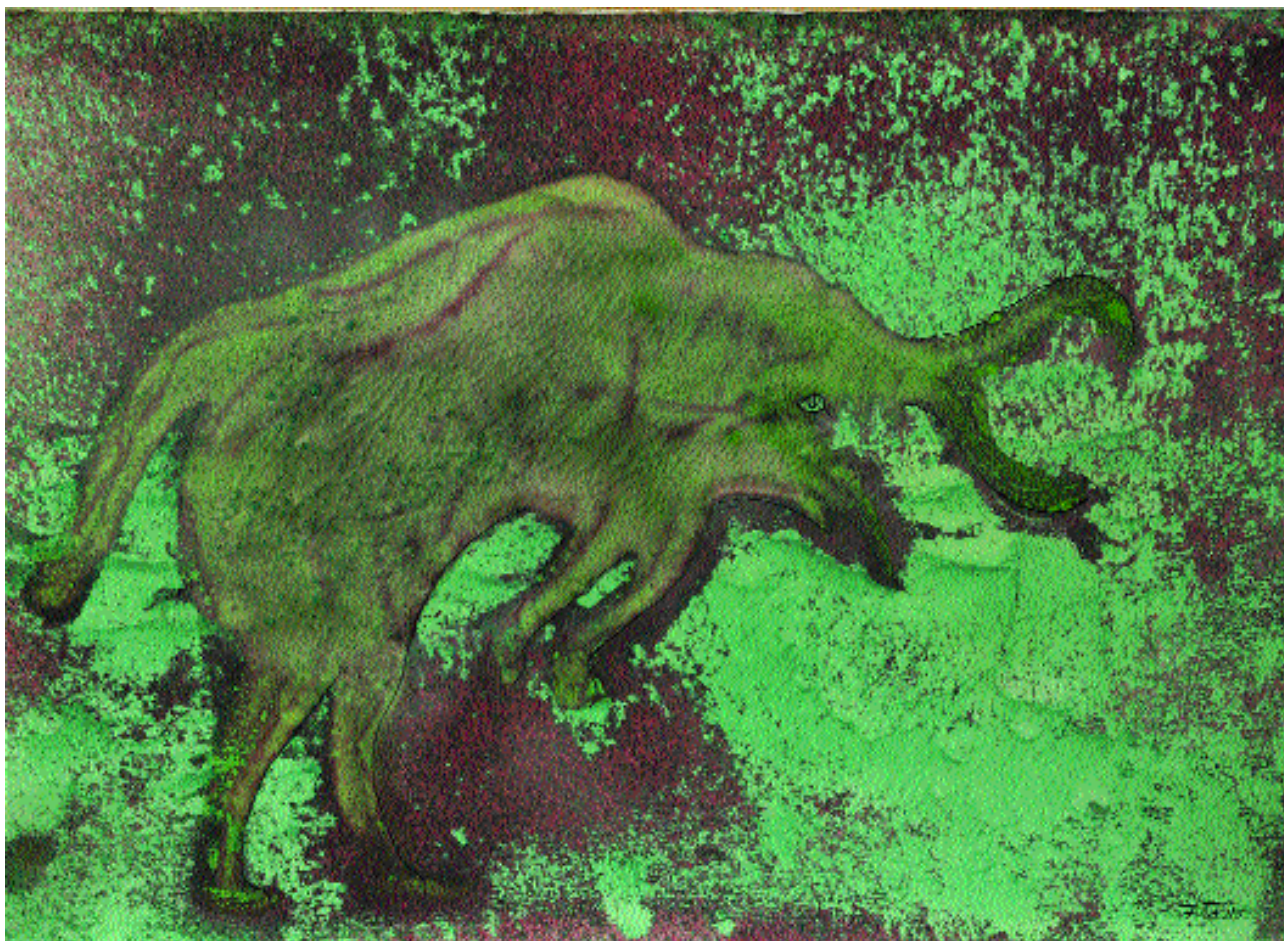
1993 *Animalots 32.*
50 x 70 cm.
Mixta paper.



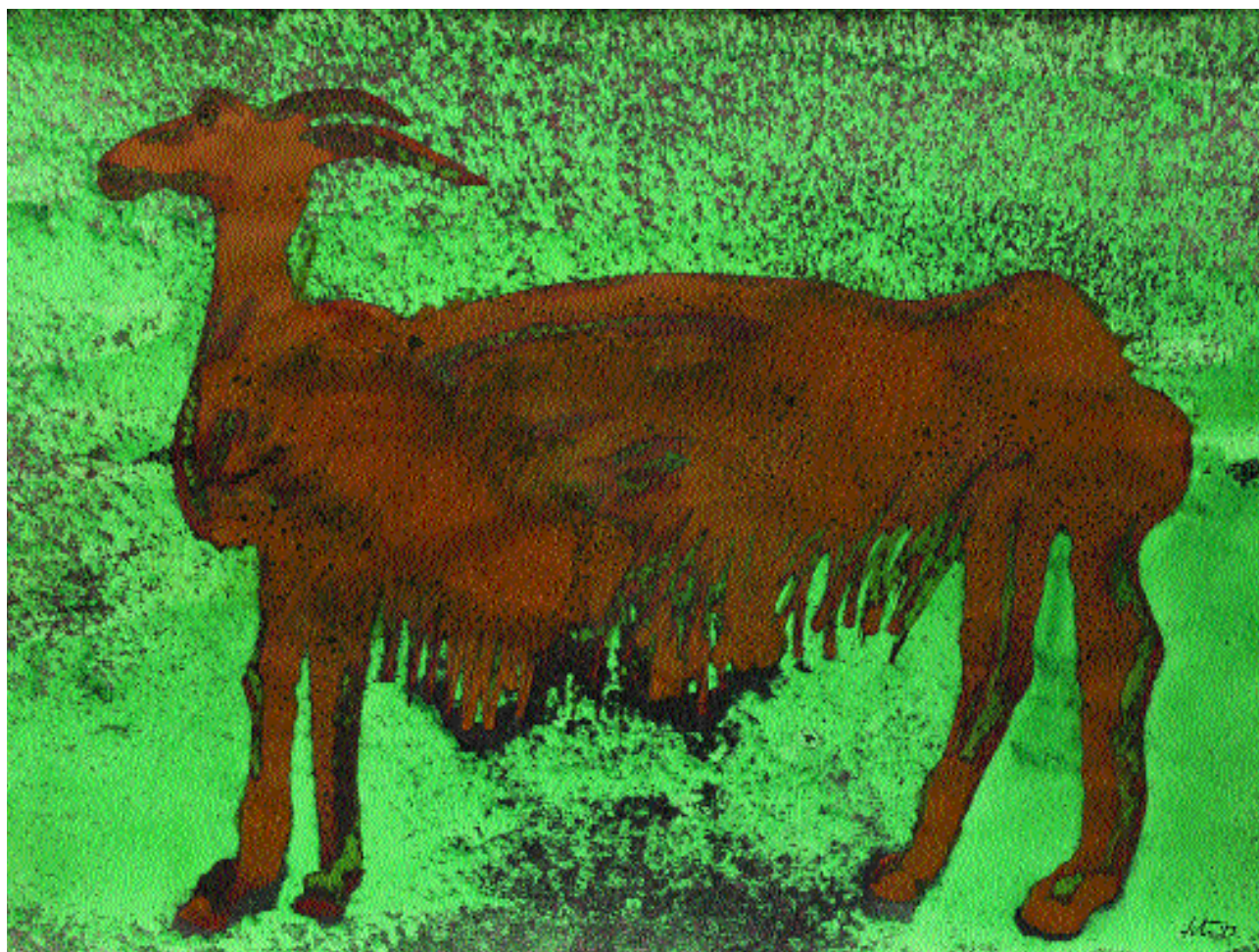
1993 *Animalots 33.*
50 x 70 cm.
Mixta paper.



1993 *Animalots 34.*
50 x 70 cm.
Mixta paper.



1993 *Animalots 35.*
50 x 70 cm.
Mixta paper.



1993 *Animalots 36.*
50 x 70 cm.
Mixta paper.



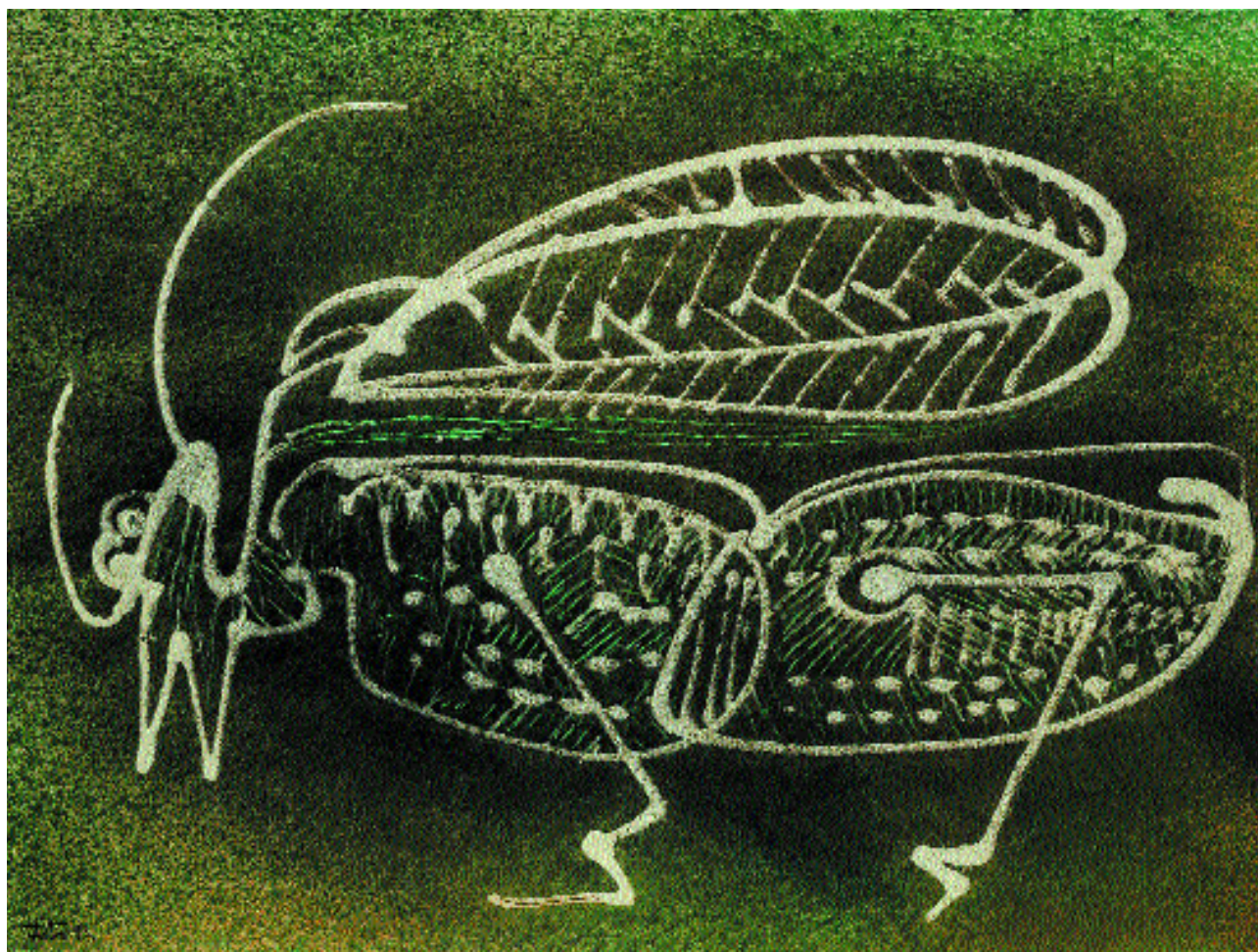
1993 *Animalots 37.*
50 x 70 cm.
Mixta paper.



1993 *Animalots 38.*
50 x 70 cm.
Mixta paper.



1993 *Animalots 16.*
50 x 70 cm.
Mixta paper.



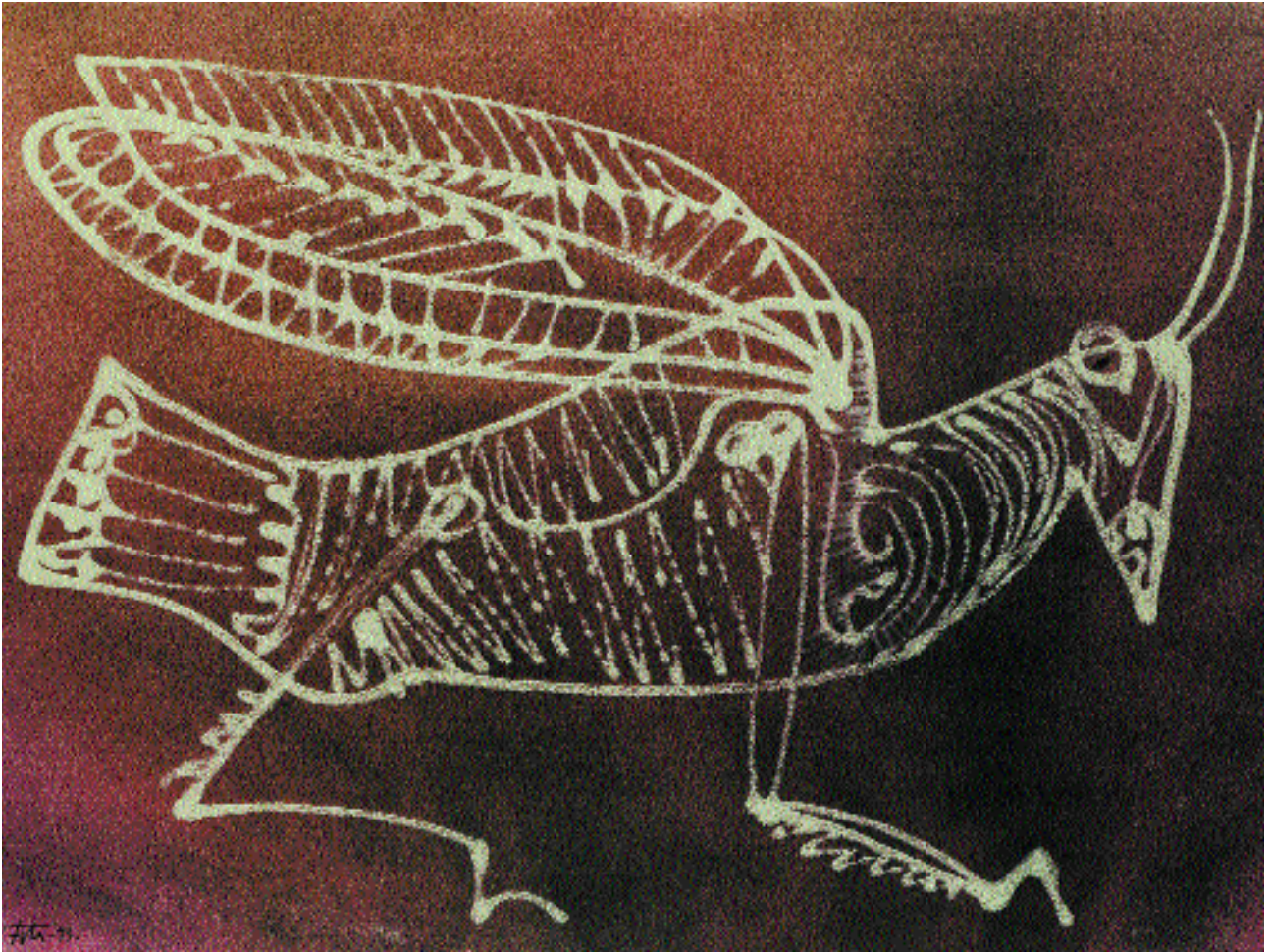
1993 *Animalots 13*.
50 x 70 cm.
Mixta paper.



1993 *Animalots 8.*
50 x 70 cm.
Mixta paper.



1993 *Animalots 6.*
50 x 70 cm.
Mixta paper.



1993 *Animalots 12.*
50 x 70 cm.
Mixta paper.



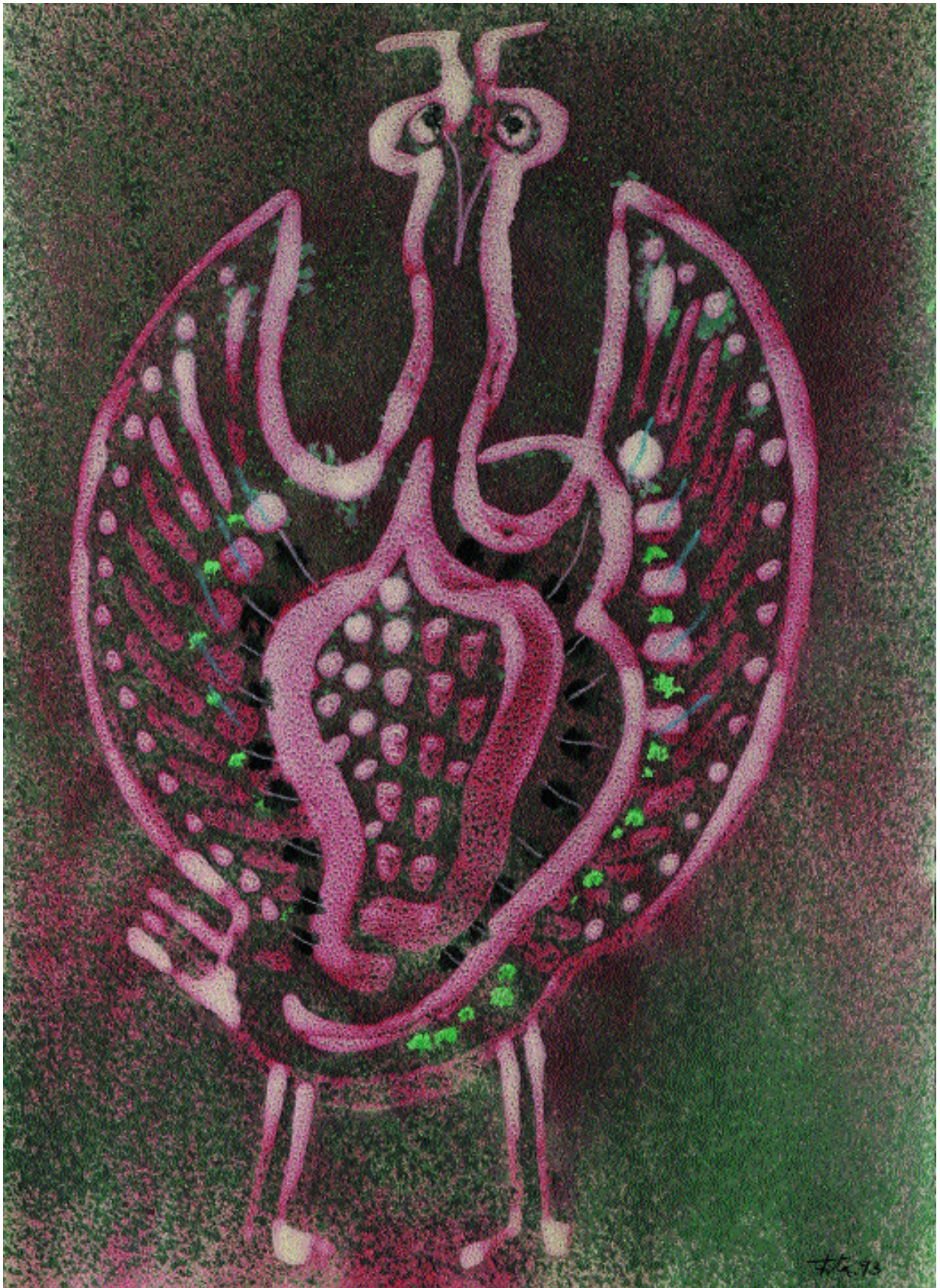
1993 *Animalots 1.*
50 x 70 cm.
Mixta paper.



1993 *Animalots 4.*
50 x 70 cm.
Mixed paper.



1993 *Animalots 7.*
50 x 70 cm.
Mixta paper.



1993 *Animalots 9*.
70 x 50 cm.
Mixta paper.



1993 *Animalots 10.*
50 x 70 cm.
Mixta paper.



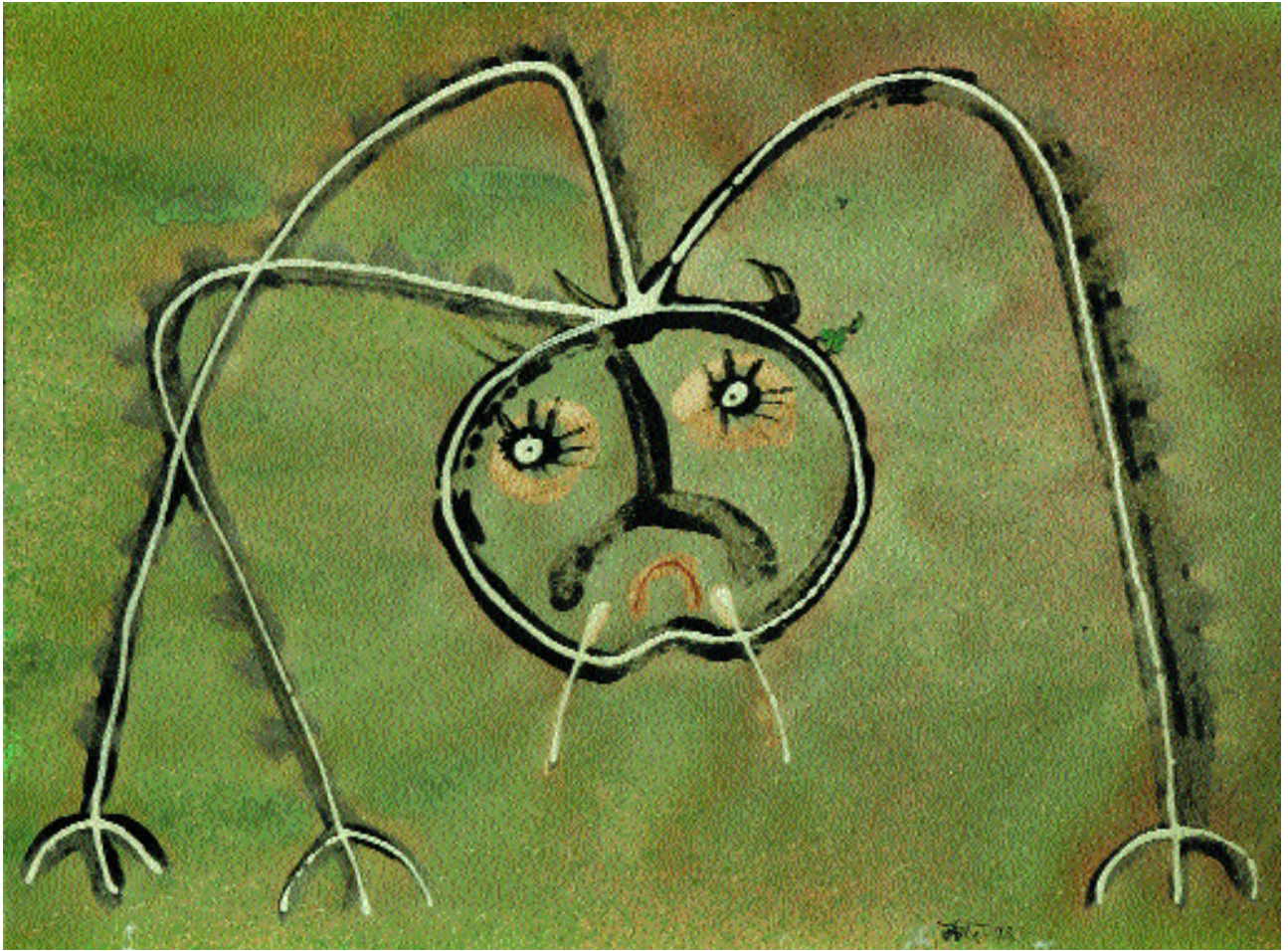
1993 *Animalots 15.*
50 x 70 cm.
Mixta paper.



1993 *Animalots 19.*
50 x 70 cm.
Mixta paper.



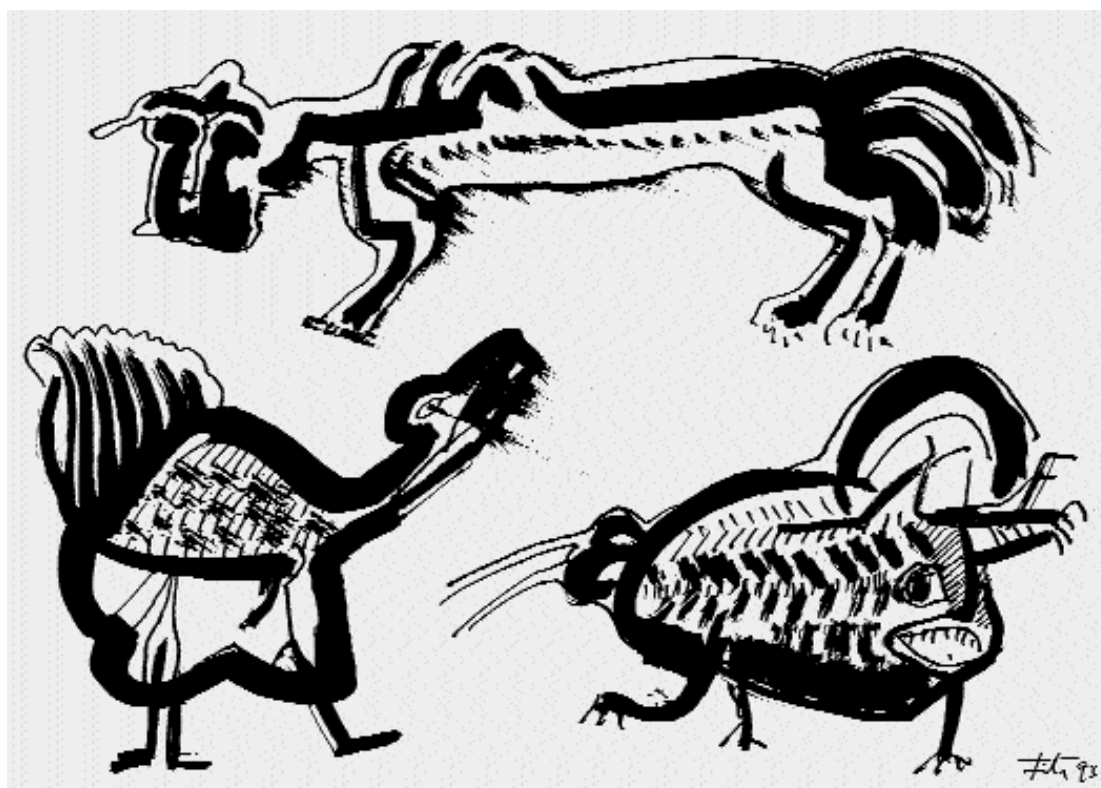
1993 *Animalots 18.*
70 x 50 cm.
Mixta paper.



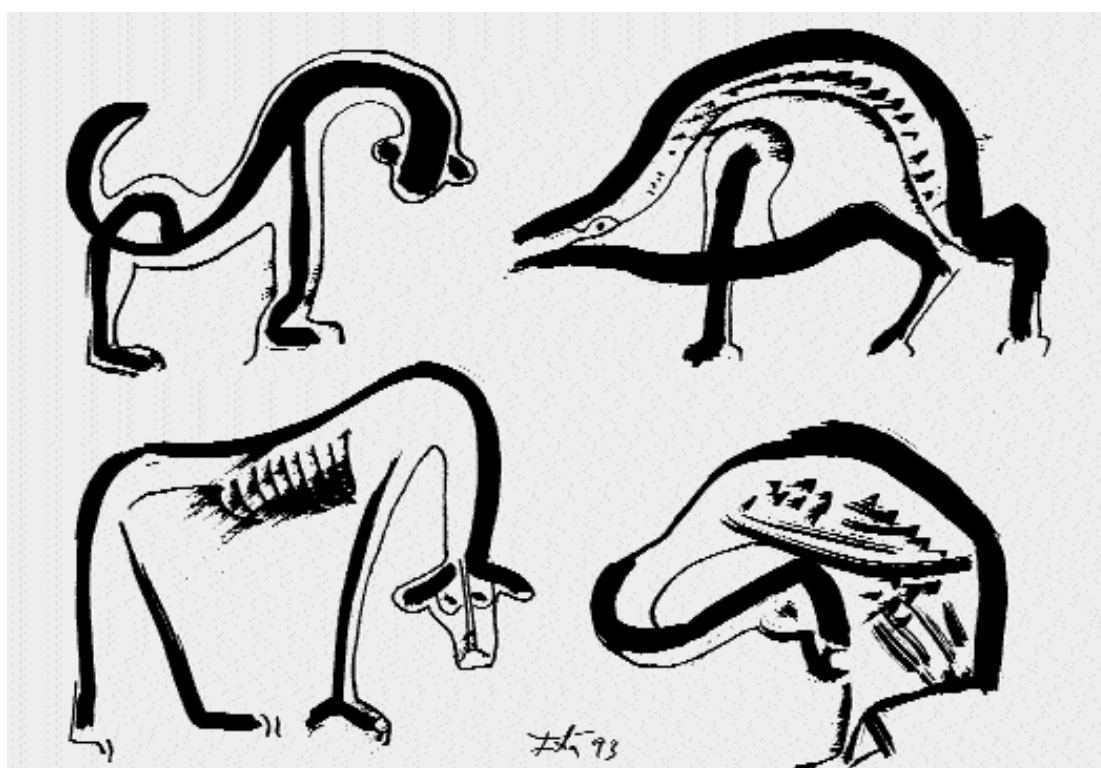
1993 *Animalots 2.*
50 x 70 cm.
Mixta paper.



1993 *Animalots 15.*
50 x 70 cm.
Mixta paper.



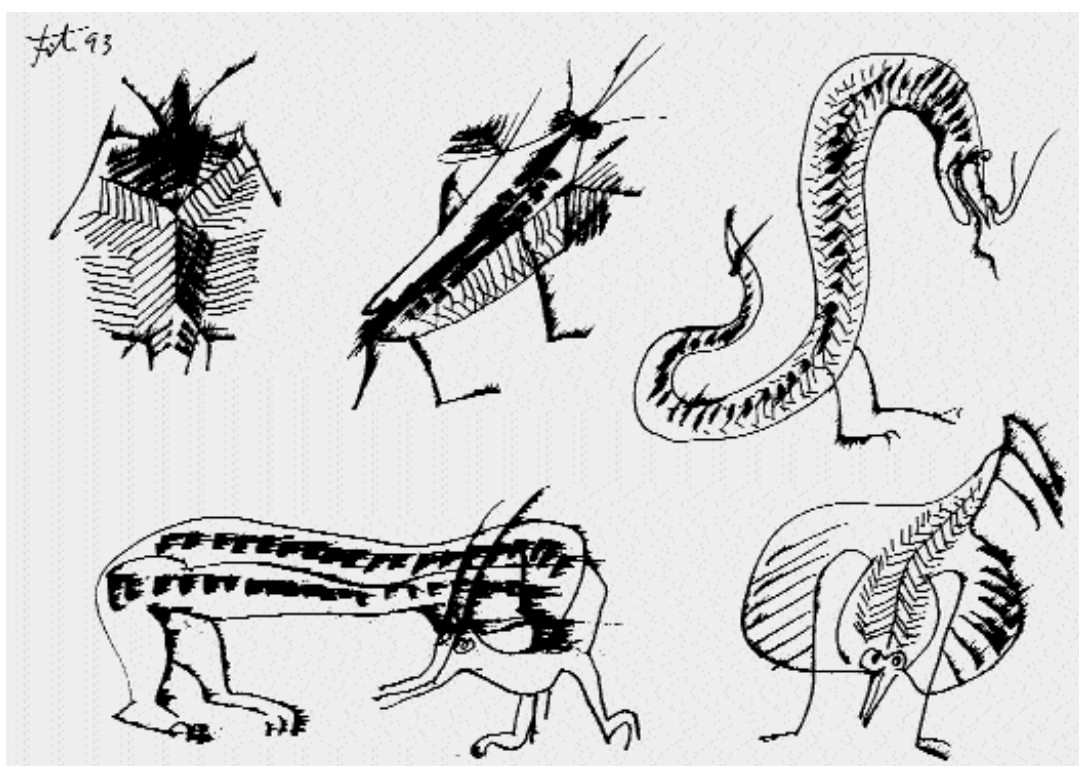
1993 Bloc 250.
17 x 24 cm.
Ploma pinzell,
tinta xinesa.



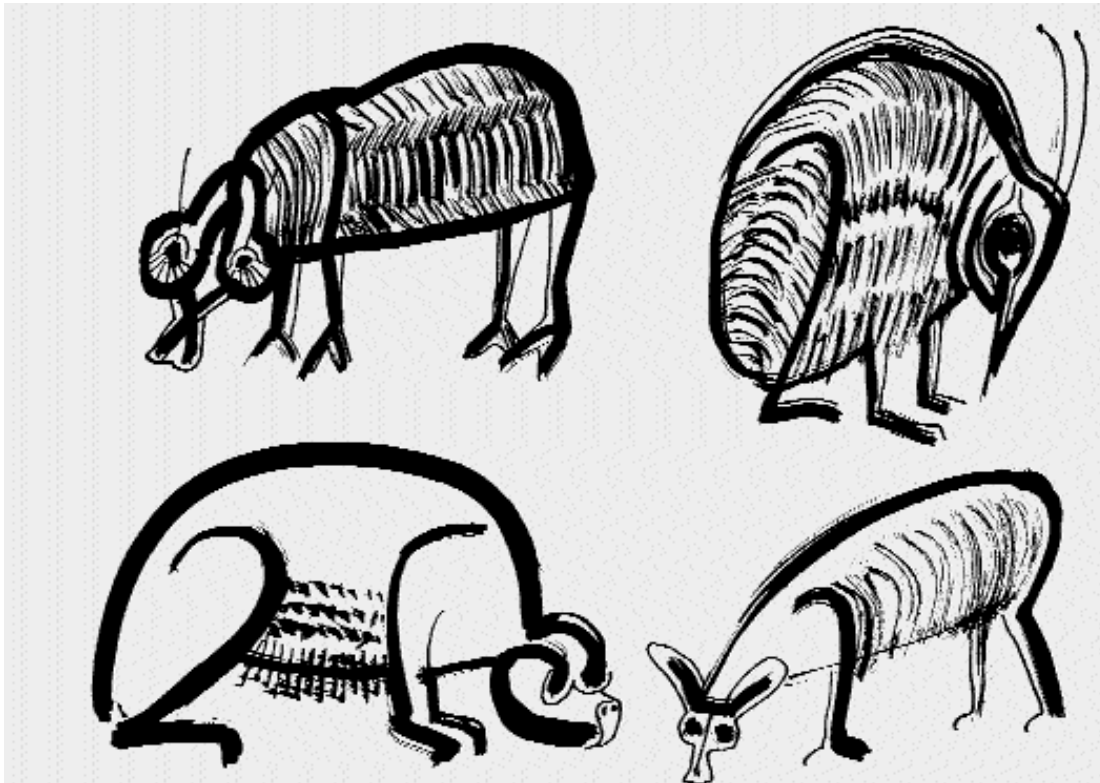
1993 Bloc 250.
17 x 24 cm.
Ploma pinzell,
tinta xinesa.



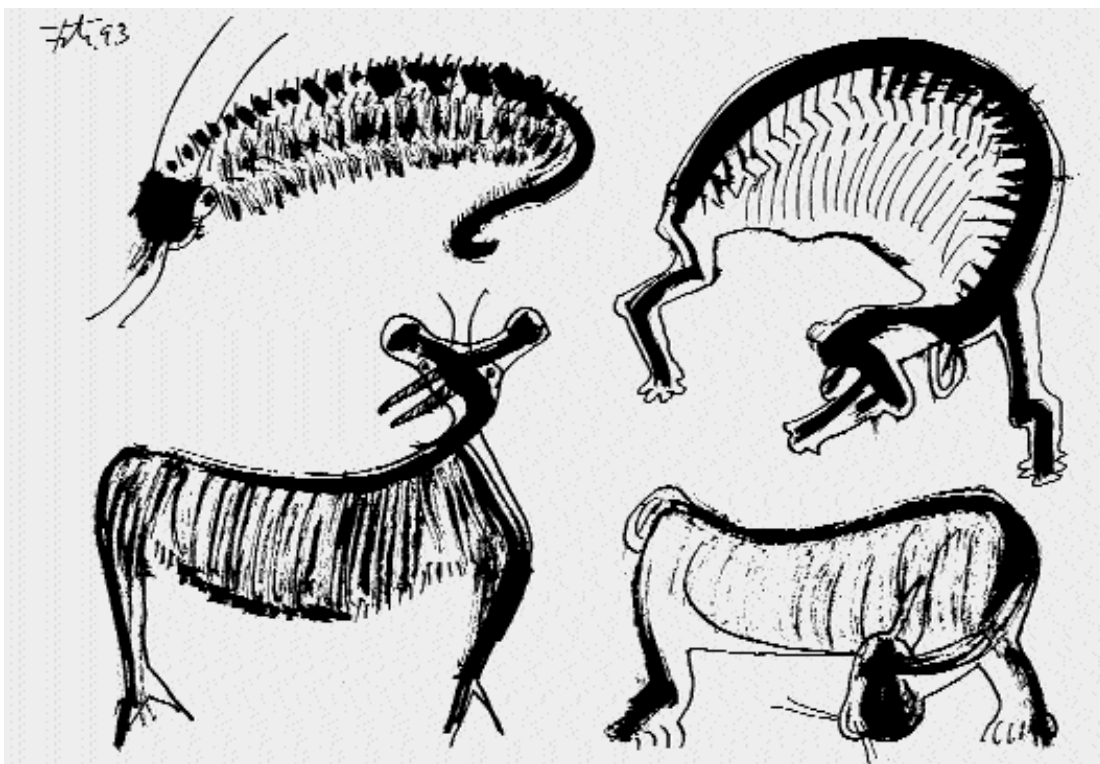
1993 Bloc 250.
17 x 24 cm.
Ploma tinta
xinesa.



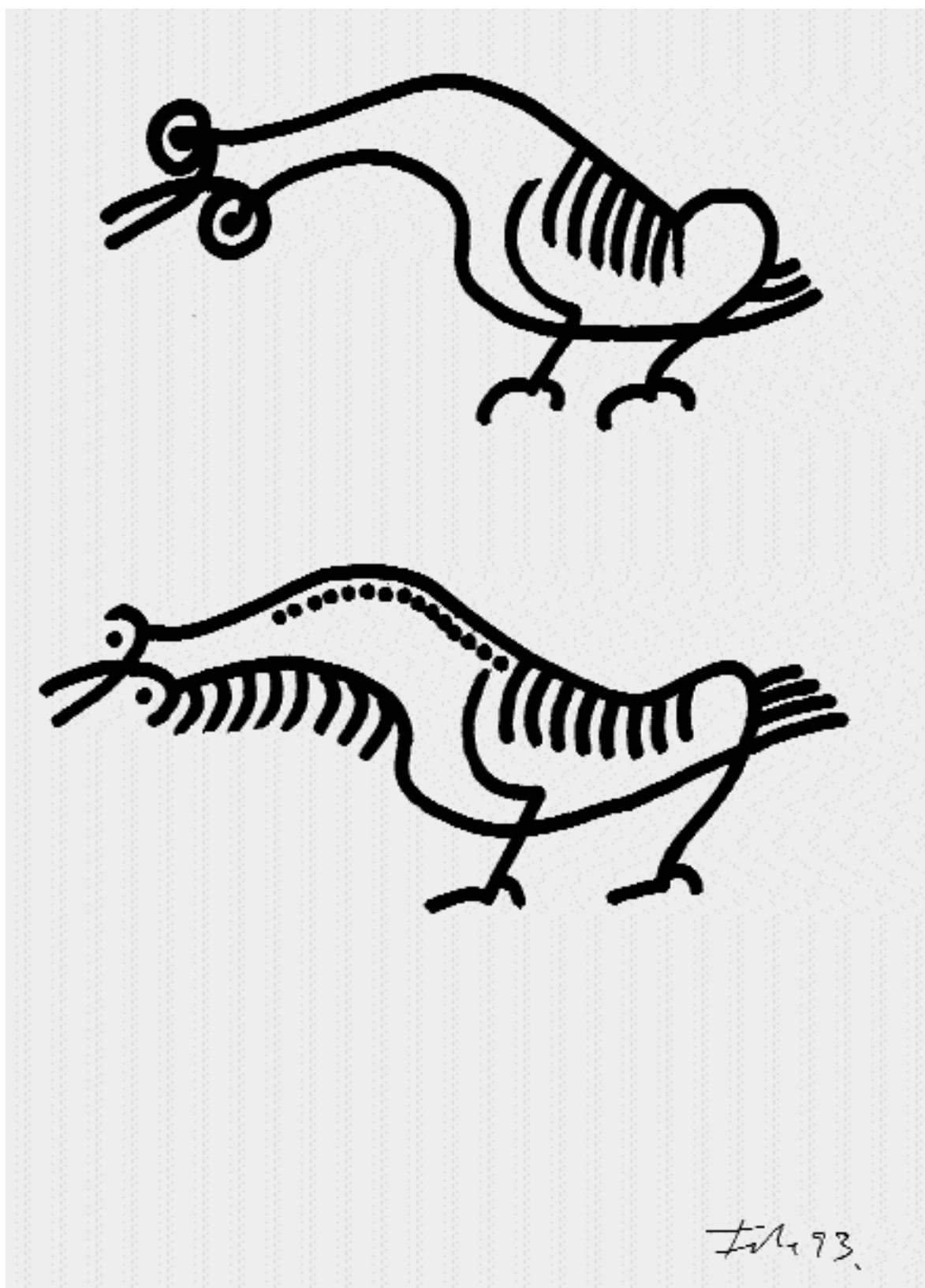
1993 Bloc 250.
17 x 24 cm.
Ploma tinta
xinesa.



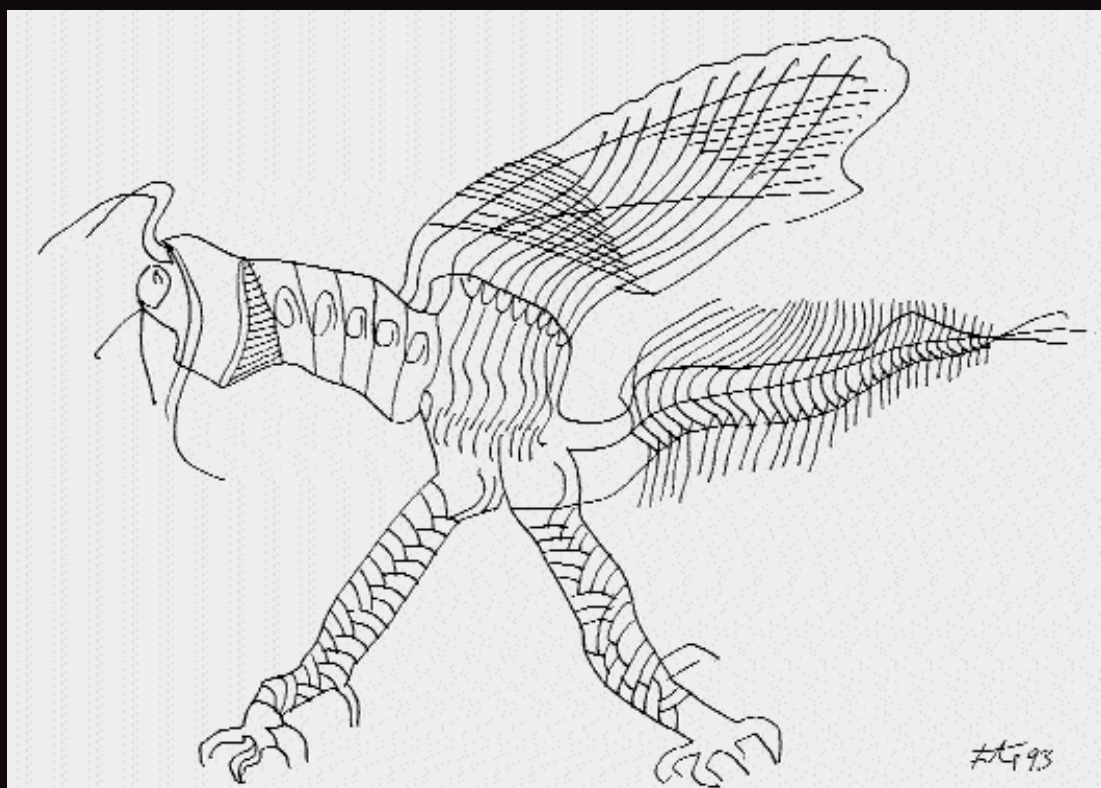
1993 Bloc 250.
17 x 24 cm.
Ploma pinzell
xinesa.



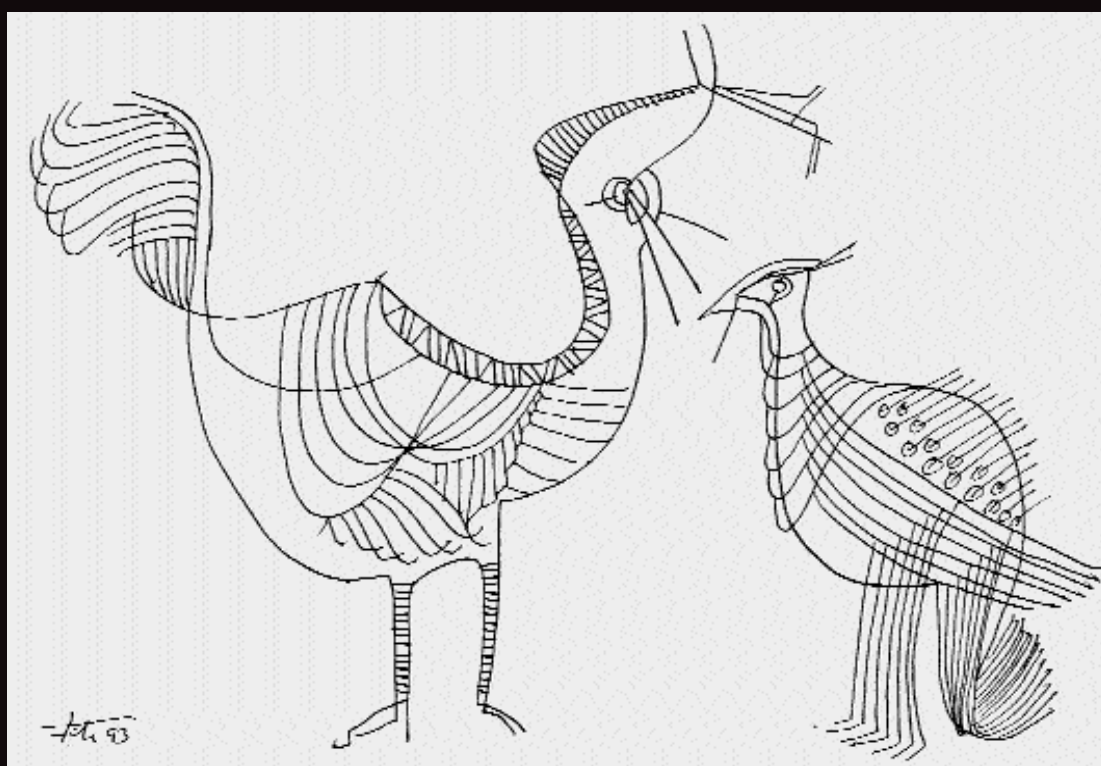
1993 Bloc 250.
17 x 24 cm.
Ploma pinzell
xinesa.



1993 Bloc 257.
24 x 17 cm.
Ploma rodona, xinesa.

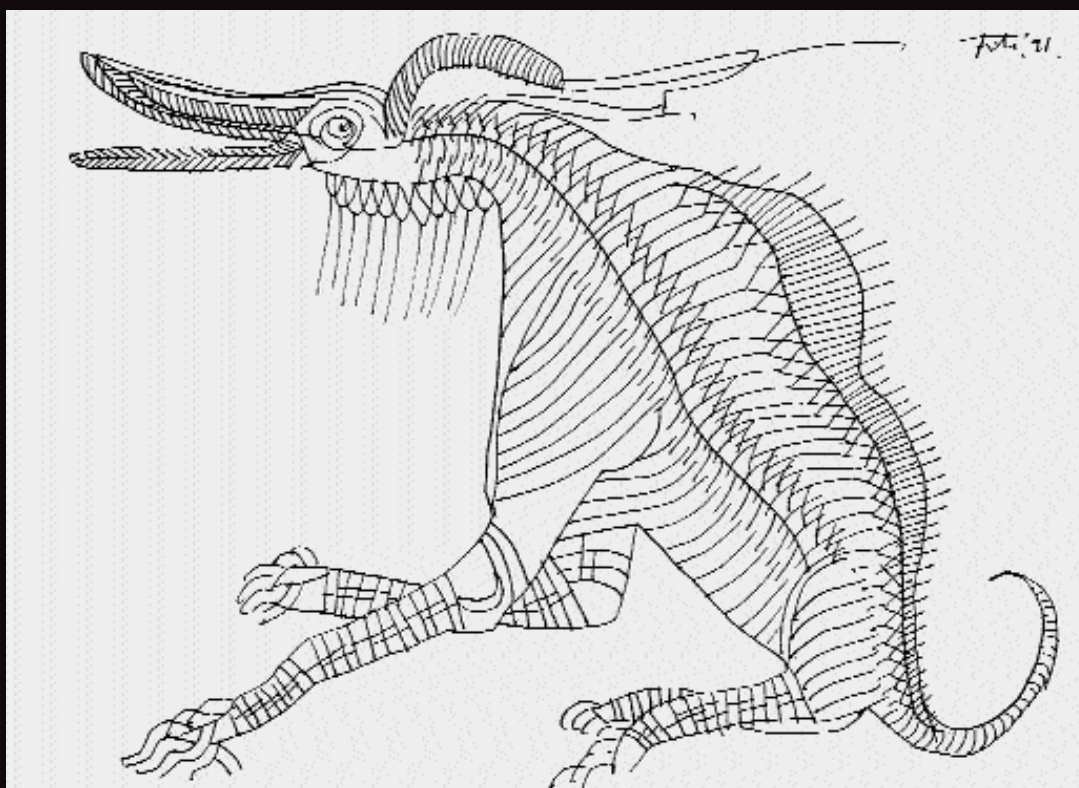


1993 Bloc 257.
17 x 24 cm.
Rotulador.

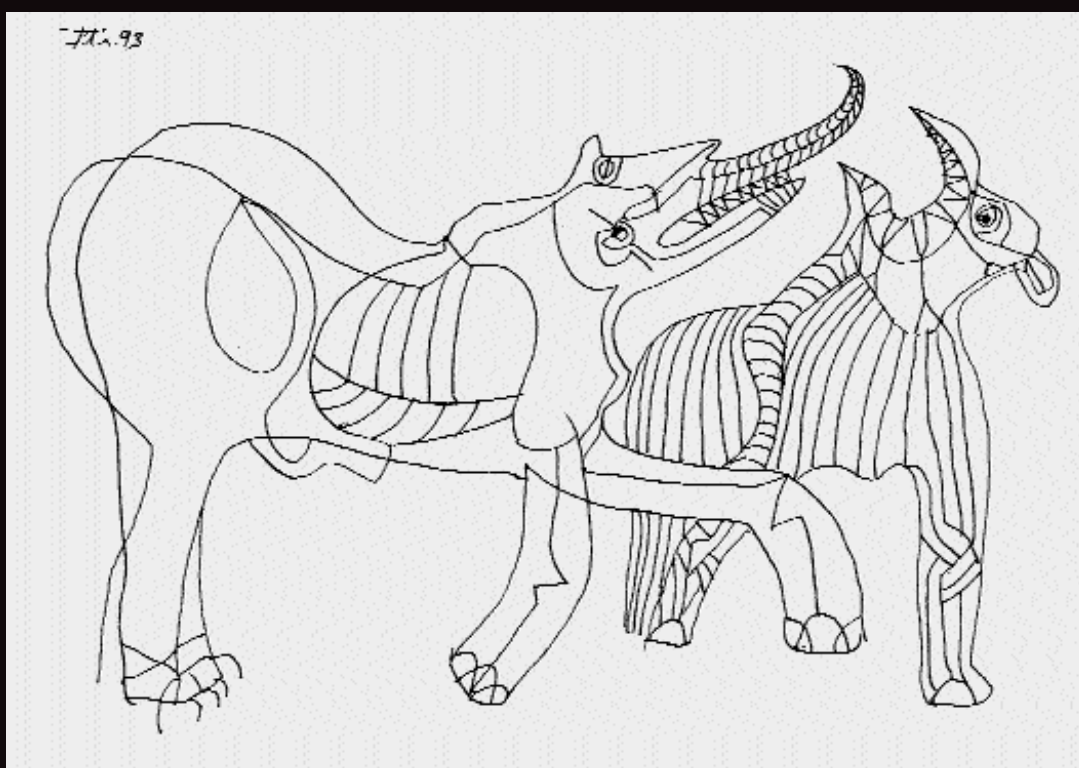


1993 Bloc 257.
17 x 24 cm.
Rotulador.

1993 Bloc 257.
17 x 24 cm.
Rotulador.



1993 Bloc 257.
17 x 24 cm.
Rotulador.





1993 *Animal*.
54 x 73 cm (30P).
Mixta tela.



1993 *Animal 3*.
60 x 73 cm (20P).
Mixta tela.



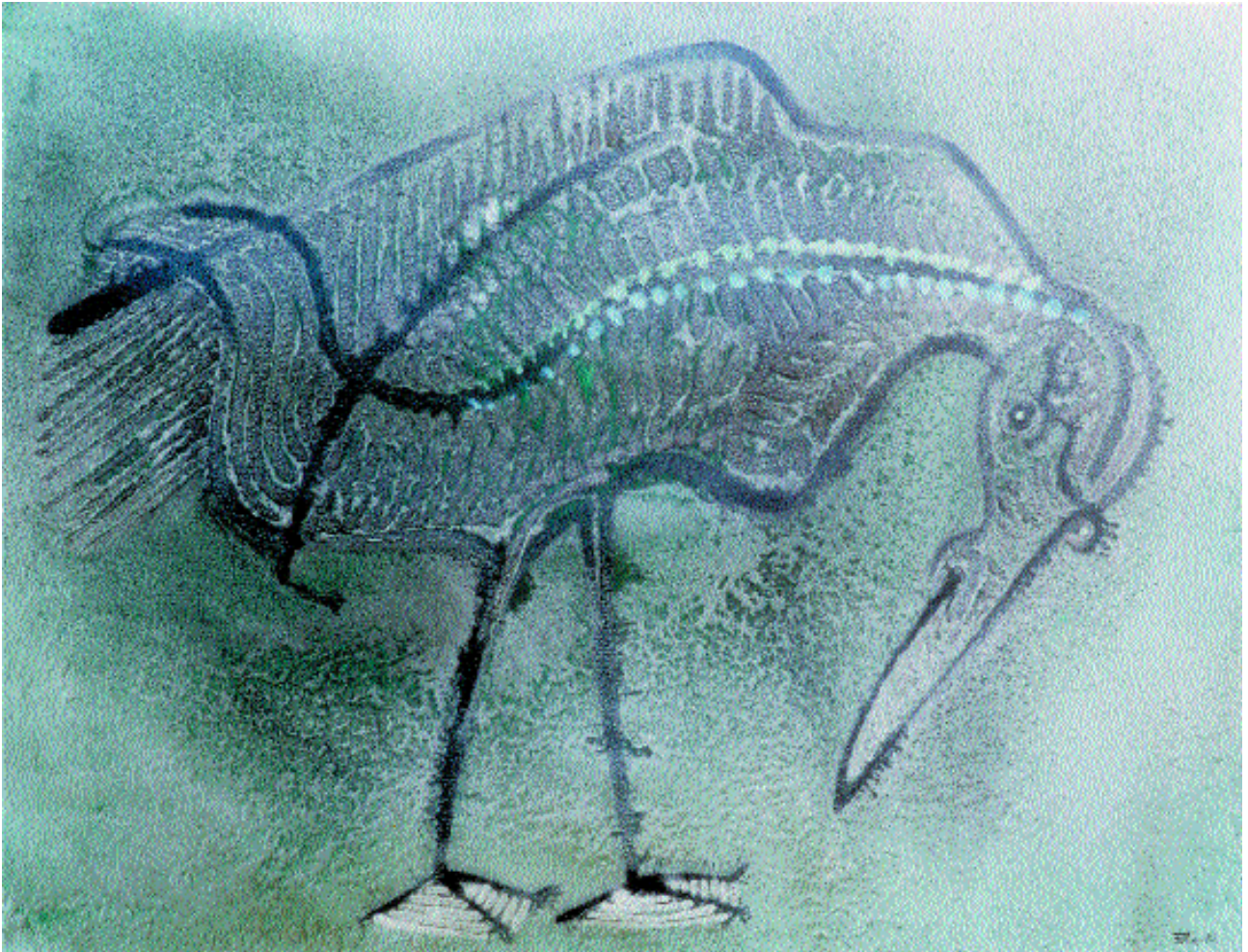
1993 *Animal 8*.
54 x 65 cm (15F).
Mixta tela.



1993 *Fauna 5*.
54 x 65 cm (15F).
Mixta tela.



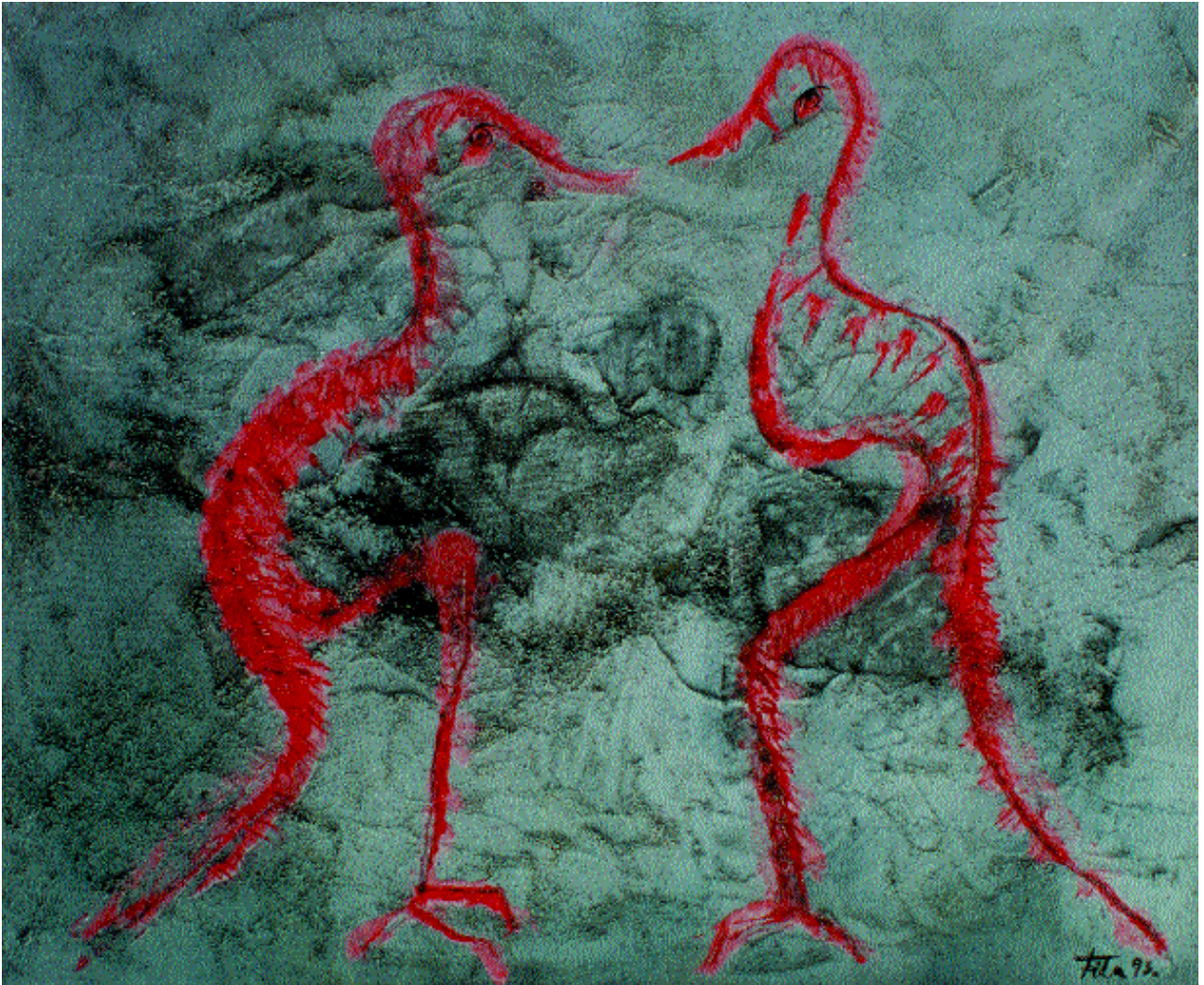
1993 *Cartell Quart.
Mixte.*



1993 *Animal.*
89 x 116 cm.
Mixta tela.



1993 *Papu.*
50 x 61 cm (12F).
Mixa tela.



1993 *Fauna 7*.
60 x 73 cm (20F).
Mixta tela.



1993 *Fauna 4*.
50 x 61 cm (12F).
Mixta tela.



1993 *Fauna 2.*
50 x 61 cm (12F).
Mixta tela.



1993 *Animal 8*.
60 x 73 cm (20F).
Mixta tela.



1993 *Animal 16*.
60 x 81 cm (25P).
Mixta tela.



1993 *Animal II*.
60 x 81 cm (25P).
Mixta tela.



1993 *Animal 9.*
60 x 73 cm (20F).
Mixa tela.



1993 *Animal 4.*
60 x 73 cm (20F).
Mixta tela.



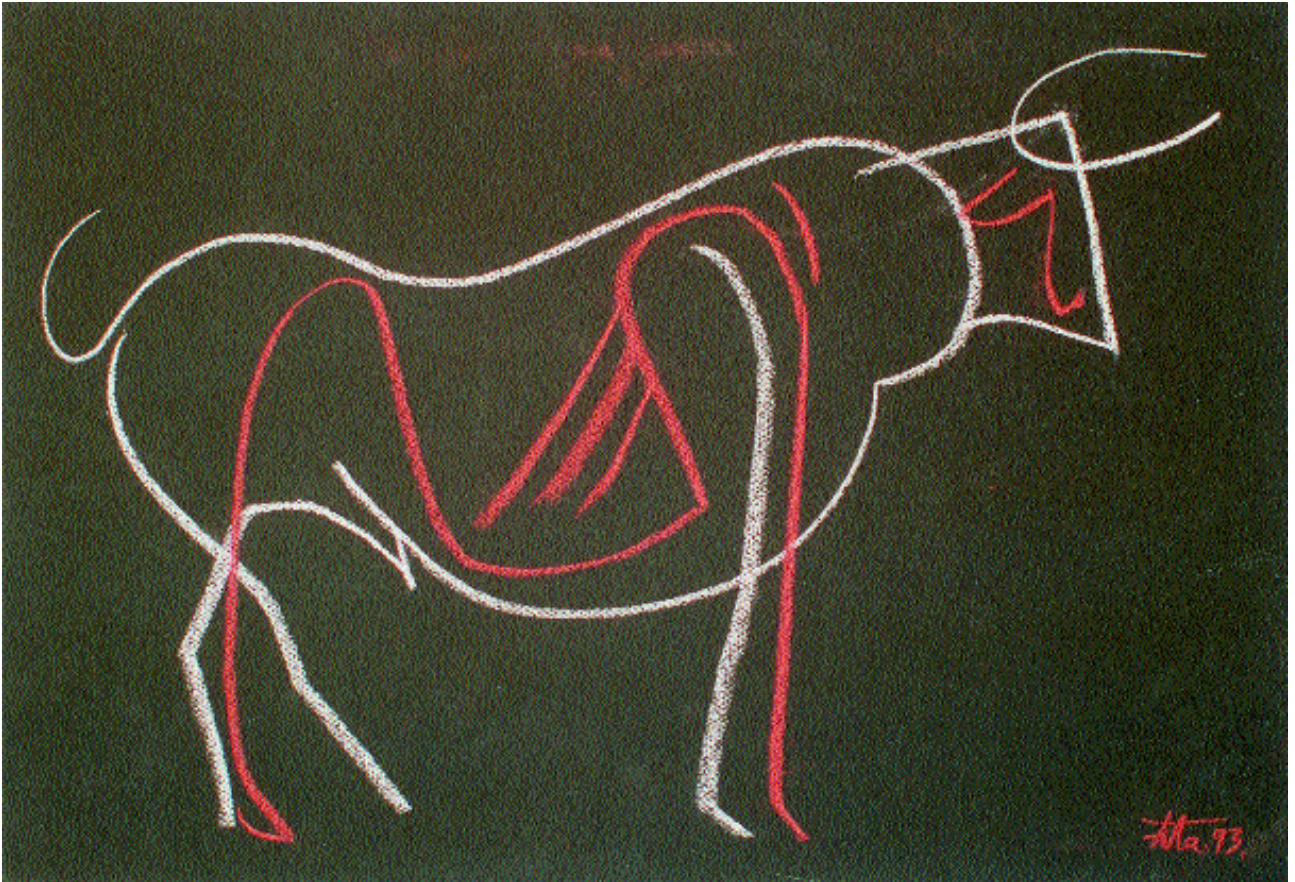
1993 *Animal 7*.
60 x 73 cm (20F).
Mixa tela.



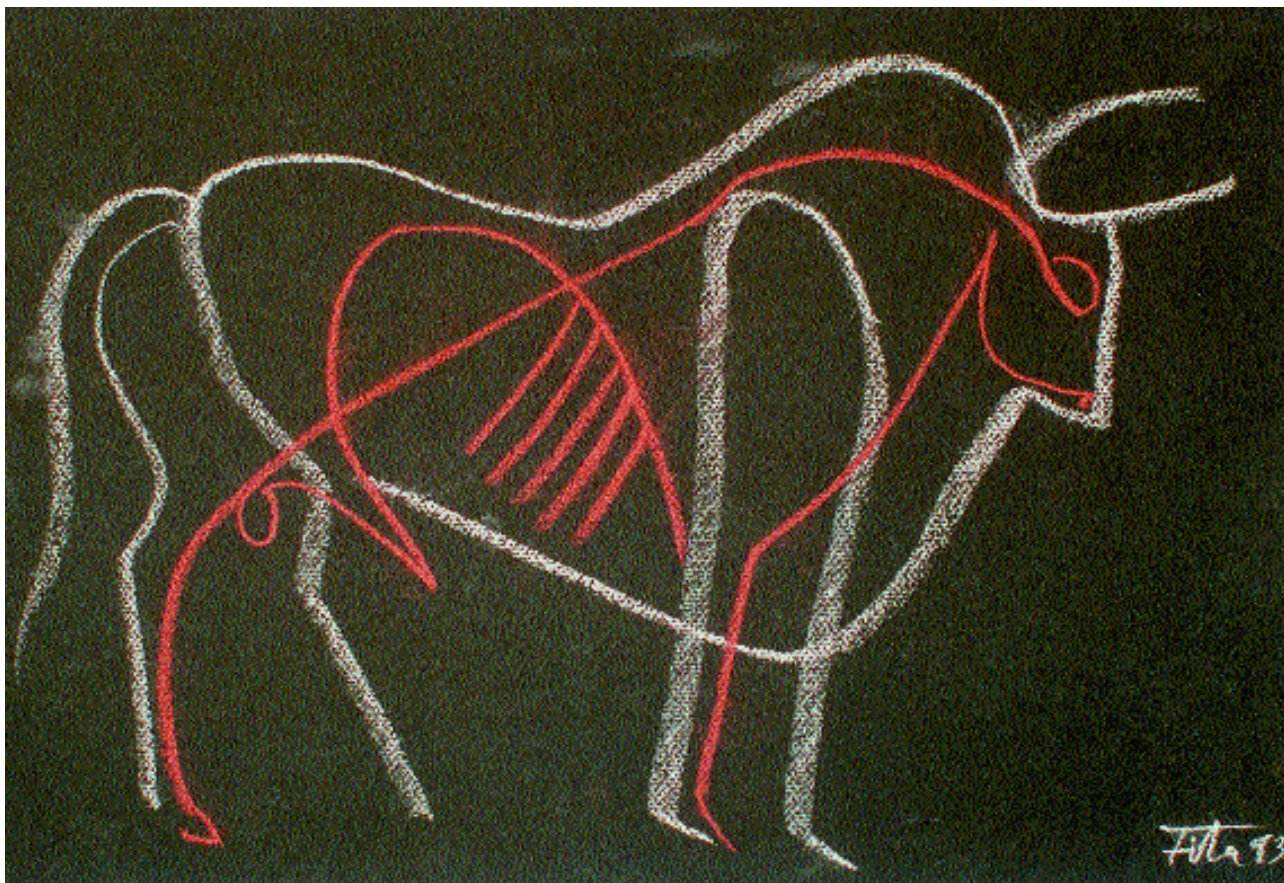
1993 *Animals 15*.
65 x 81 cm (25F).
Mixta tela.



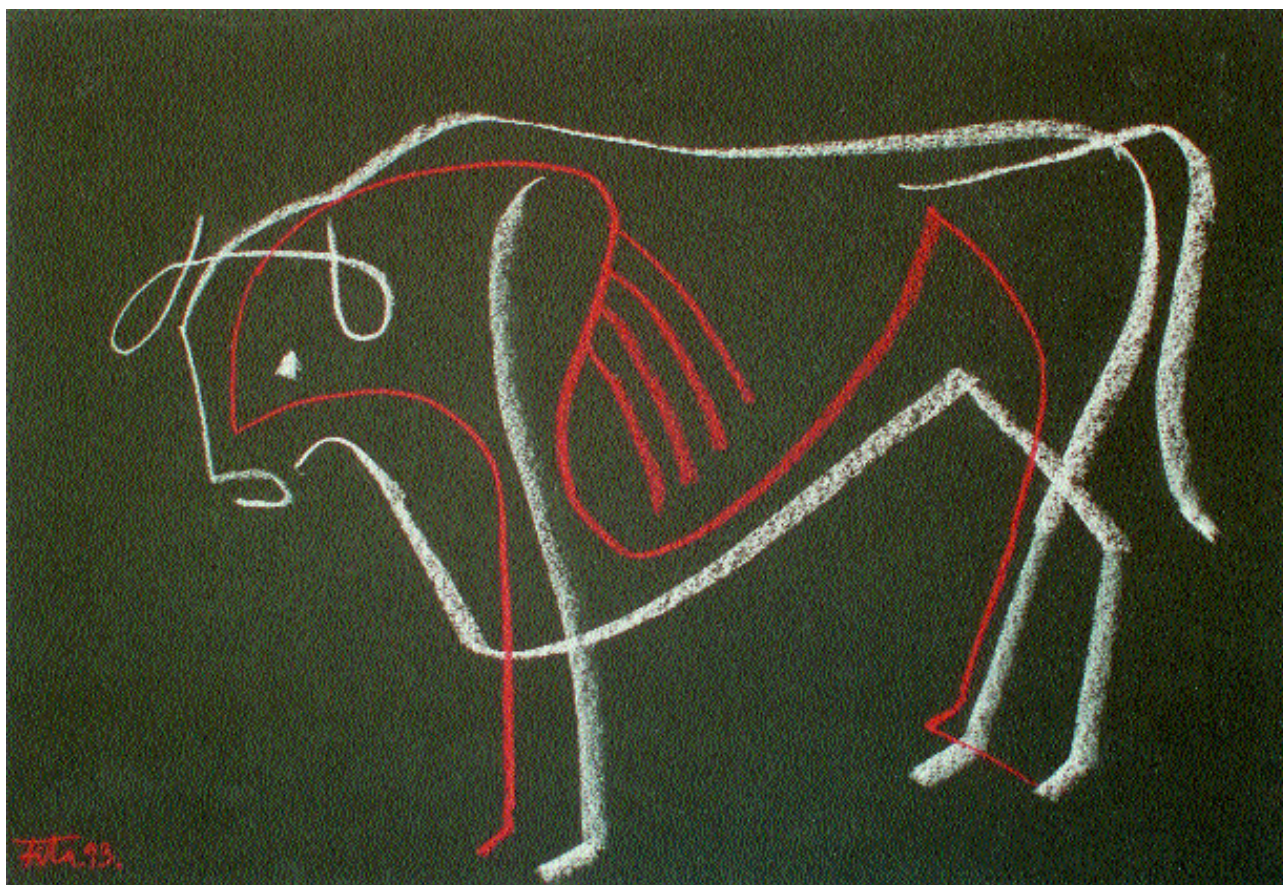
1993 *Animal 12.*
65 x 81 cm (25F).
Mixta tela.



1993 Toro D.
37,5 x 55 cm.
Mixta paper.



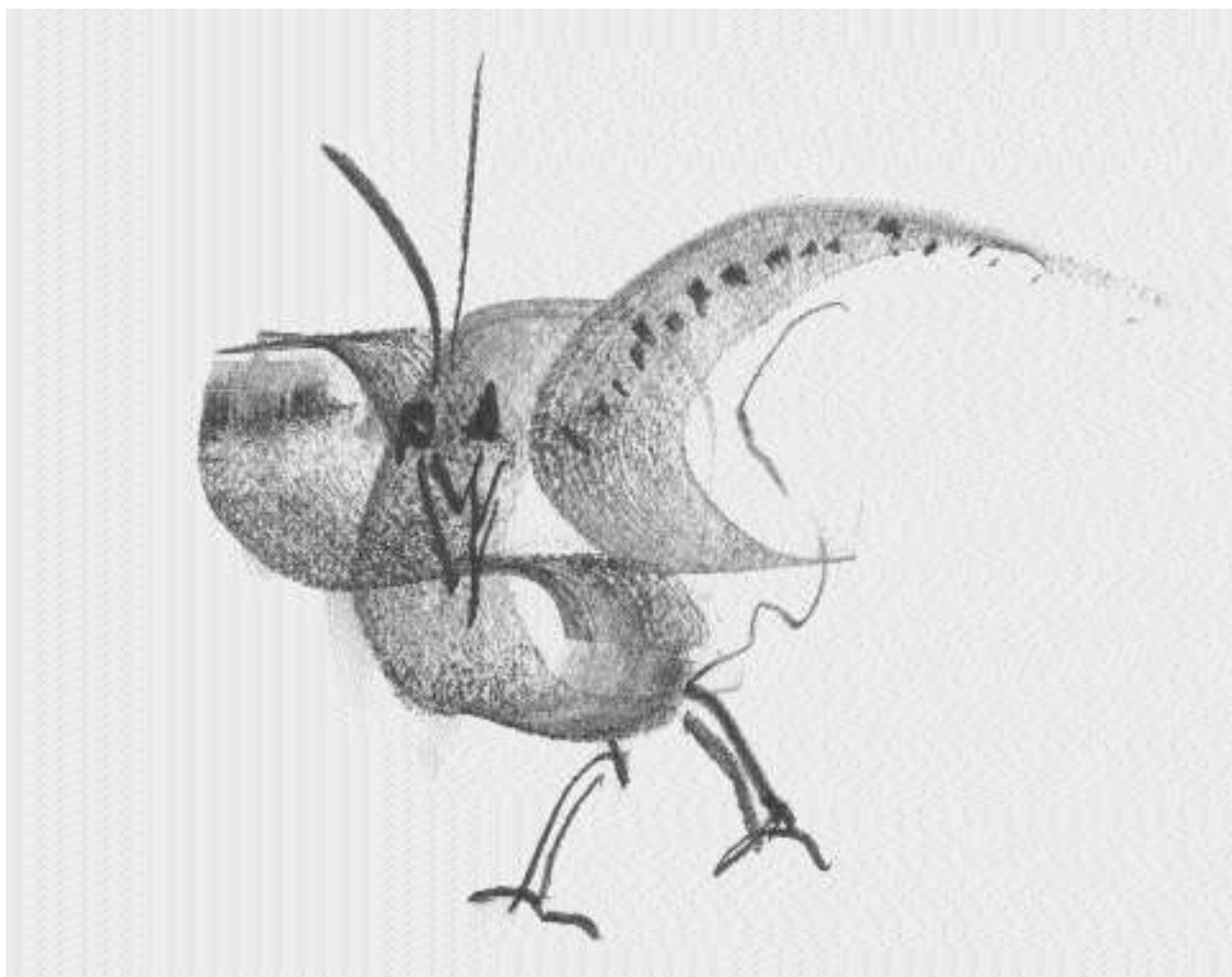
1993 Toro E.
32,5 x 50 cm.
Mixta paper.



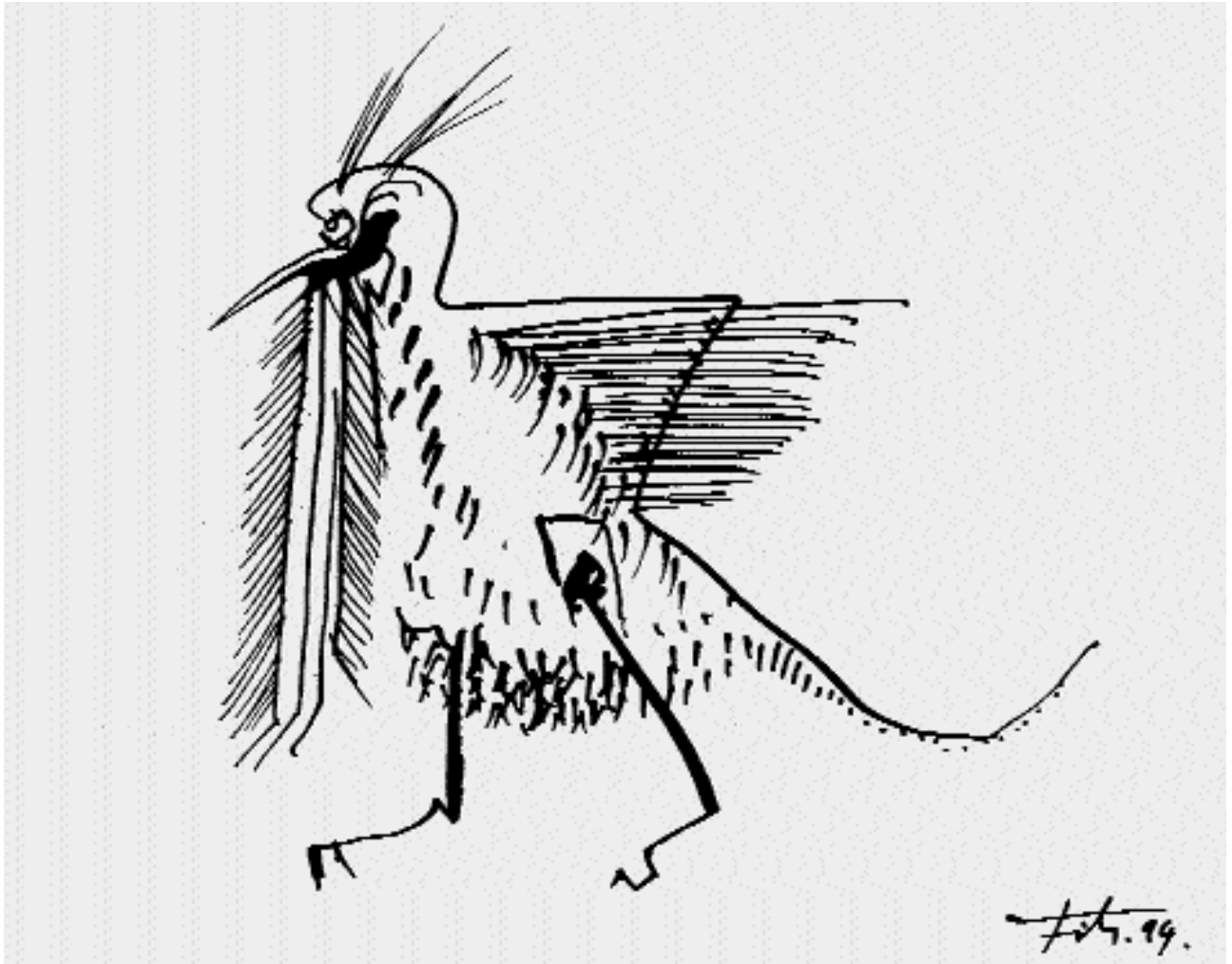
1993 *Toro C.*
37,5 x 55 cm.
Mixed paper.



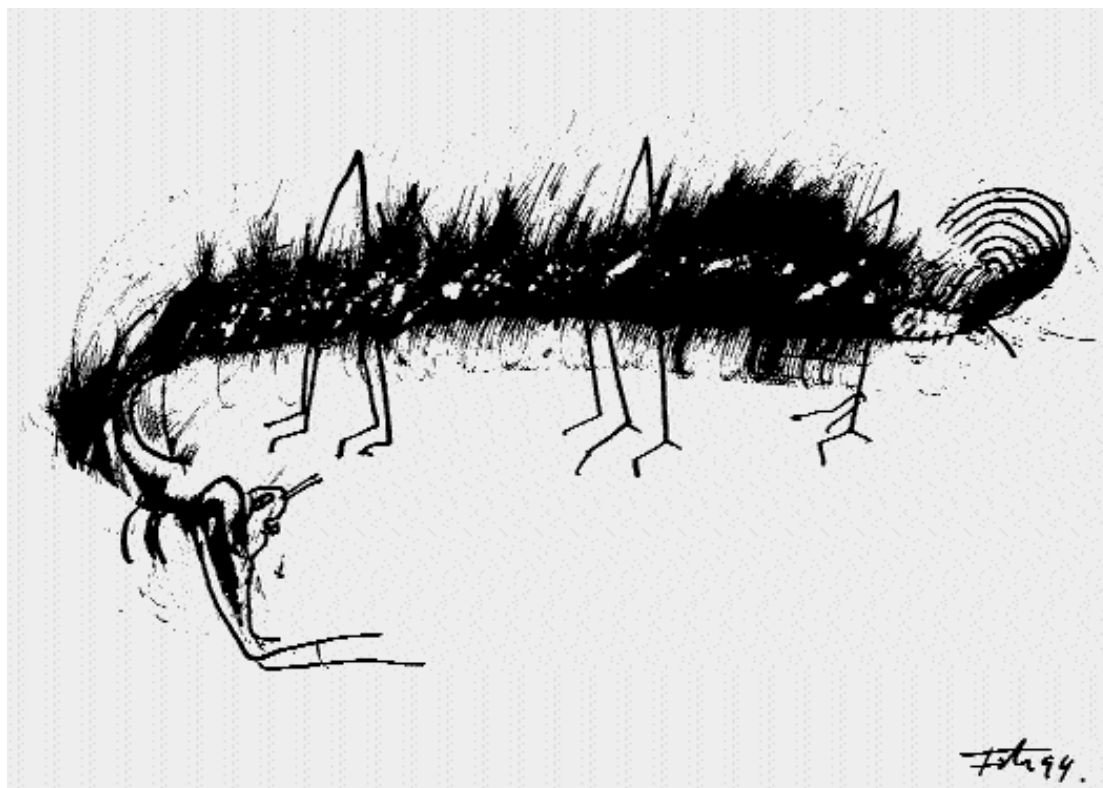
1993 Toro A.
32,5 x 50 cm.
Mixta paper.



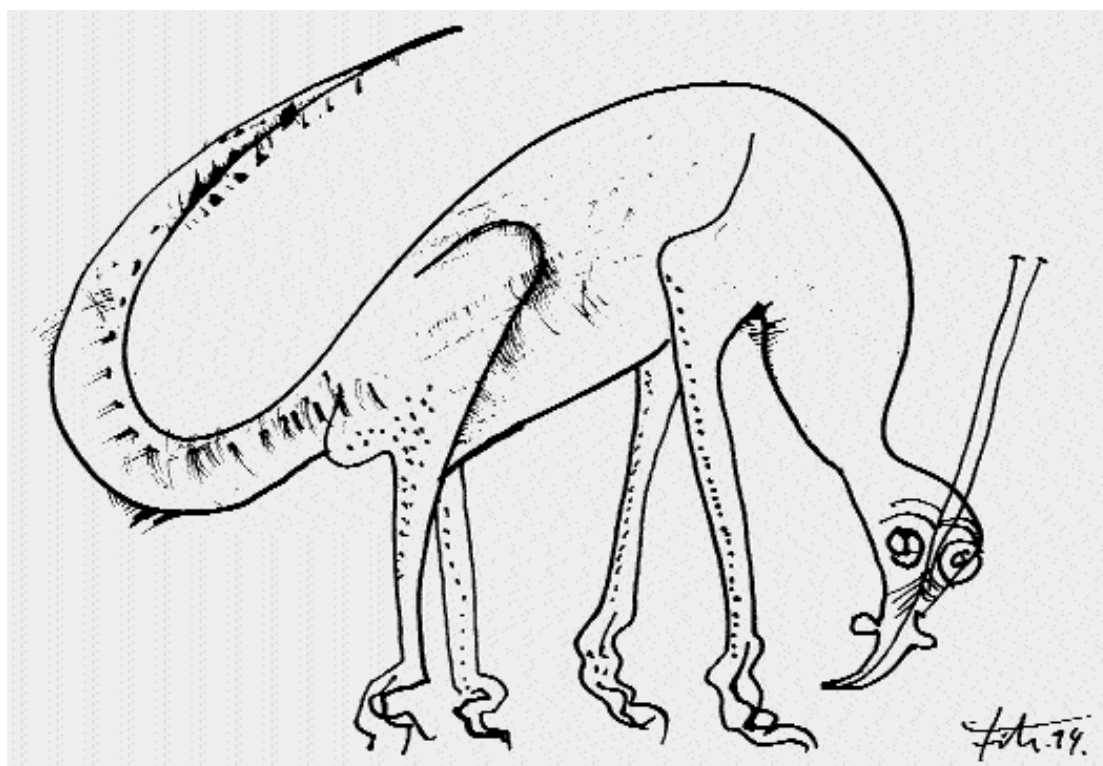
1994 *Bloc 259.*
17 x 24 cm.
Grafit.



1994 Bloc 259.
17 x 24 cm.
Ploma tinta xinesa.

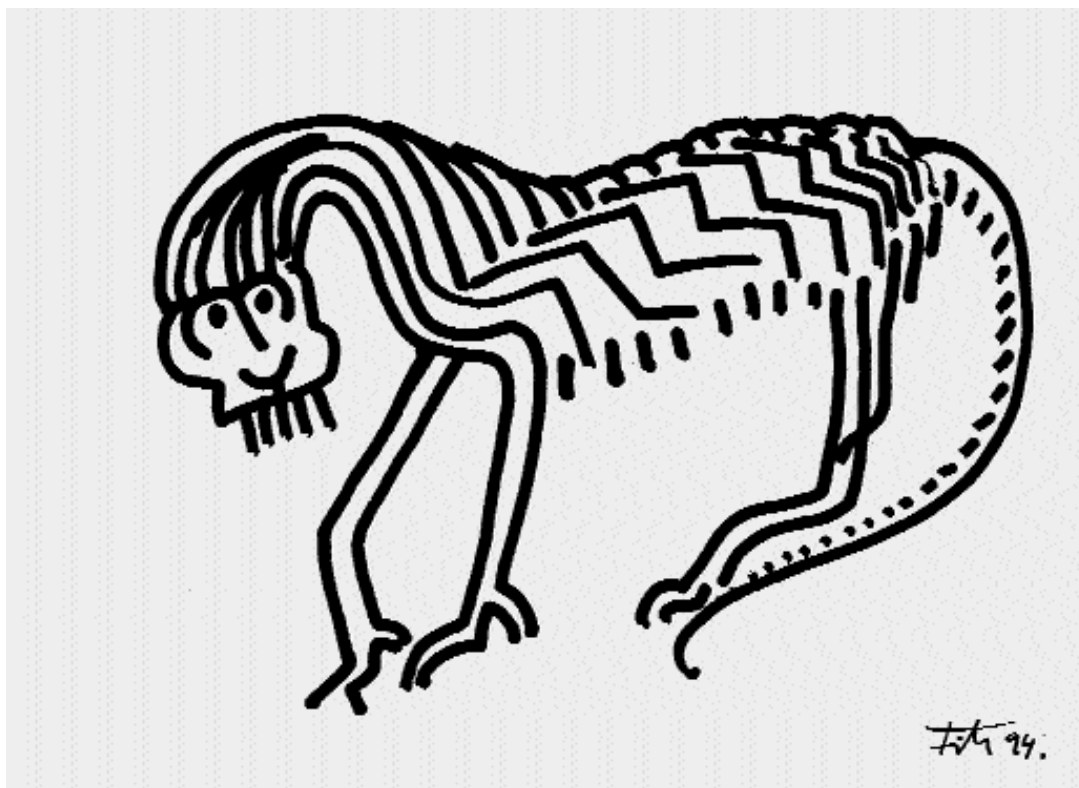


1994 Bloc 259.
17 x 24 cm.
Grafit.

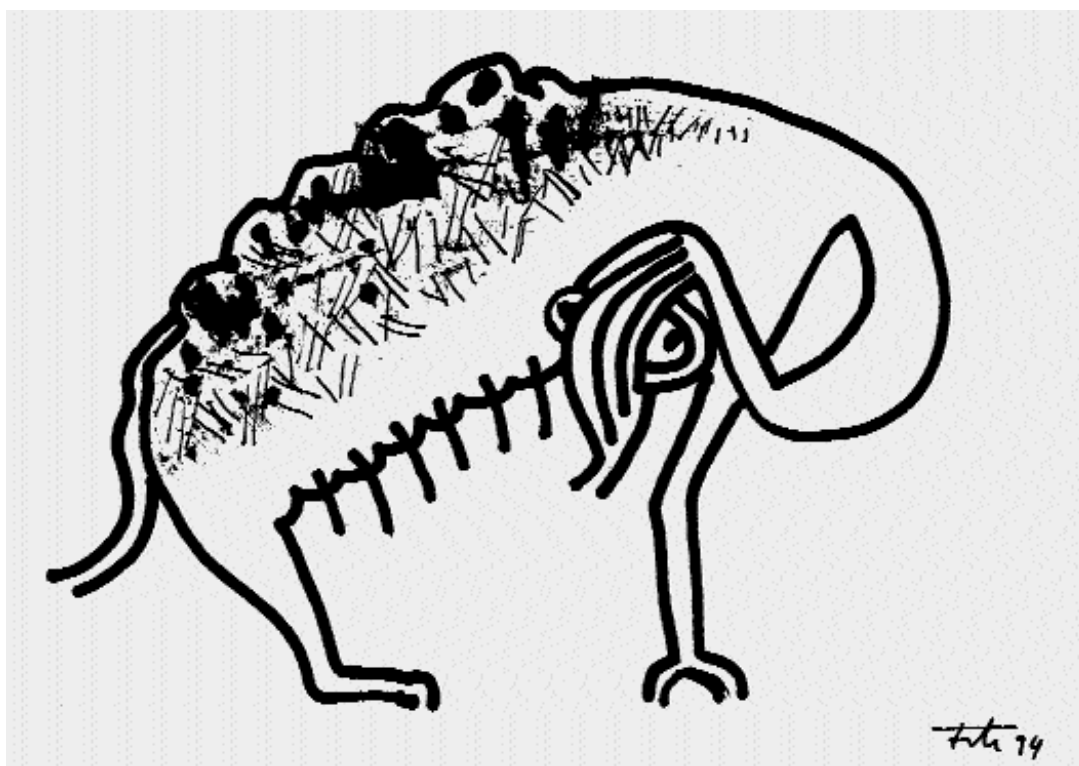


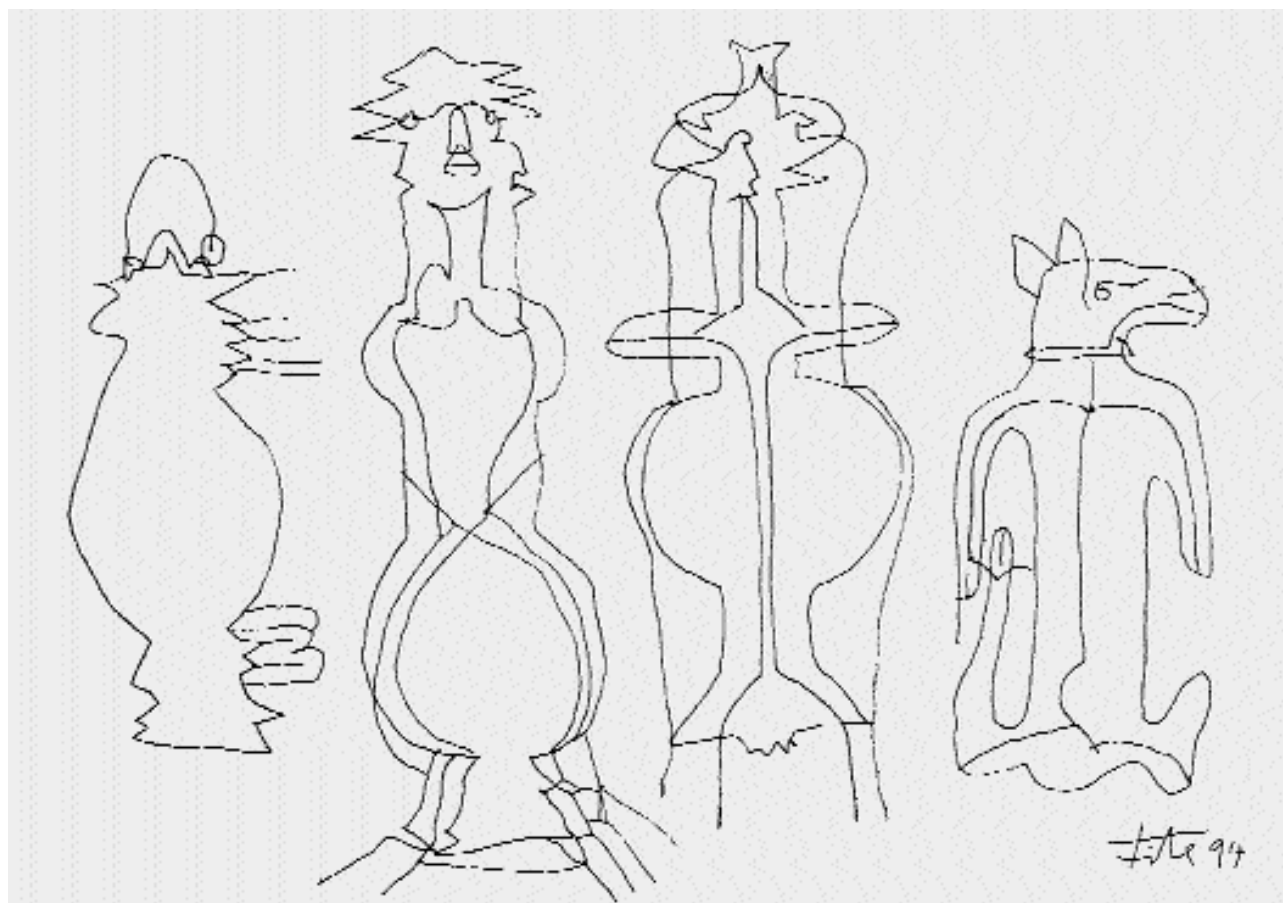
1994 Bloc 259.
17 x 24 cm.
Ploma xinesa.

1994 Bloc 259.
17 x 24 cm.
Ploma rodona
xinesa.

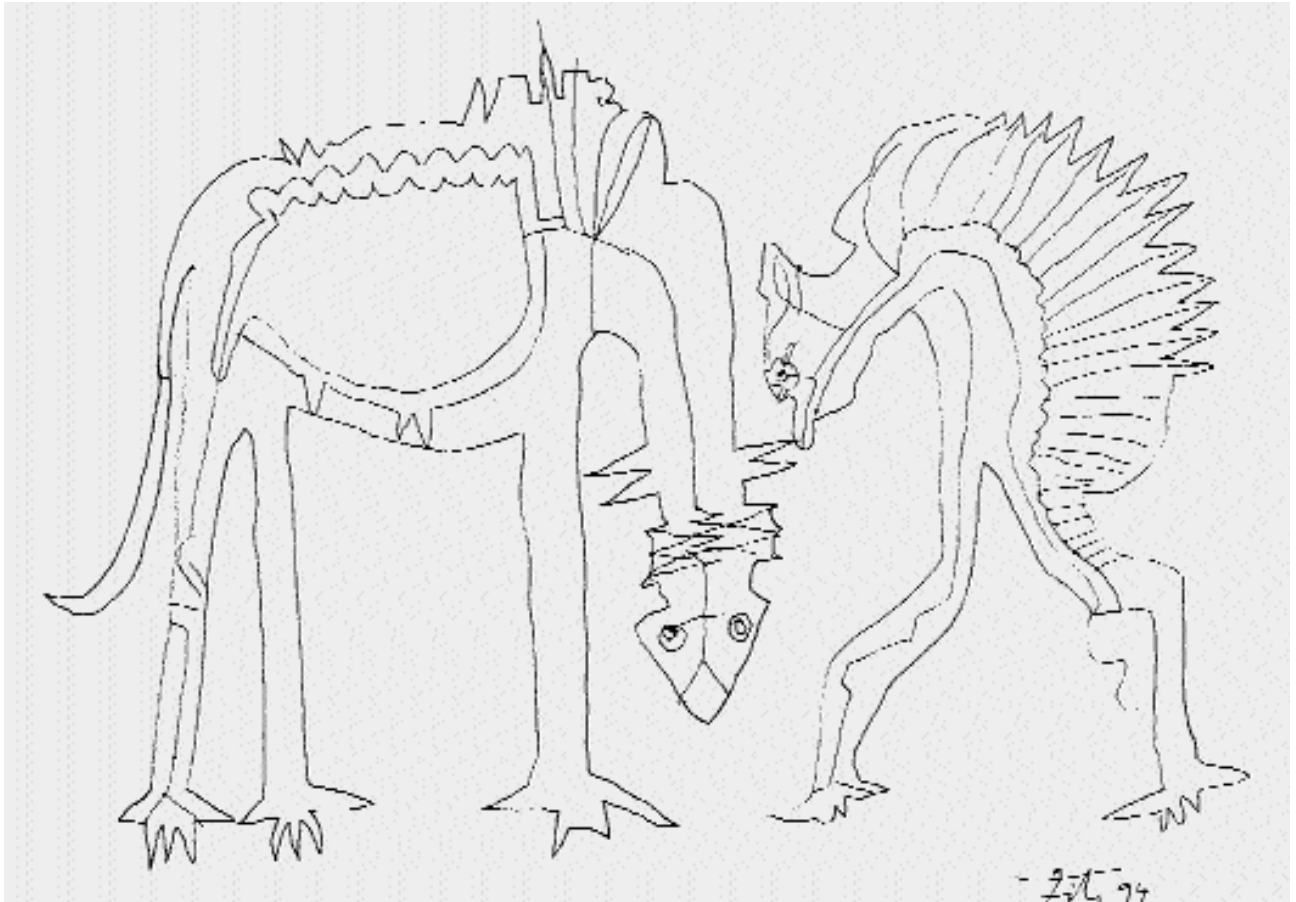


1994 Bloc 259.
17 x 24 cm.
Ploma rodona
xinesa.





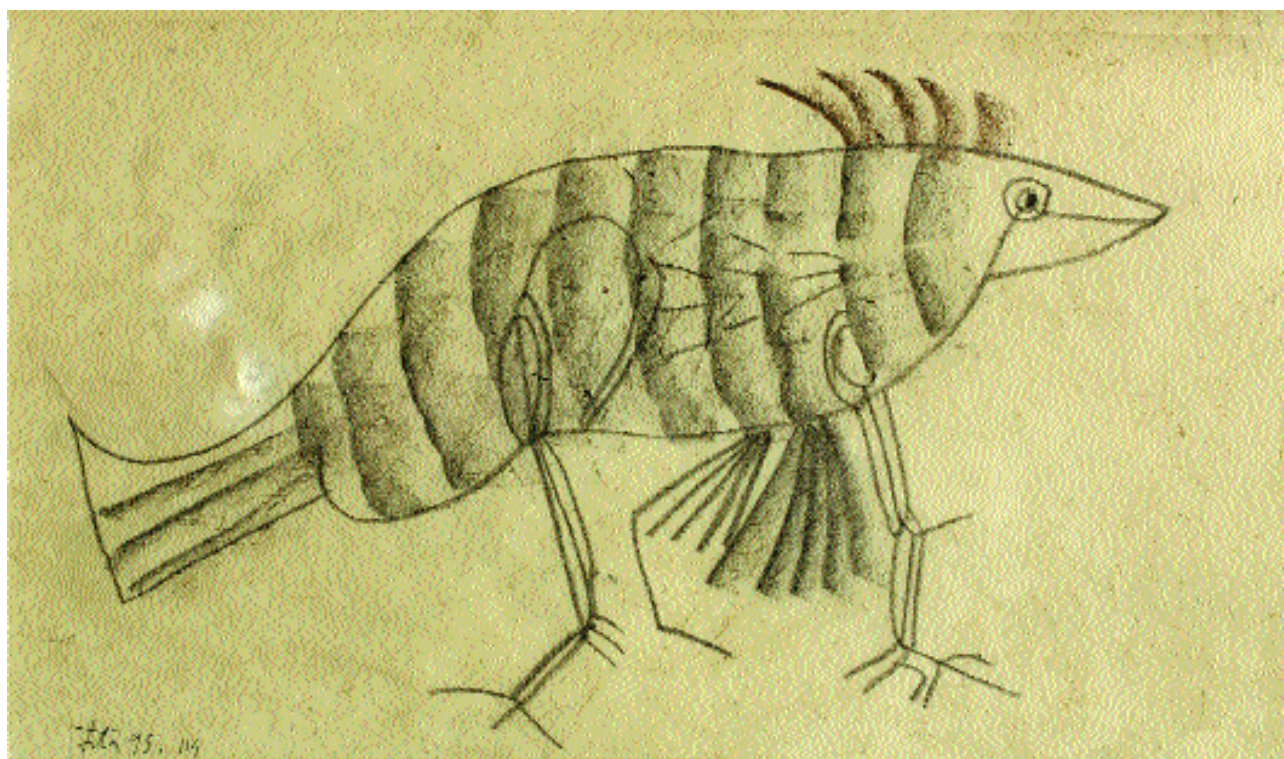
1994 Bloc 267.
17 x 24 cm.
Rotulador.



1994 Bloc 267.
17 x 24 cm.
Rotulador.



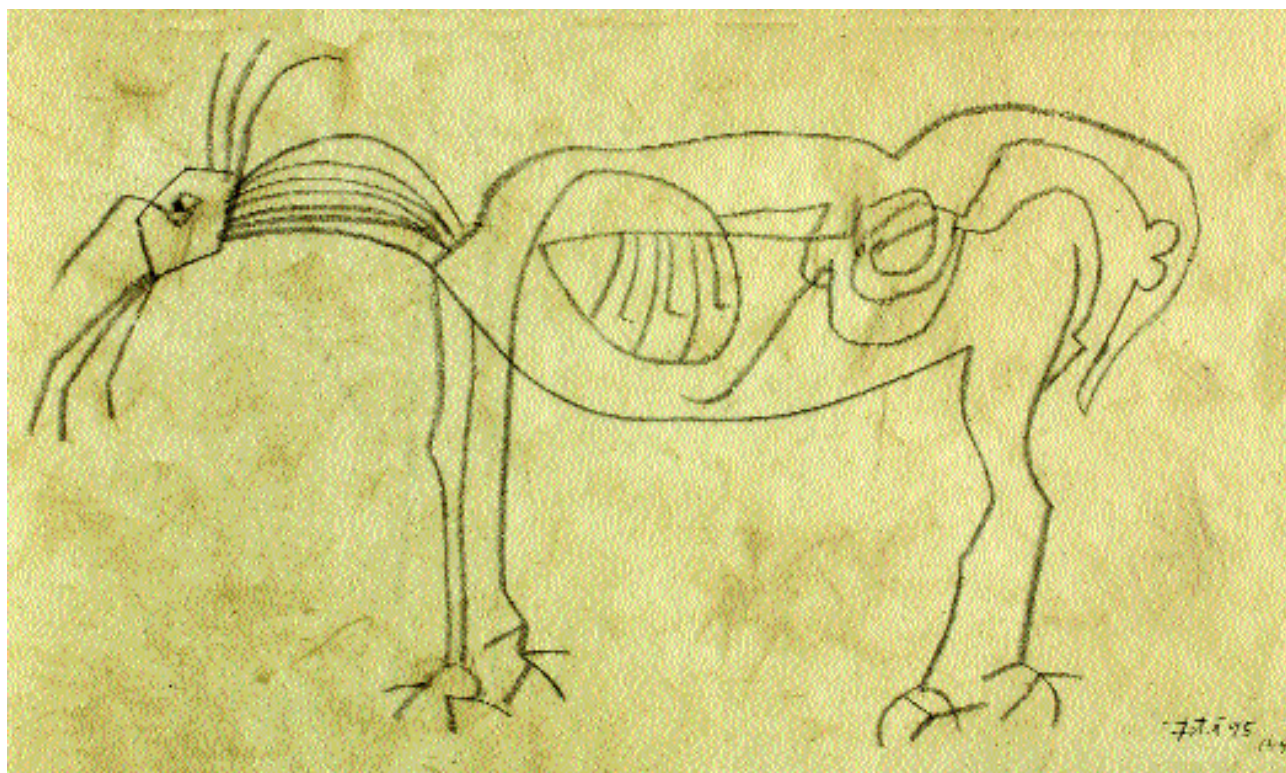
1995 Bloc 296.
39 x 25 cm.
Mixta.



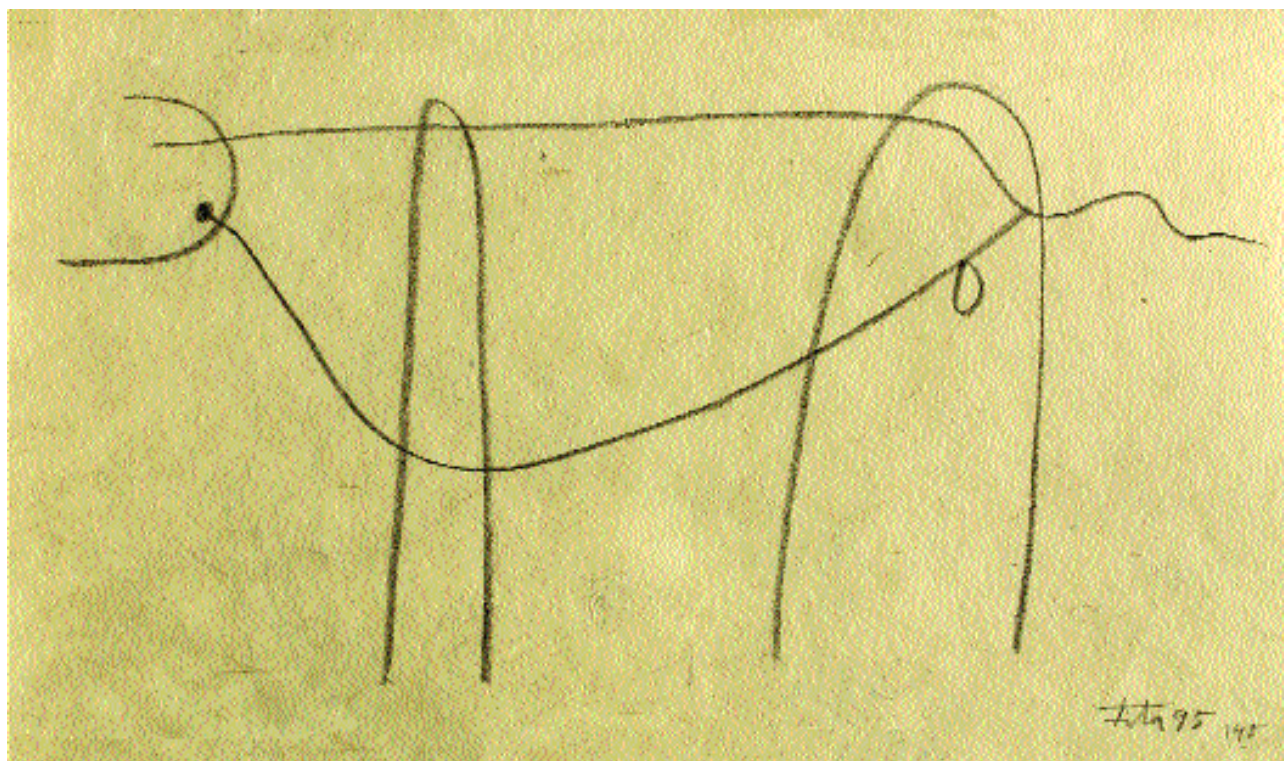
1995 Bloc 296.
25 x 39 cm.
Grafit.



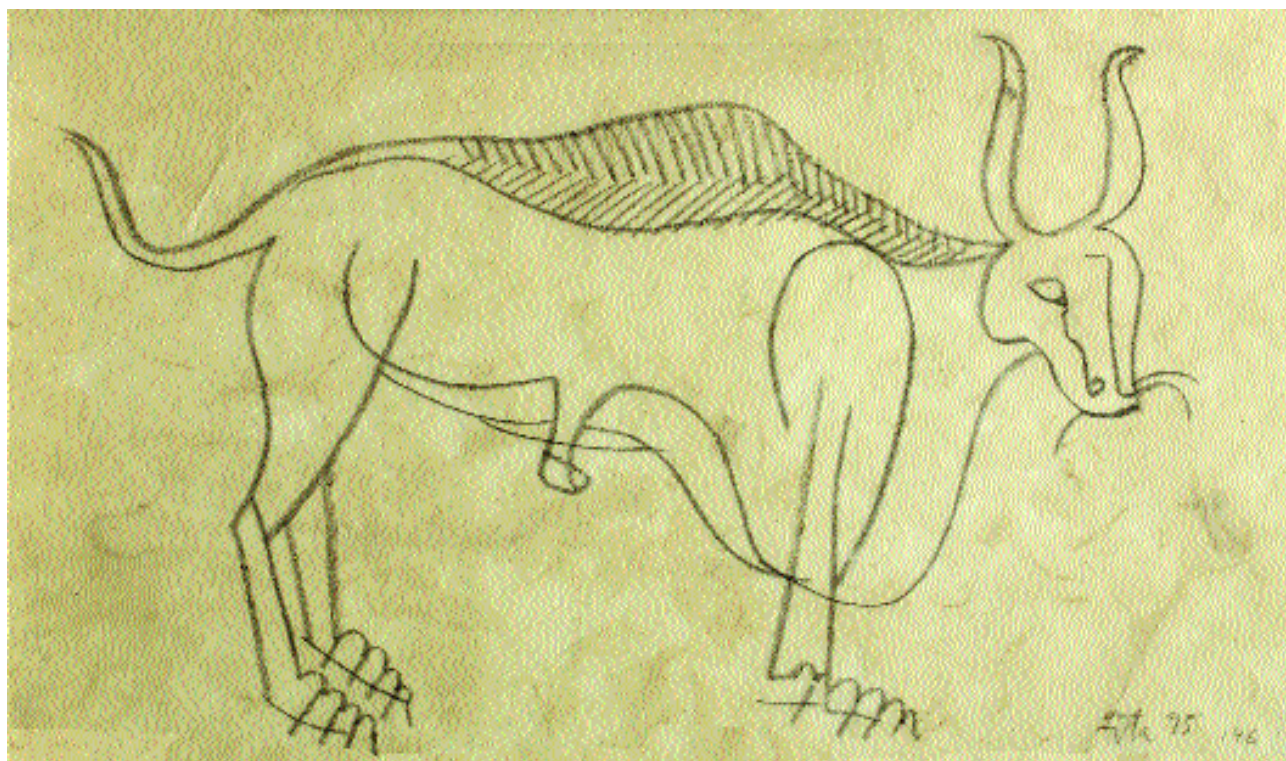
1995 Bloc 296.
39 x 24 cm.
Grafit.



1995 Bloc 296.
39 x 24 cm.
Grafit.



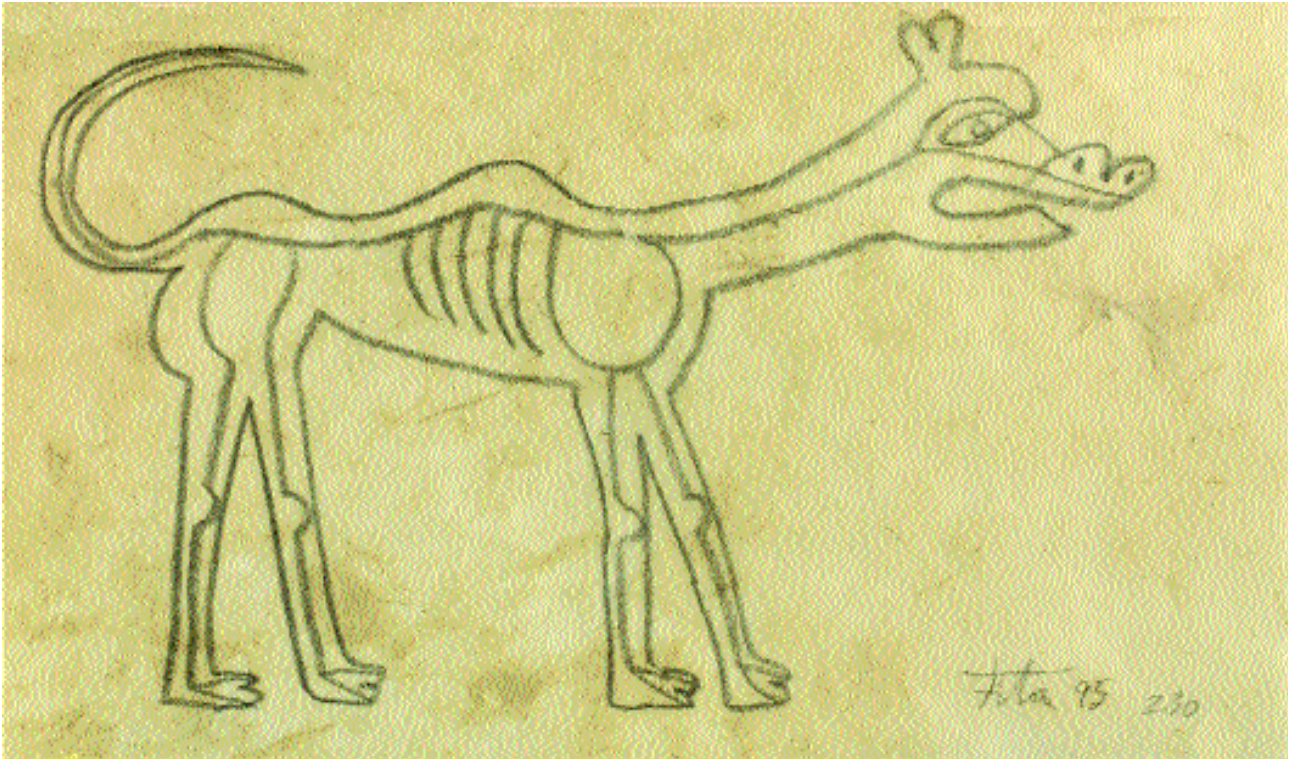
1995 Bloc 296.
24 x 39 cm.
Barra negra.



1995 Bloc 296.
24 x 39 cm.
Barra negra.



1995 Bloc 296.
24 x 39 cm.
Barra negra.



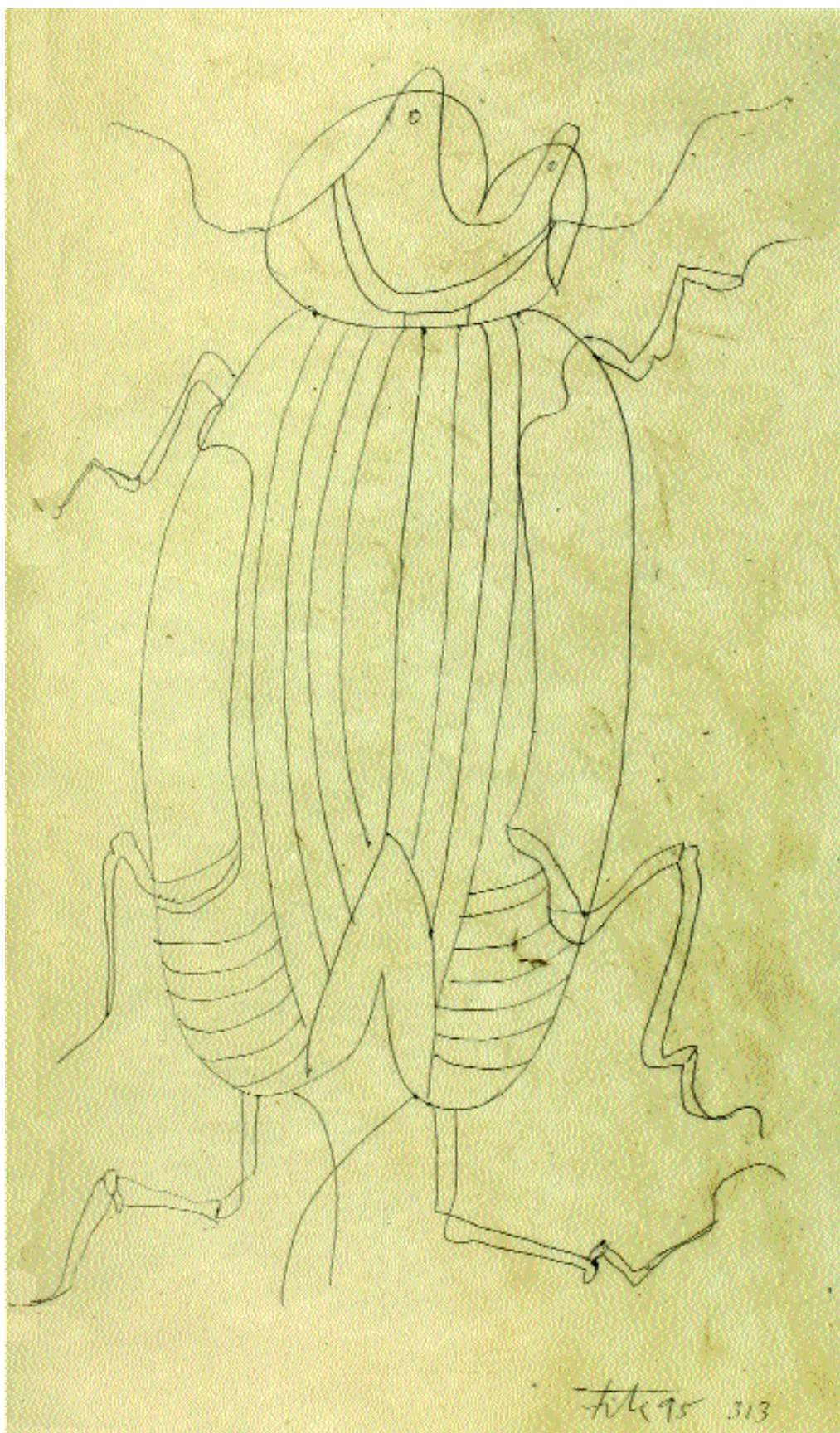
1995 Bloc 296.
24 x 39 cm.
Barra negra.



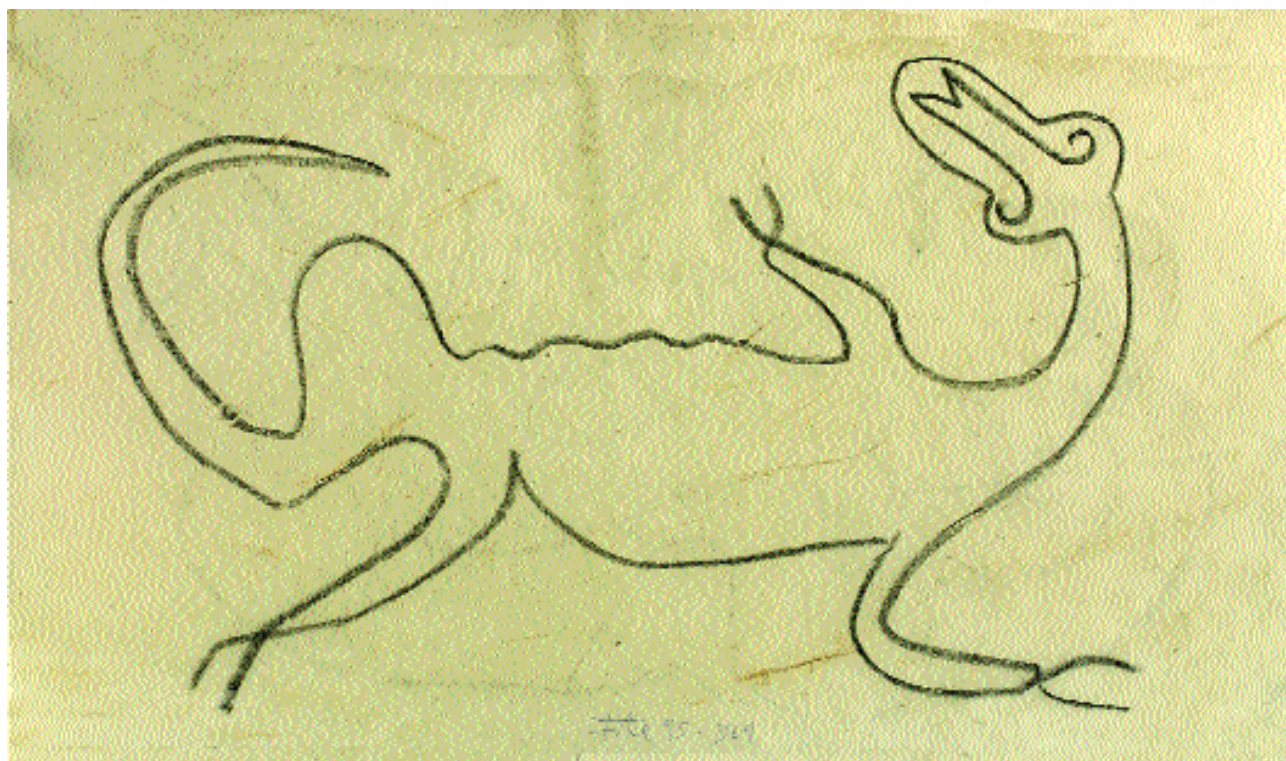
1995 Bloc 296.
39 x 24 cm.
Barra negra,
ceres colors.



1995 Bloc 296.
24 x 39 cm.
Barra negra.



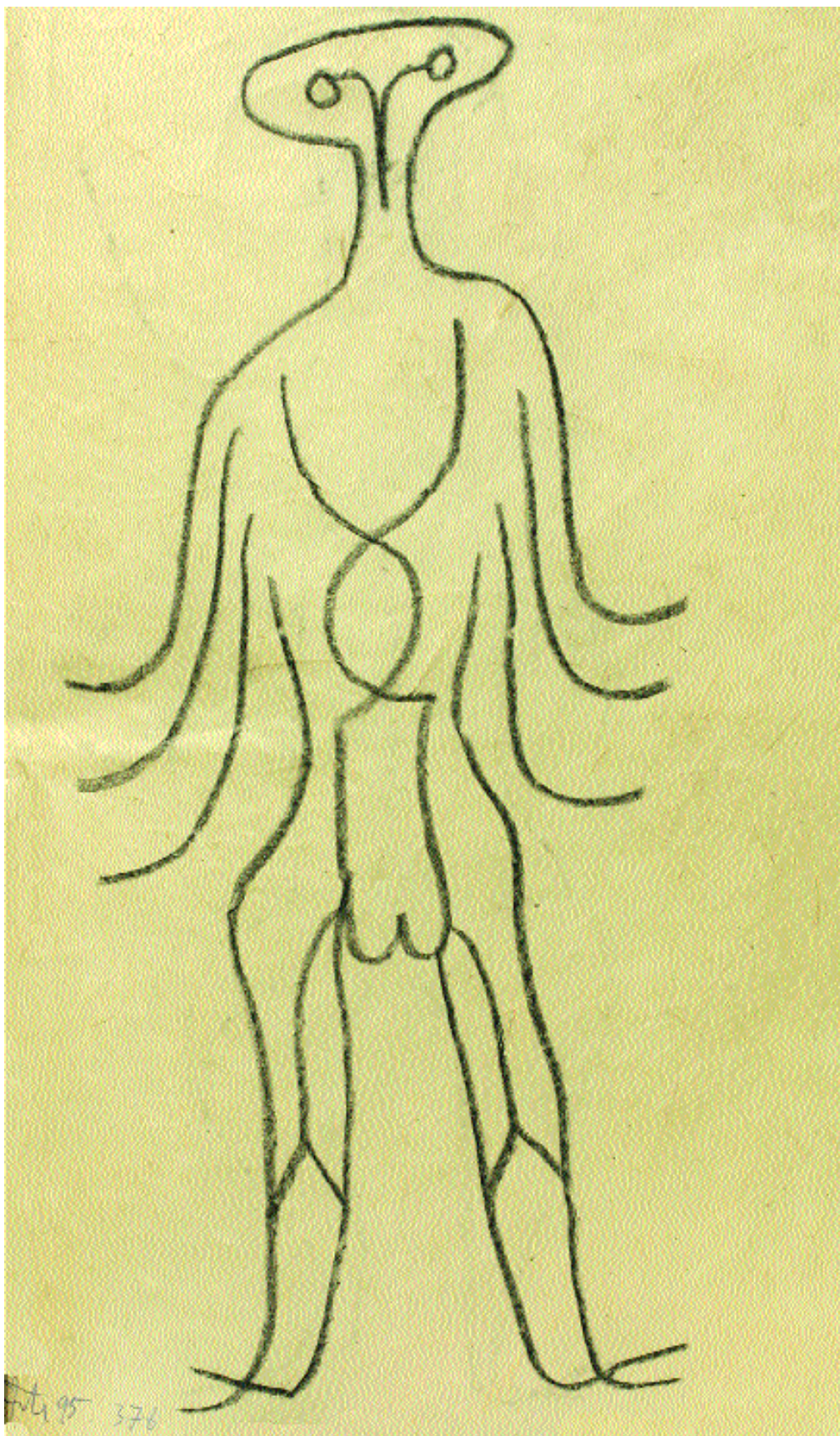
1995 Bloc 296.
39 x 24 cm.
Rotulador.



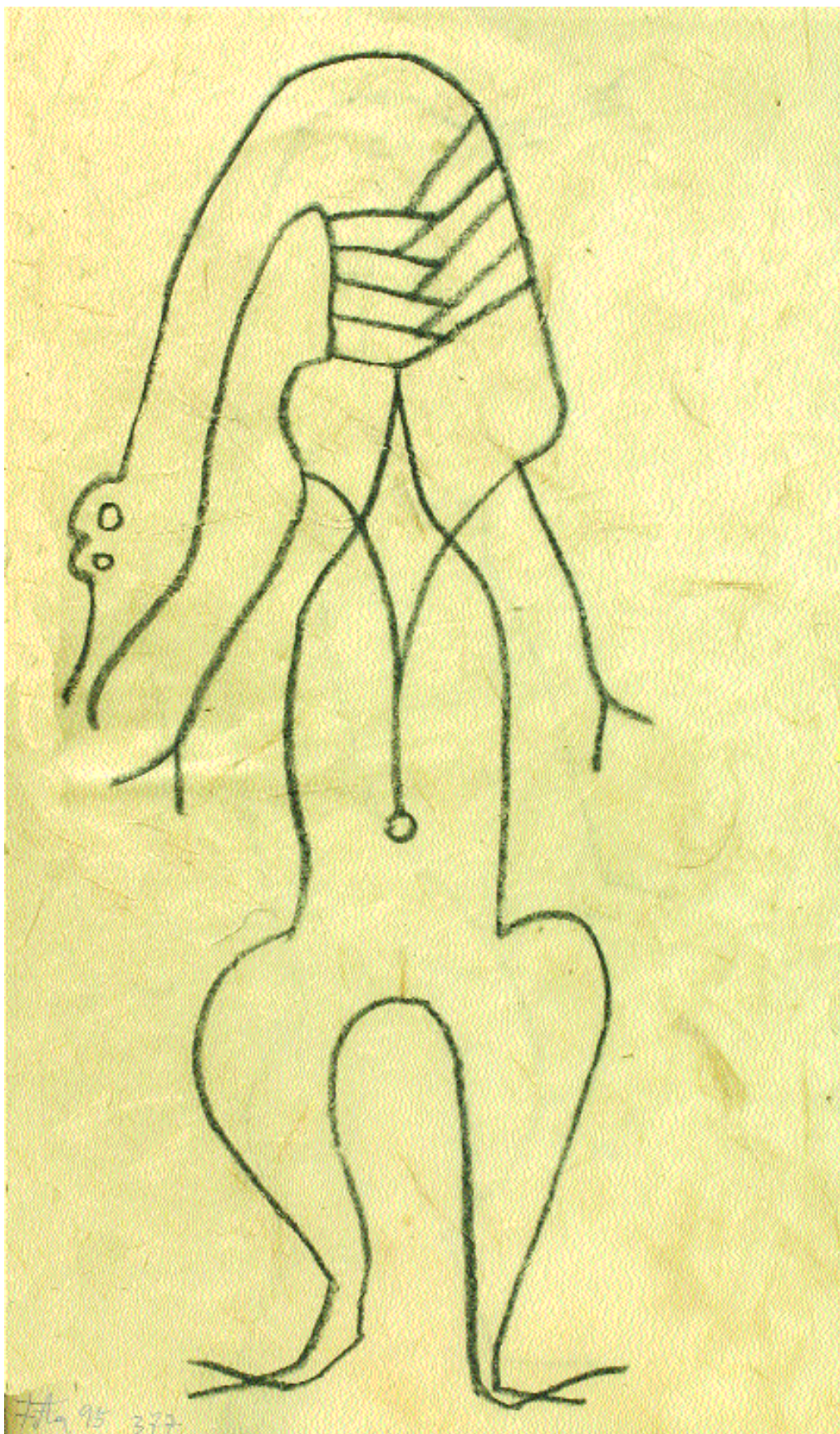
1995 Bloc 296.
24 x 39 cm.
Barra negra.



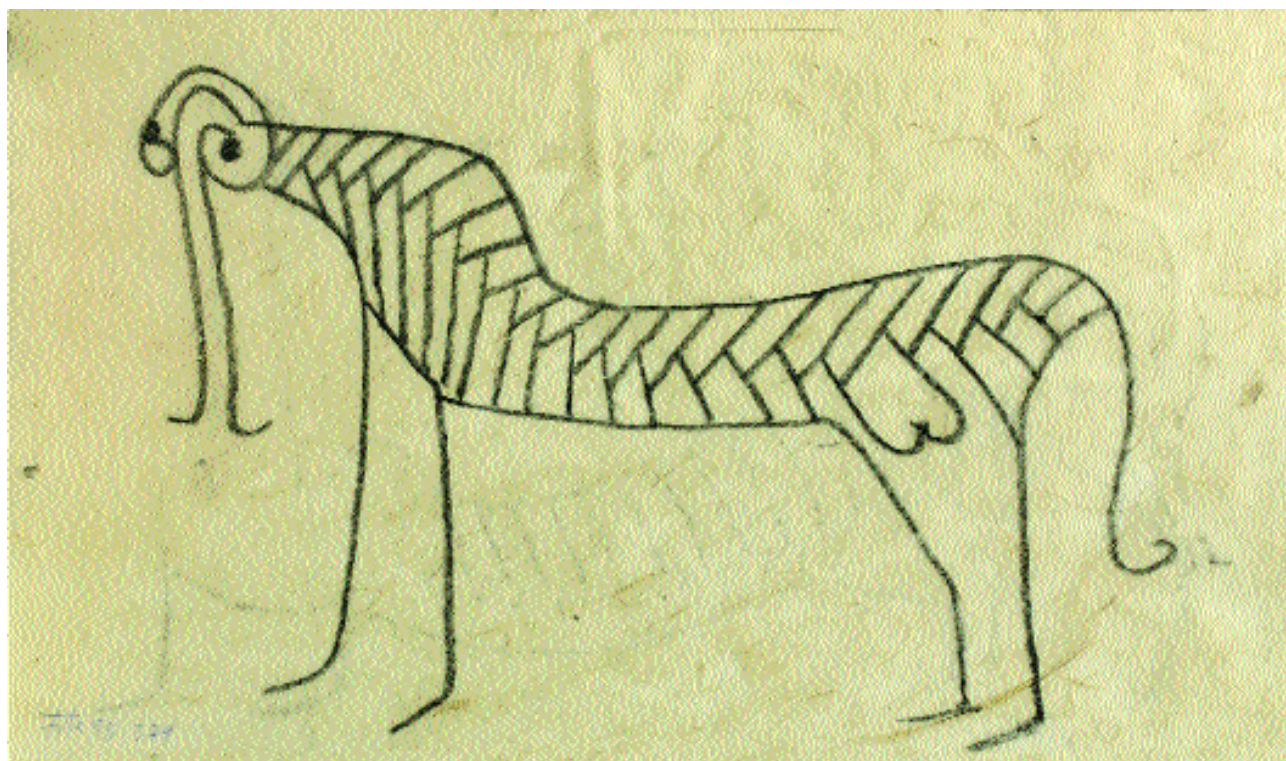
1995 Bloc 296.
24 x 39 cm.
Barra negra.



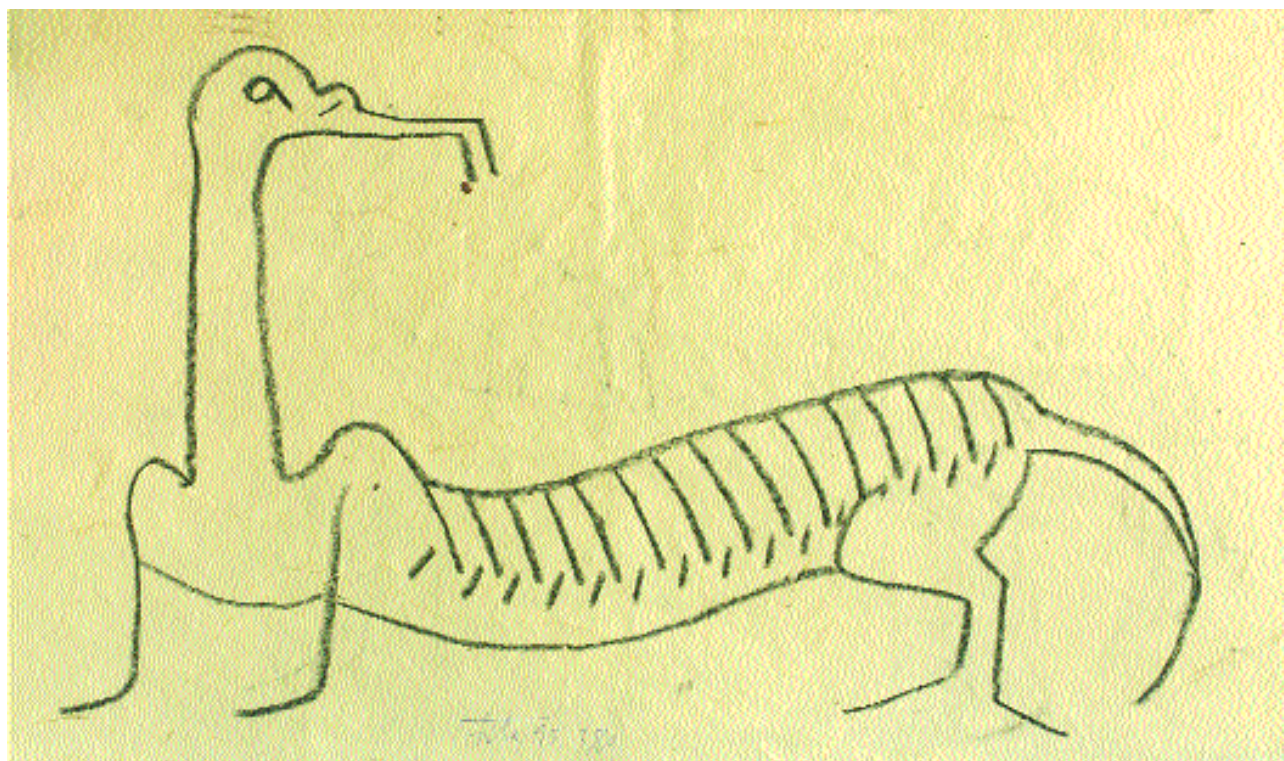
1995 Bloc 296.
39 x 24 cm.
Rotulador.



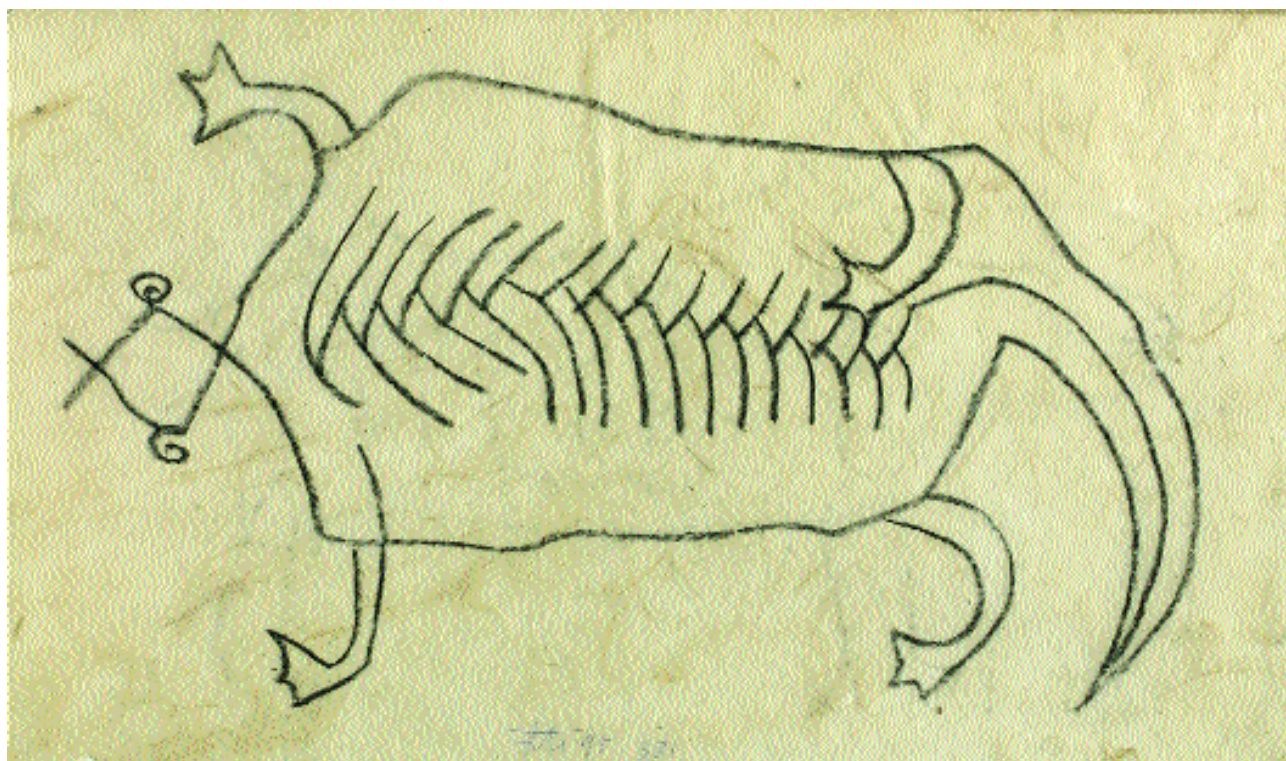
1995 *Bloc 296.*
39 x 24 cm.
Rotulador.



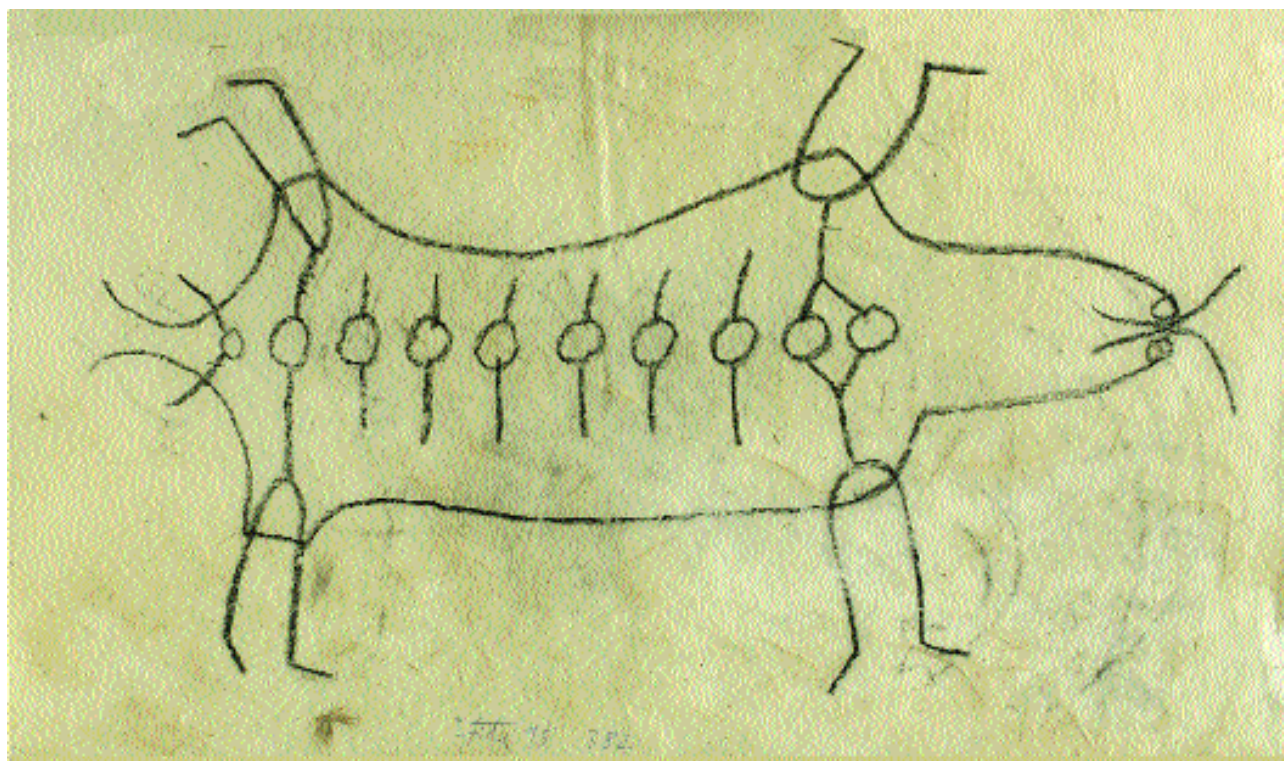
1995 Bloc 296.
24 x 39 cm.
Barra negra.



1995 Bloc 296.
24 x 39 cm.
Barra negra.



1995 Bloc 296.
24 x 39 cm.
Barra negra.



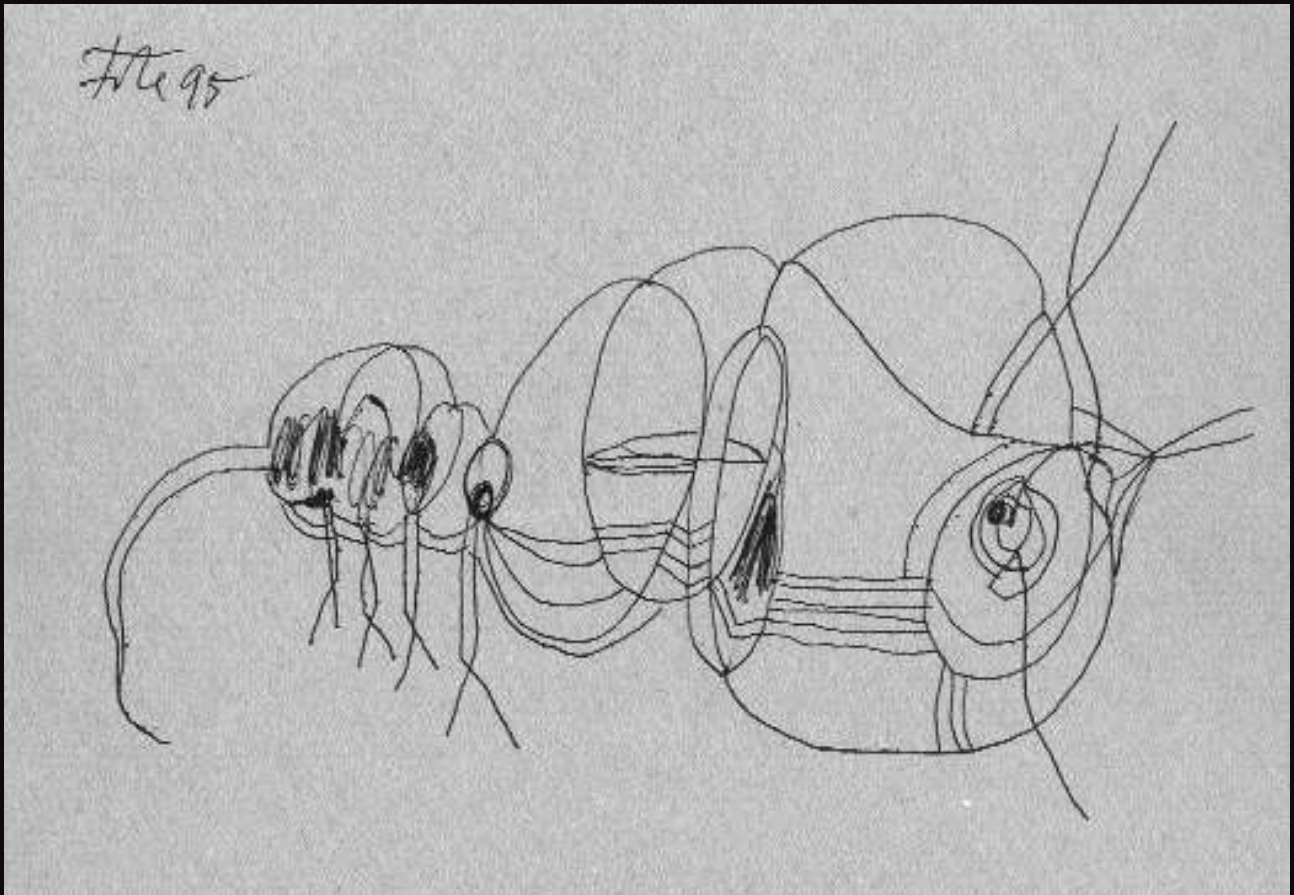
1995 *Bloc 296.*
24 x 39 cm.
Barra negra.



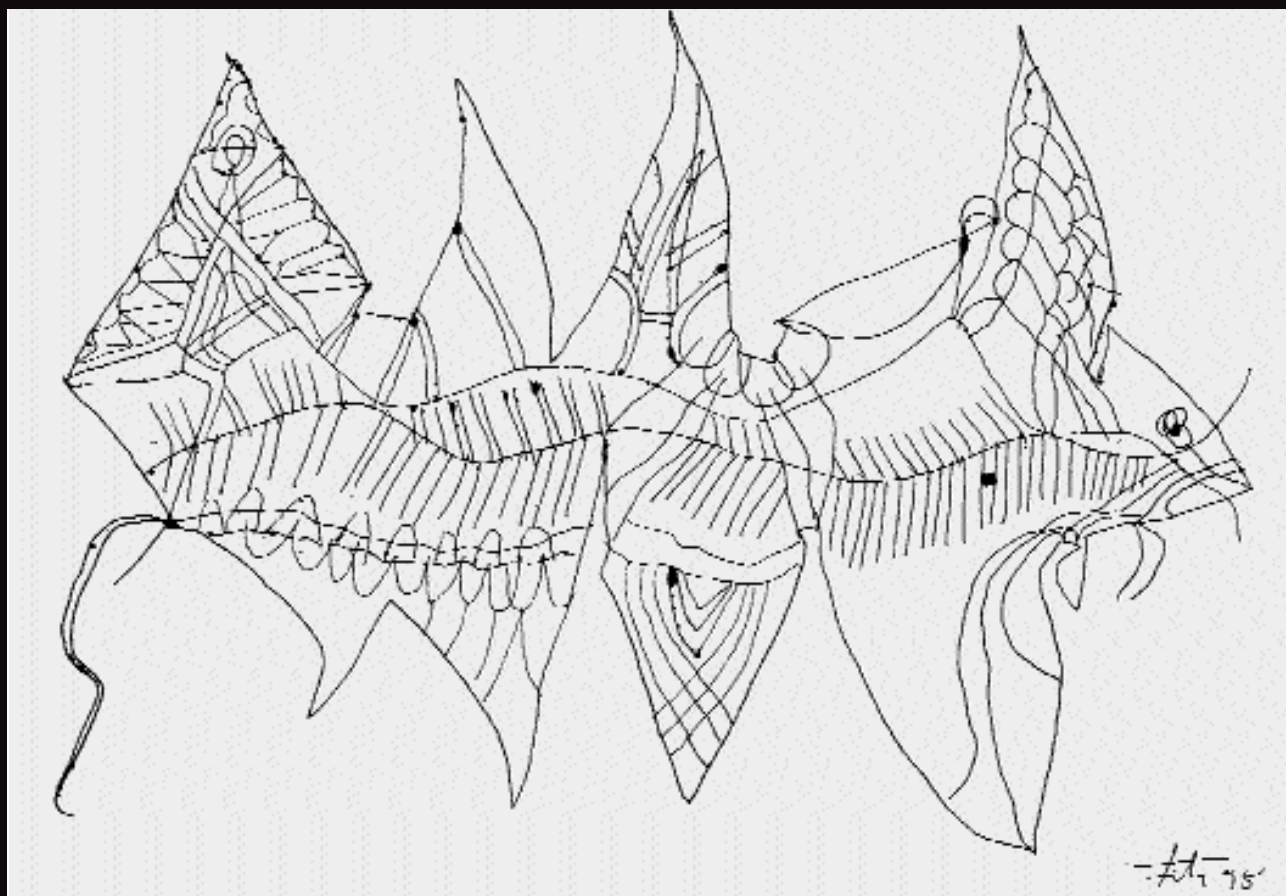
1995 Bloc 296.
24 x 39 cm.
Barra negra.



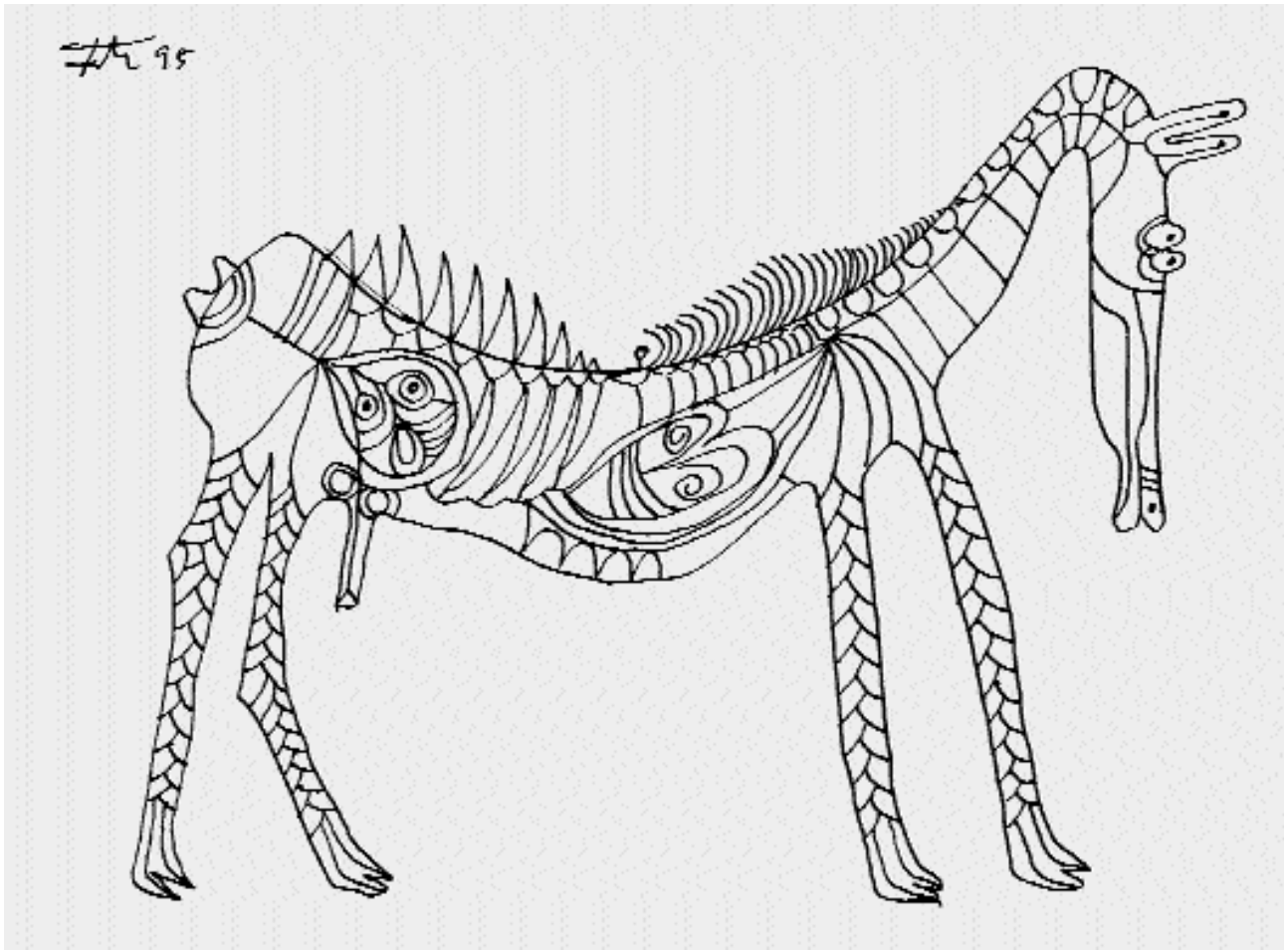
1995 Bloc 296.
24 x 39 cm.
Rotulador.



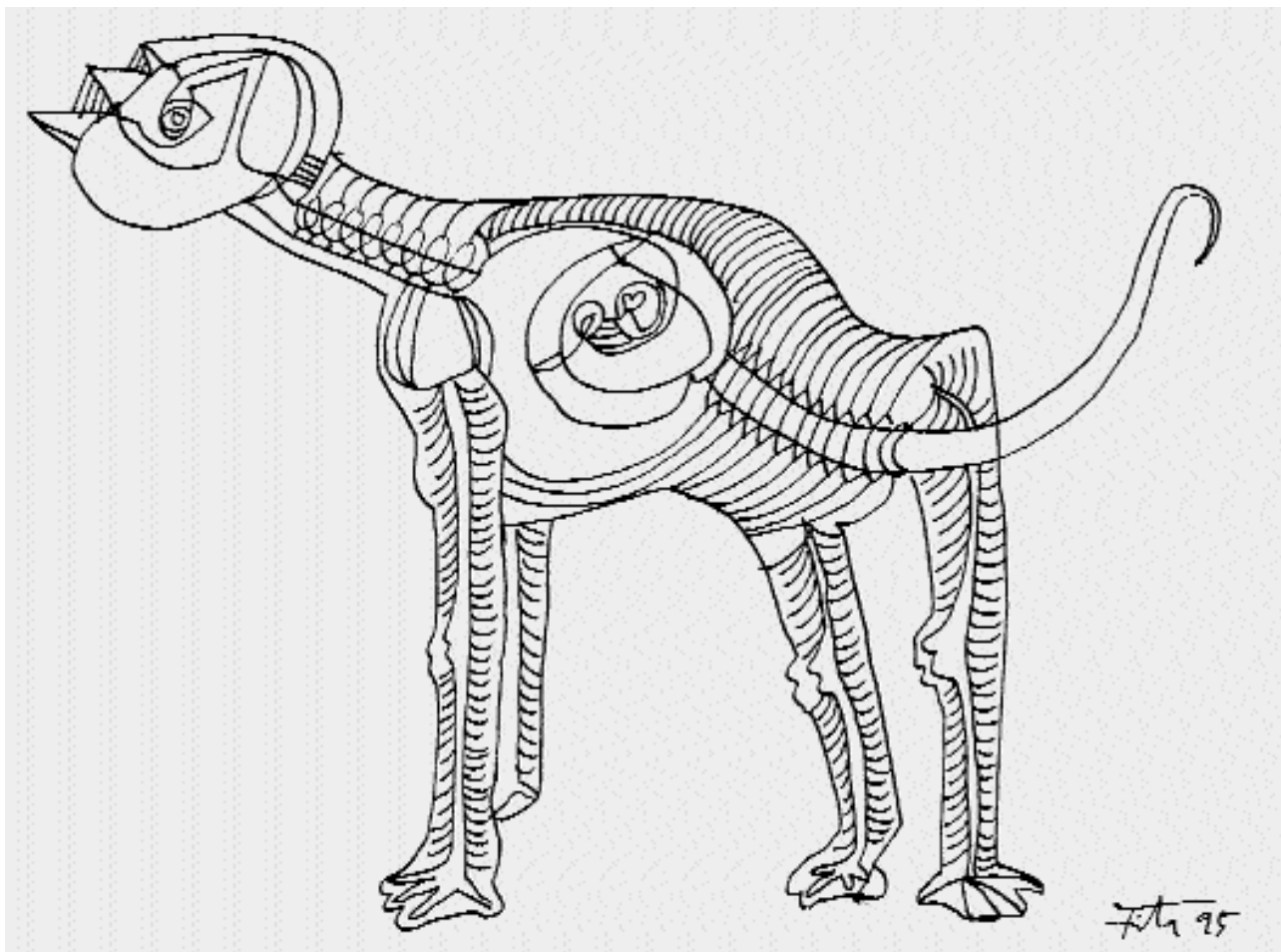
1995 Bloc 278.
17 x 24 cm.
Rotulador.



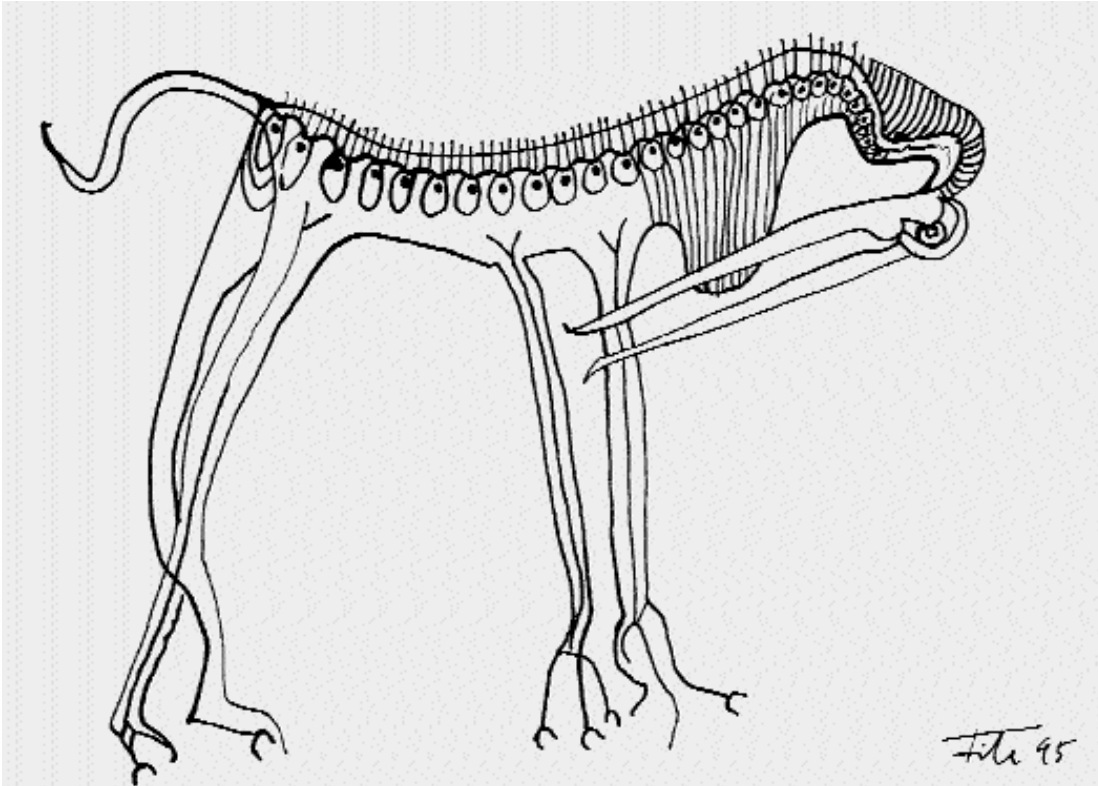
1995 Bloc 278.
17 x 24 cm.
Rotulador.



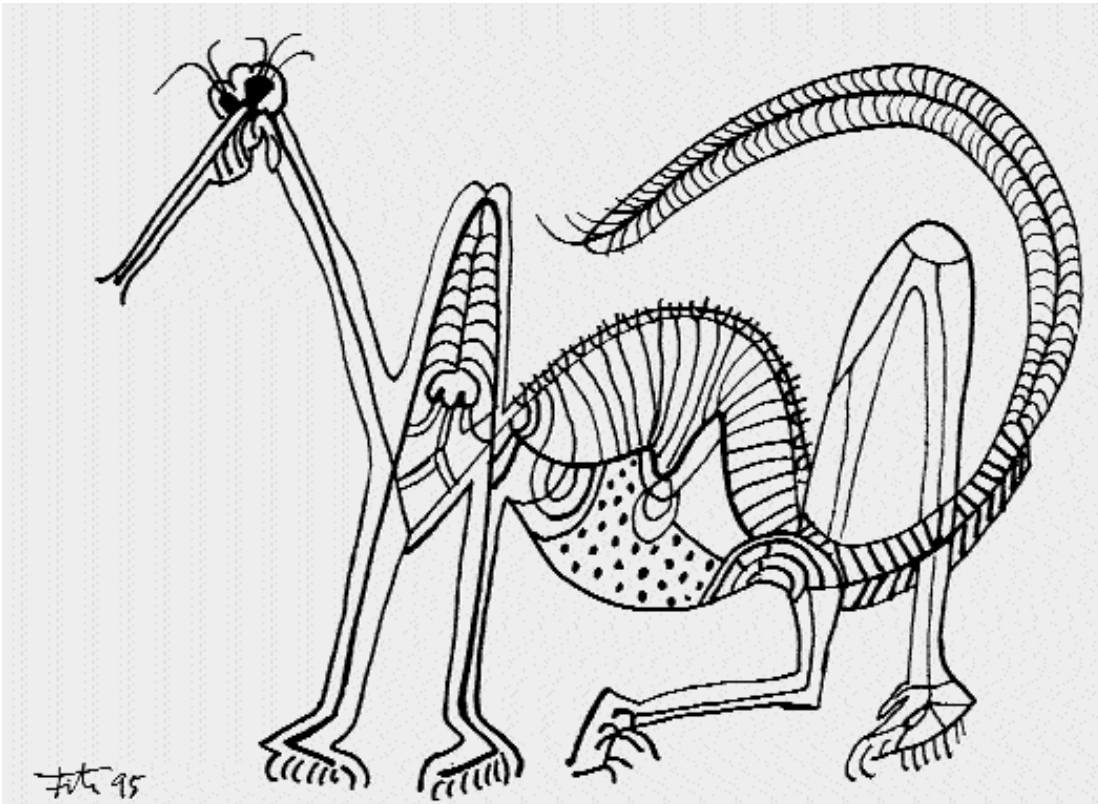
1995 Bloc 279.
15,5 x 21 cm.
Rotulador.



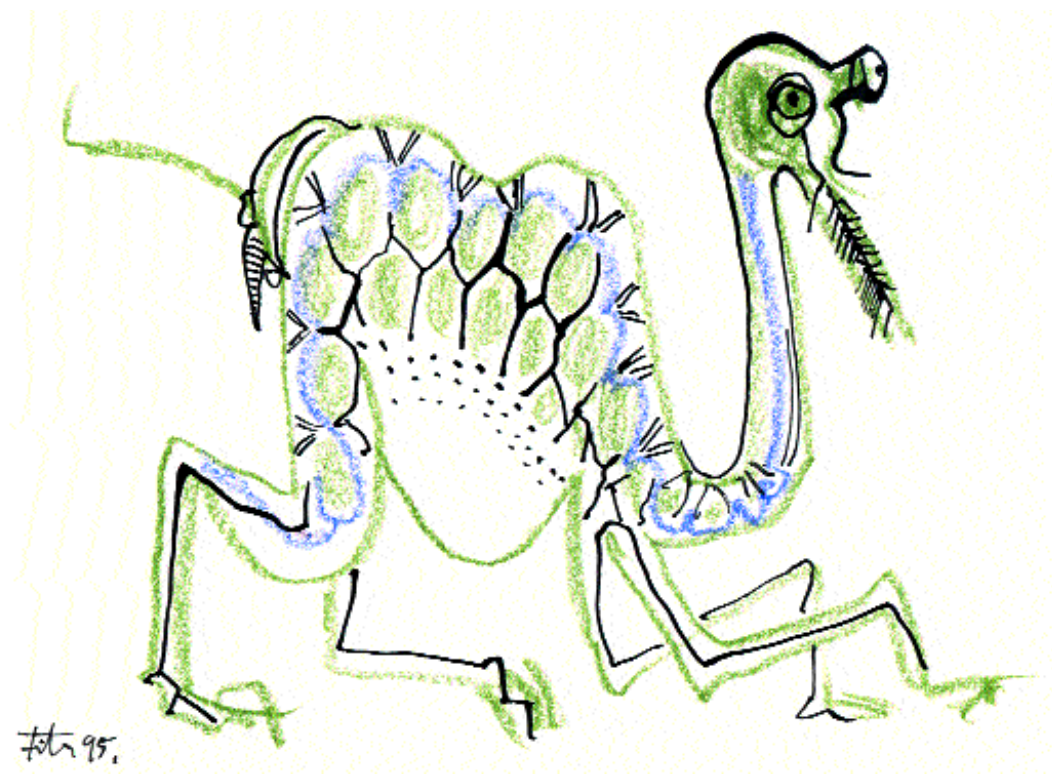
1995 Bloc 279.
15,5 x 21 cm.
Rotulador.



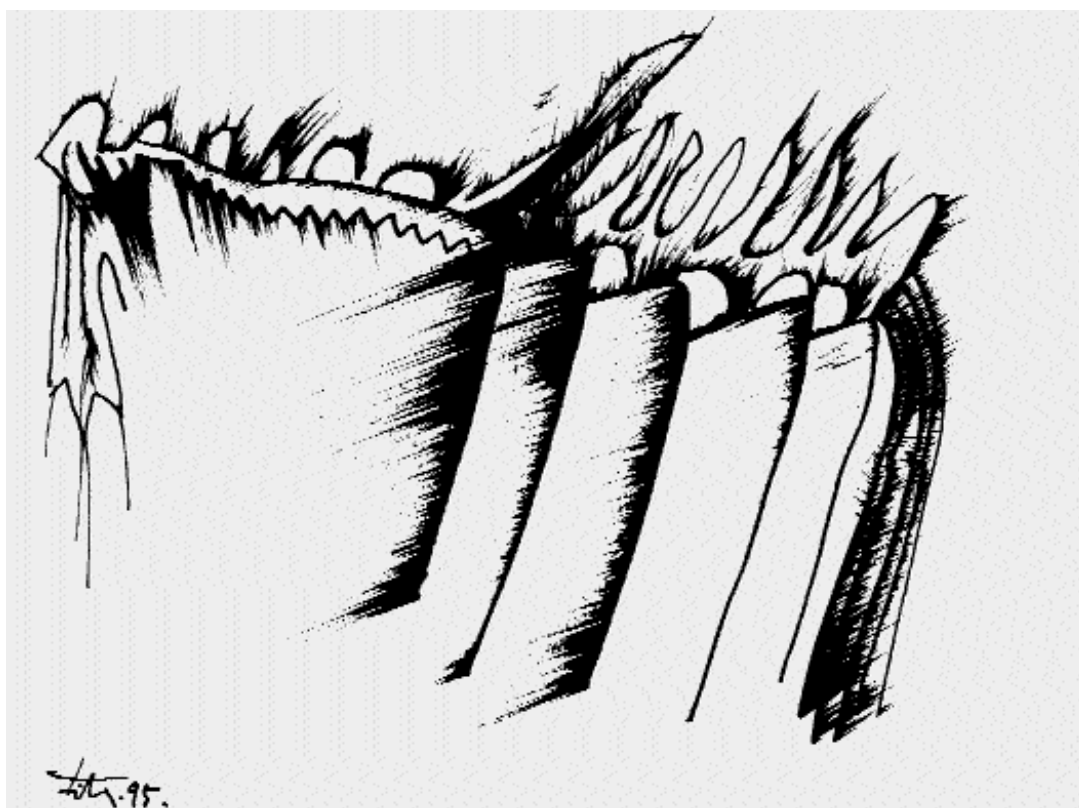
1994 Bloc 279.
15,5 x 21 cm.
Ploma xinesa.



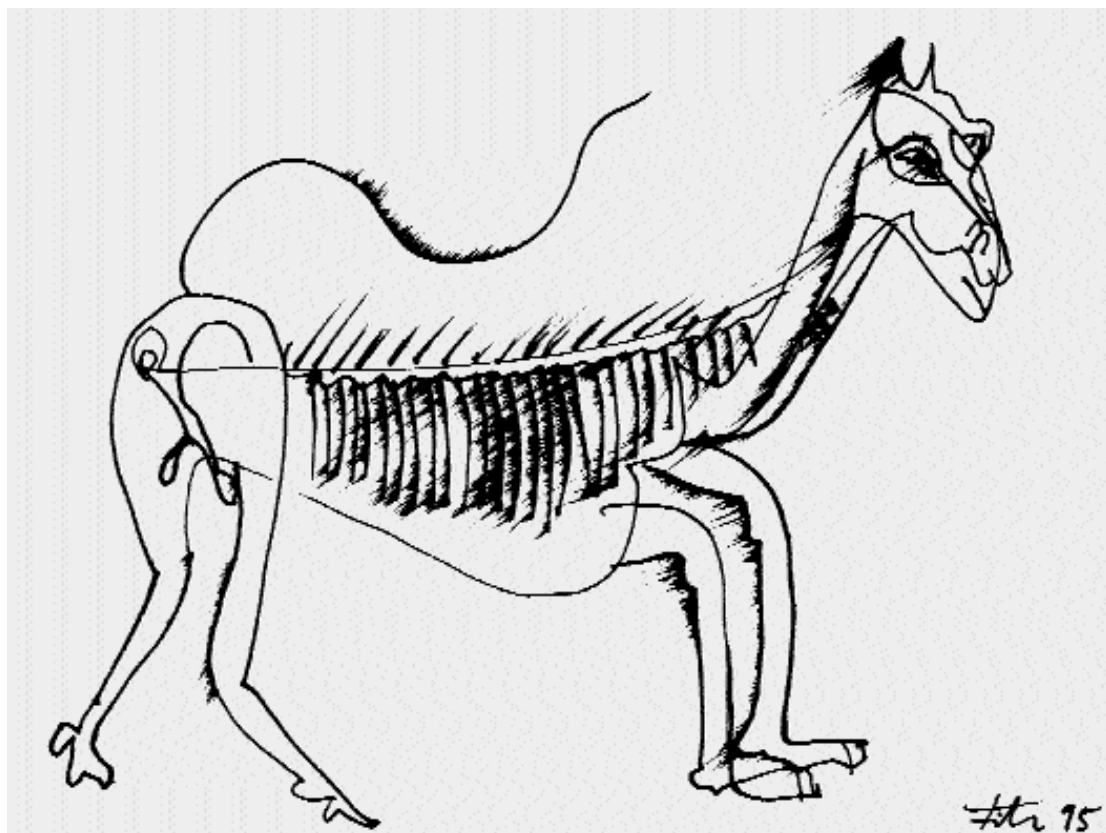
1994 Bloc 279.
15,5 x 21 cm.
Ploma xinesa.



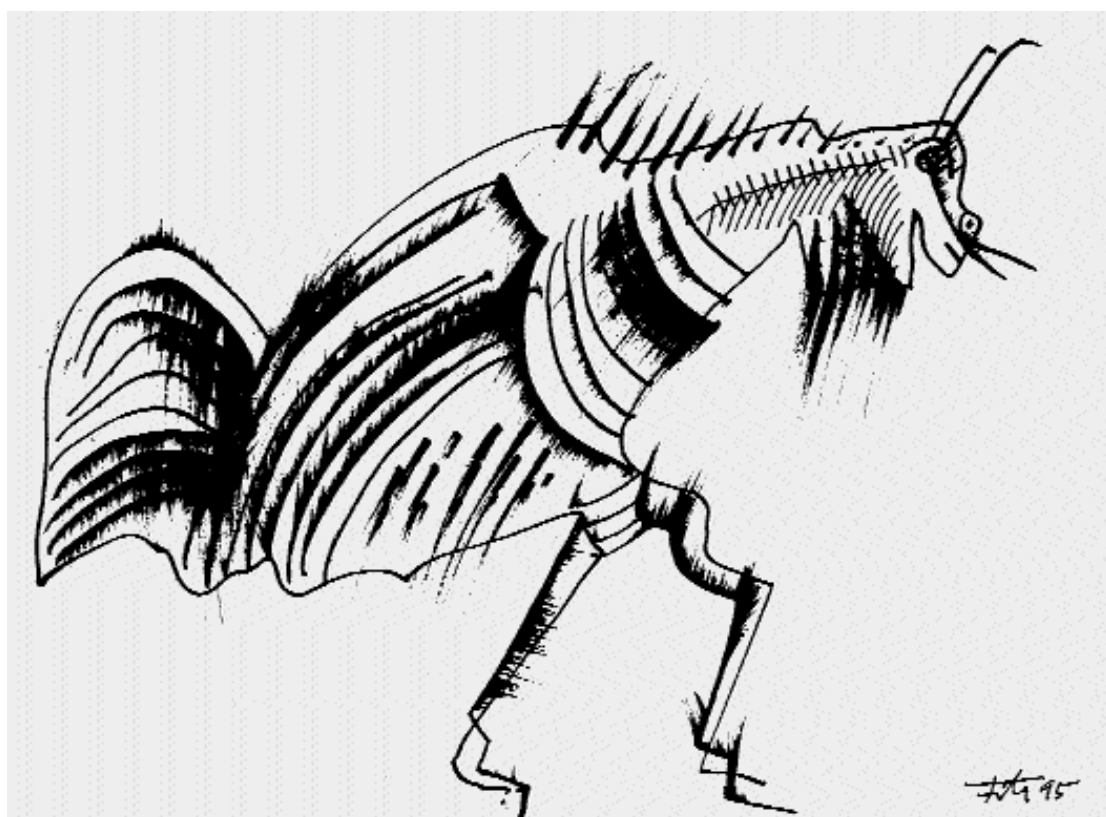
1994 Bloc 279.
15,5 x 21 cm.
Ploma ceres de
color.



1994 Bloc 279.
15,5 x 21 cm.
Ploma xinesa.

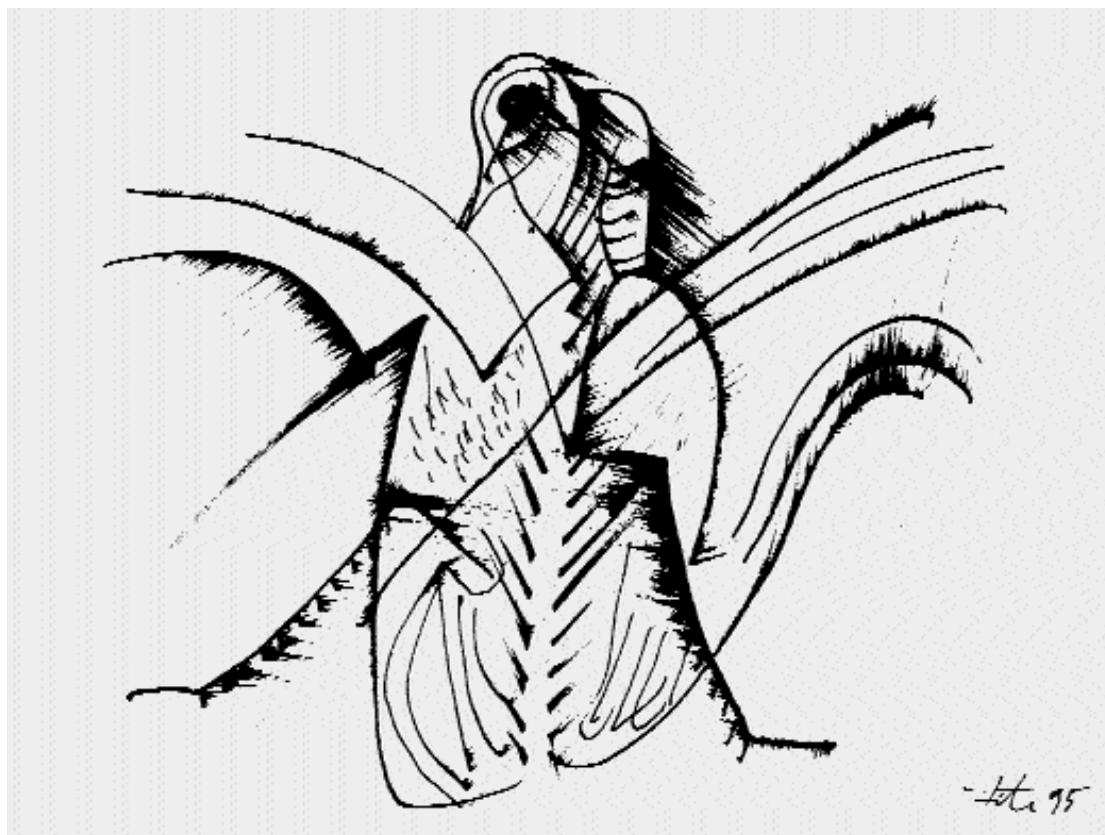


1995 Bloc 286.
15,5 x 21 cm.
Ploma xinesa.

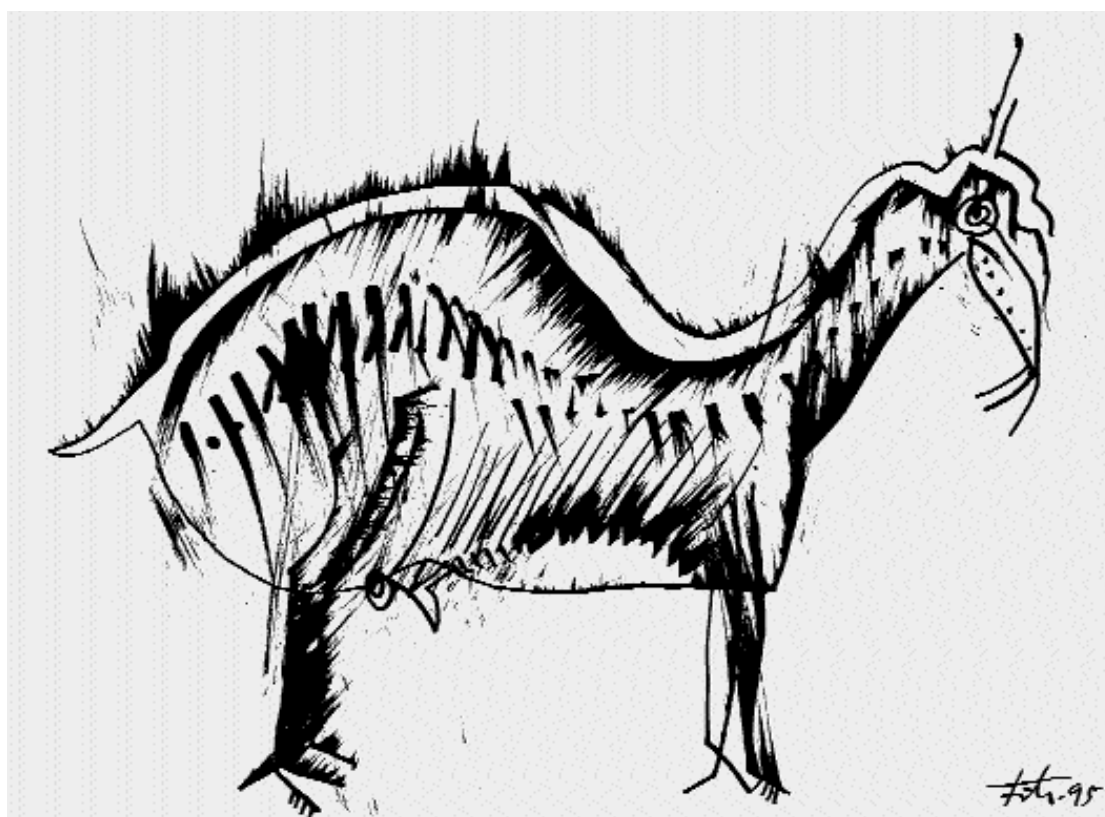


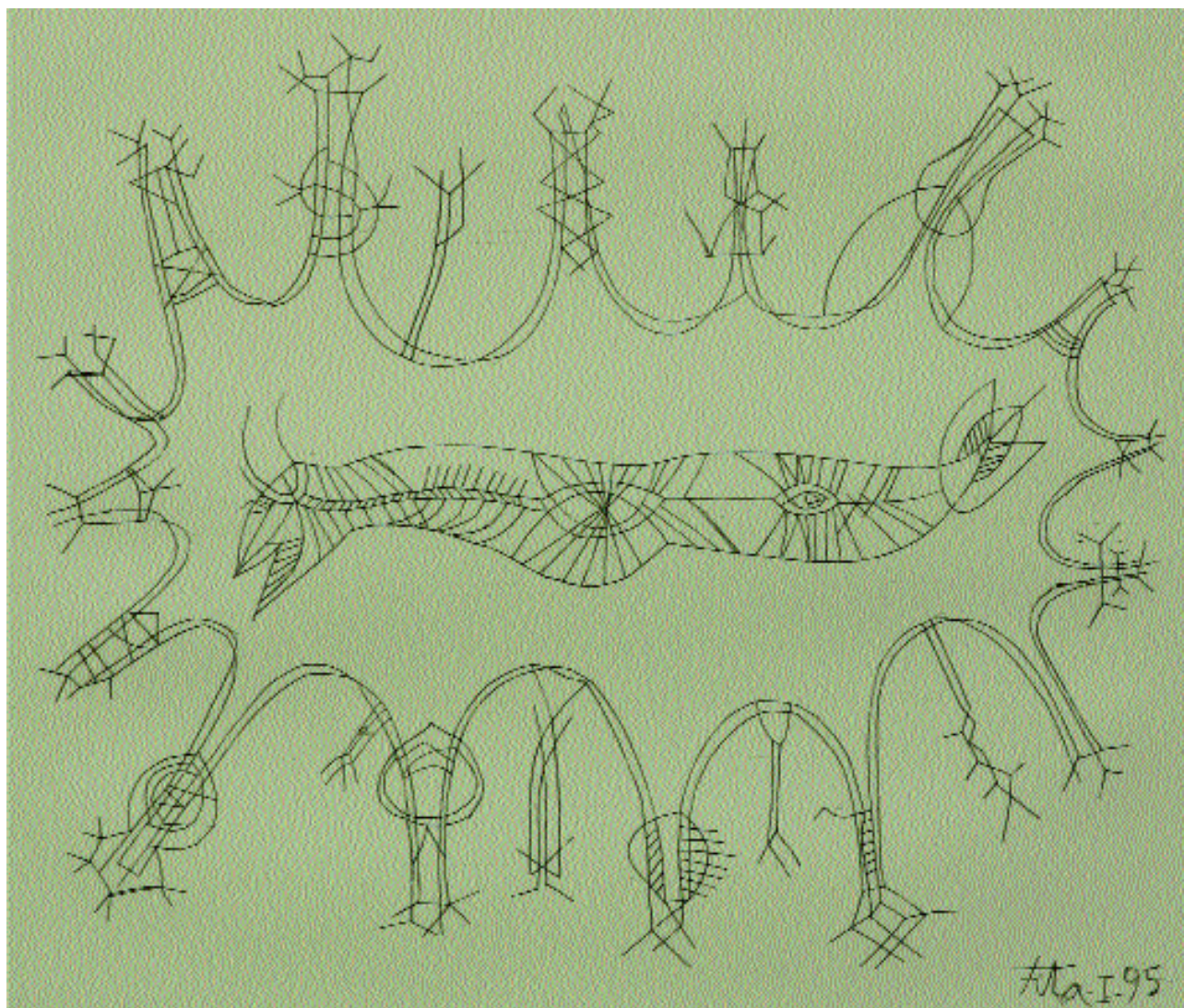
1995 Bloc 286.
15,5 x 21 cm.
Ploma xinesa.

1995 Bloc 286.
15,5 x 21 cm.
Ploma xinesa.

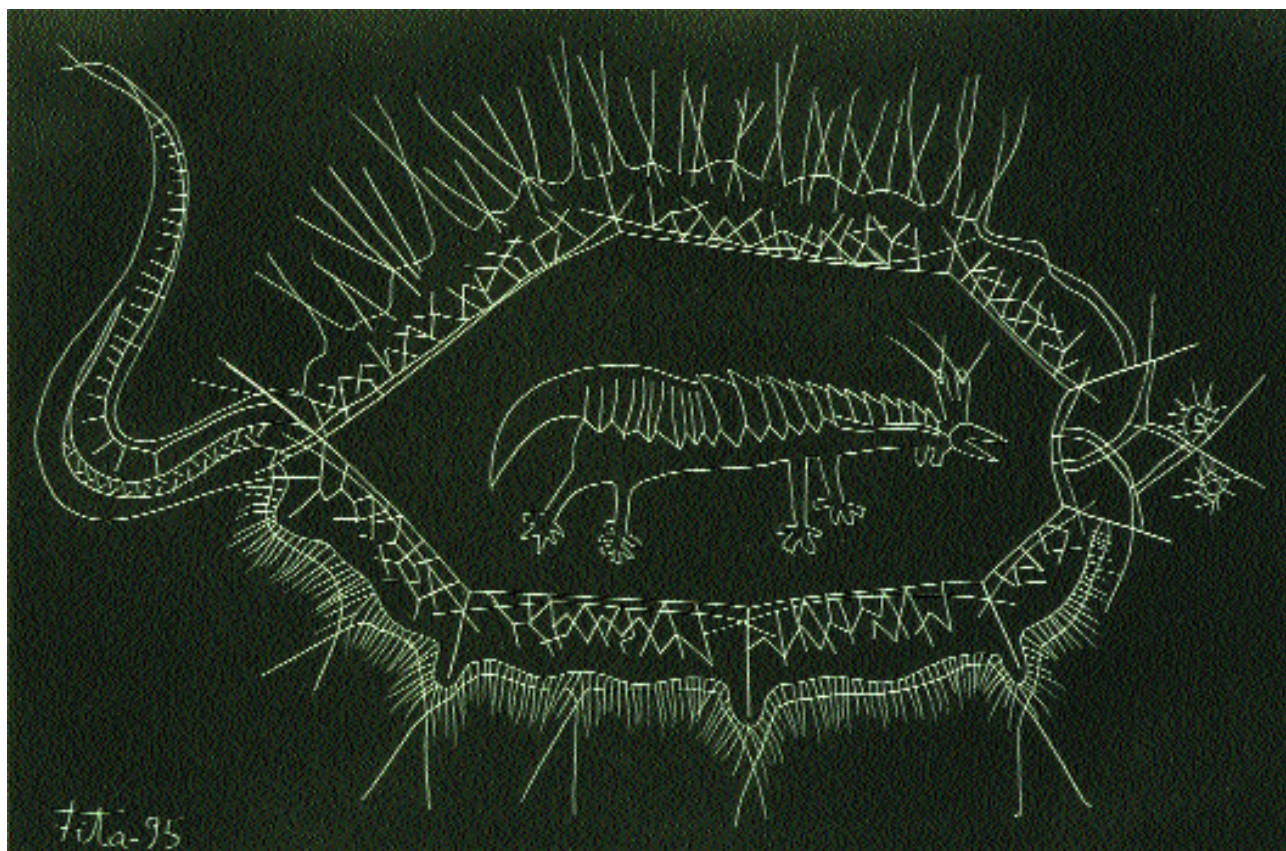


1995 Bloc 286.
15,5 x 21 cm.
Ploma xinesa.





1995 Gravat.
17 x 20 cm.
Punta seca.



1995 Gravet.
17 x 20 cm.
Punta seca, negatiu.



1995 *Bestioles.*
31 x 21 cm.
Serigrafia.



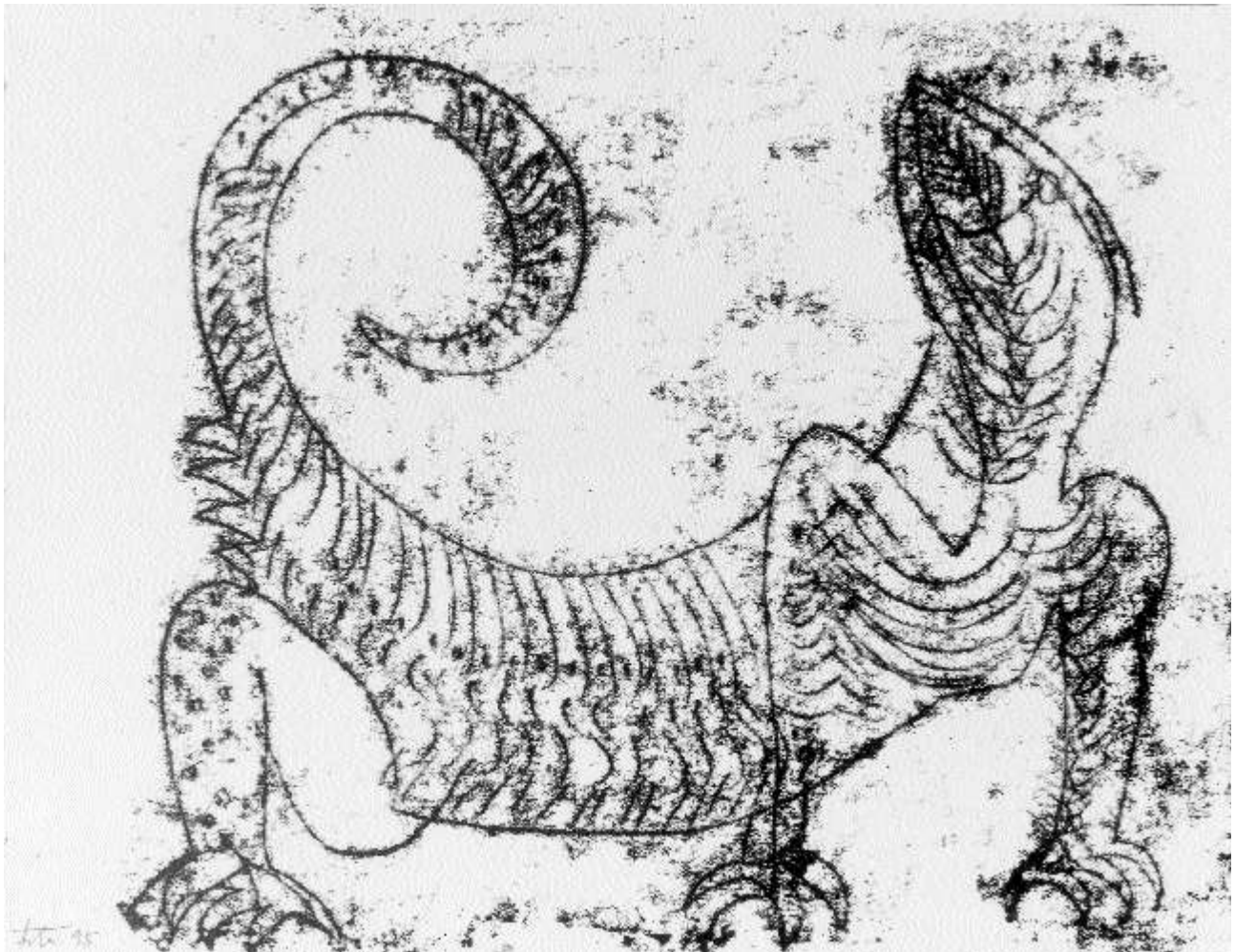
1995 *Bestioles*.
21 x 31 cm.
Serigrafia.



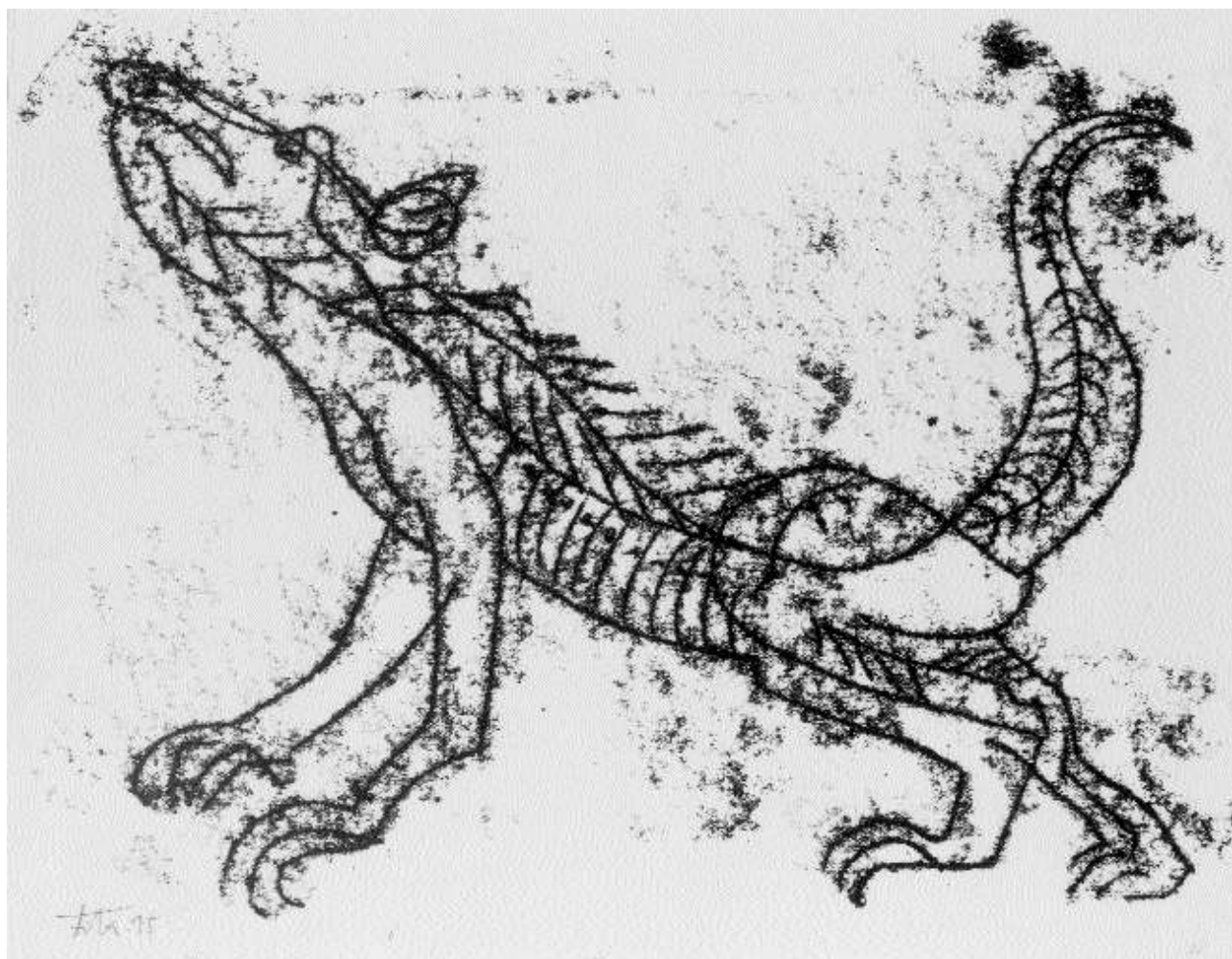
1995 *Bestioles*.
21 x 31 cm.
Serigrafia.



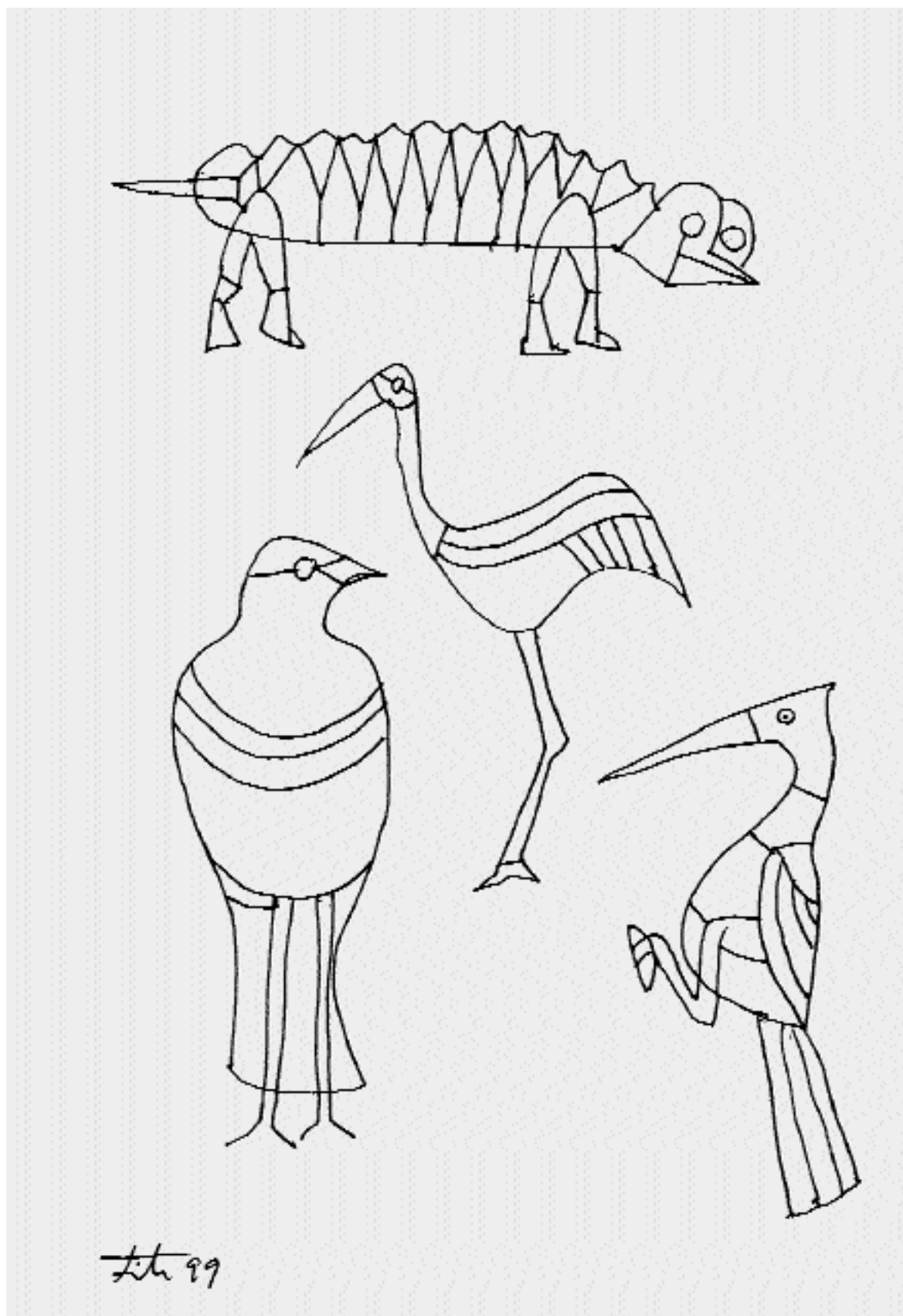
1995 *Bestioles*.
21 x 31 cm.
Serigrafía.



1995 *Animal 1.*
35,5 x 45 cm.
Tinta impremta.



1995 *Animal 2.*
35,5 x 45 cm.
Tinta impremta.



1999 Bloc 383.
21 x 14,5 cm.
Rotulador.



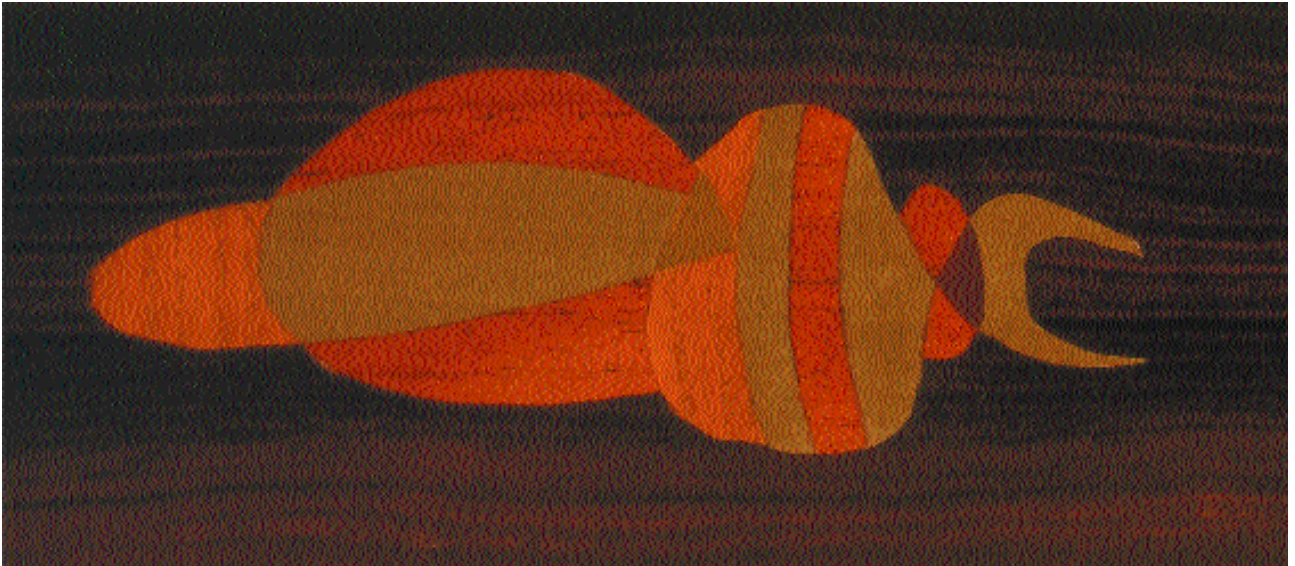
1999 *Drac.*
35 x 110 cm.
Marqueteria.



1999 *Moble*.
47 x 55 cm.
Marqueteria.



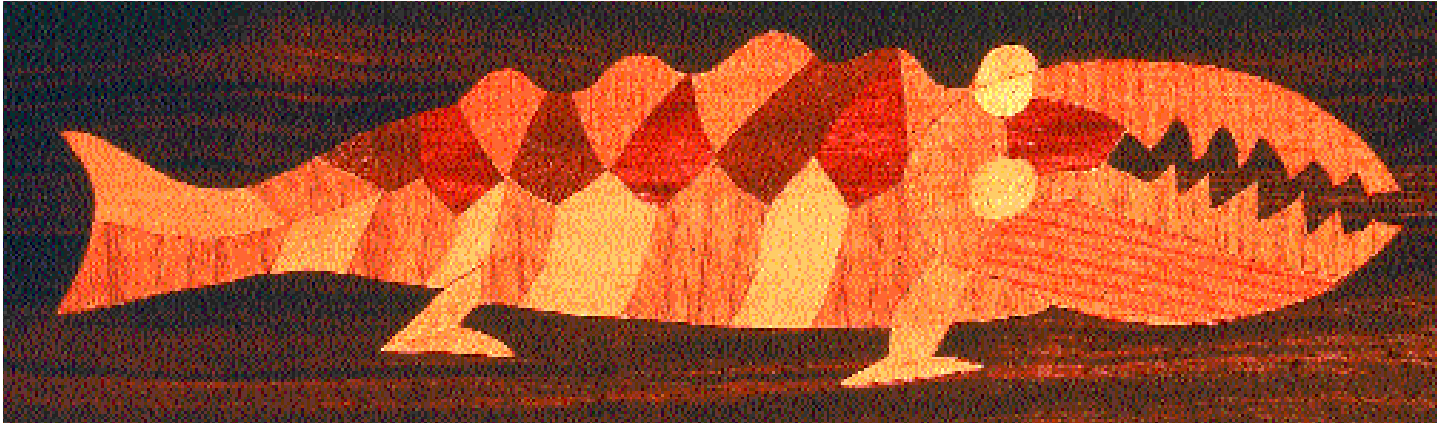
1999 *Moble fragment.*
40 x 55 cm.
Marqueteria.



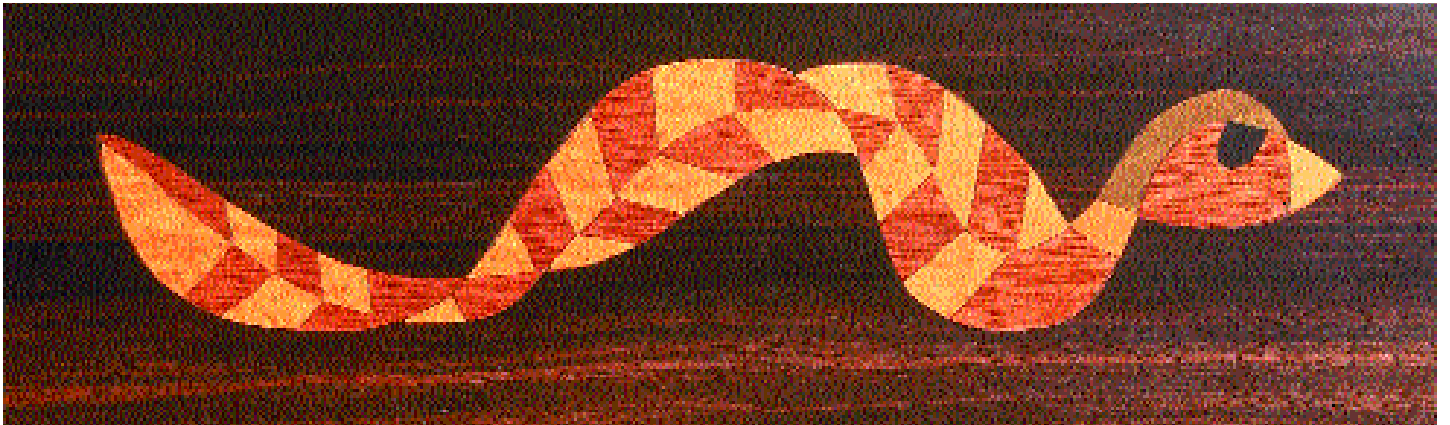
*1999 Moble fragment.
Marqueteria.*



1999 *Moble fragment.*
Marqueteria.



*1999 Moble fragment.
Marqueteria.*



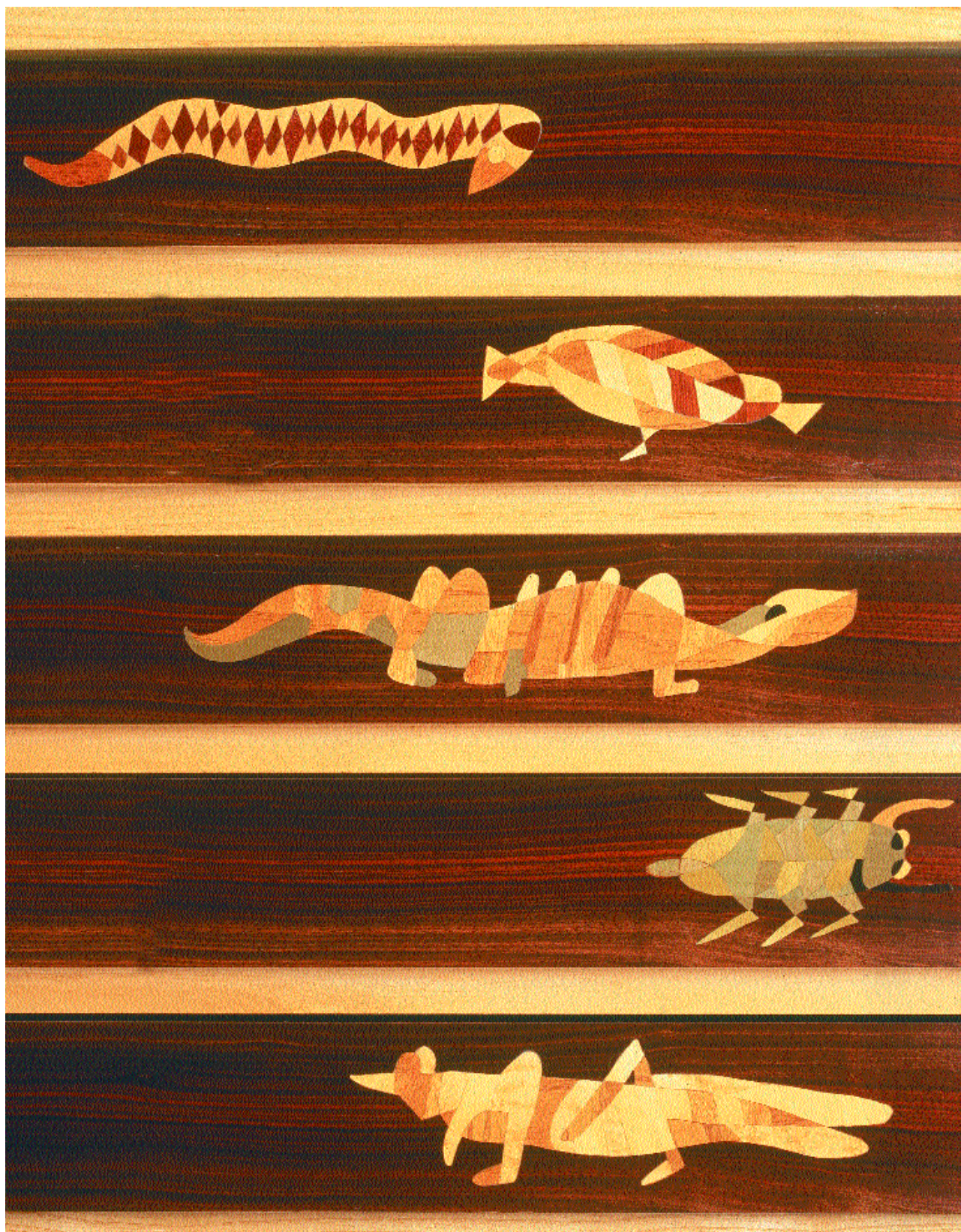
*1999 Moble fragment.
Marqueteria.*



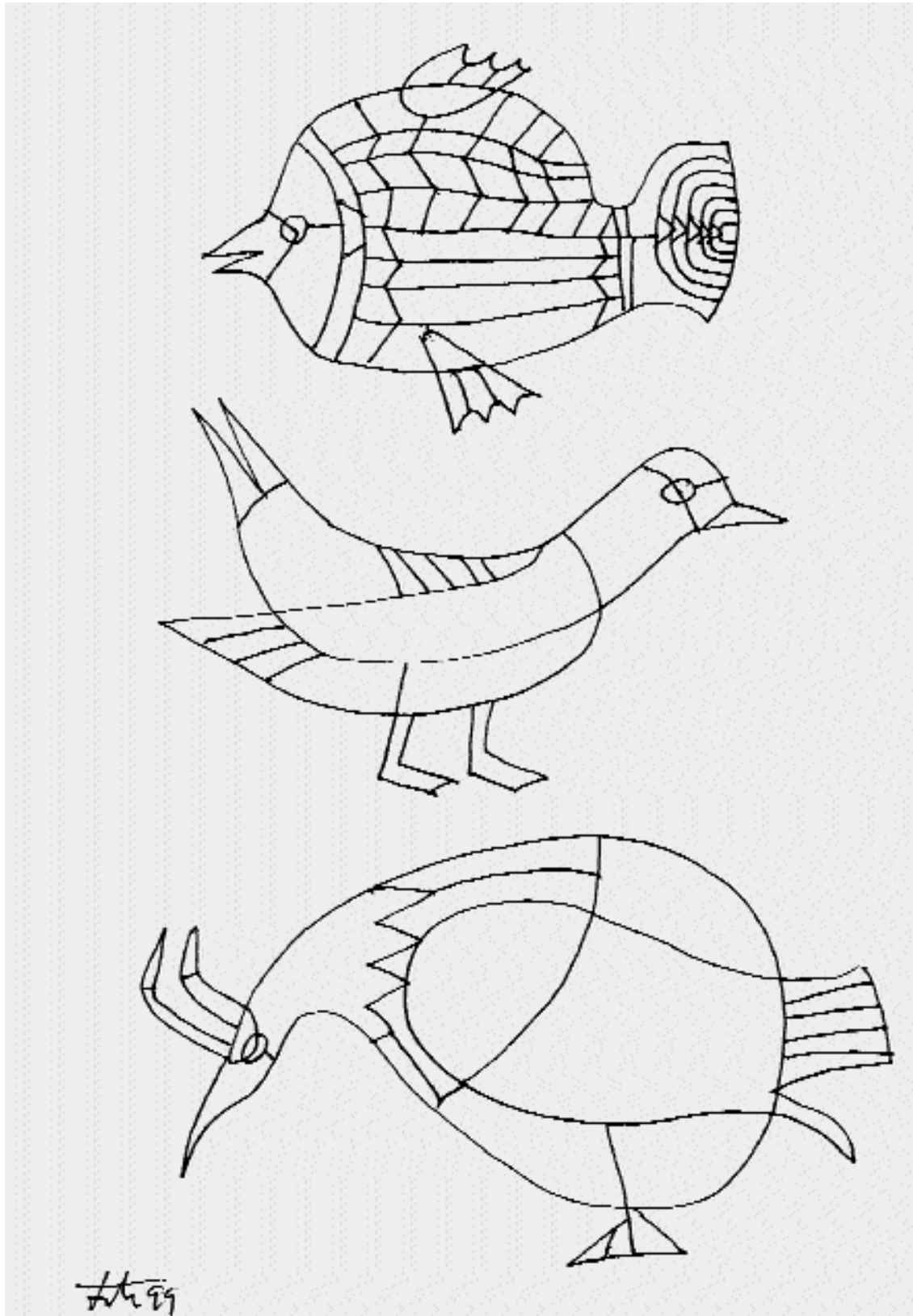
*1999 Moble fragment.
Marqueteria.*



1999 *Moble fragment.*
Marqueteria.



1999 *Moble fragment.*
Marqueteria.



1999 Bloc 382.
21 x 14,5 cm.
Rotulador.



1999 Pot decorat 1.
21,5 cm alt.
Ceràmica.



1999 Pot decorat 1.
21,5 cm alt.
Ceràmica.



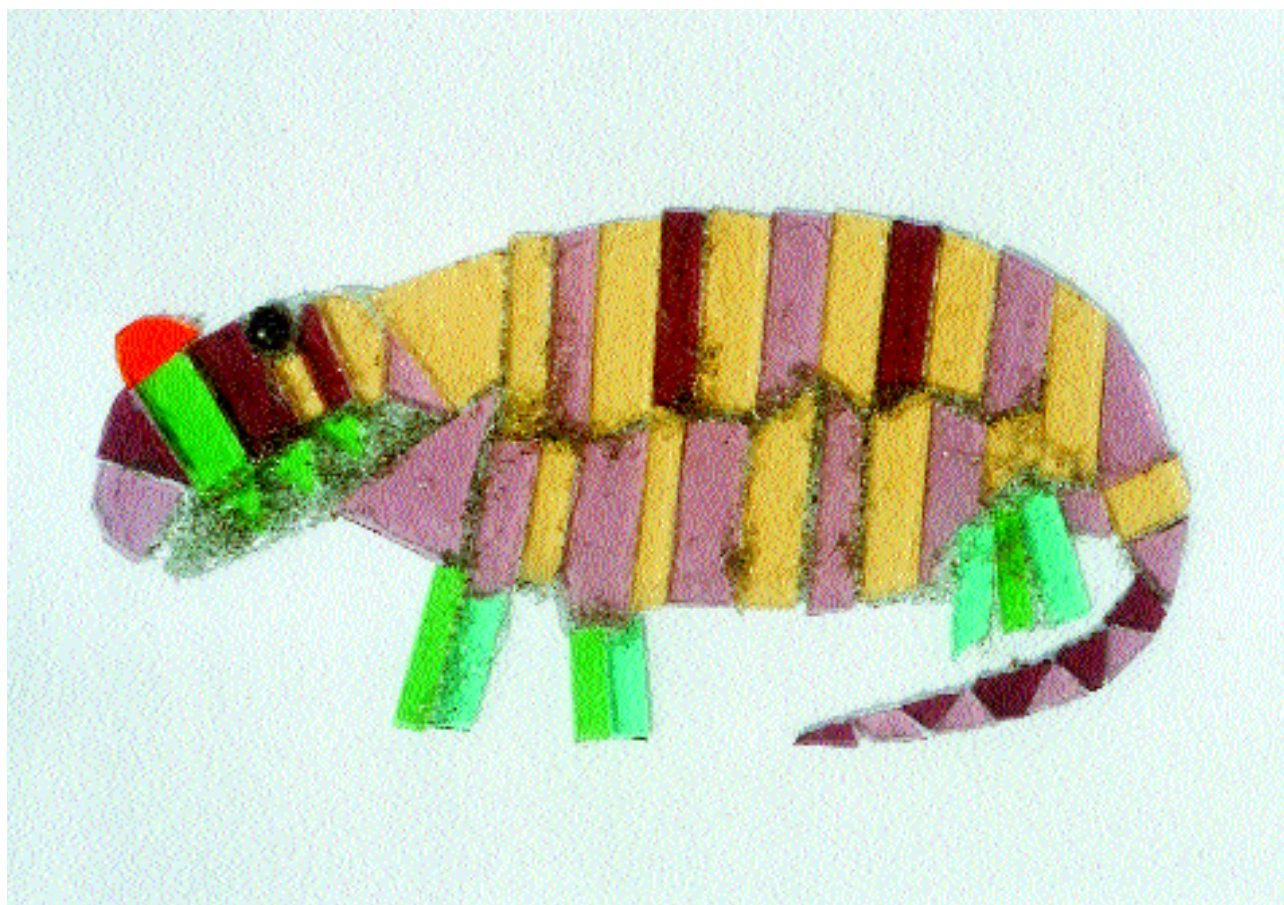
*1999 Pot decorat.
25 cm alt.
Ceràmica.*



1999 *Bestiari 4.*
31 x 56 cm.
Vidres de colors.



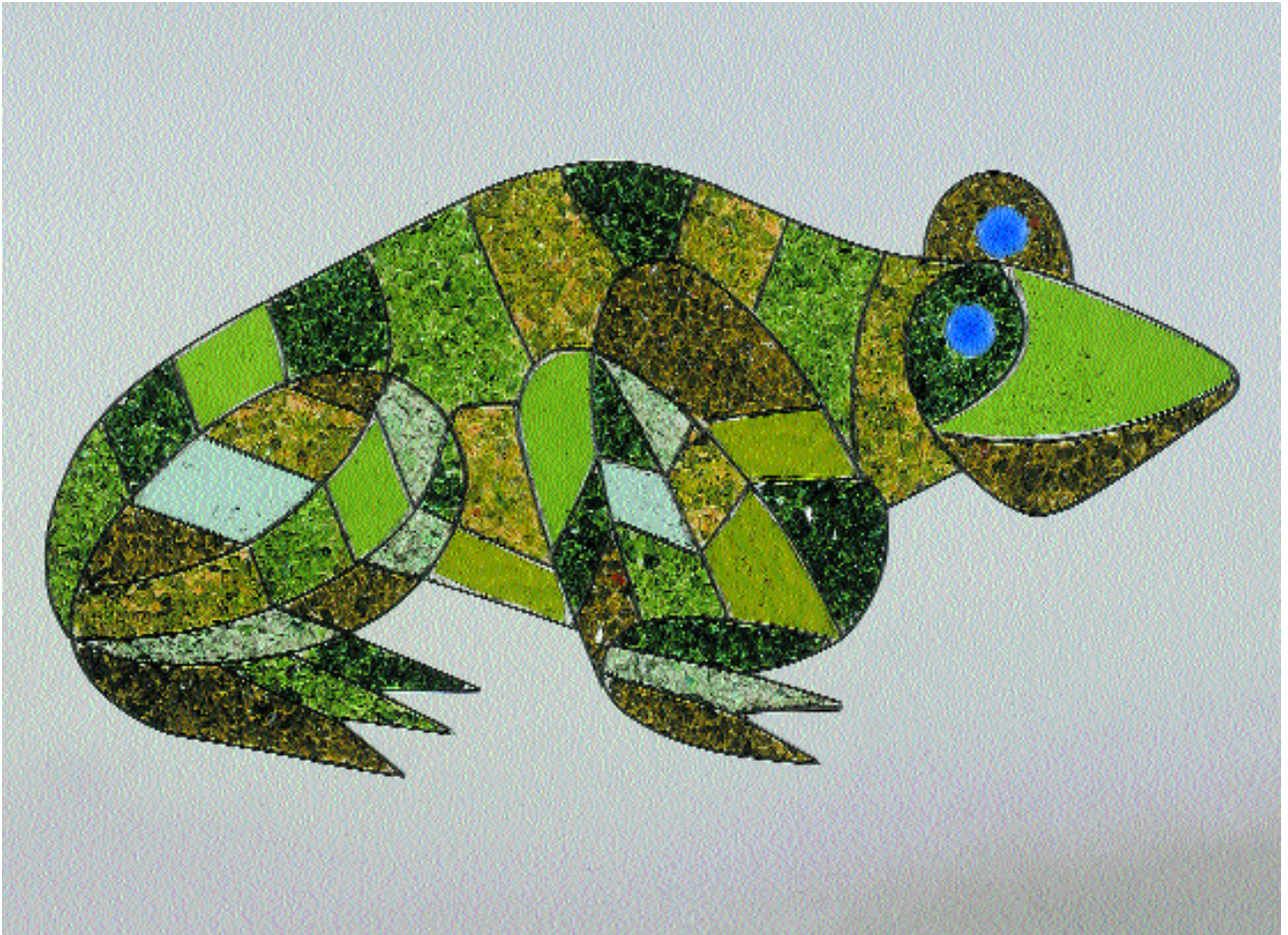
1999 *Bestiari 5.*
31 x 56 cm.
Vidres picats.



1999 *Bestiari 2.*
39 x 59,3 cm.
Vidres de colors.



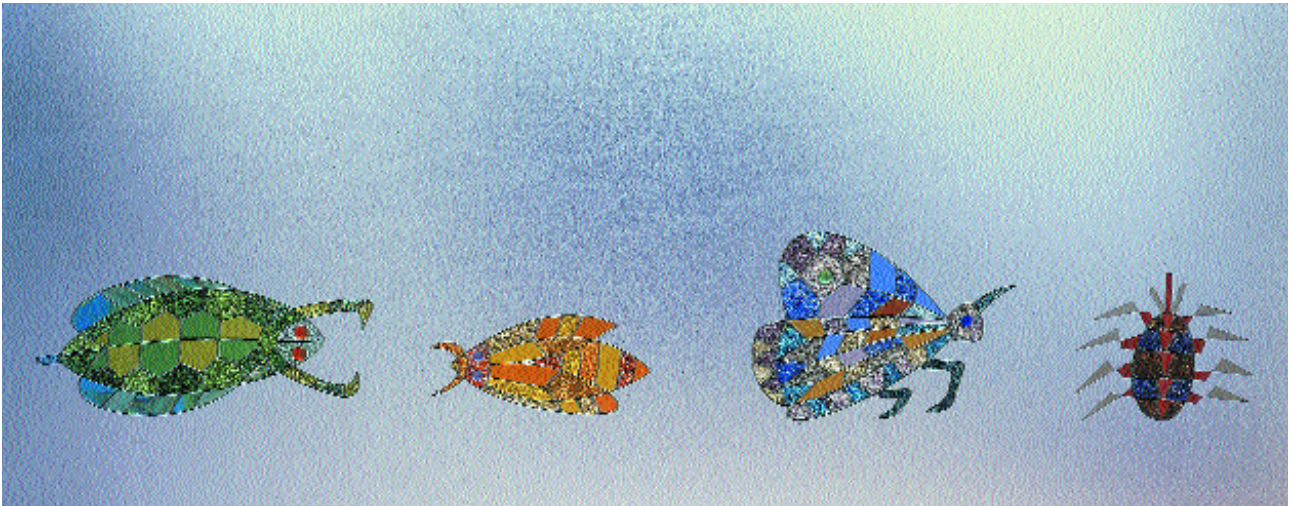
1999 *Bestiari 3.*
46 x 32 cm.
Vidres picats.



2000 *Vitrall.*
Sport Hotel Soldeu.



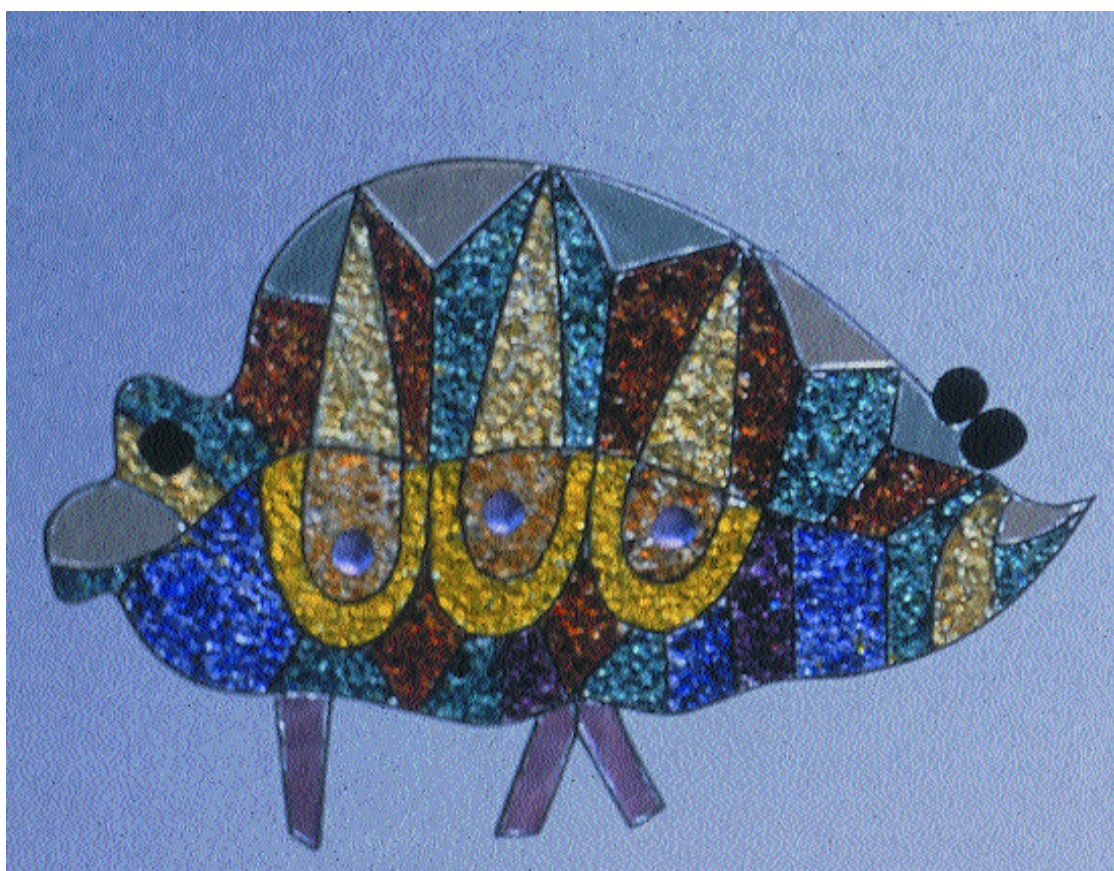
2000 *Vidres barana.*
Sport Hotel Soldeu.



2000 *Vitrall barana.*
Sport Hotel Soldeu.



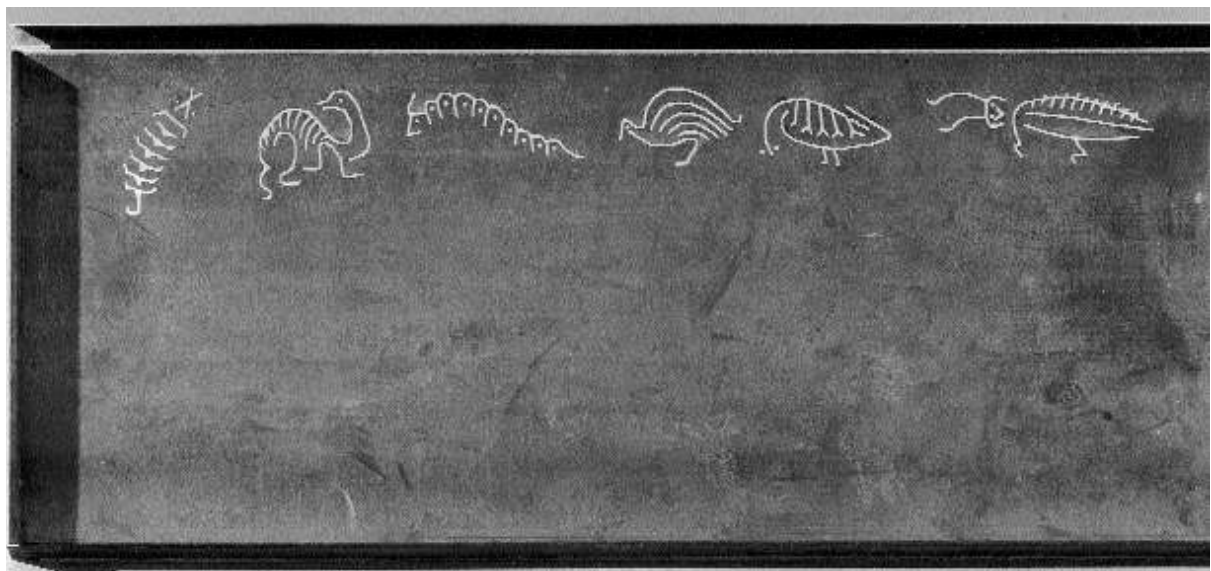
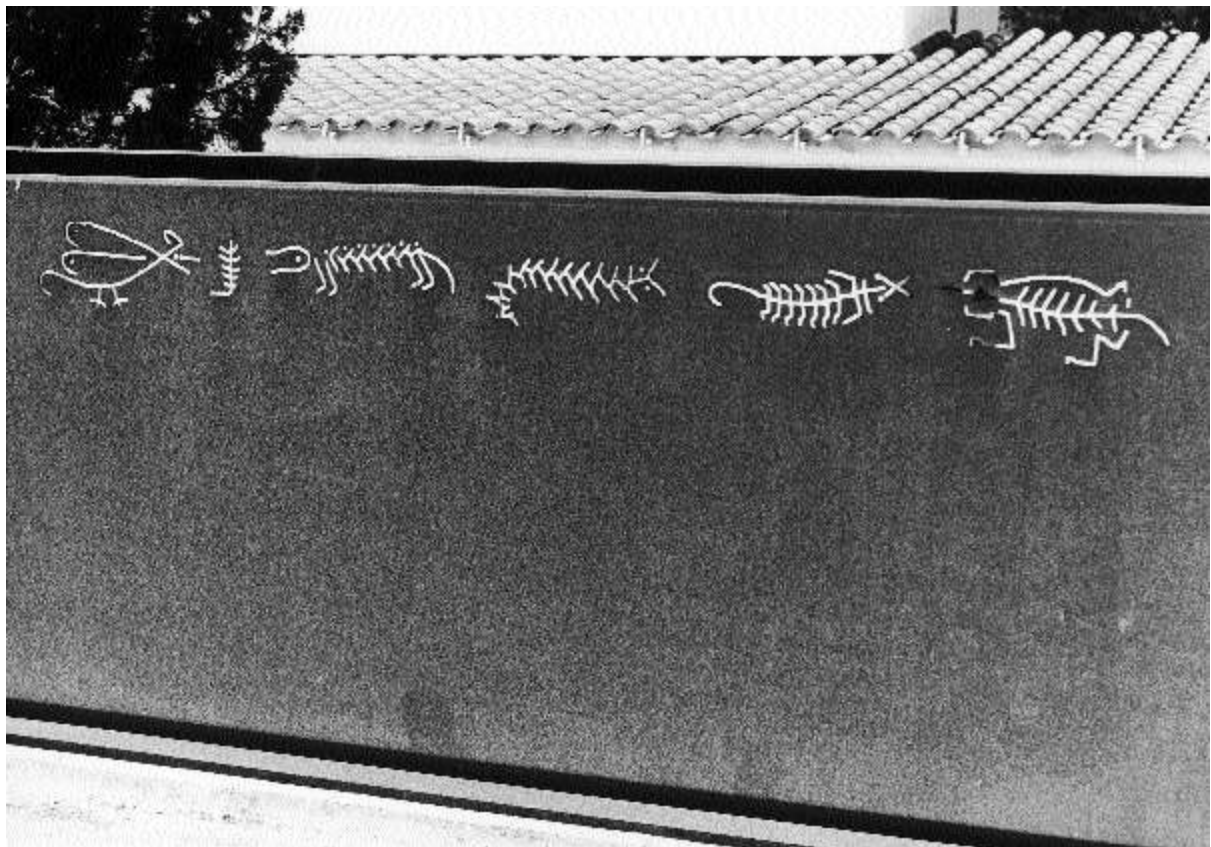
2000 *Vitrall barana.*
Sport Hotel Soldeu.





2000 *Vitrall barana.*
Sport Hotel Soldeu.





2000 Tanca casa Fita-Rodeja.



2000 *Fauna 16.*
150 x 73,5 cm.
Ferro, pintura, fusta.



2000 *Fauna 16*.
150 x 73 cm.
Ferro, pintura,
fusta.



2000 *Fauna 17*.
106 x 136 cm.
Ferro, pintura, fusta.



2000 *Fauna 15*.
115 x 71 cm.
Ferro, pintura, fusta.



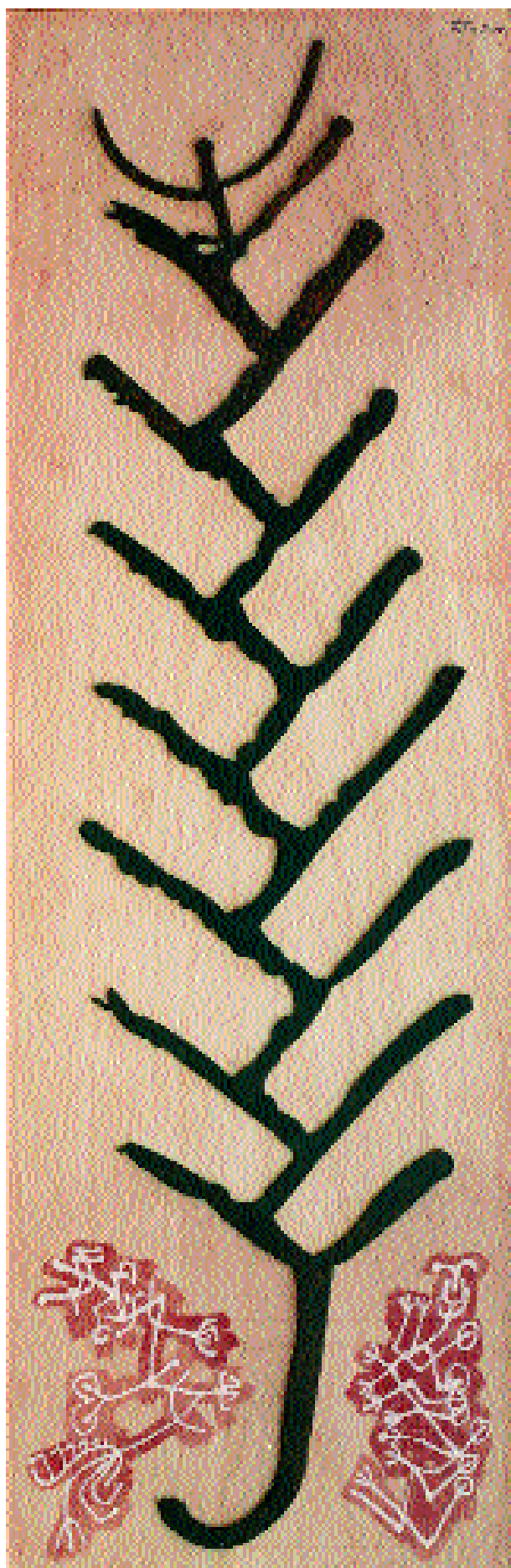
2000 *Fauna 14*.
121 x 96 cm.
Ferro, pintura, fusta.



2000 *Fauna 4*.
106 x 56 cm.
Ferro, pintura, fusta.



2000 *Fauna 1.*
39 x 86 cm.
Ferro, pittura i fusta.



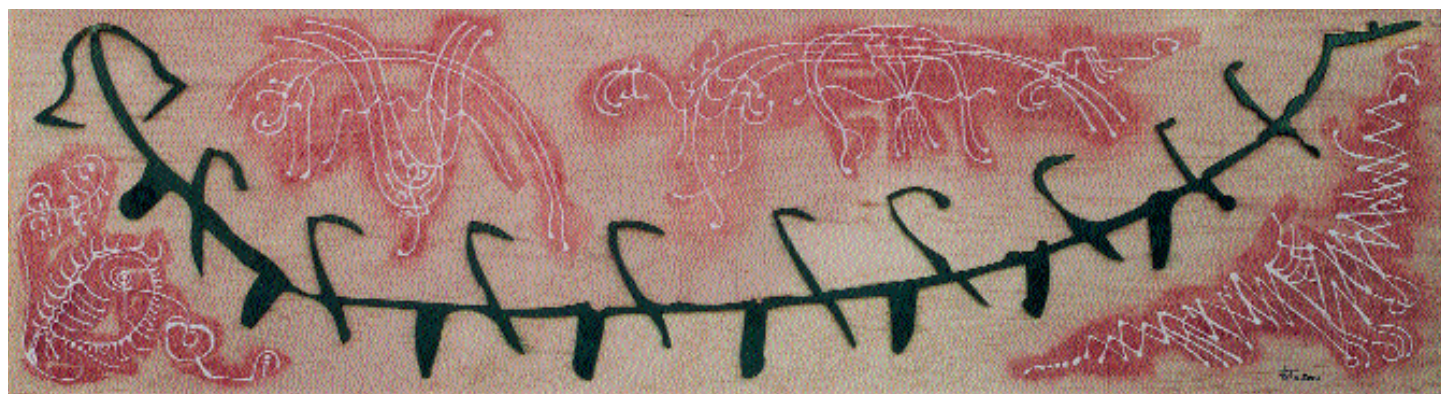
2000 *Fauna 6.*
111 x 56 cm.
Ferro, pintura i fusta.



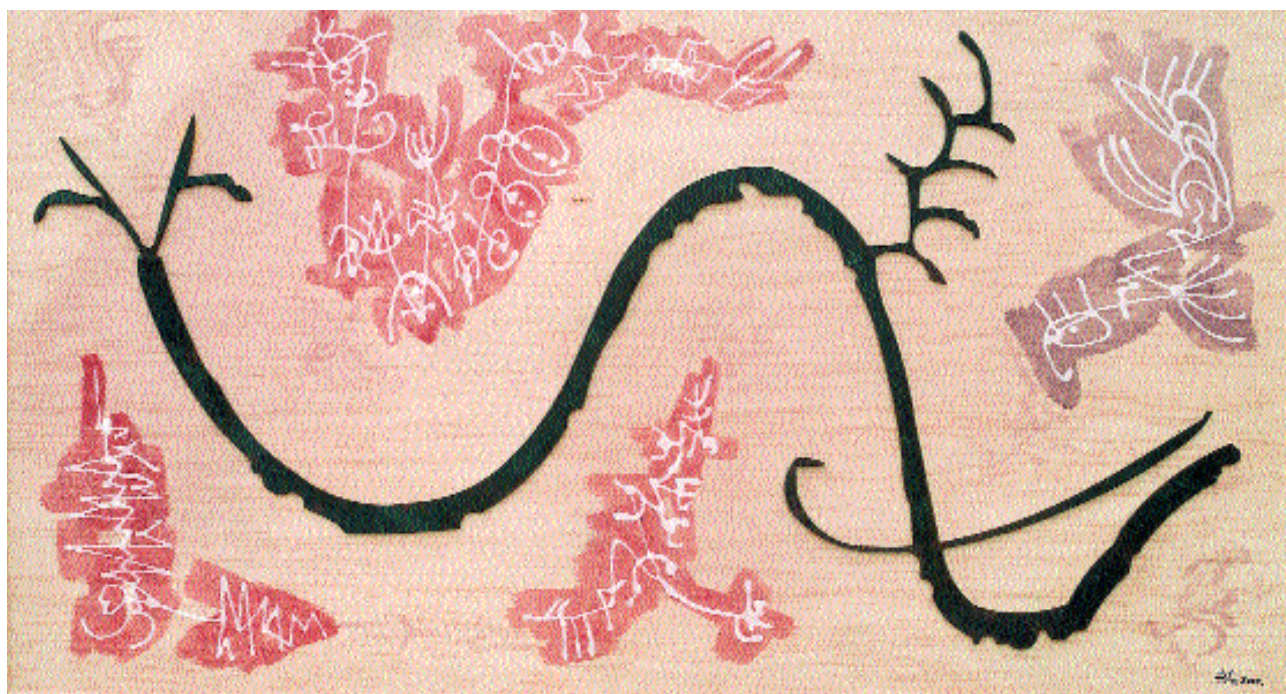
2000 *Fauna 8.*
50 x 225 cm.
Ferro, pintura, fusta.



2000 *Fauna 7*.
57 x 171 cm.
Ferro, pintura, fusta.



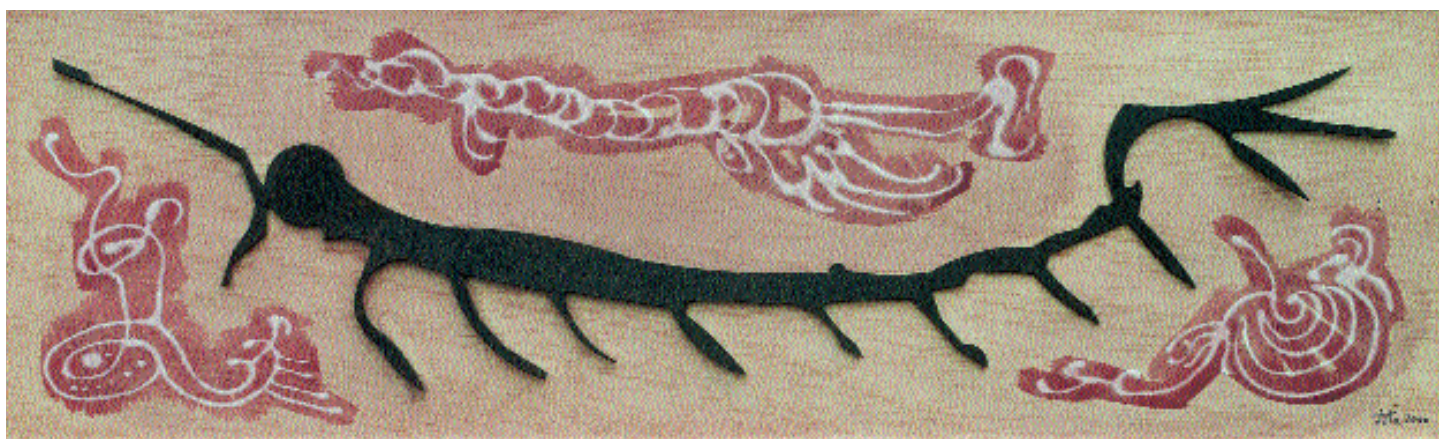
2000 *Fauna 8.*
45 x 166 cm.
Ferro, pintura, fusta.



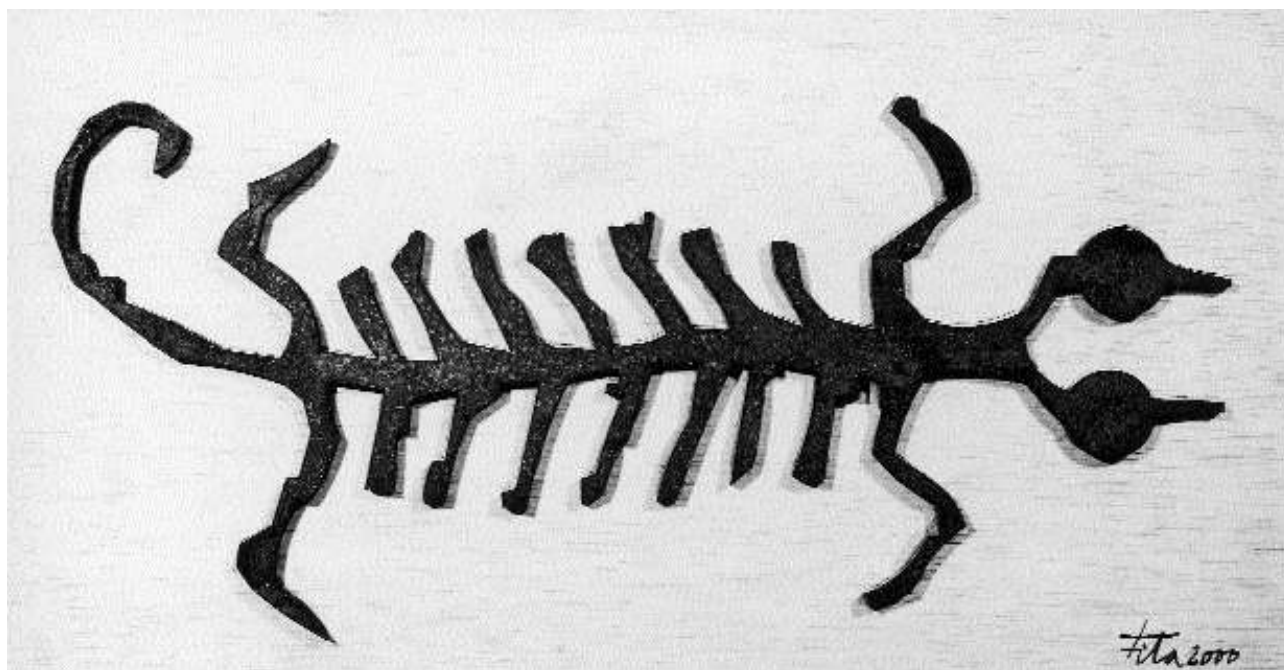
2000 *Fauna 10.*
73,5 x 133
Ferro, fusta pintada.



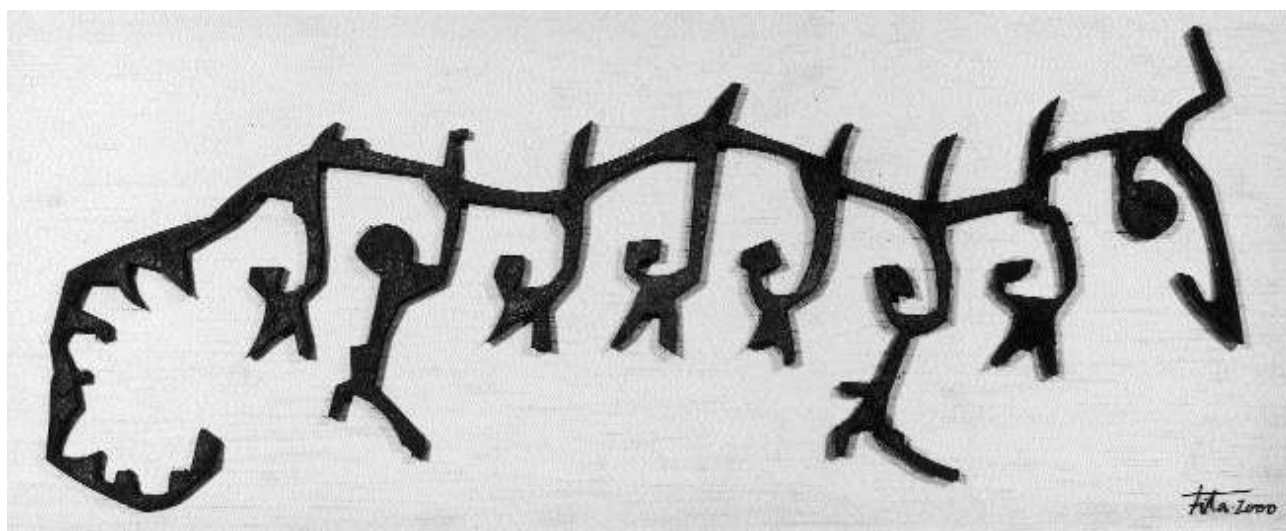
2000 *Fauna 3*.
37 x 125 cm.
Ferro, pintura, fusta.



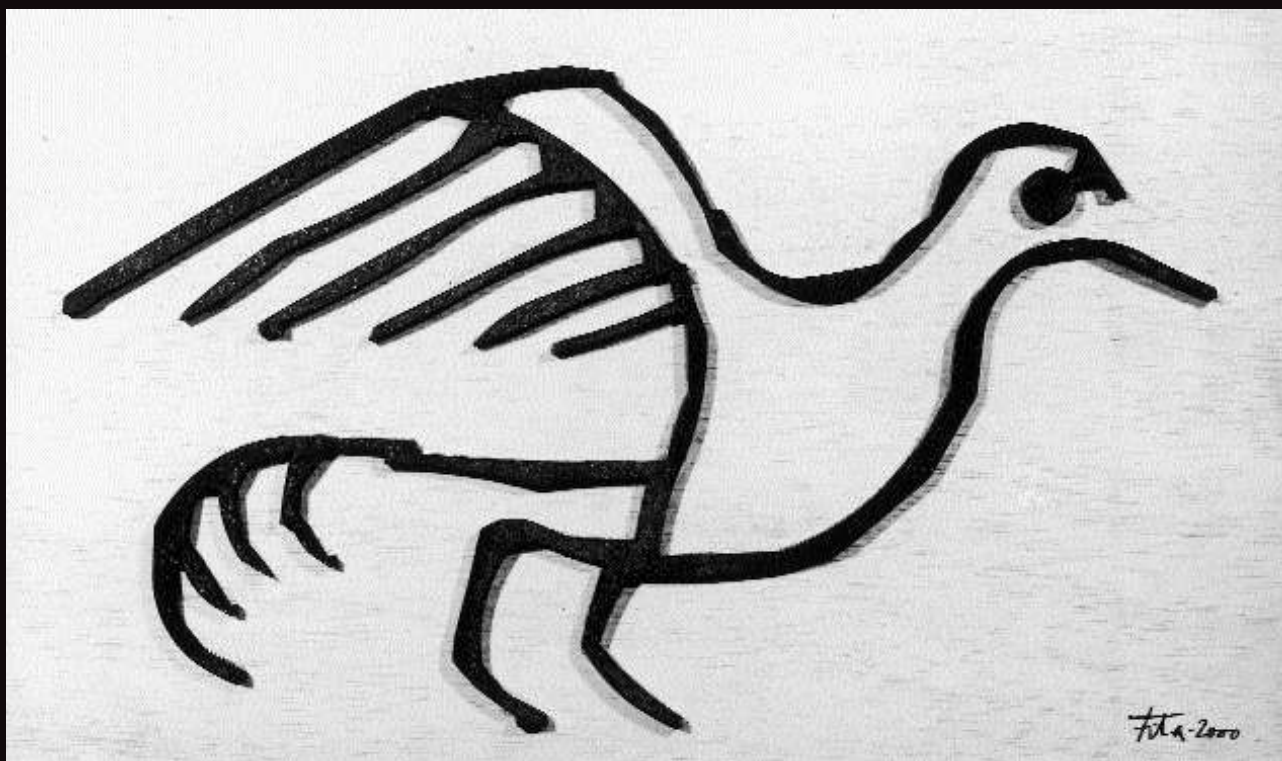
2000 *Fauna 2.*
35 x 115 cm.
Ferro, pintura, fusta.



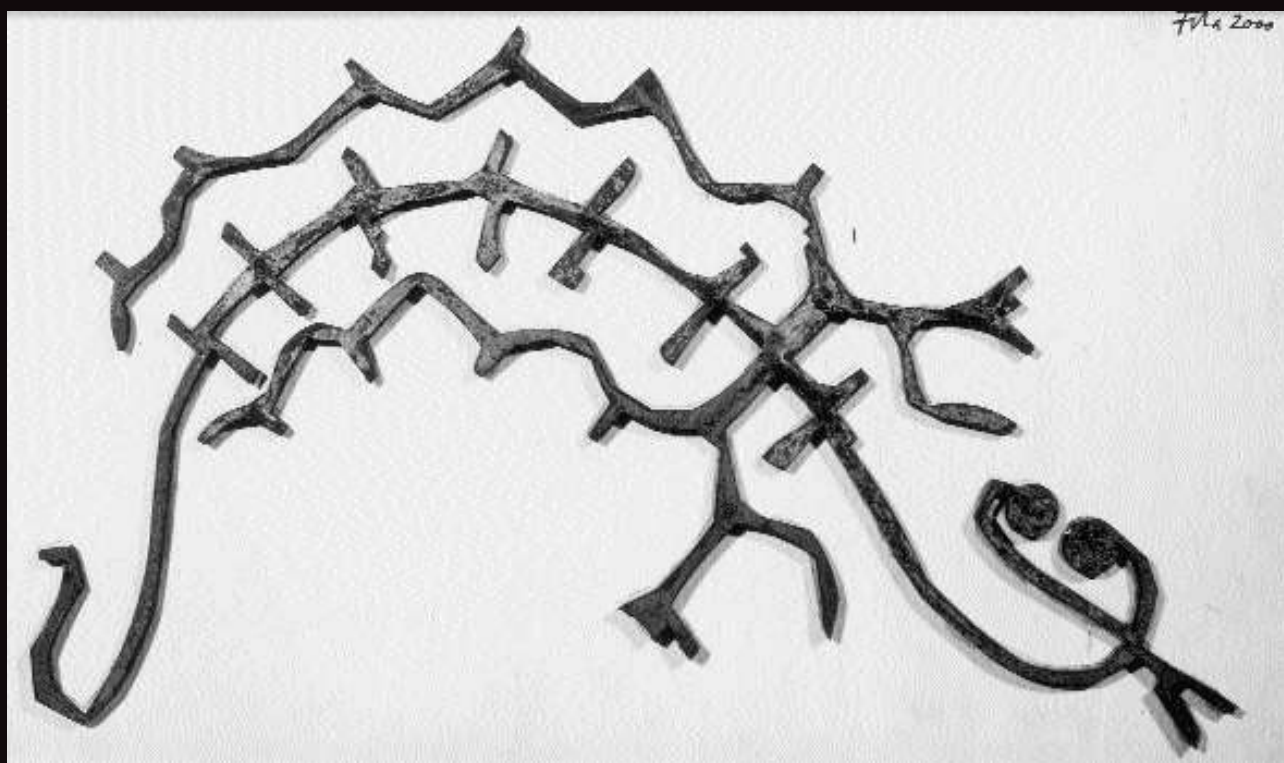
2000 *Papus 11.*
30 x 56 cm.
Ferro, fusta.



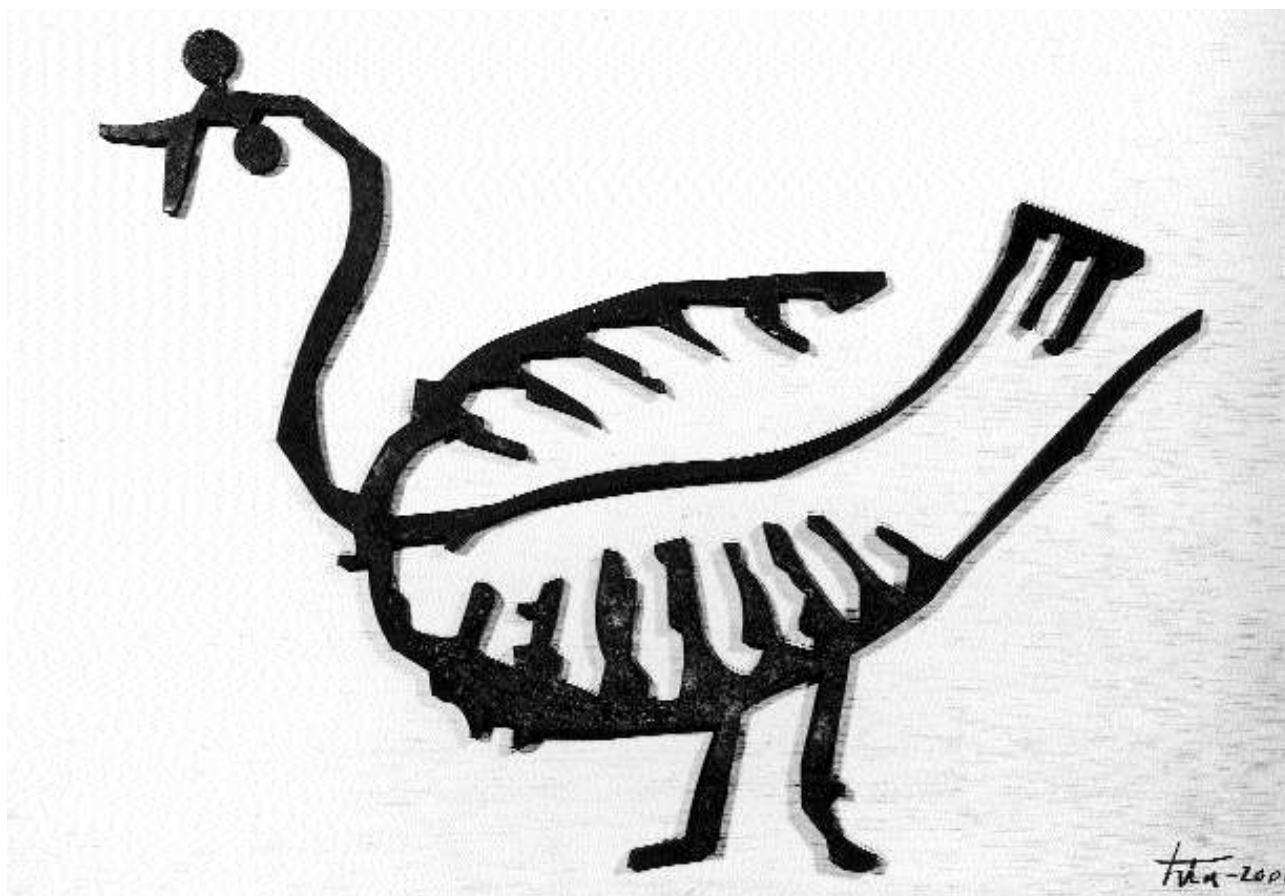
2000 *Papus 9.*
27 x 64 cm.
Ferro, fusta.



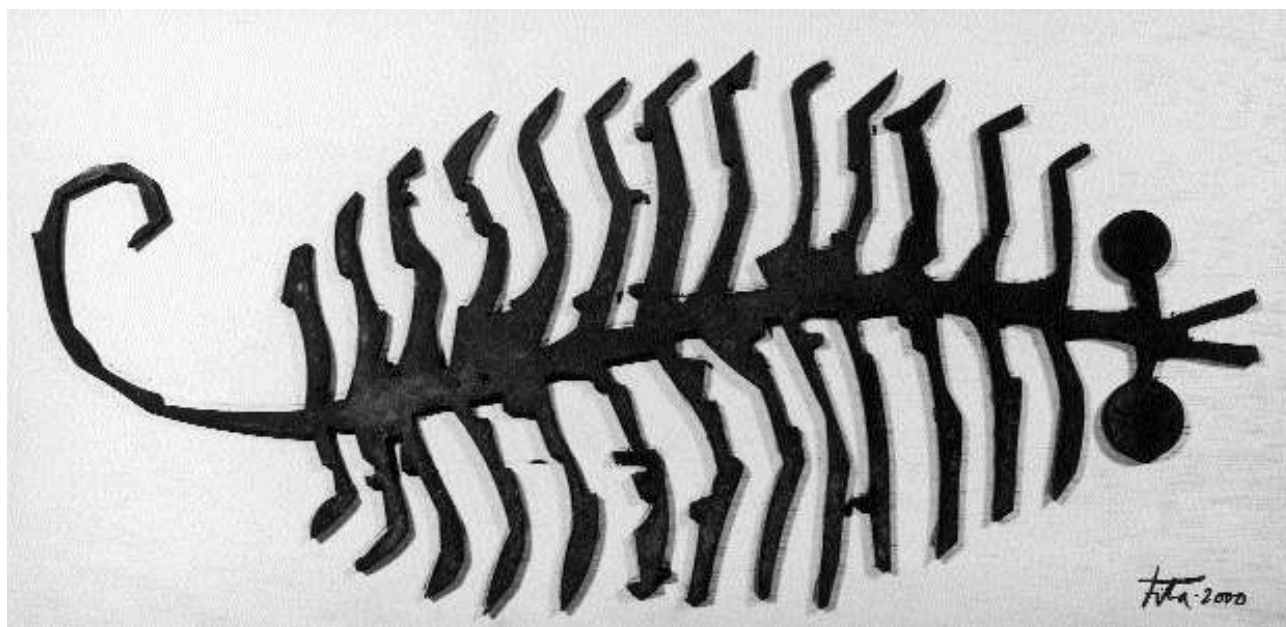
2000 *Papus 12.*
32 x 56 cm.
Ferro, fusta.



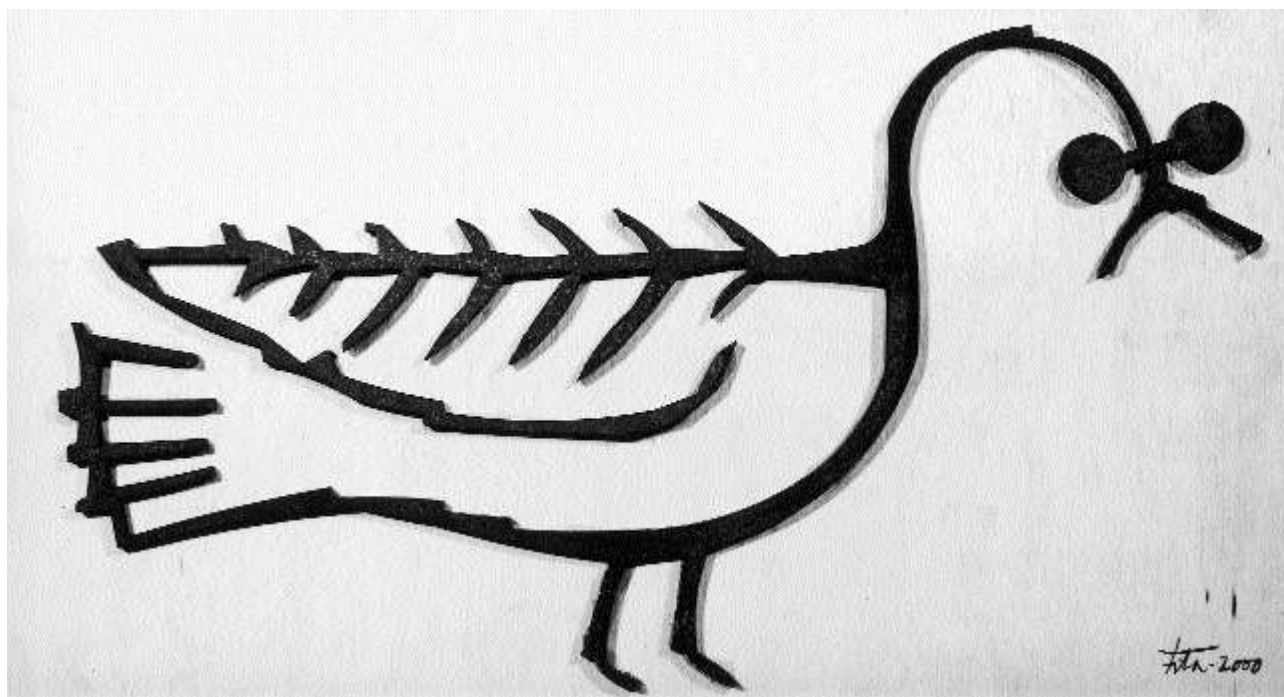
2000 *Papus 5.*
36 x 61 cm.
Ferro, fusta.



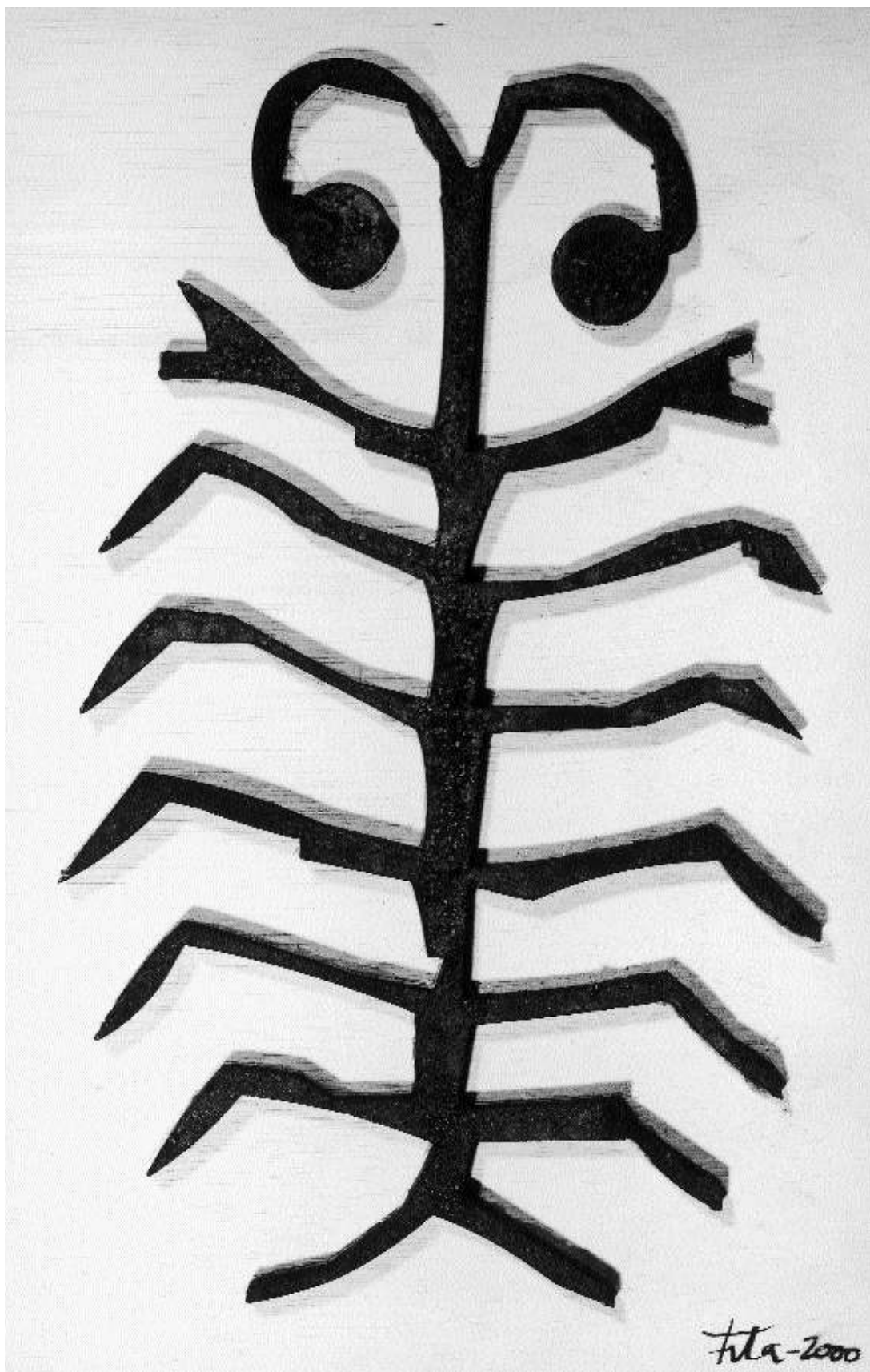
2000 *Papus 7.*
40 x 56 cm.
Ferro, fusta.



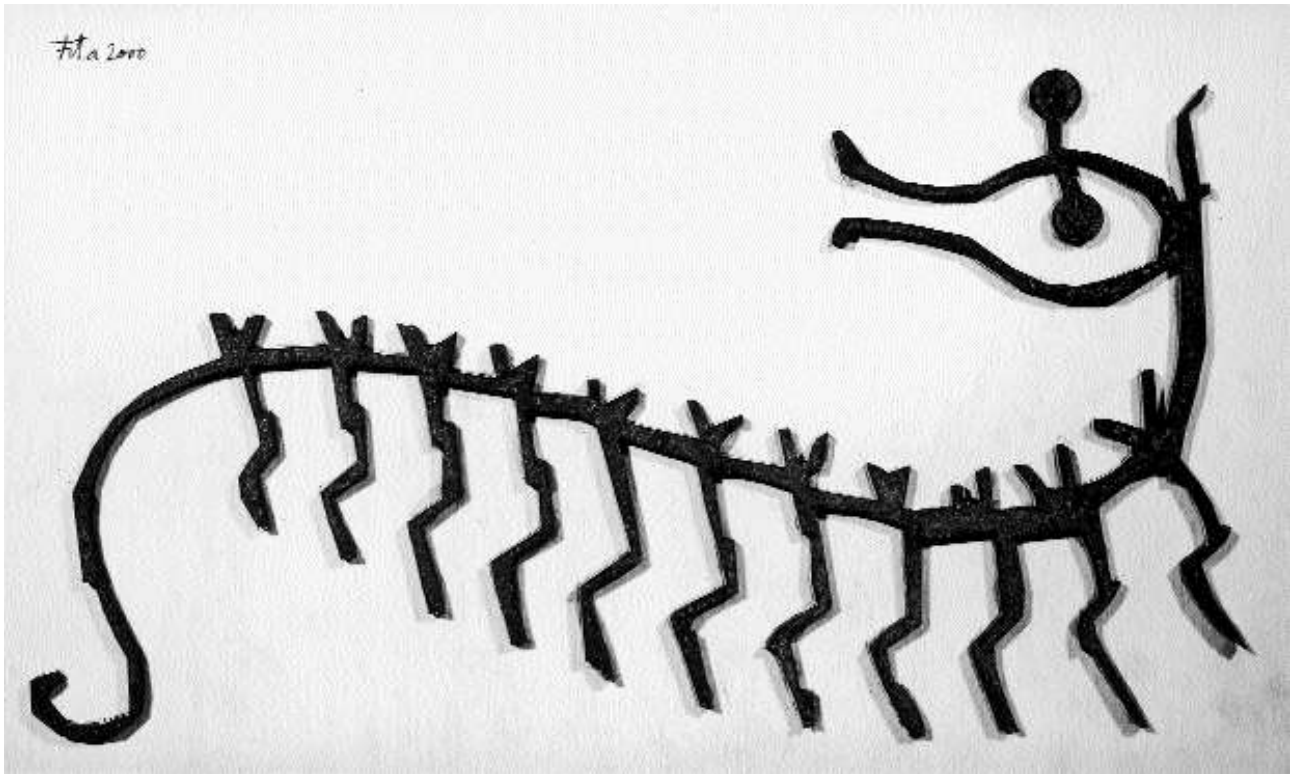
2000 *Papus 13.*
33 x 66 cm.
Ferro, fusta.



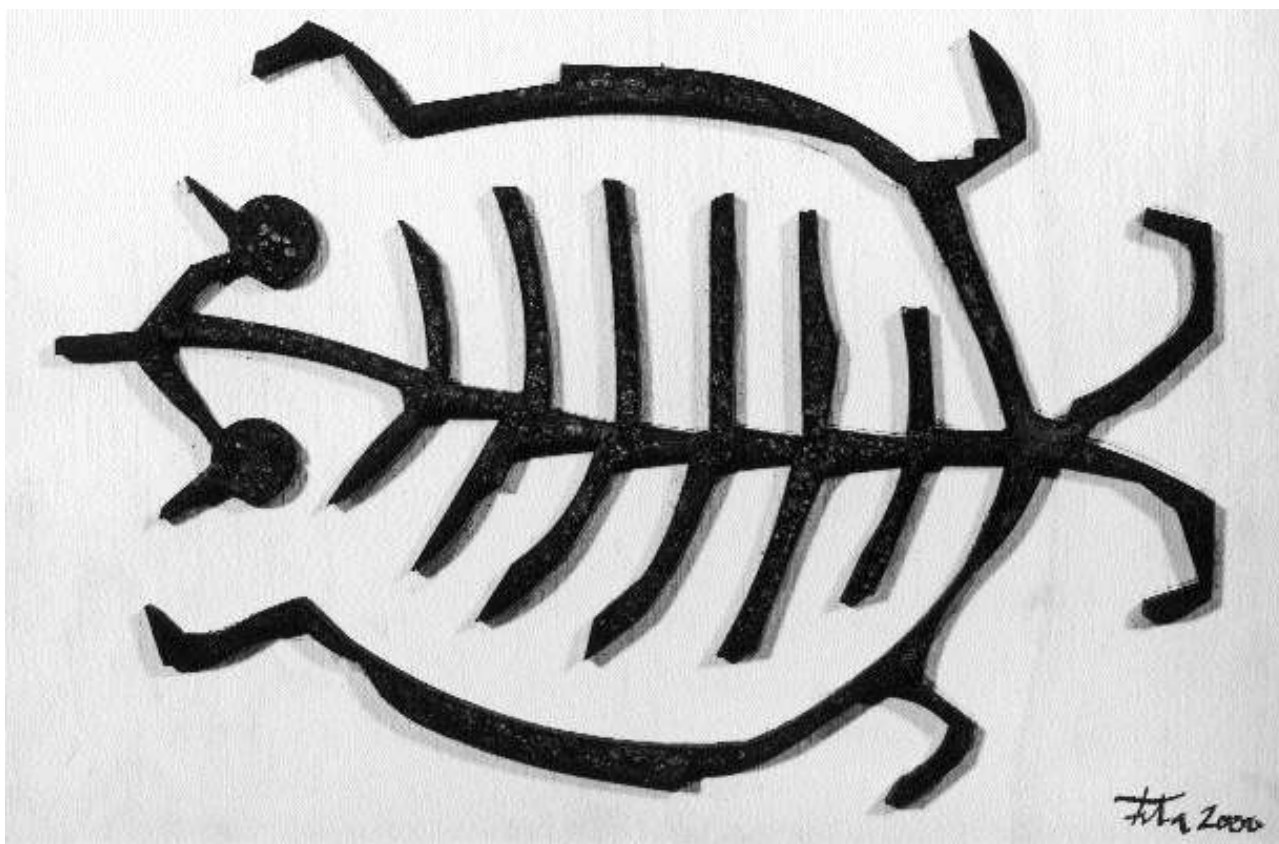
2000 *Papus 10.*
33 x 61 cm.
Ferro, fusta.



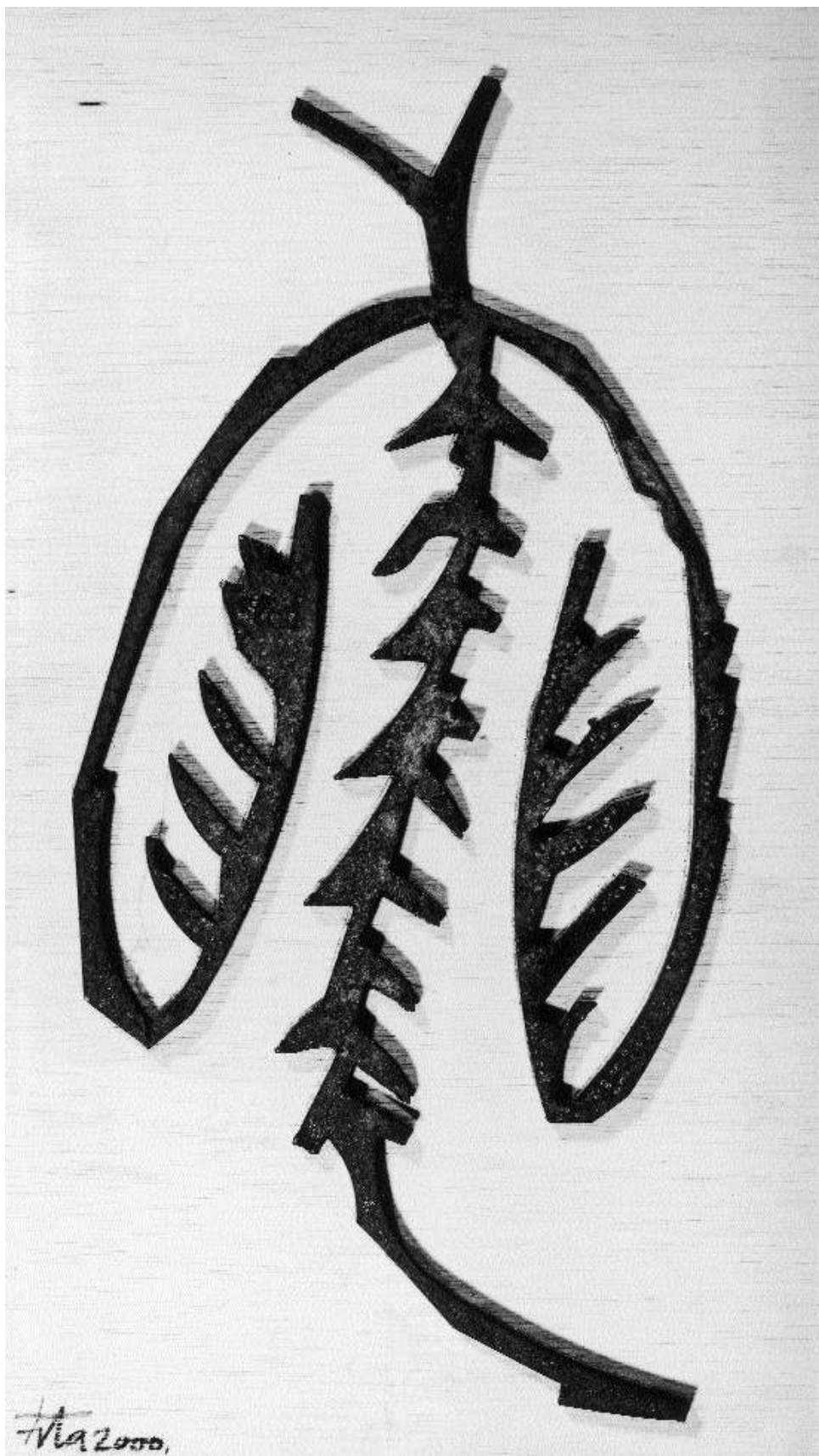
2000 *Papus 8.*
36 x 61 cm.
Ferro, fusta.



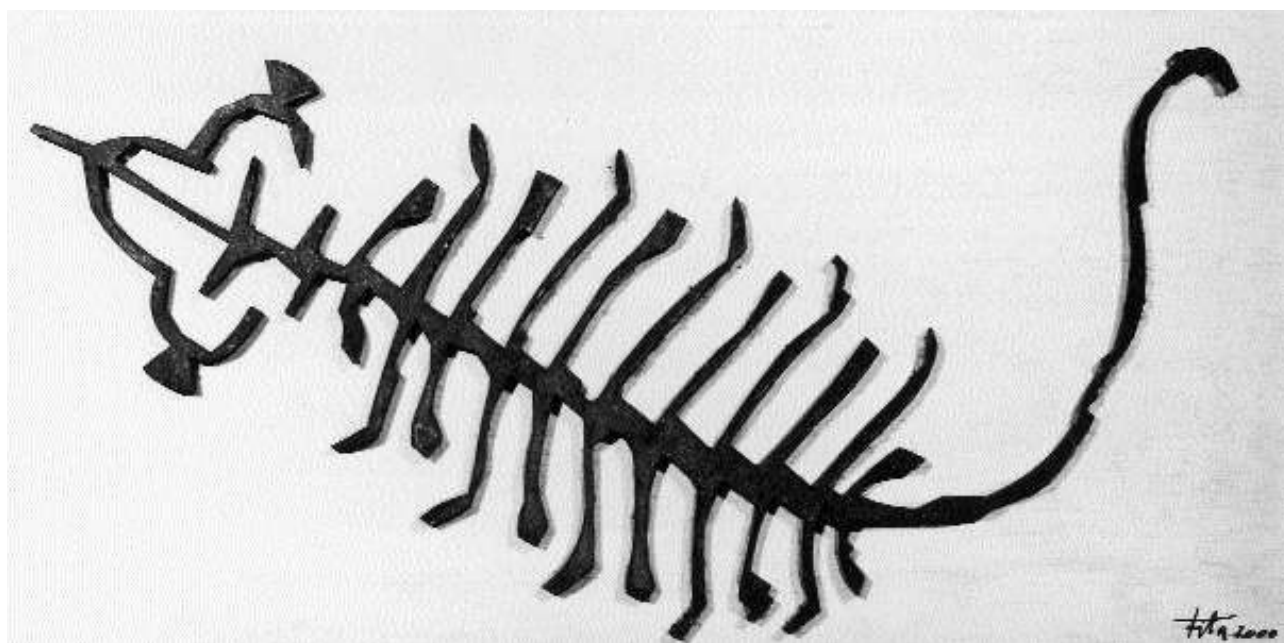
2000 *Papus 8.*
36 x 61 cm.
Ferro, fusta.



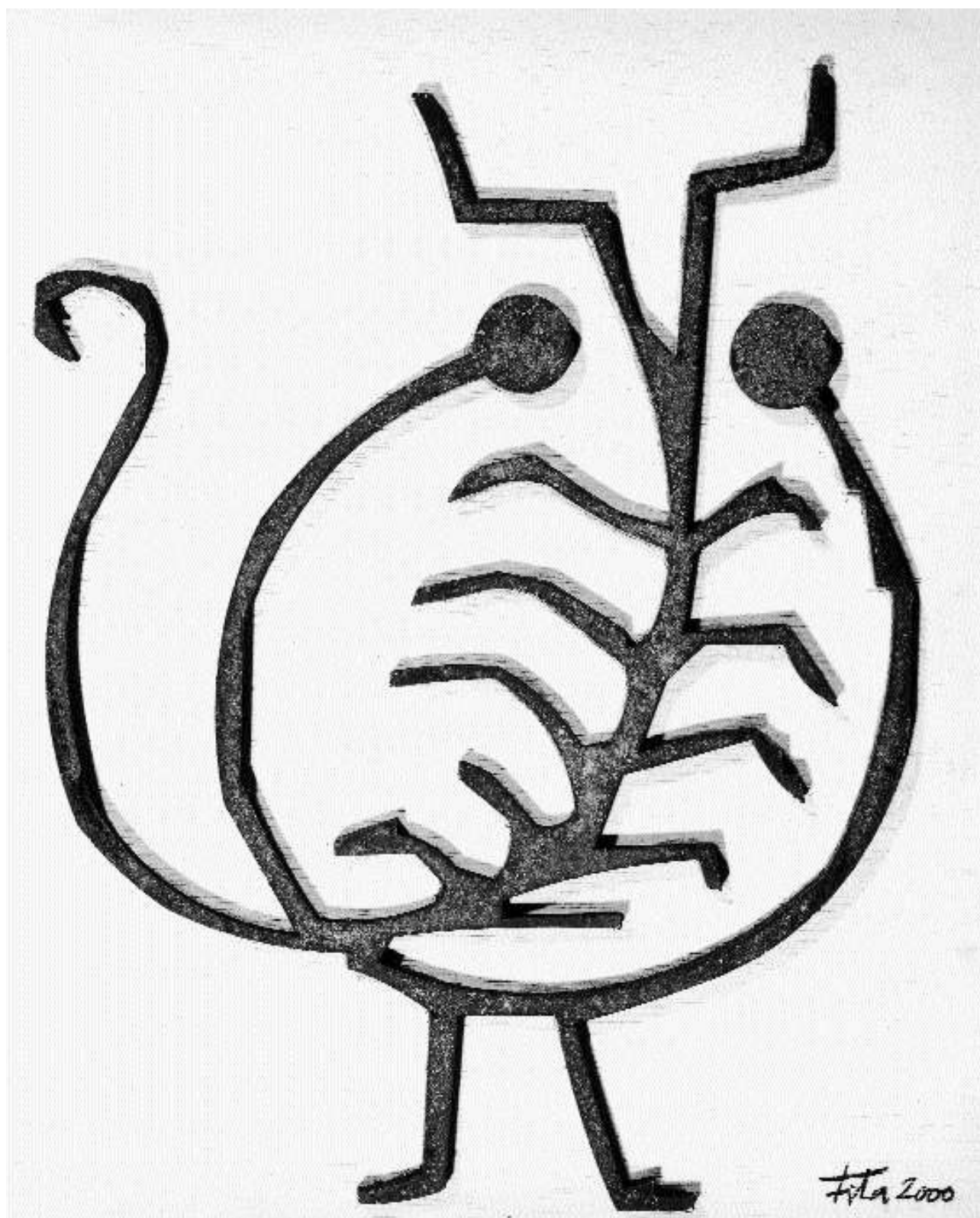
2000 *Papus 2.*
26 x 37 cm.
Ferro, fusta.



2000 *Papus 1.*
41 x 23 cm.
Ferro, fusta.



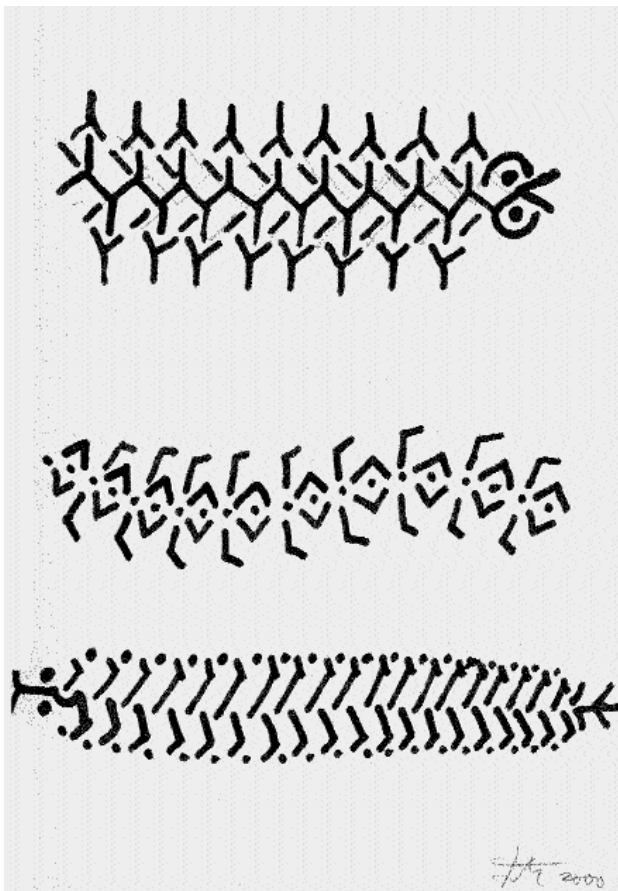
2000 *Papus 6.*
34 x 66 cm.
Ferro, fusta.



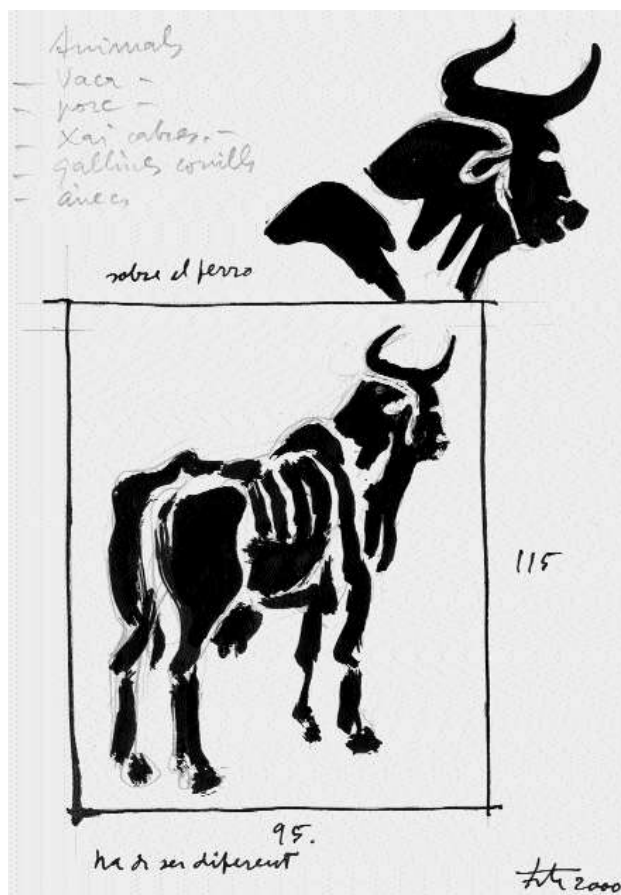
2000 *Papus 4.*
44 x 33 cm.
Ferro, fusta.



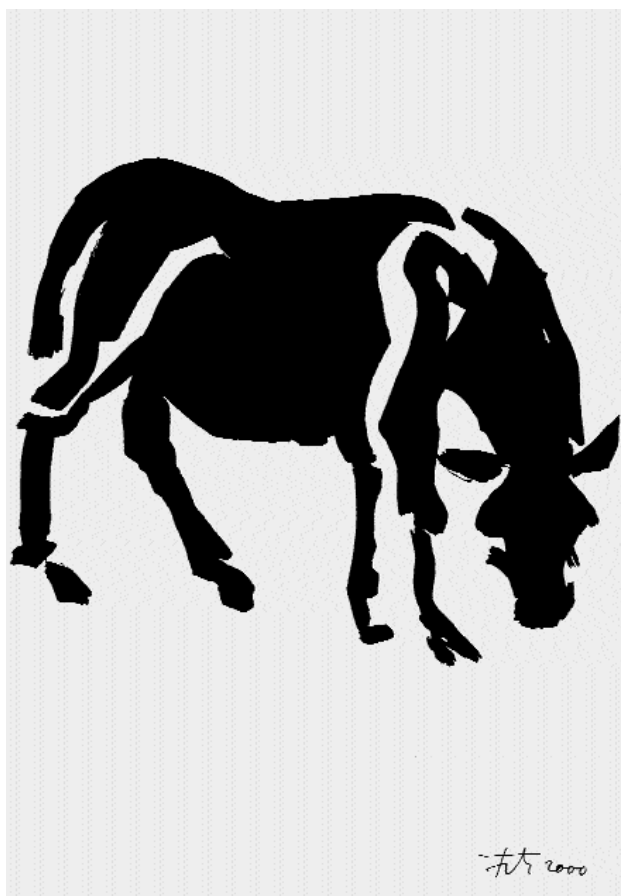
2000 Bloc 404.
21 x 14,5 cm.
Ploma rodona
tinta xinesa.



2000 Bloc 404.
21 x 14,5 cm.
Ploma rodona
tinta xinesa.



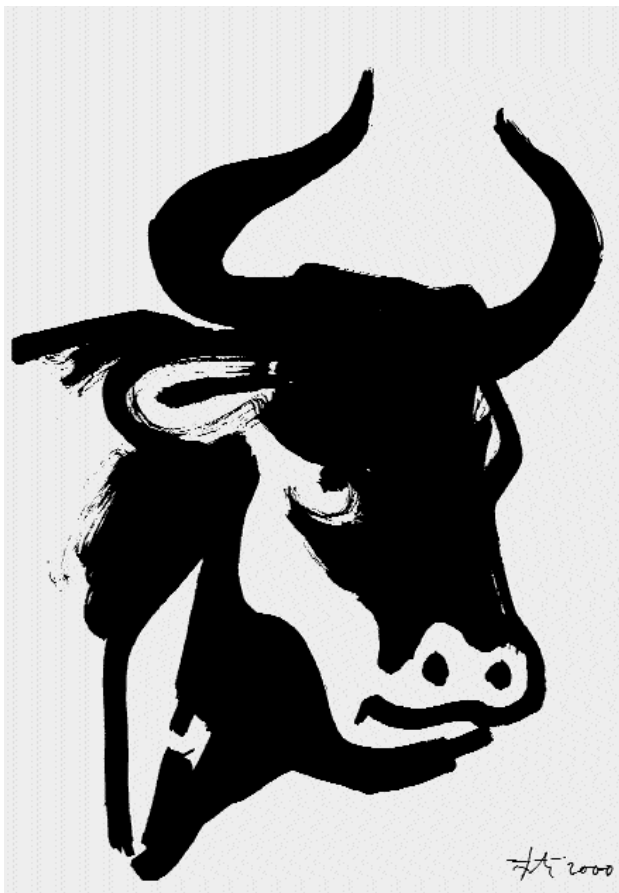
2000 Bloc 404.
 21 x 14,5 cm.
 Pinzell tinta xinesa.



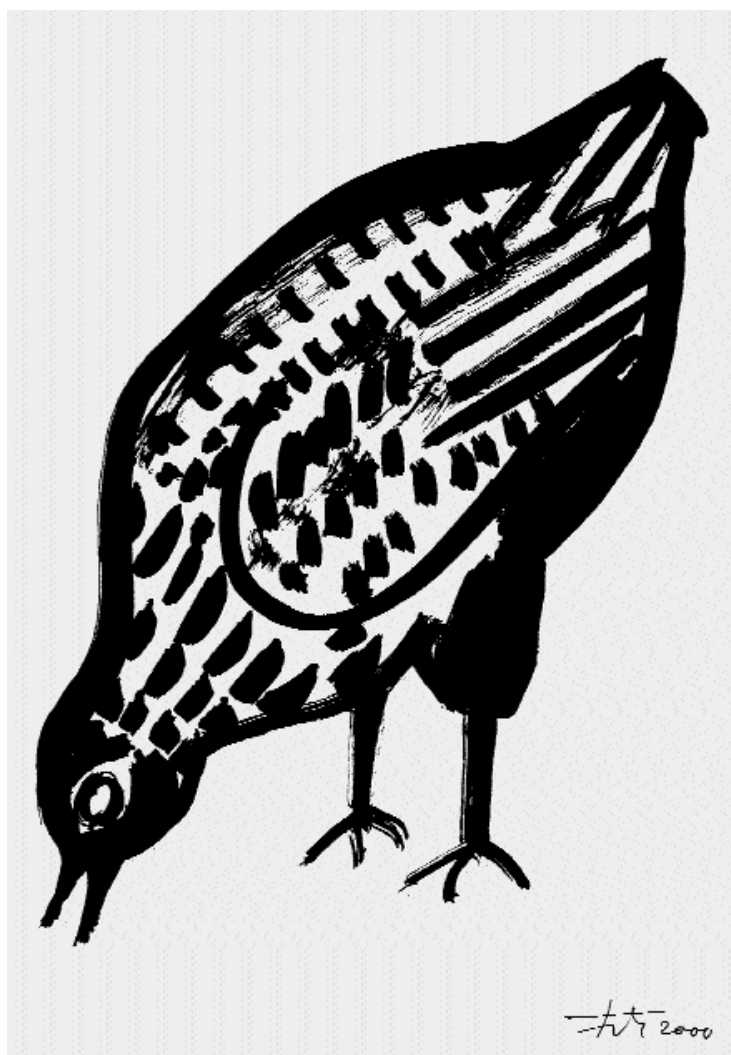
2000 Bloc 404.
 21 x 14,5 cm.
 Pinzell tinta xinesa.



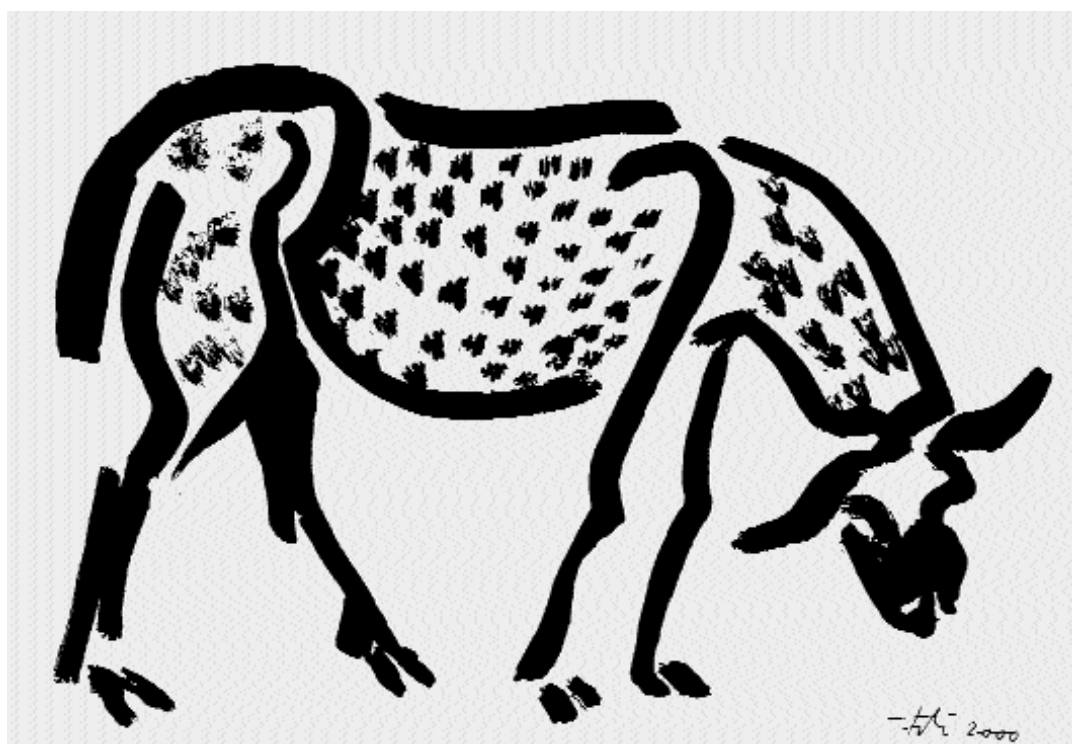
2000 Bloc 404.
21 x 14,5 cm.
Pinzell tinta xinesa.



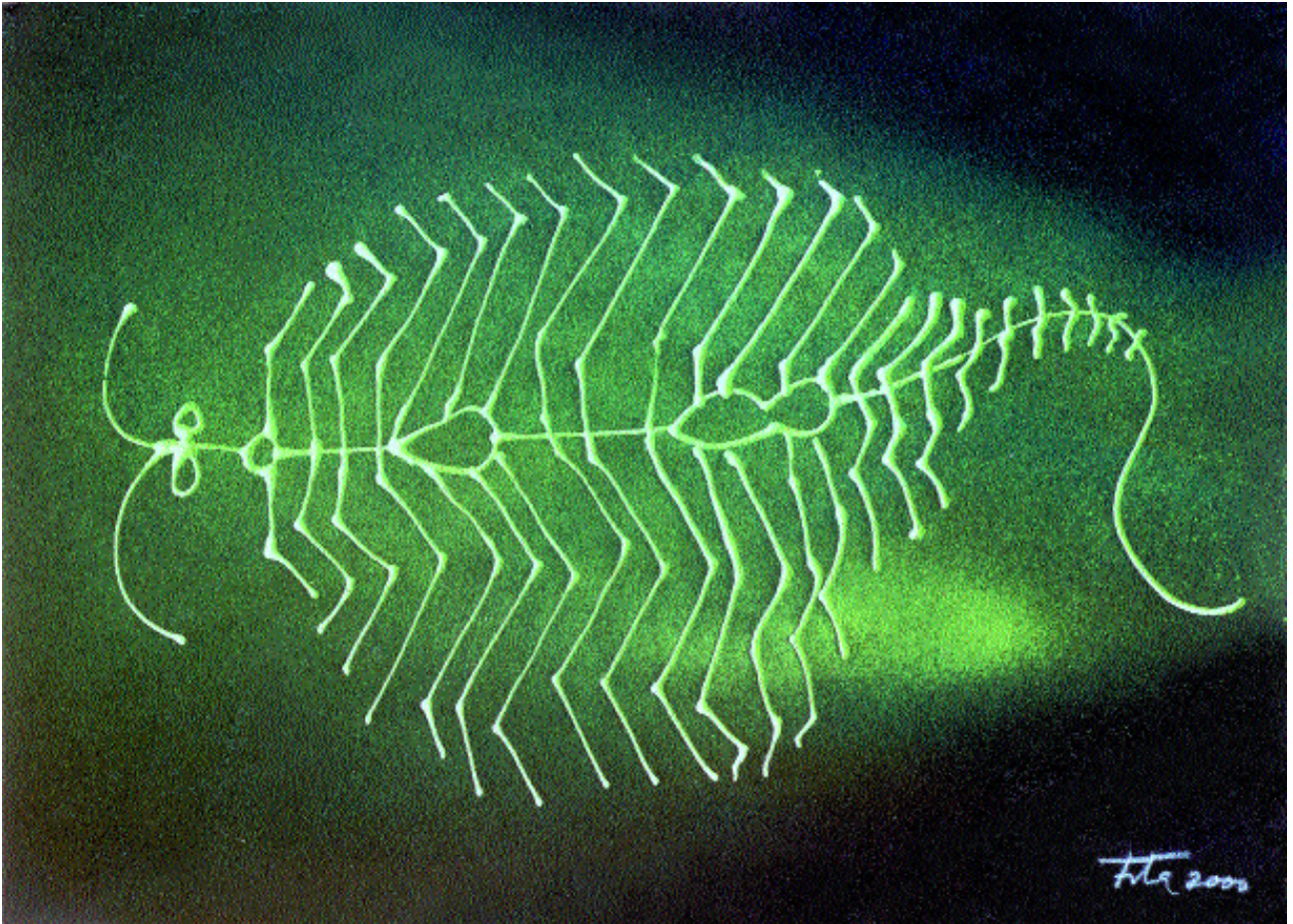
2000 Bloc 404.
21 x 14,5 cm.
Pinzell tinta xinesa.



2000 Bloc 404.
21 x 14,5 cm.
Pinzell tinta xinesa.



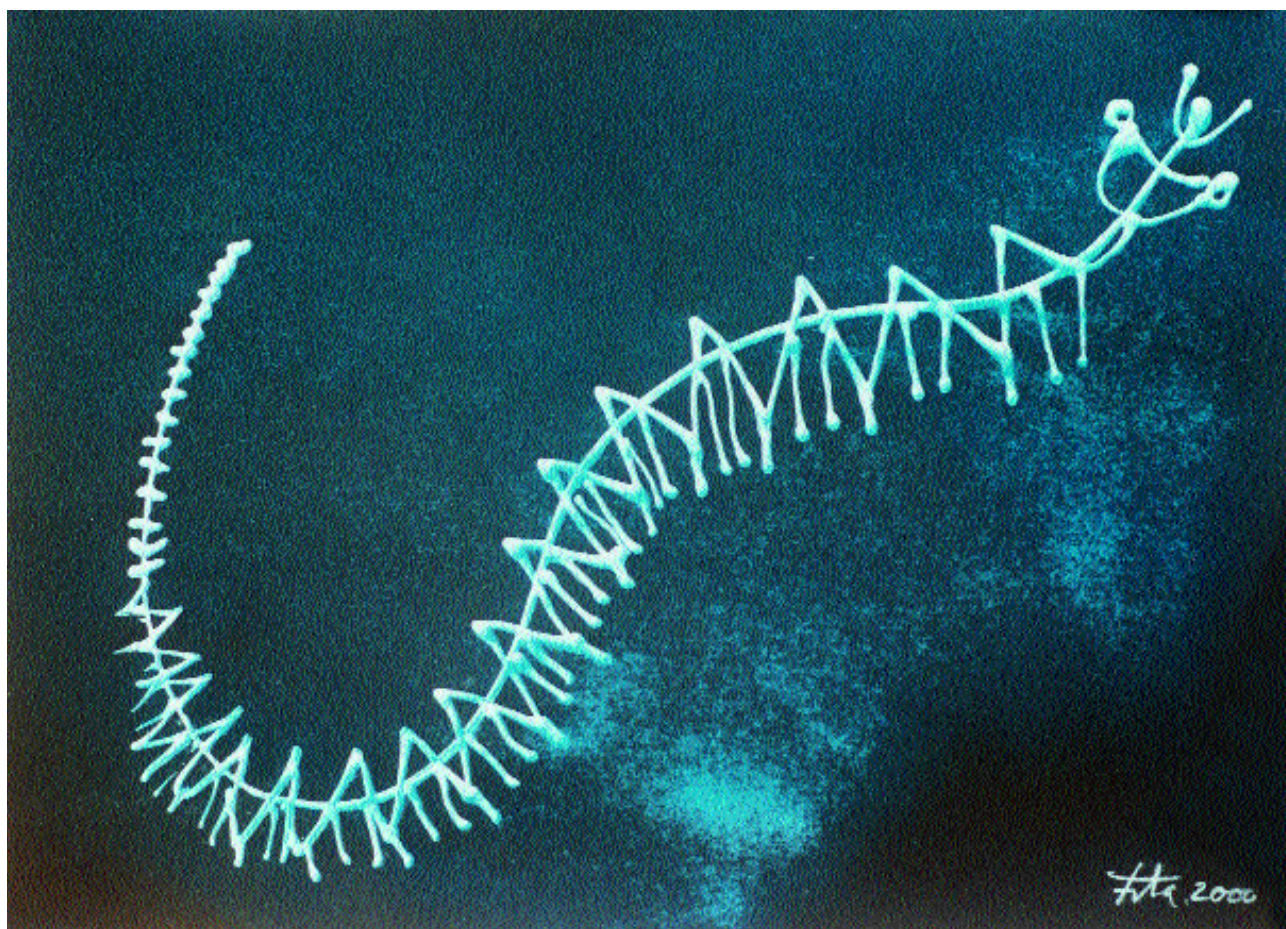
2000 Bloc 404.
14,5 x 21 cm.
Pinzell tinta
xinesa.



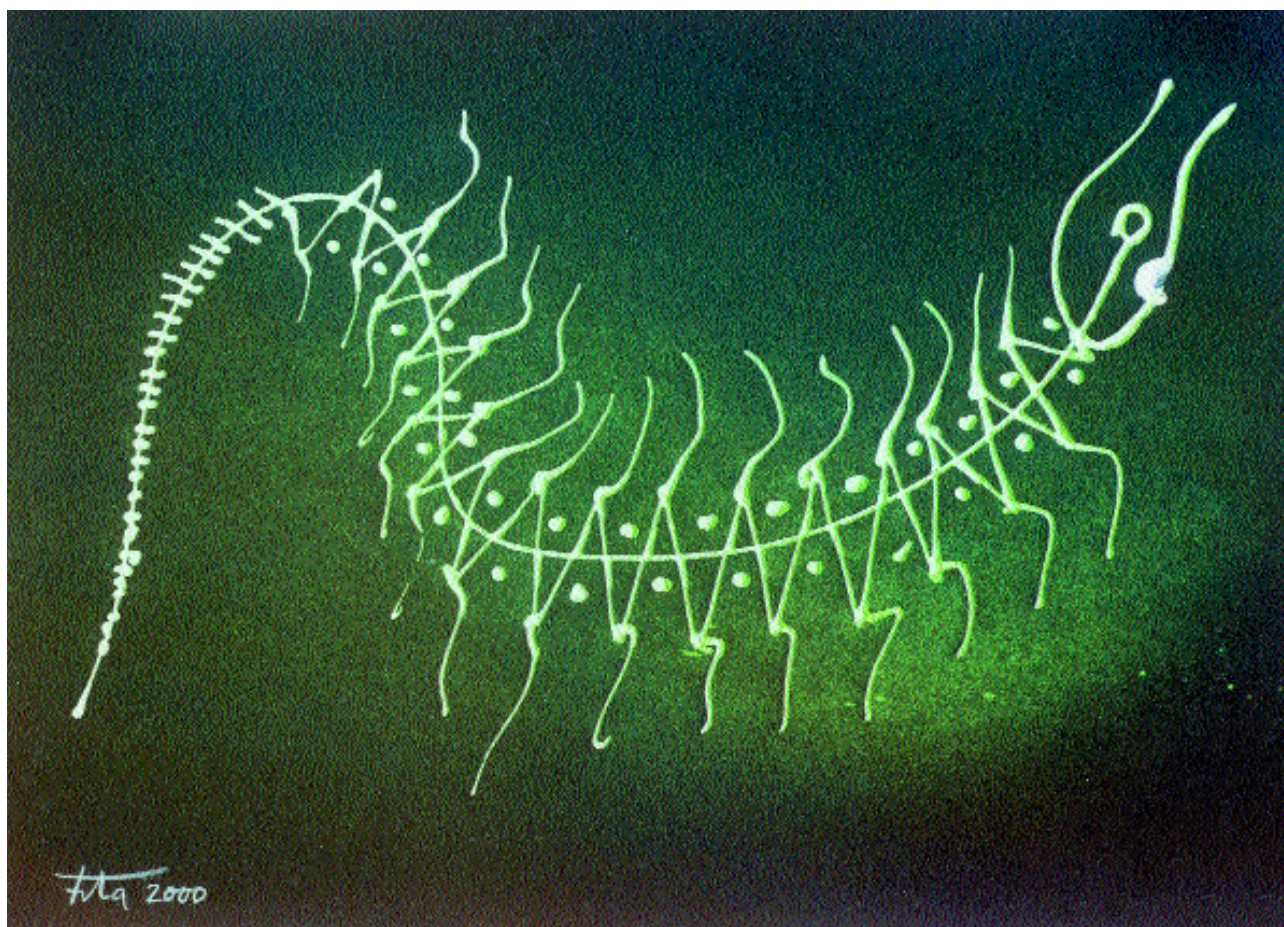
2000 *Animal 31.*
32 x 44,5 cm.
Mixta.



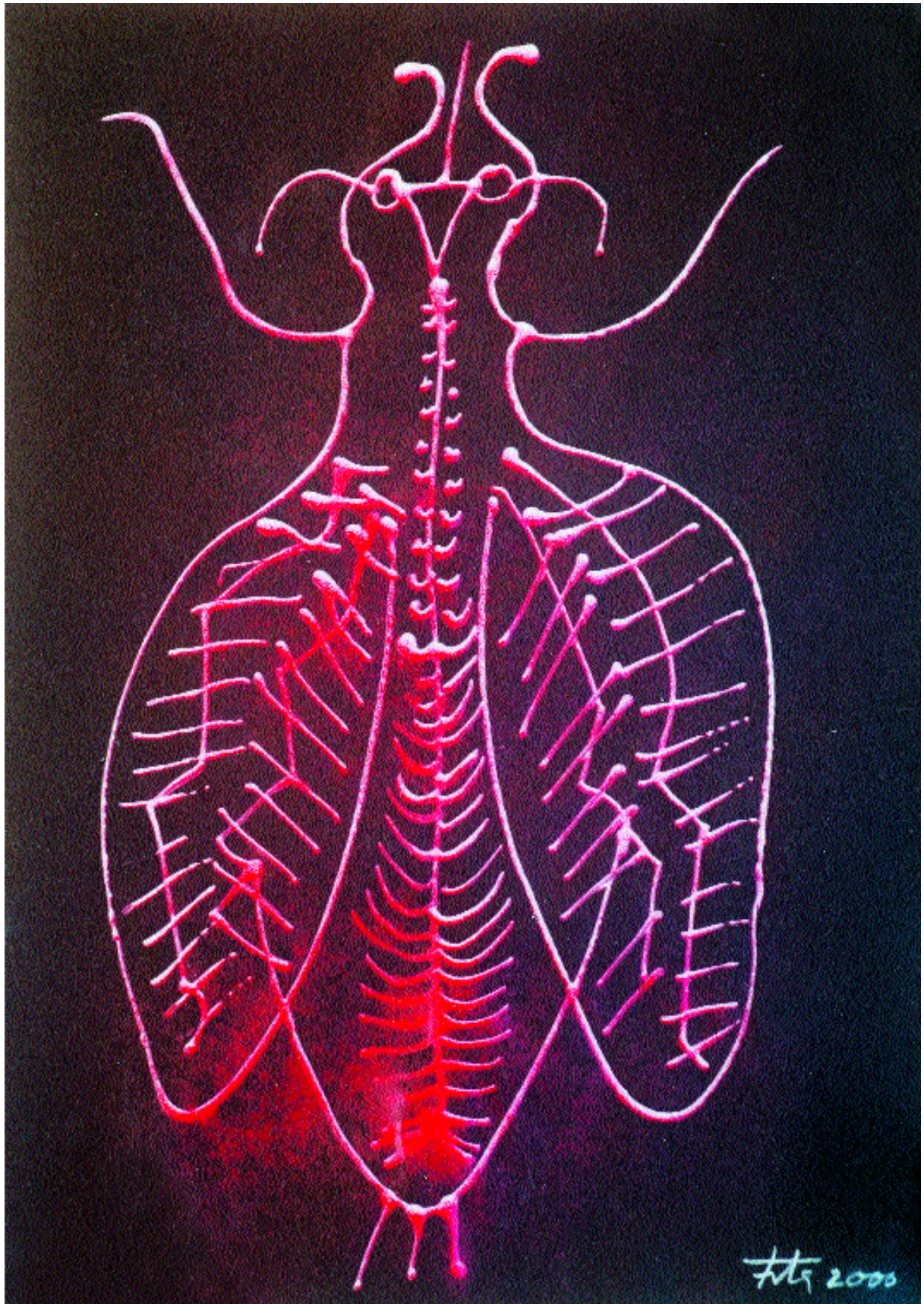
2000 *Animal 12.*
32 x 44,5 cm.
Mixta.



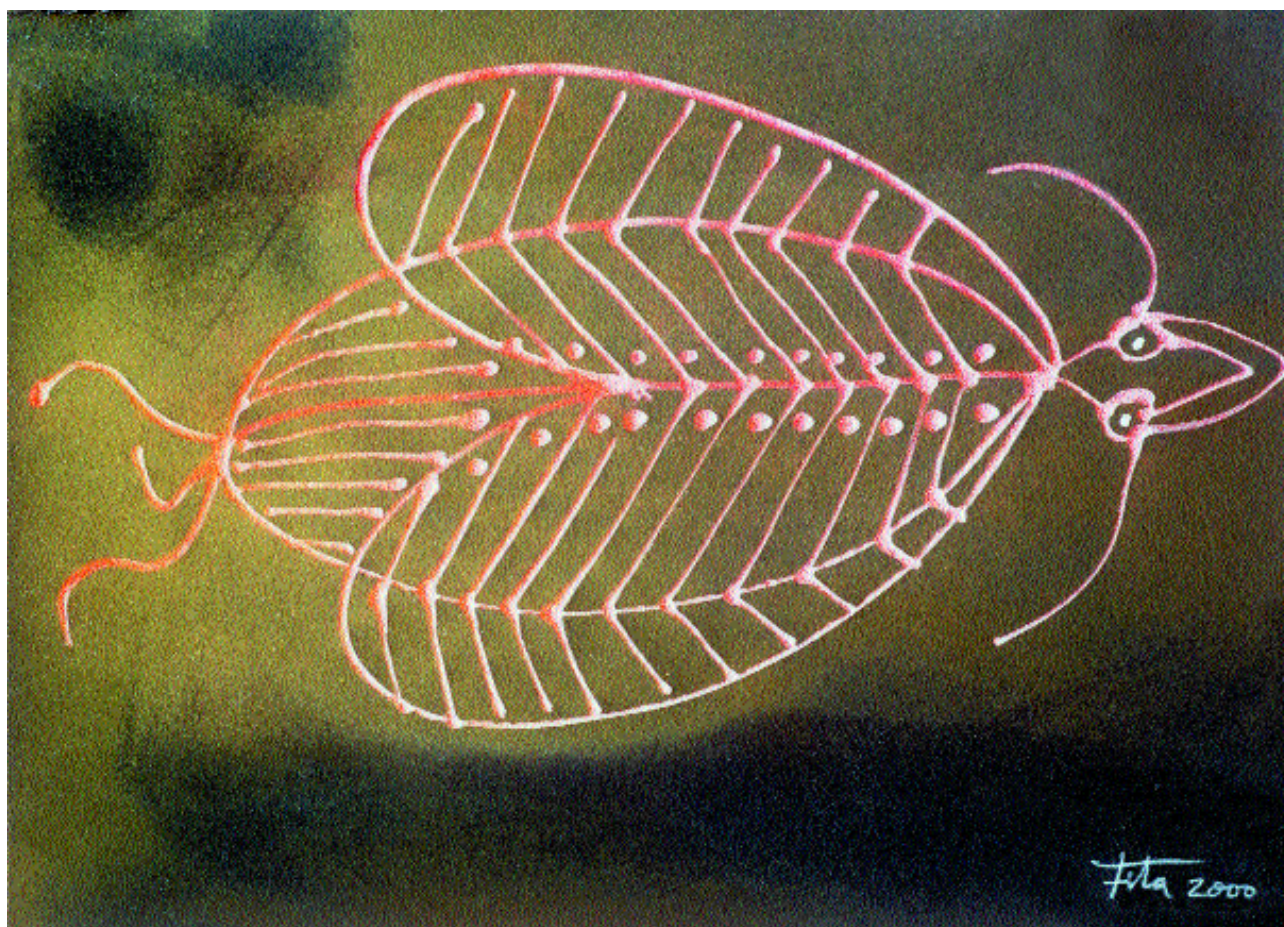
2000 *Animal 22.*
32 x 44,5 cm.
Mixta.



2000 *Animal 30.*
32 x 44,5 cm.
Mixa.



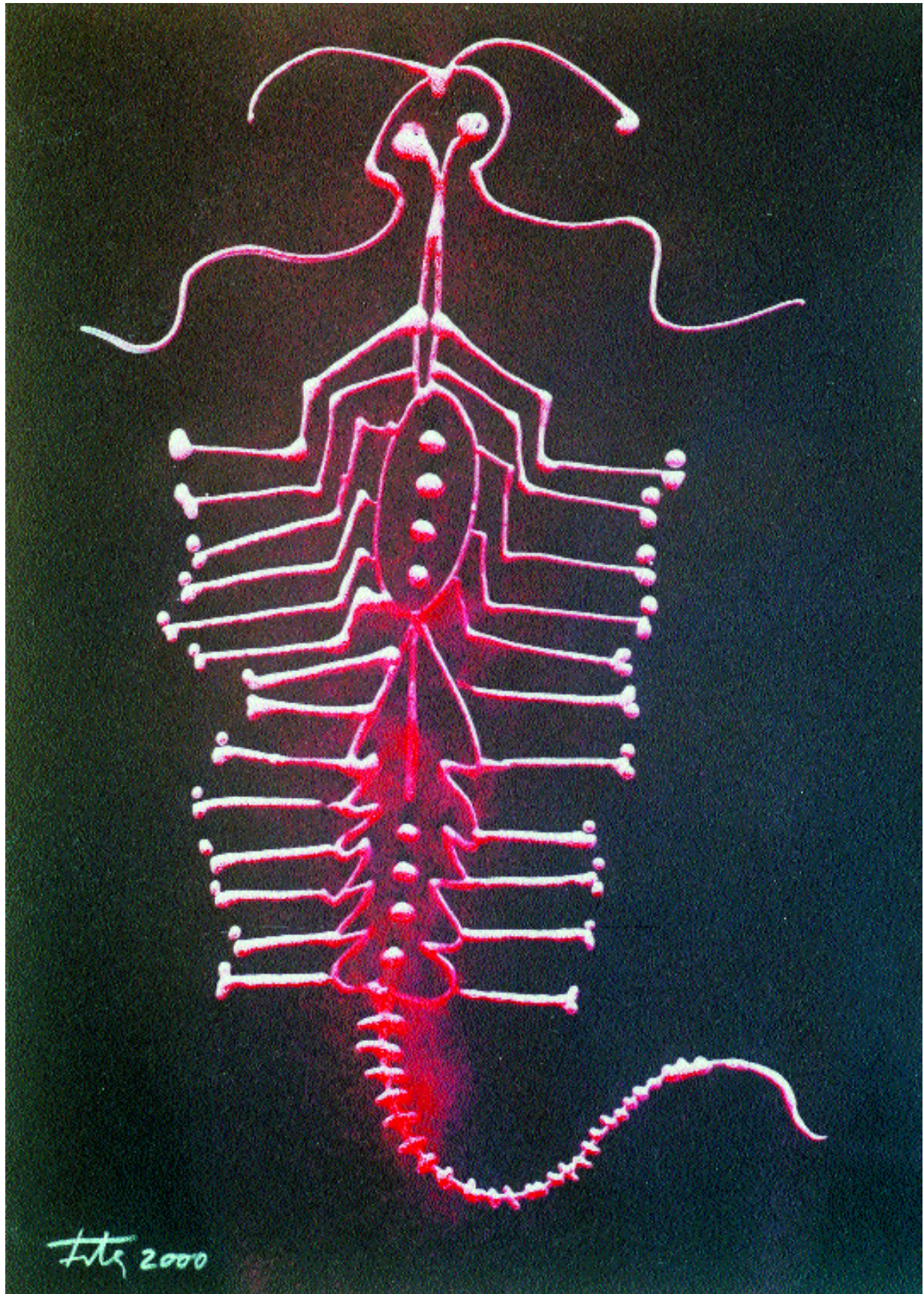
2000 *Animal 25.*
44,5 x 32 cm.
Mixta.



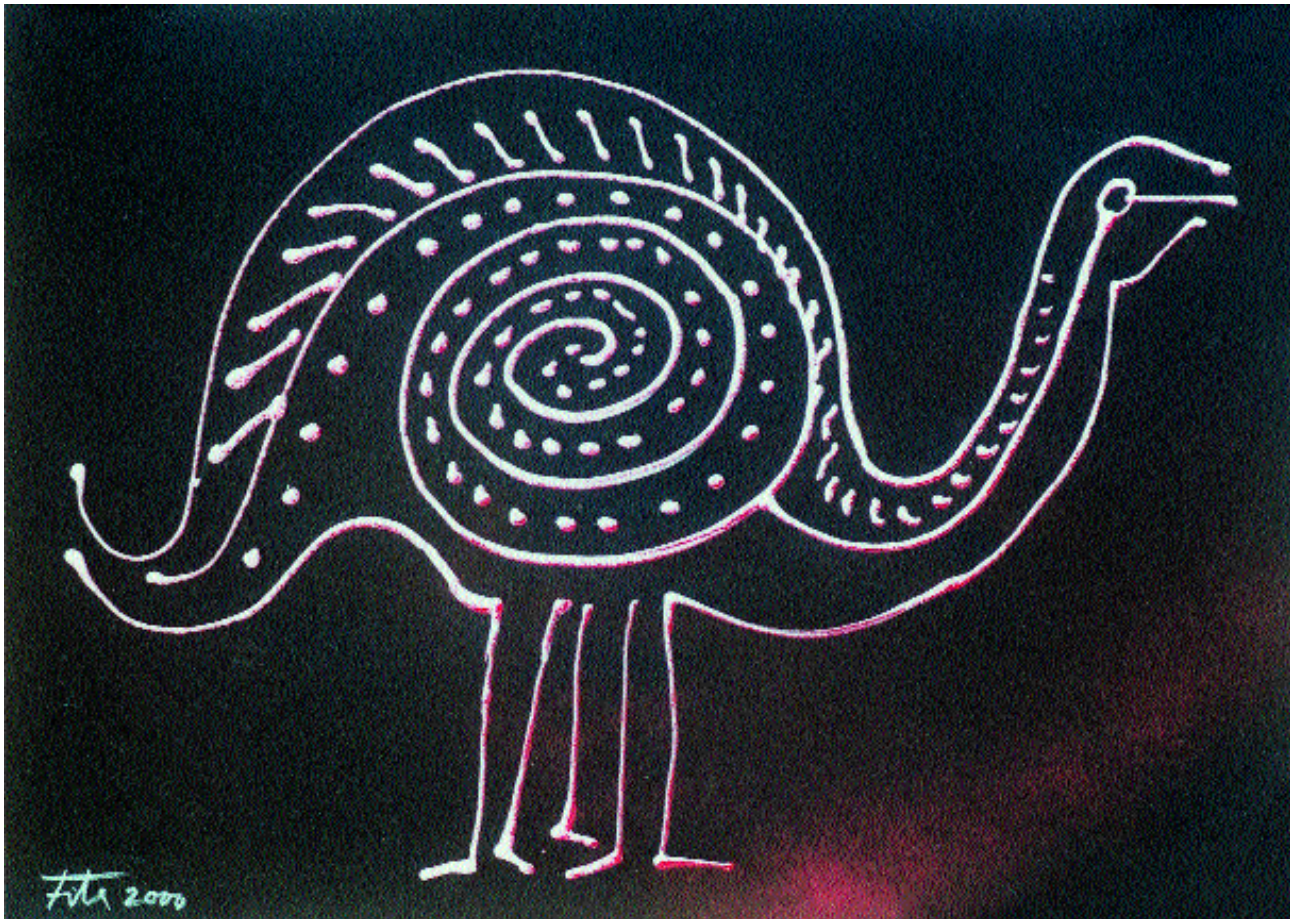
2000 *Animal 38.*
32 x 44,5 cm.
Mixta.



2000 *Animal 3.*
44,5 x 32 cm.
Mixta.



2000 *Animal 15.*
44,5 x 32 cm.
Mixta.



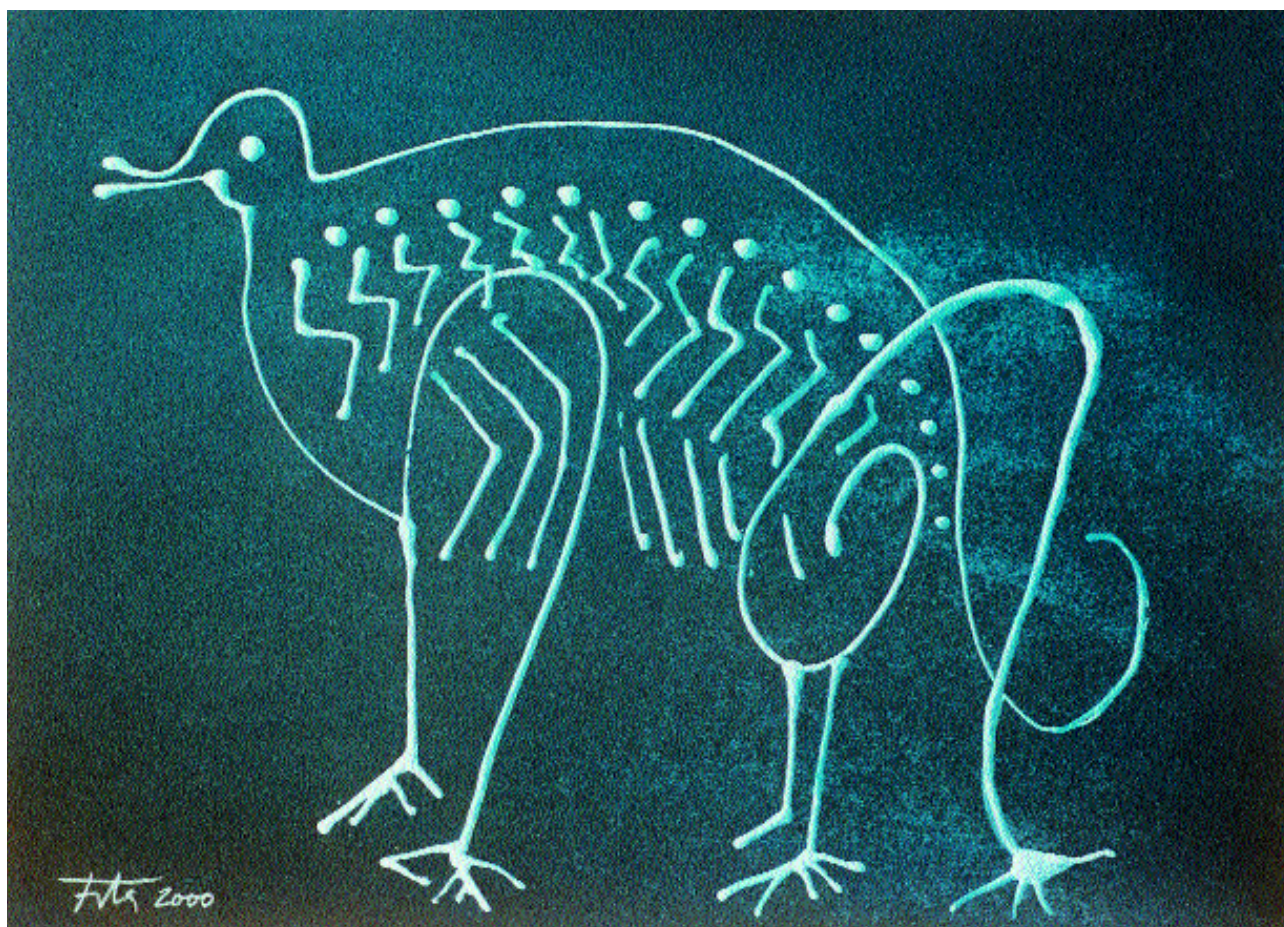
2000 *Animal 19.*
32 x 44,5 cm.
Mixta.



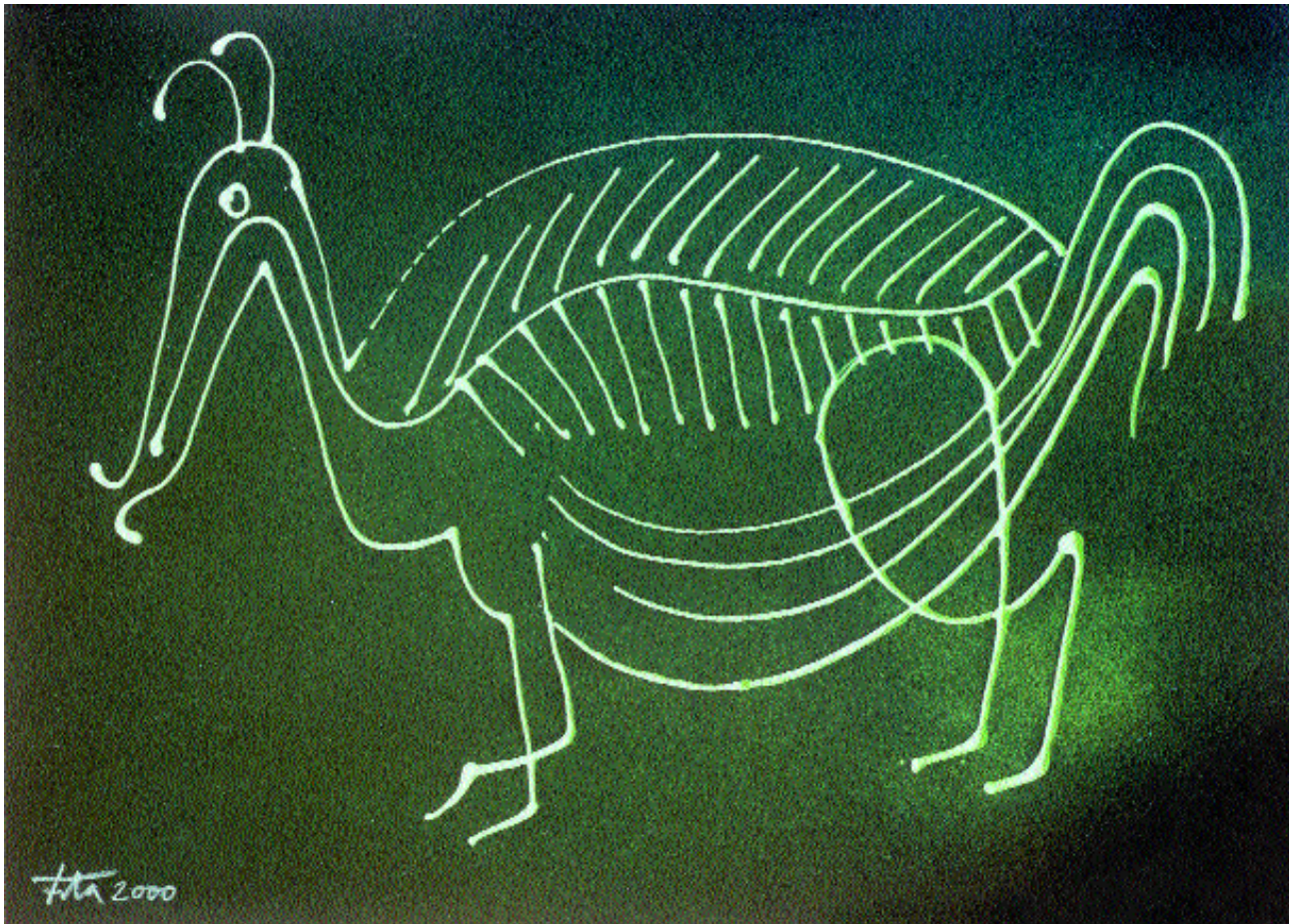
2000 *Animal 6.*
32 x 44,5 cm.
Mixta.



2000 *Animal 27.*
32 x 44,5 cm.
Mixta.



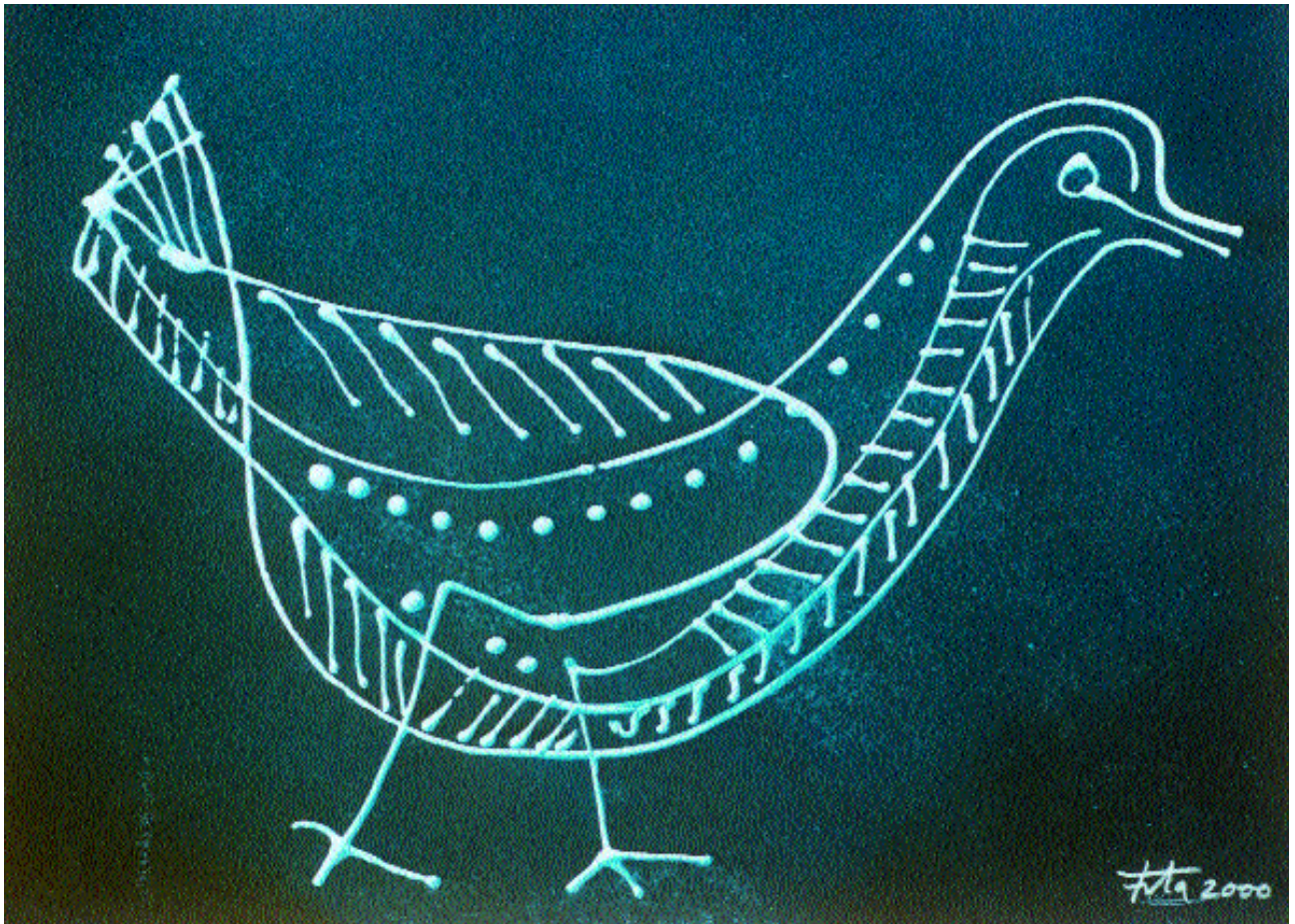
2000 *Animal 20.*
32 x 44,5 cm.
Mixta.



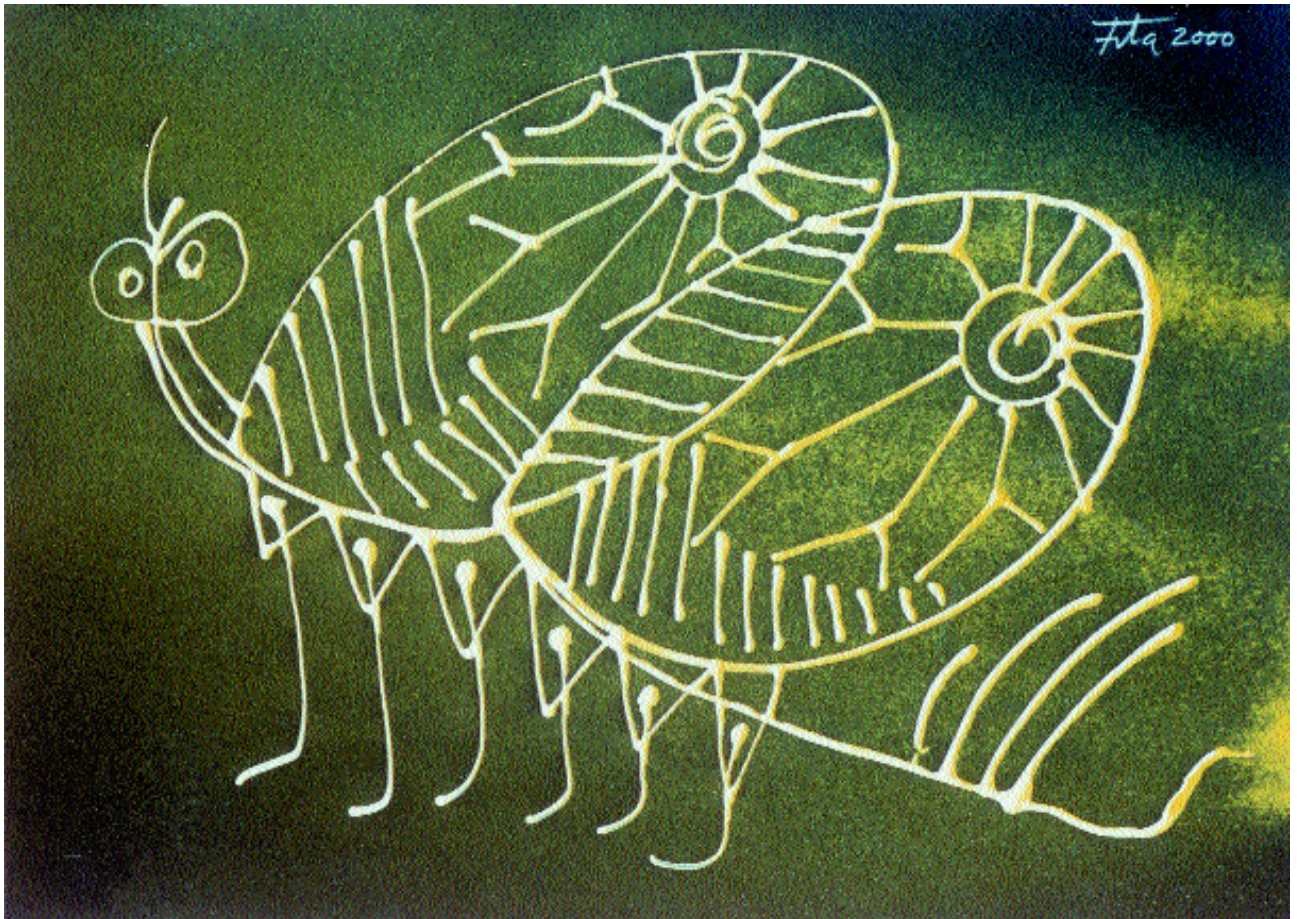
2000 *Animal 23.*
32 x 44,5 cm.
Mixta.



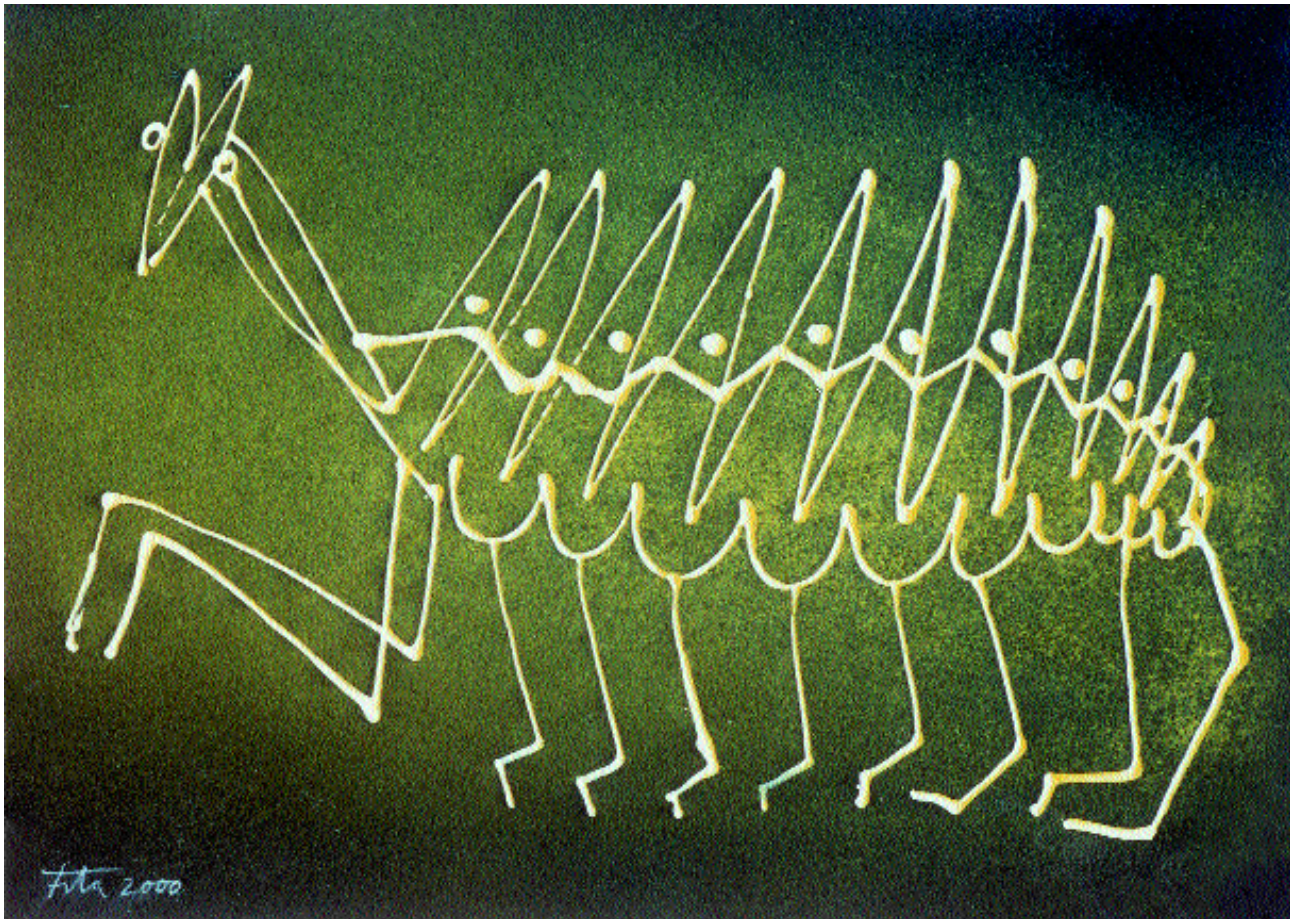
2000 *Animal 9.*
44,5 x 32 cm.
Mixta.



2000 *Animal 16.*
32 x 44,5 cm.
Mixta.



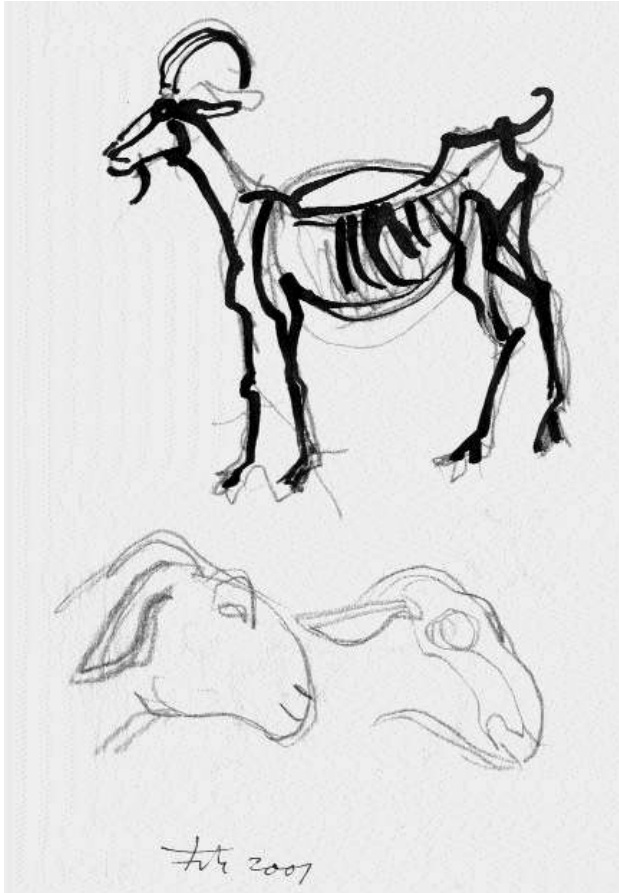
2000 *Animal 7.*
32 x 44,5 cm.
Mixta.



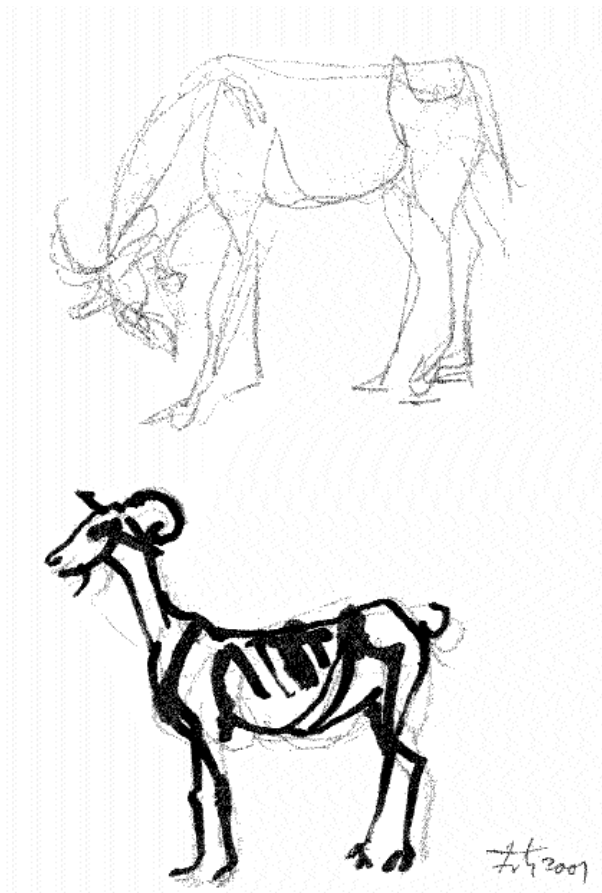
2000 *Animal 5.*
32 x 44,5 cm.
Mixta.



2000 *Animal 39.*
32,5 x 50 cm.
Mixta.



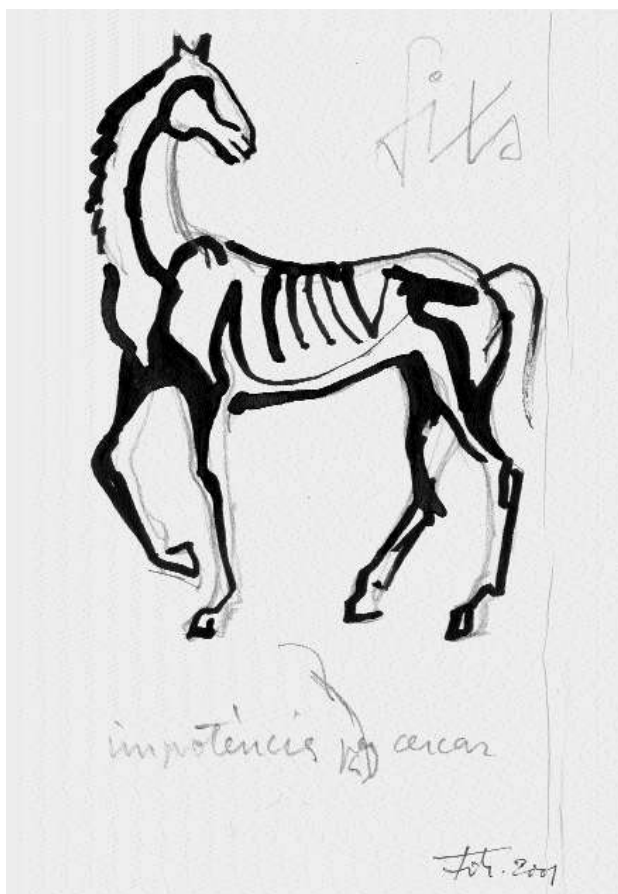
2001 Bloc 419.
21 x 14,5 cm.
Canya tinta xinesa.



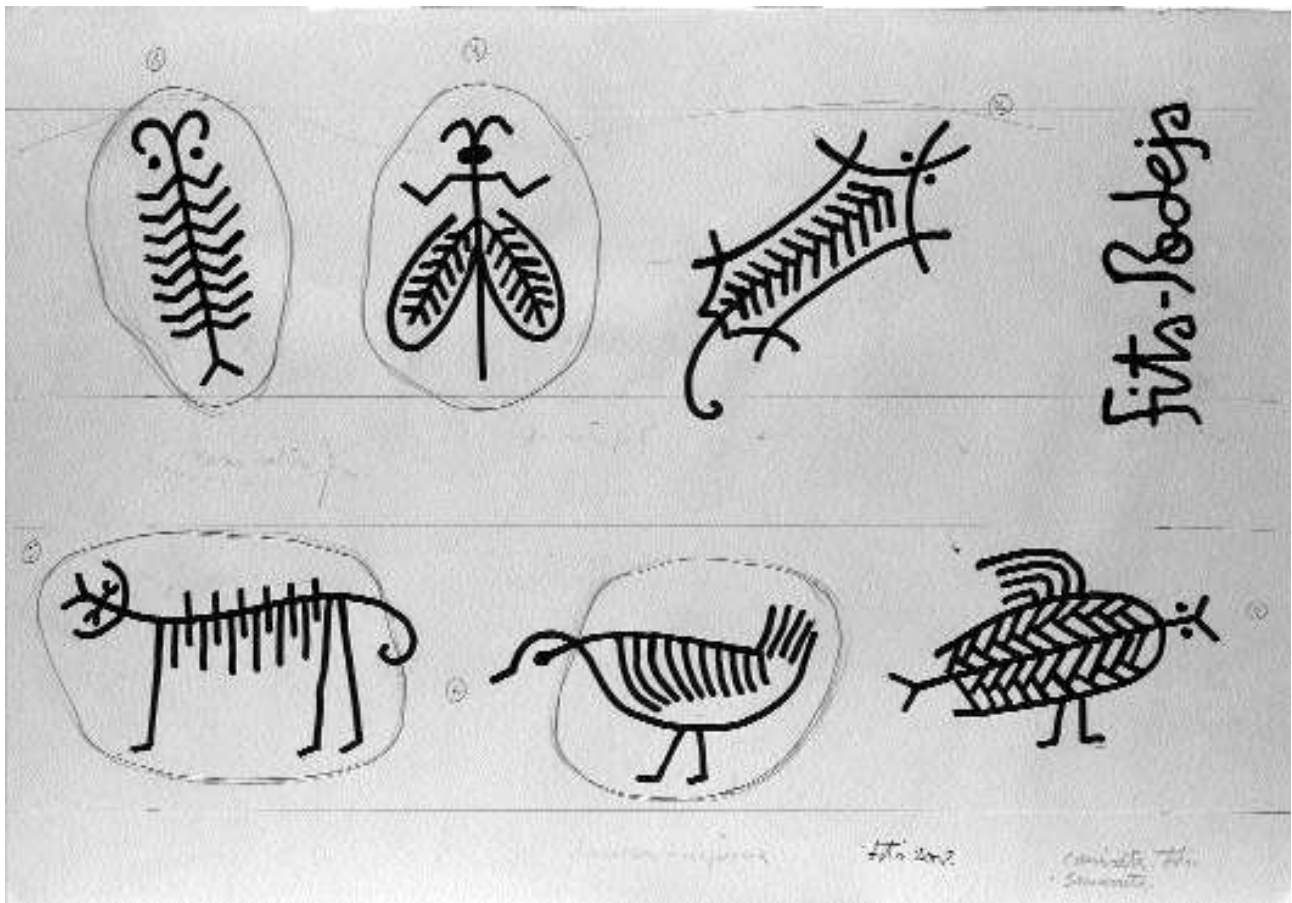
2001 Bloc 419.
21 x 14,5 cm.
Canya tinta xinesa.



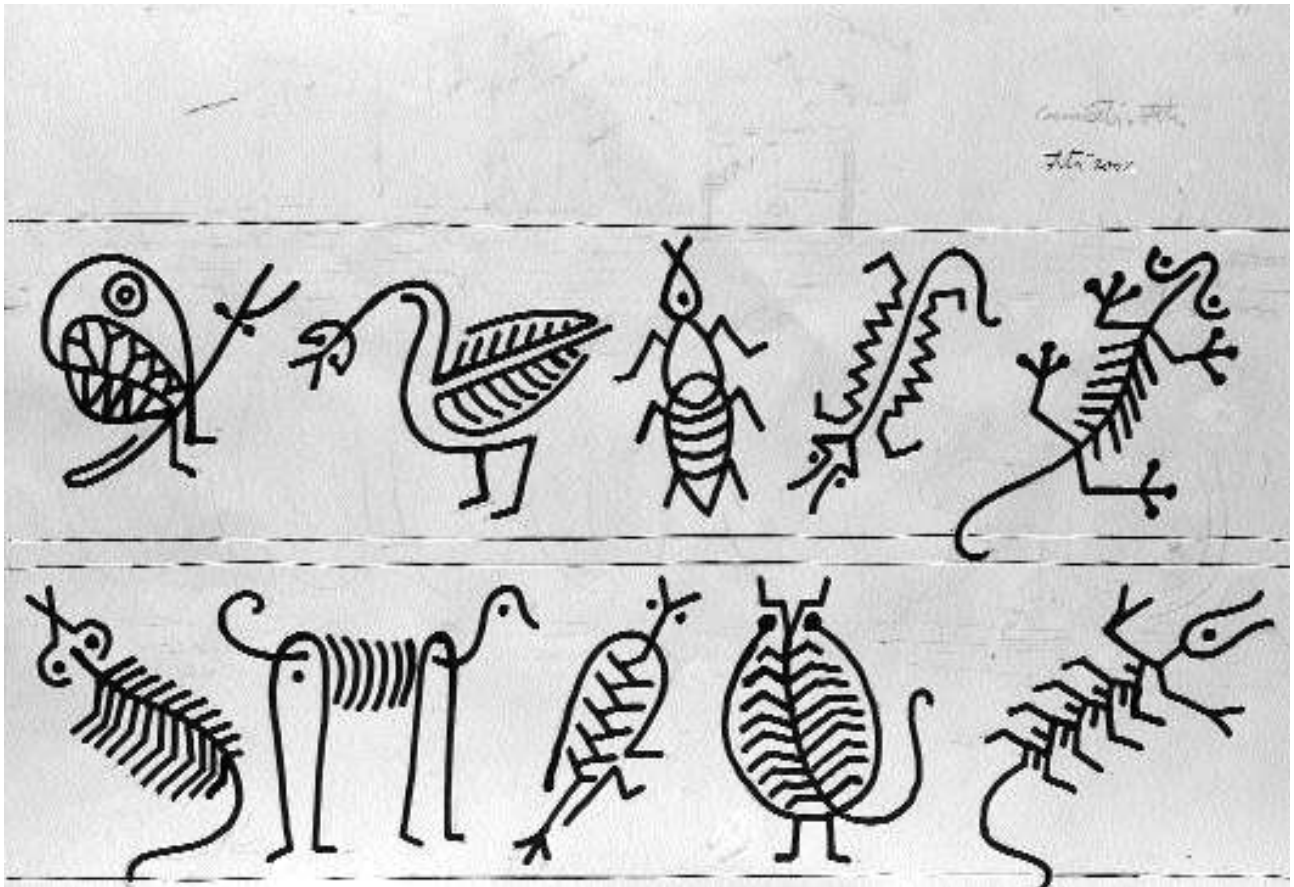
2001 *Bloc 419.*
21 x 14,5 cm.
Llapis plom.



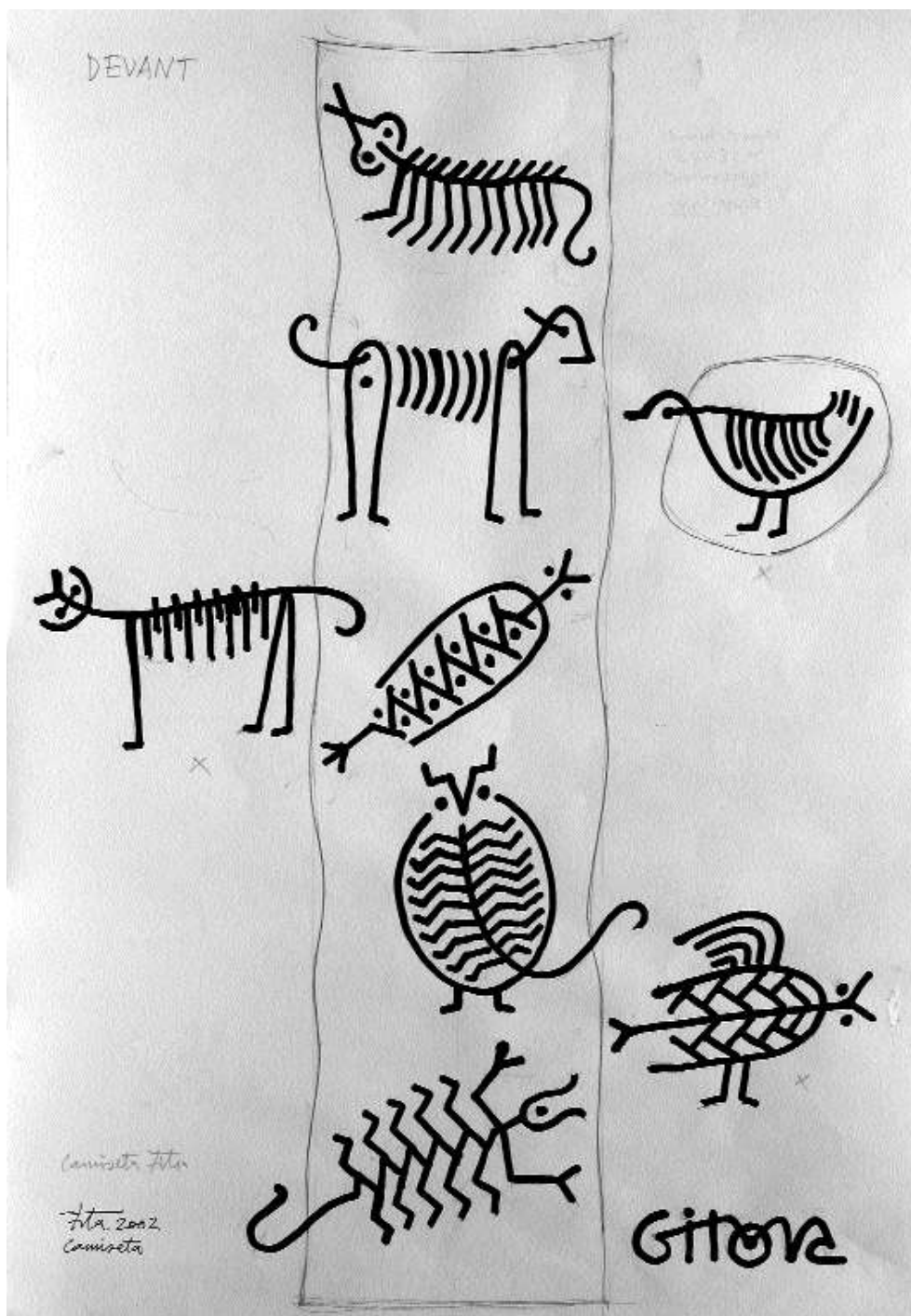
2001 *Bloc 419.*
21 x 14,5 cm.
Canya tinta xinesa.



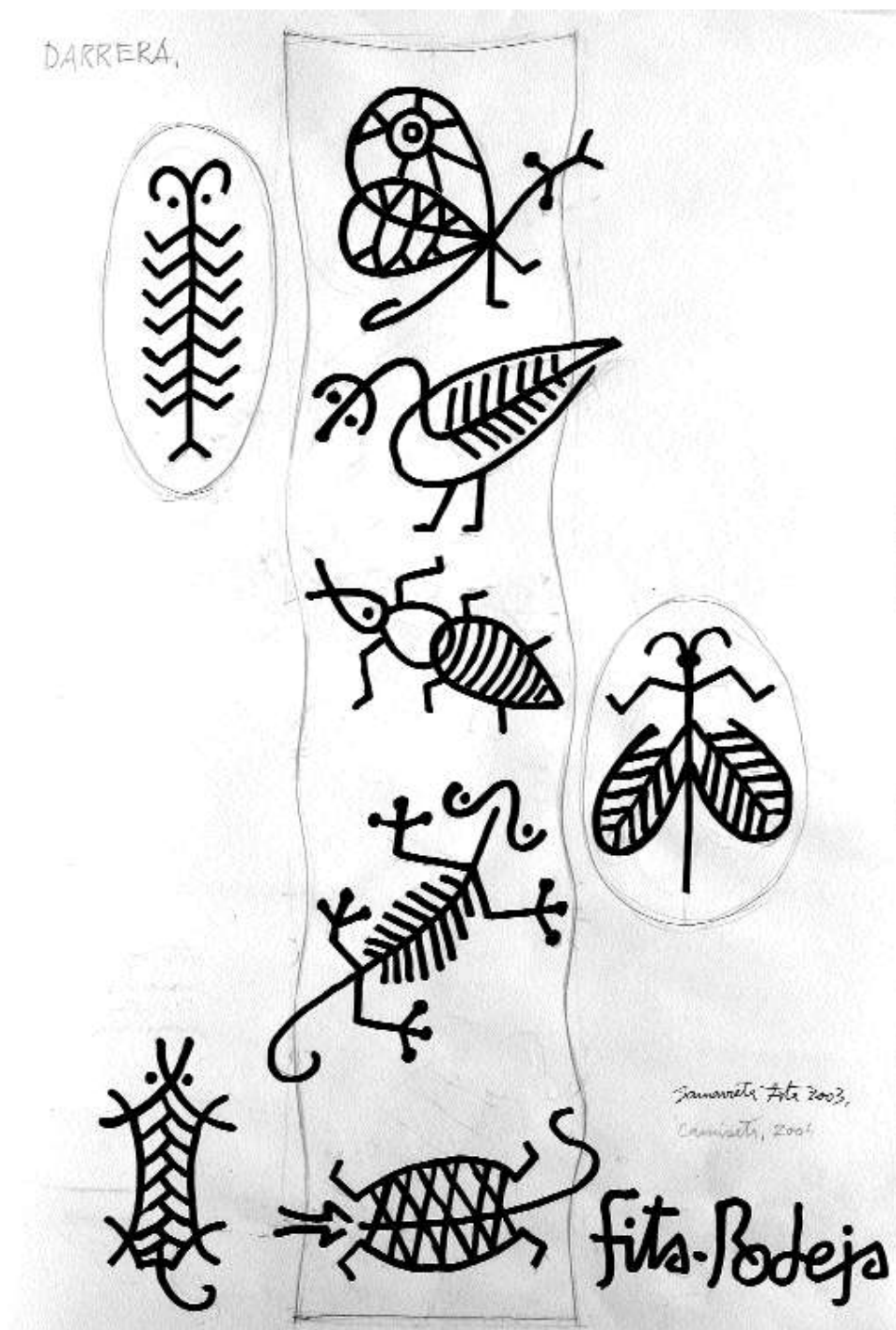
2002 Samarreta.
35 x 50 cm.
Ploma rodona xinesa.



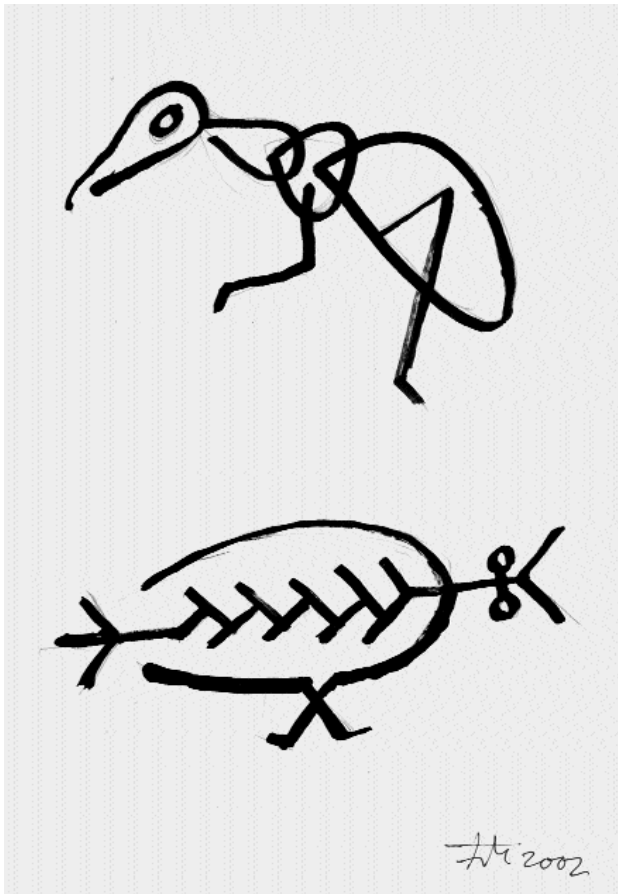
2000 Samarreta.
35 x 50 cm.
Ploma rodona xinesa.



2002 *Samarreta camiseta.*
50 x 35 cm.
Ploma rodona, tinta xinesa.



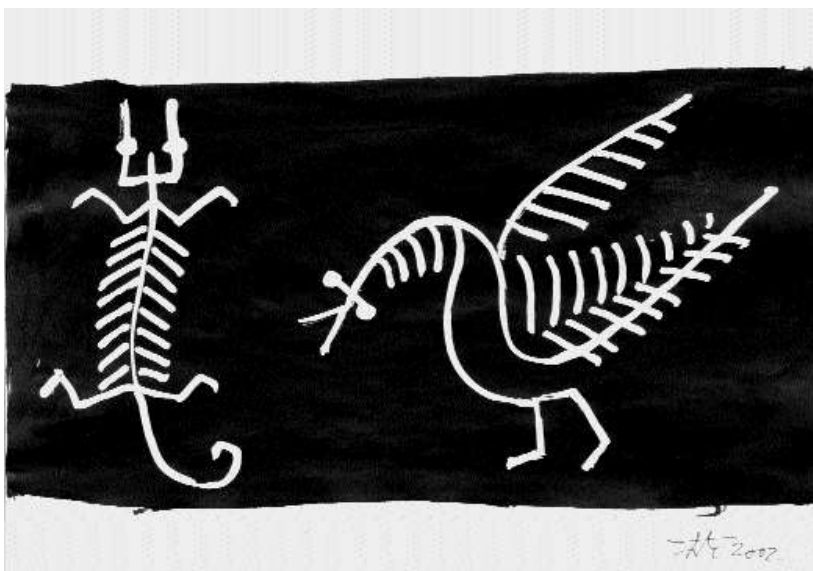
2003 Samarreta camiseta.
50 x 35 cm.
Ploma rodona, tinta xinesa.



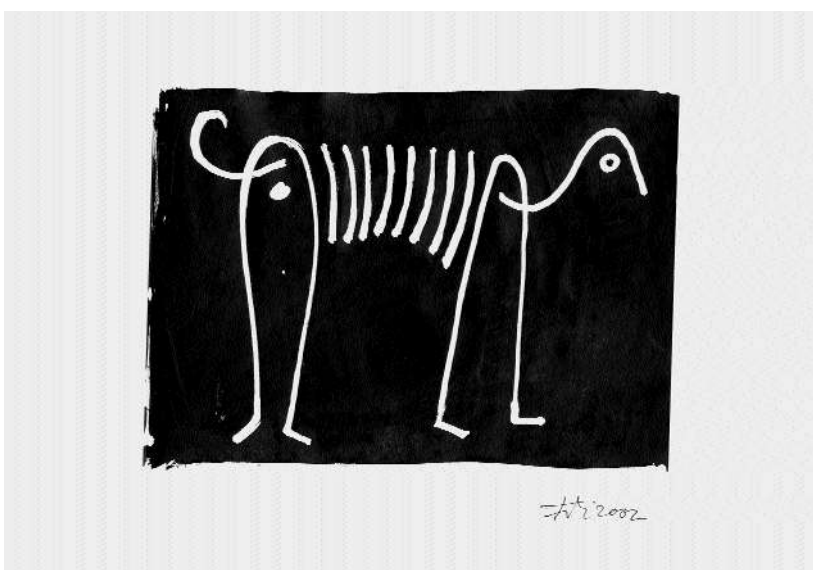
2002 *Bloc 441.*
21 x 14,5 cm.
Ploma rodona
tinta xinesa.



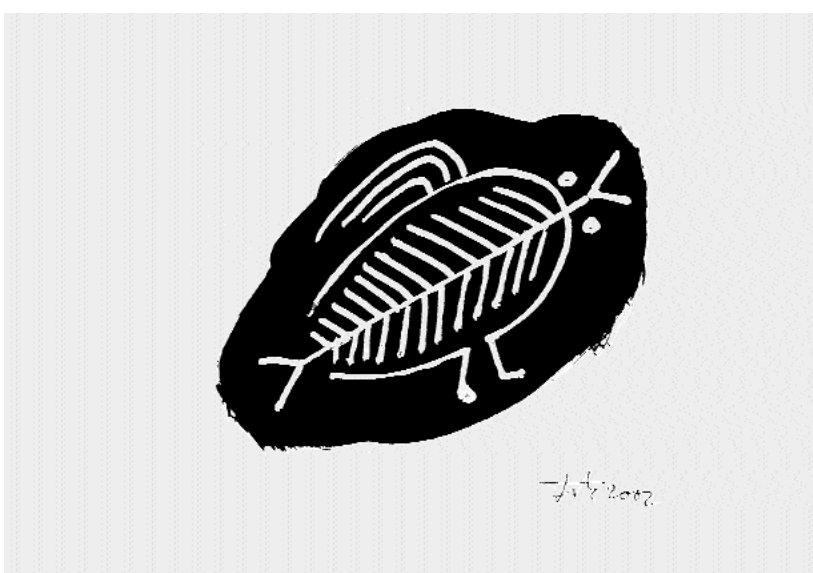
2002 *Bloc 441.*
21 x 14,5 cm.
Tinta xinesa, rectificador.



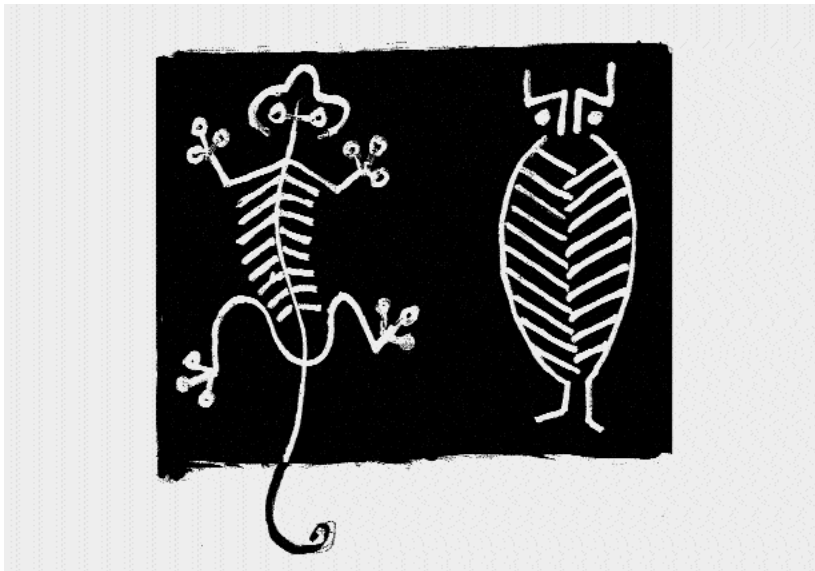
2002 Bloc 441.
14,5 x 21 cm.
Rectificador.



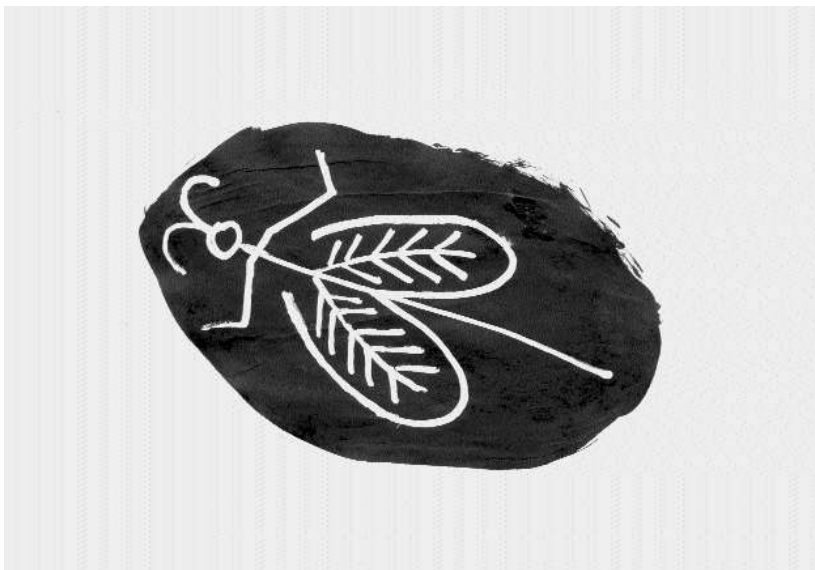
2002 Bloc 441.
14,5 x 21 cm.
Rectificador.



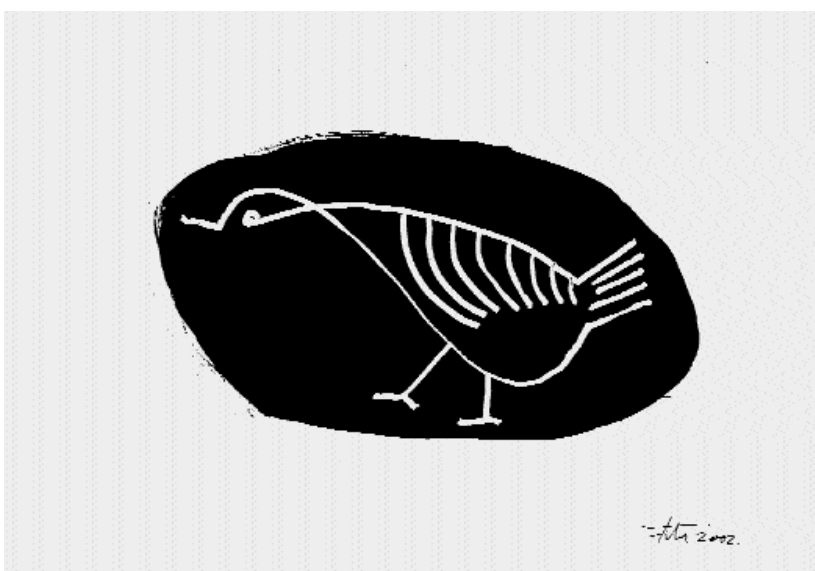
2002 Bloc 441.
14,5 x 21 cm.
Rectificador.



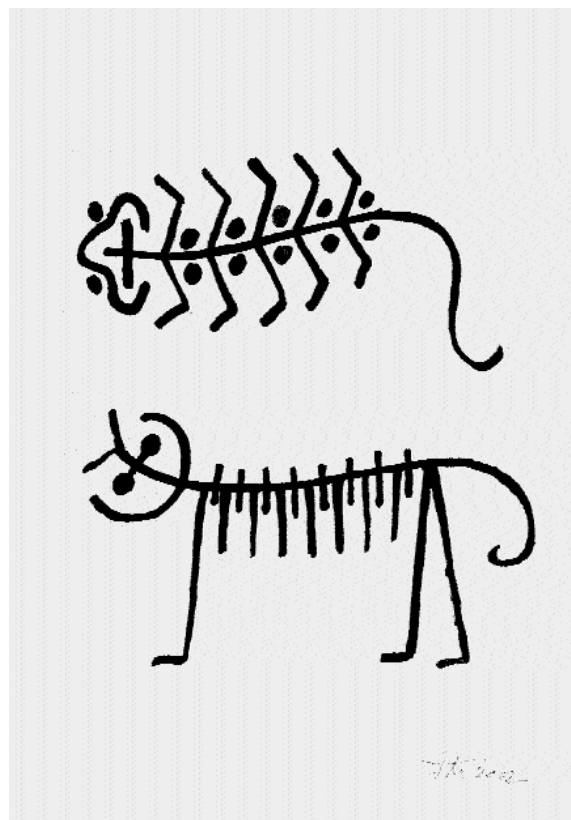
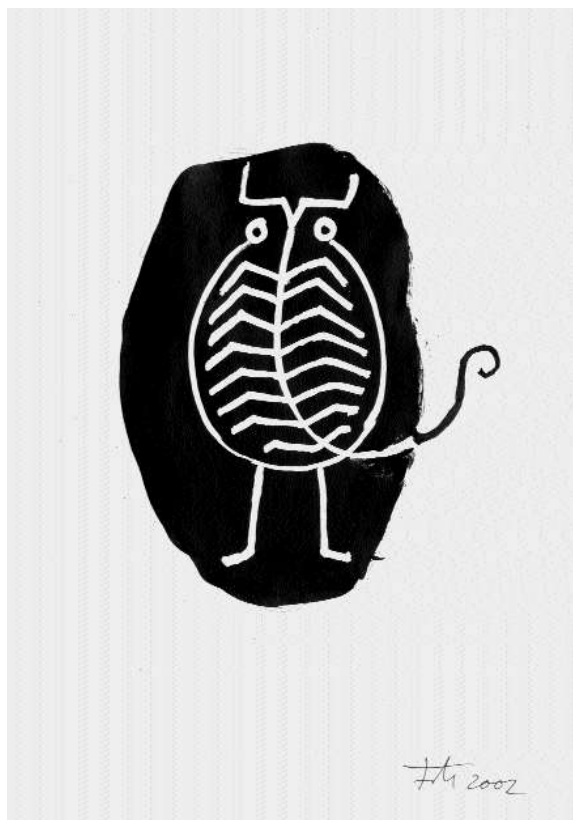
2002 Bloc 442.
14,5 x 21 cm.
Rectificador.



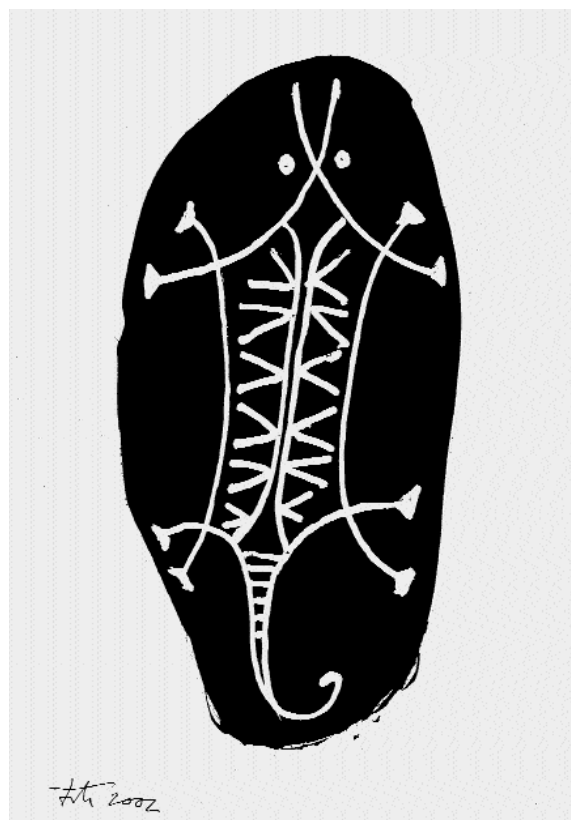
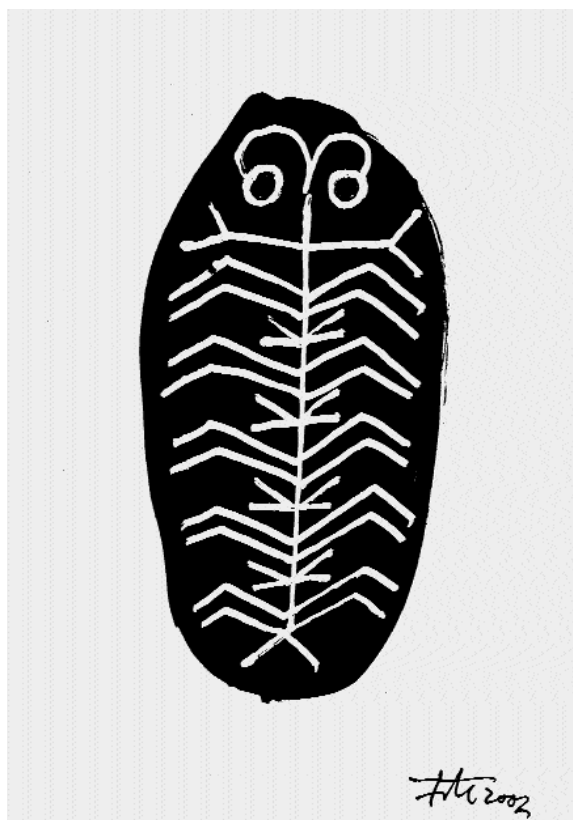
2002 Bloc 442.
14,5 x 21 cm.
Rectificador.

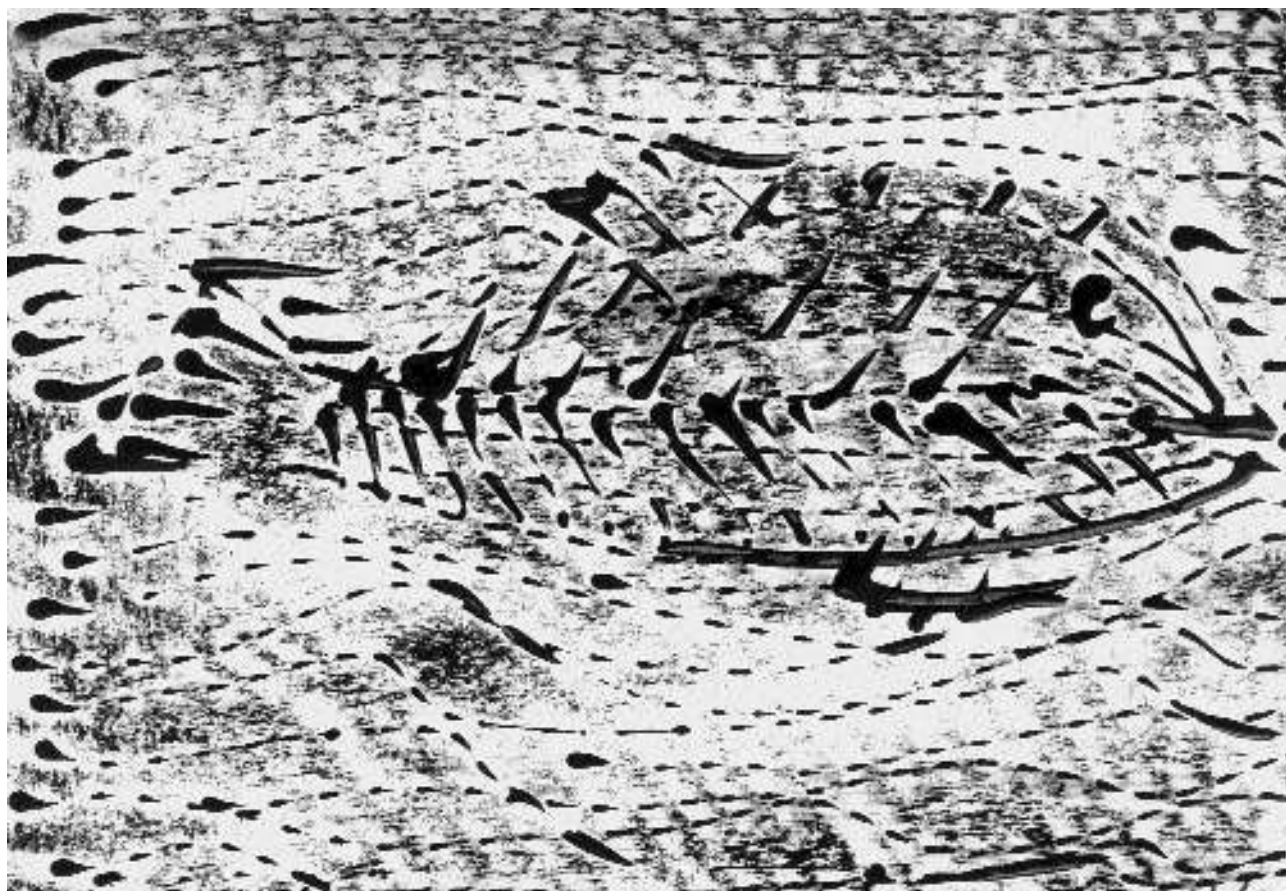


2002 Bloc 442.
14,5 x 21 cm.
Rectificador.

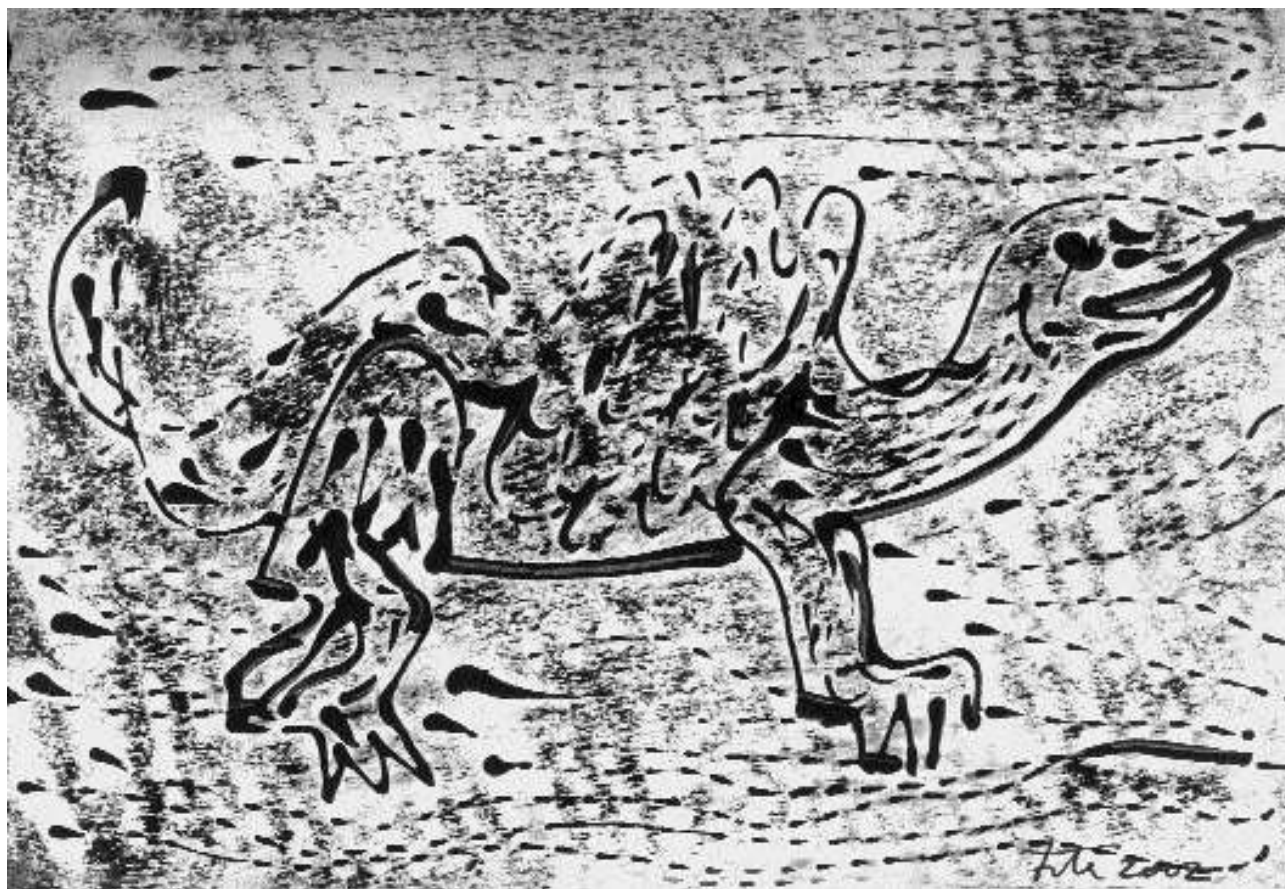


2002 Bloc 442.
14,5 x 21 cm.
Rectificador.
Ploma rodona tinta xinesa.

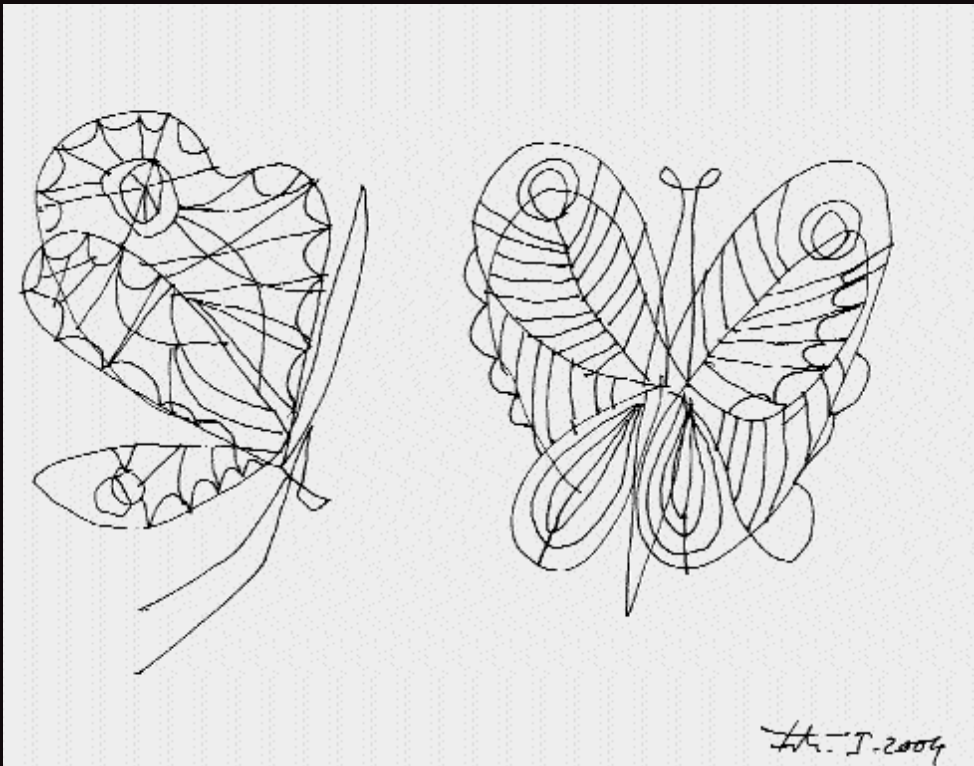




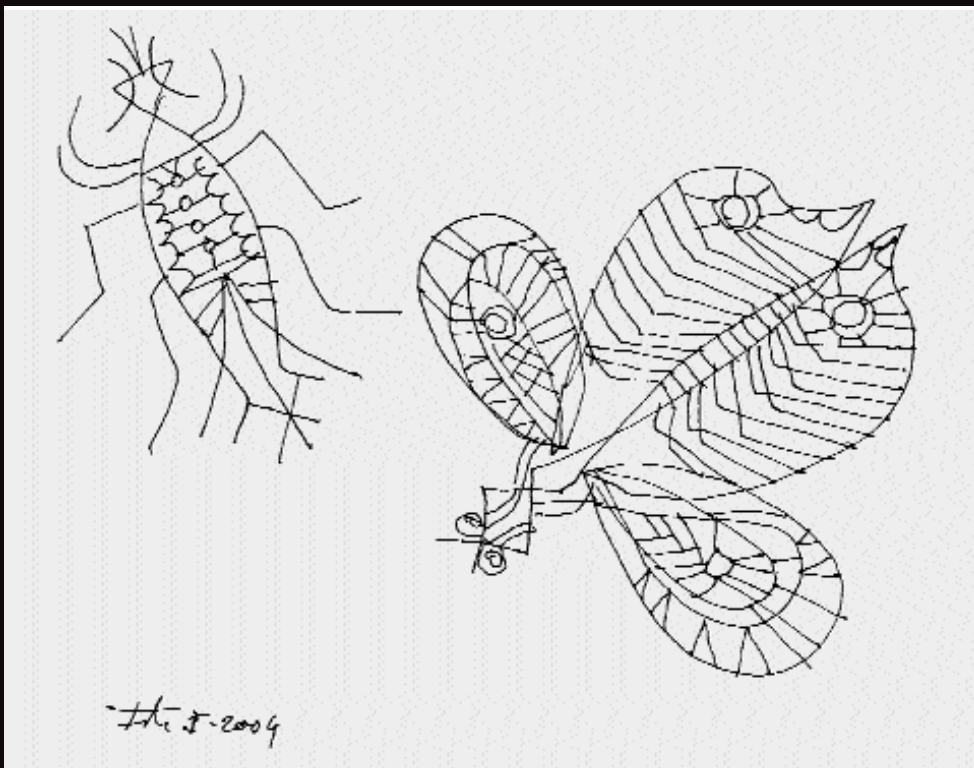
2002 *Bloc 446.*
14,5 x 21 cm.
Mixta.



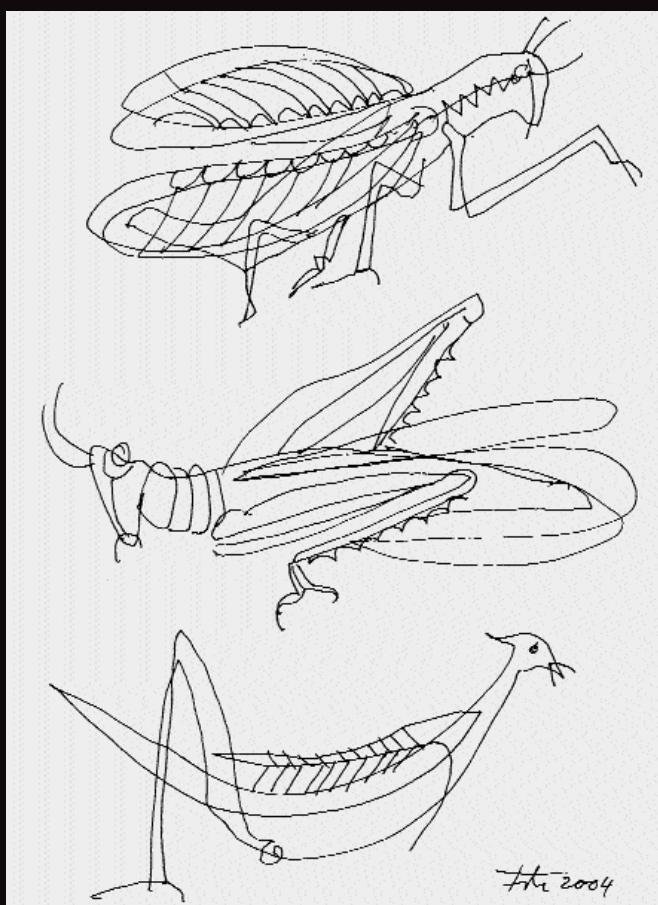
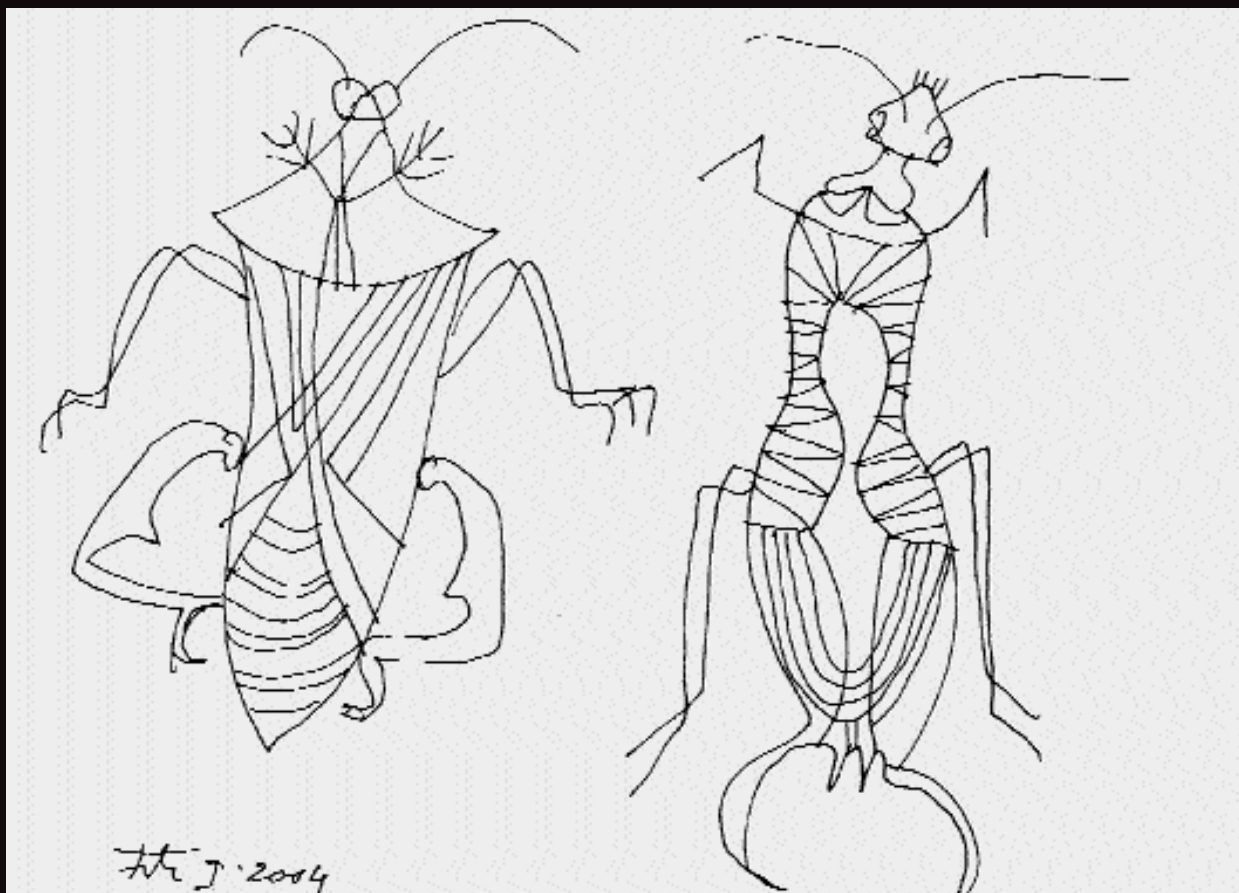
2002 *Bloc 446.*
14,5 x 21 cm.
Mixta.



2002 Bloc 463.
15 X 21 cm.
Rotulador.

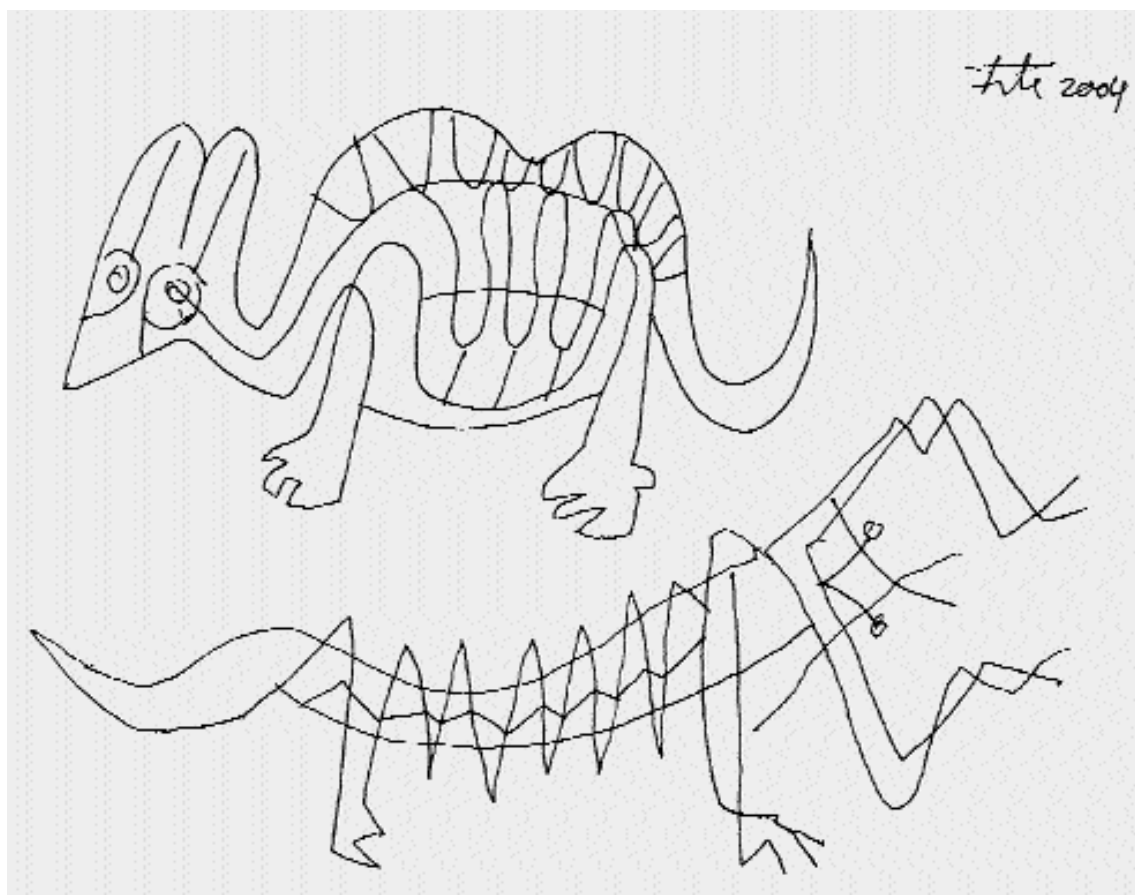


2002 Bloc 463.
15 X 21 cm.
Rotulador.

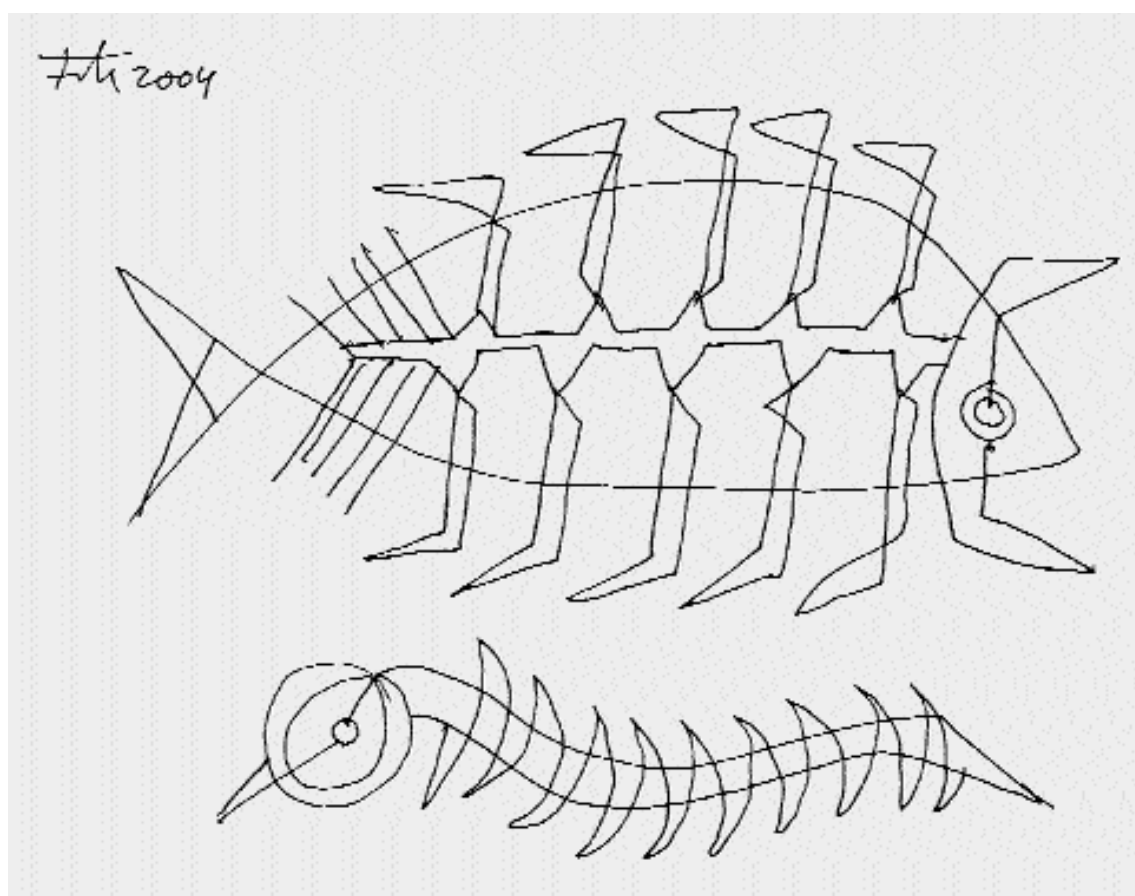


2003 Bloc 463.
15 x 21 cm.
Rotulador.

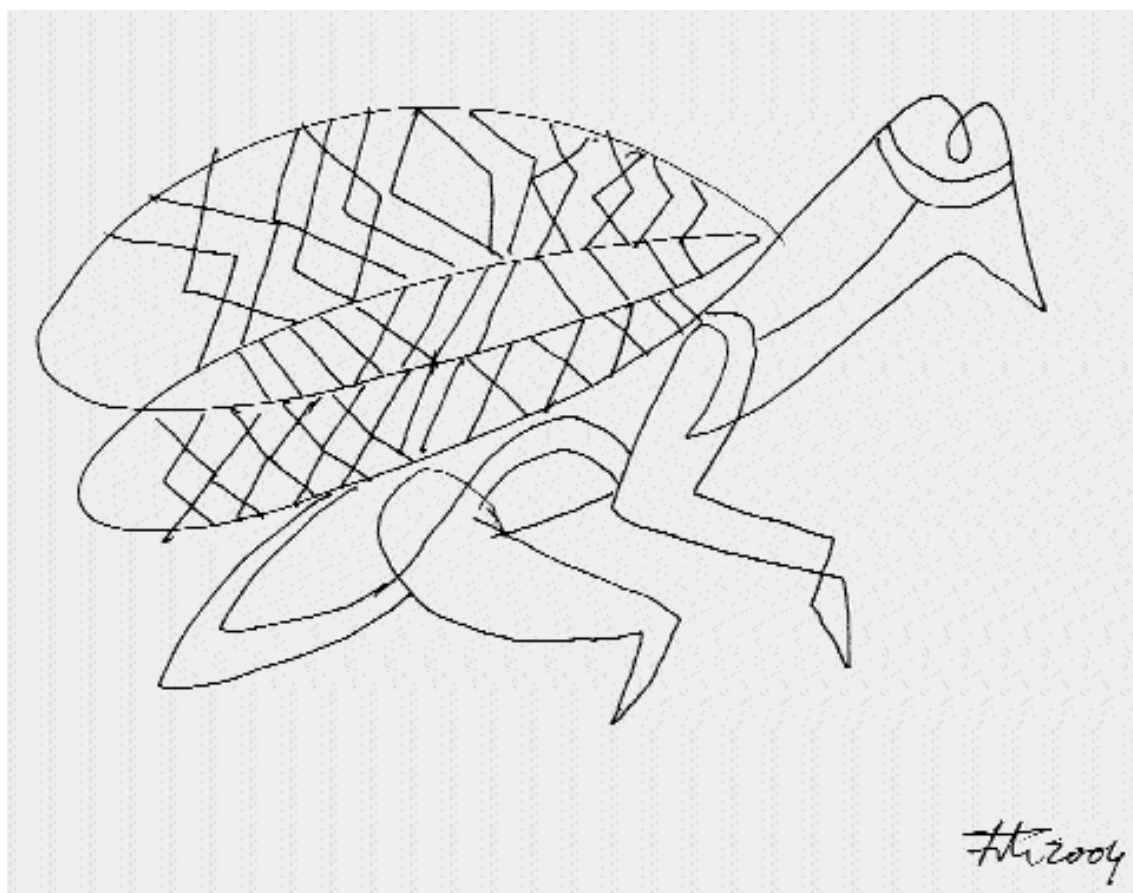
2003 Bloc 463.
15 x 21 cm.
Rotulador.



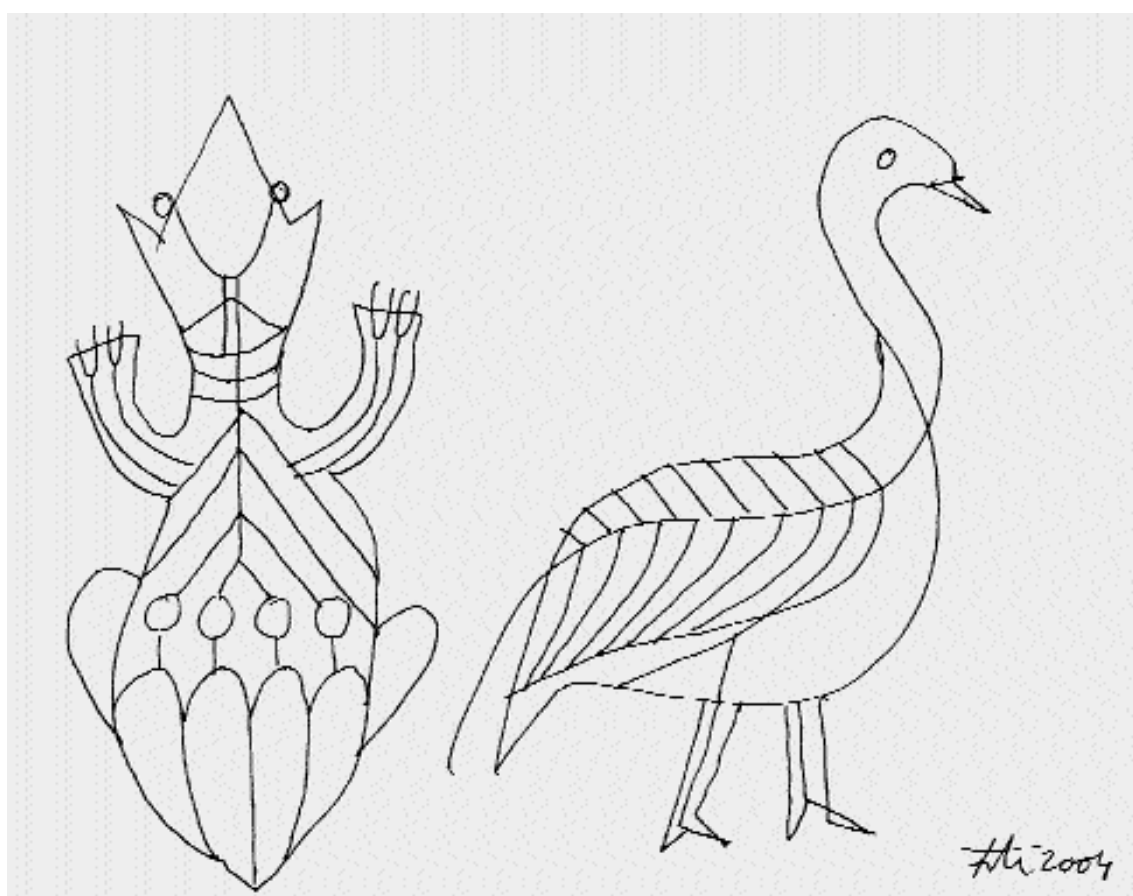
2004 Bloc 468.
15 X 21 cm.
Rotulador.



2004 Bloc 468.
15 X 21 cm.
Rotulador.



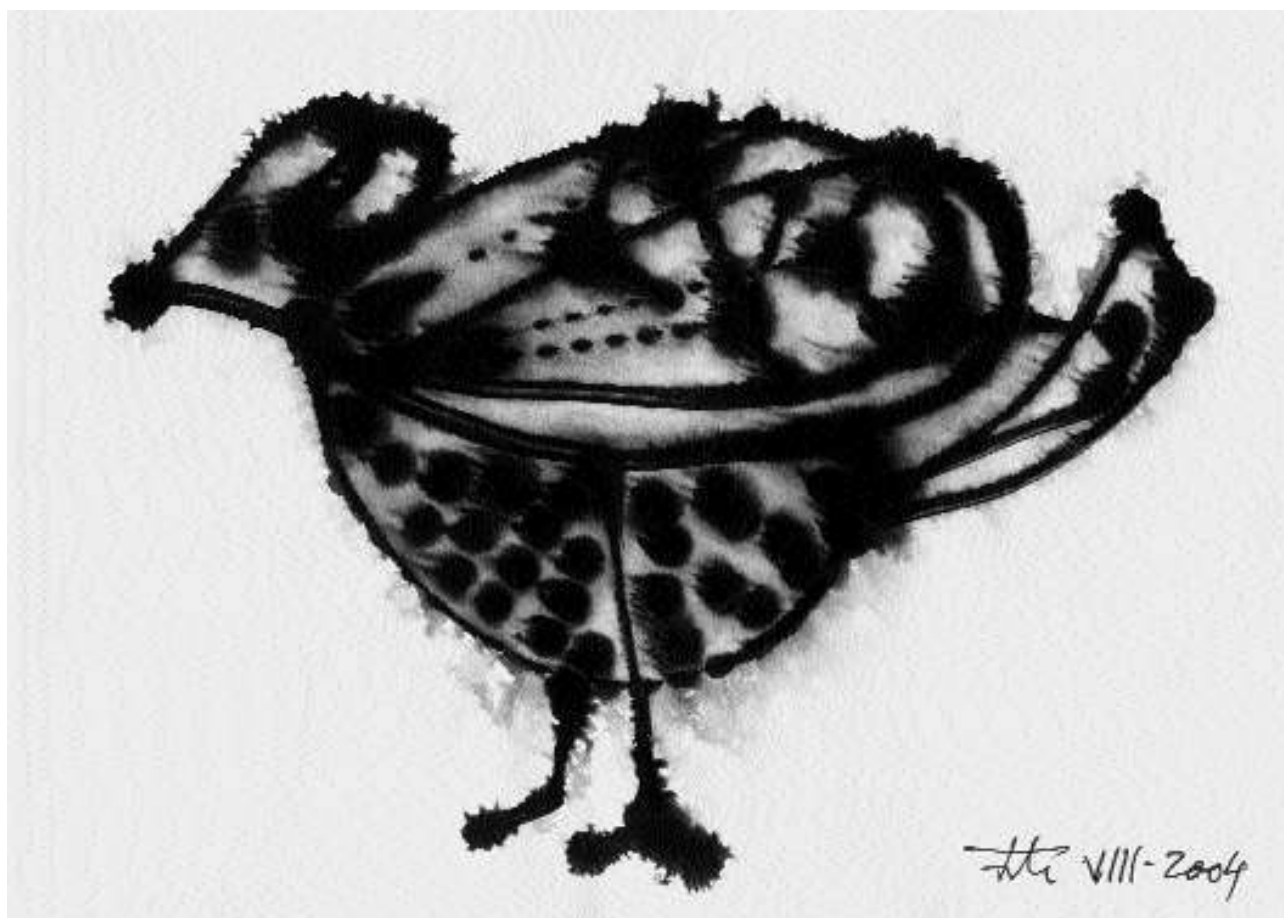
2004 Bloc 468.
15 X 21 cm.
Rotulador.



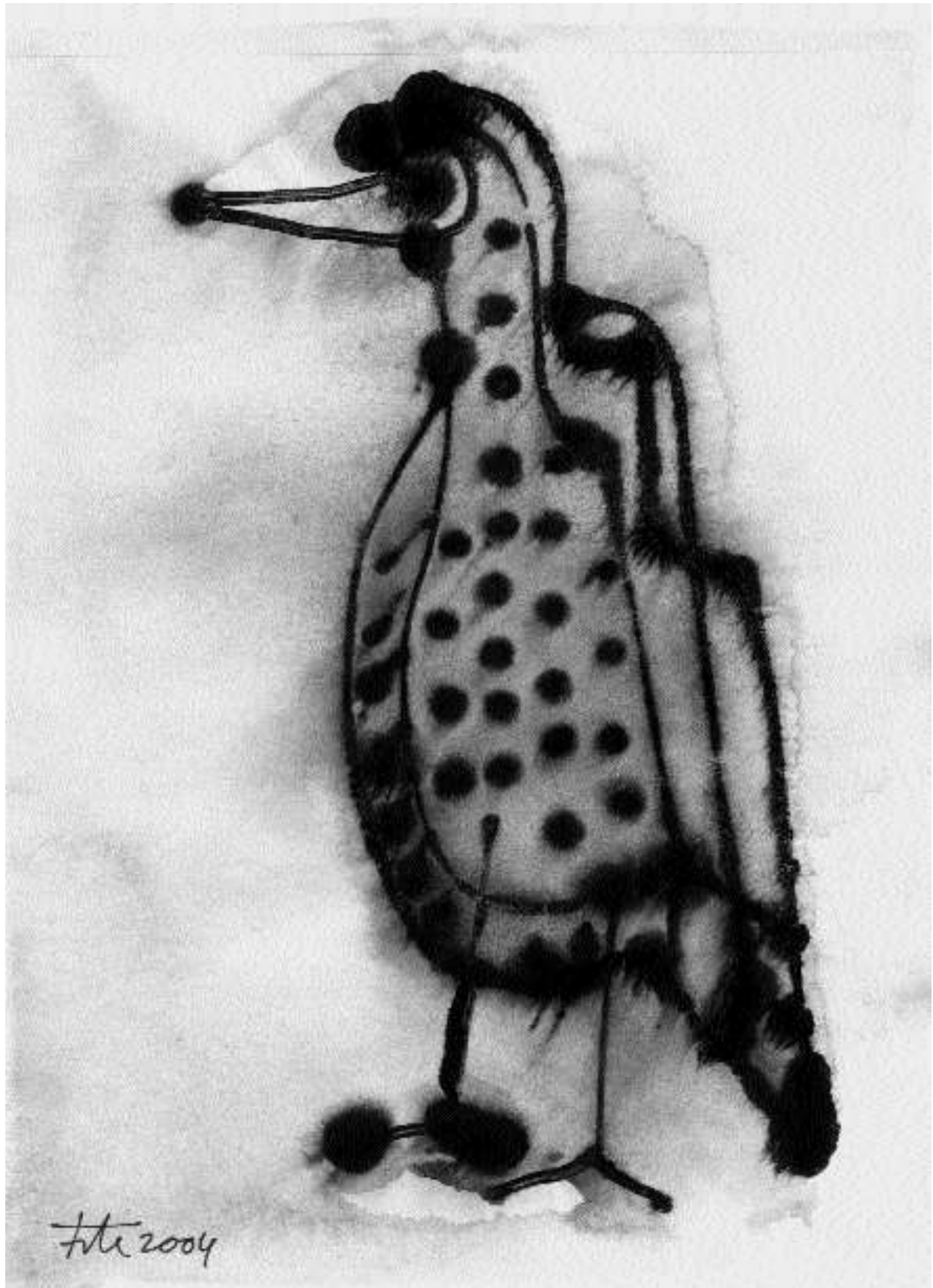
2004 Bloc 468.
15 X 21 cm.
Rotulador.



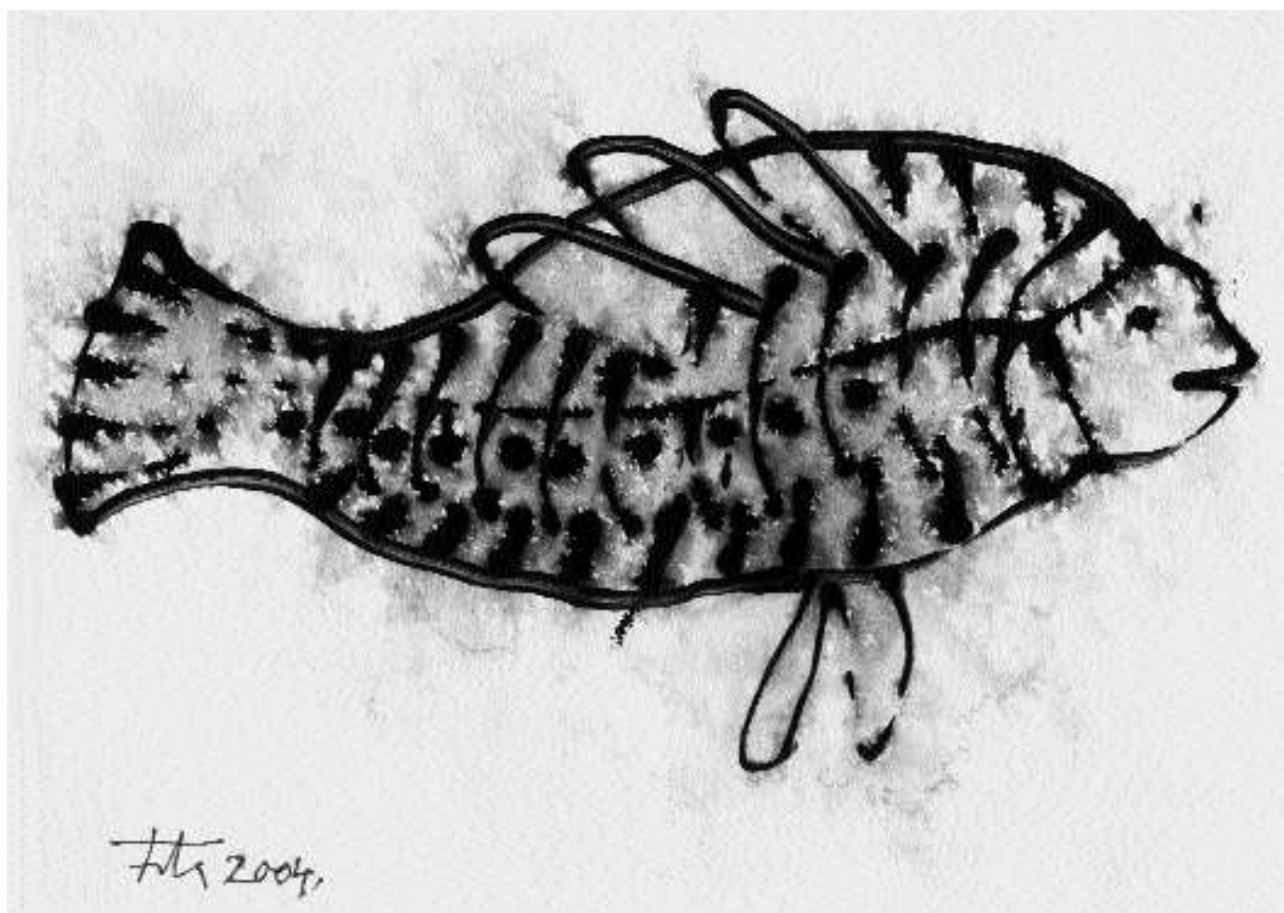
2004 Bloc 468.
15 x 21 cm.
Pintura.



2004 Bloc 468.
15 x 21 cm.
Pintura.



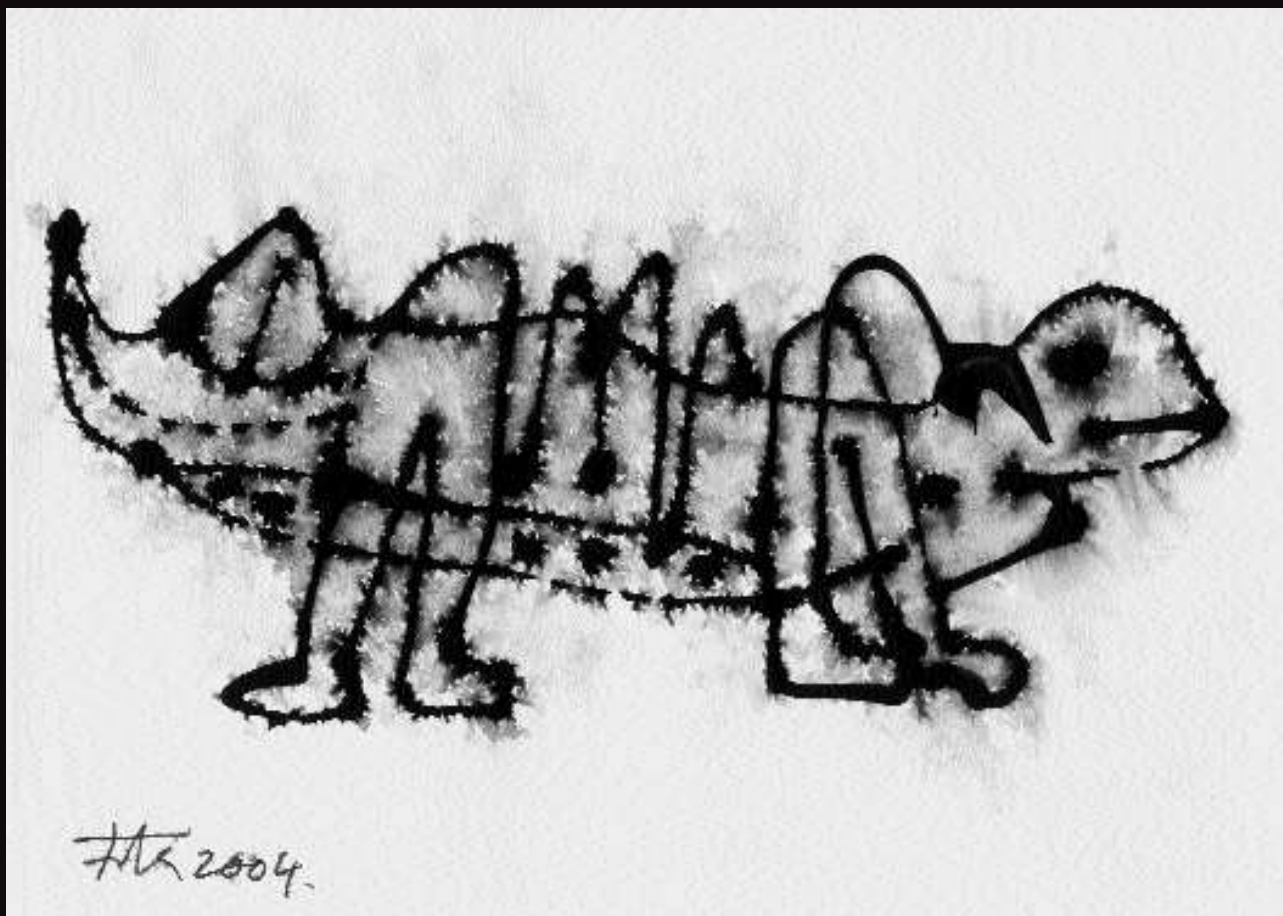
2004 Bloc 468.
21 x 15 cm.
Pintura.



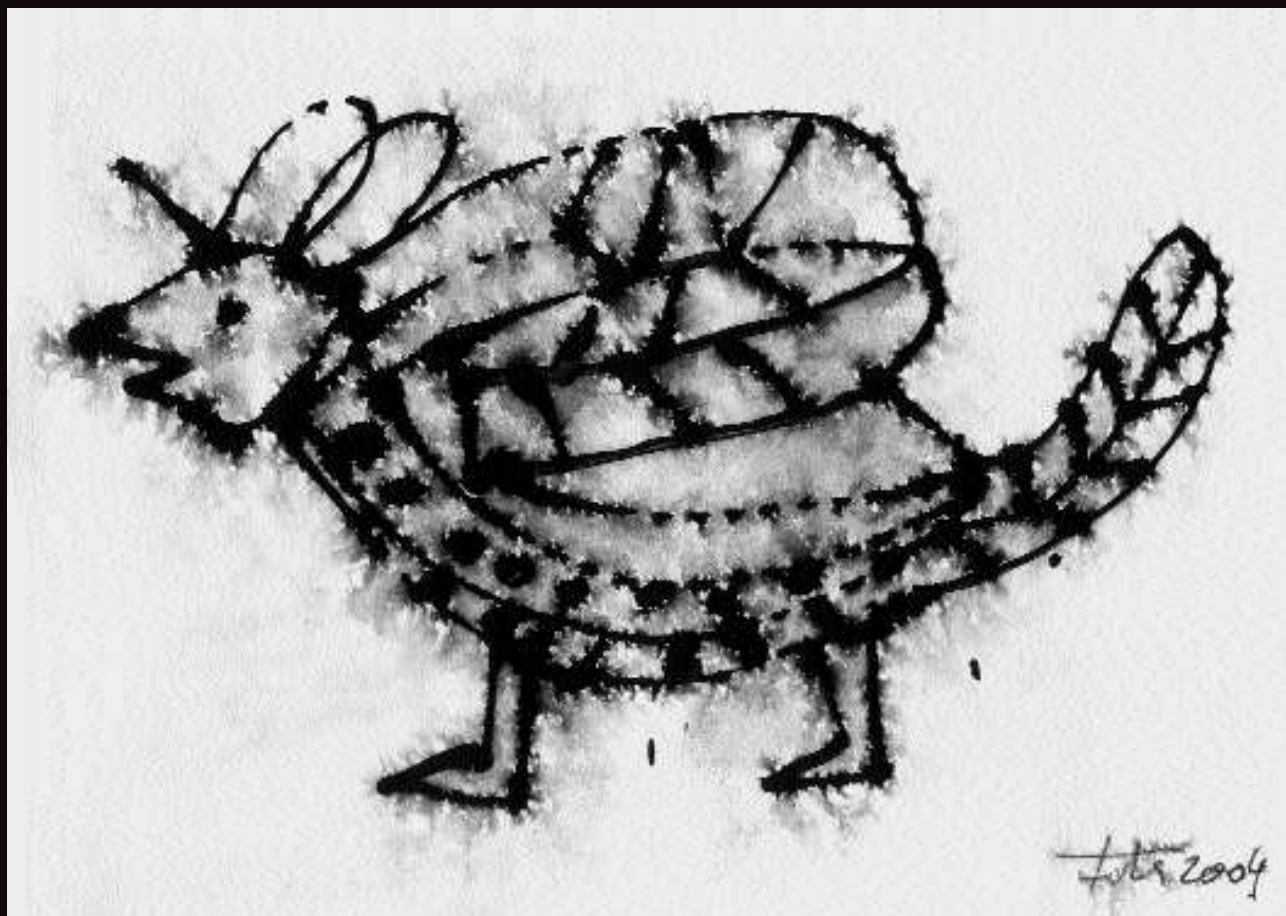
2004 Bloc 468.
15 x 21 cm.
Pintura.



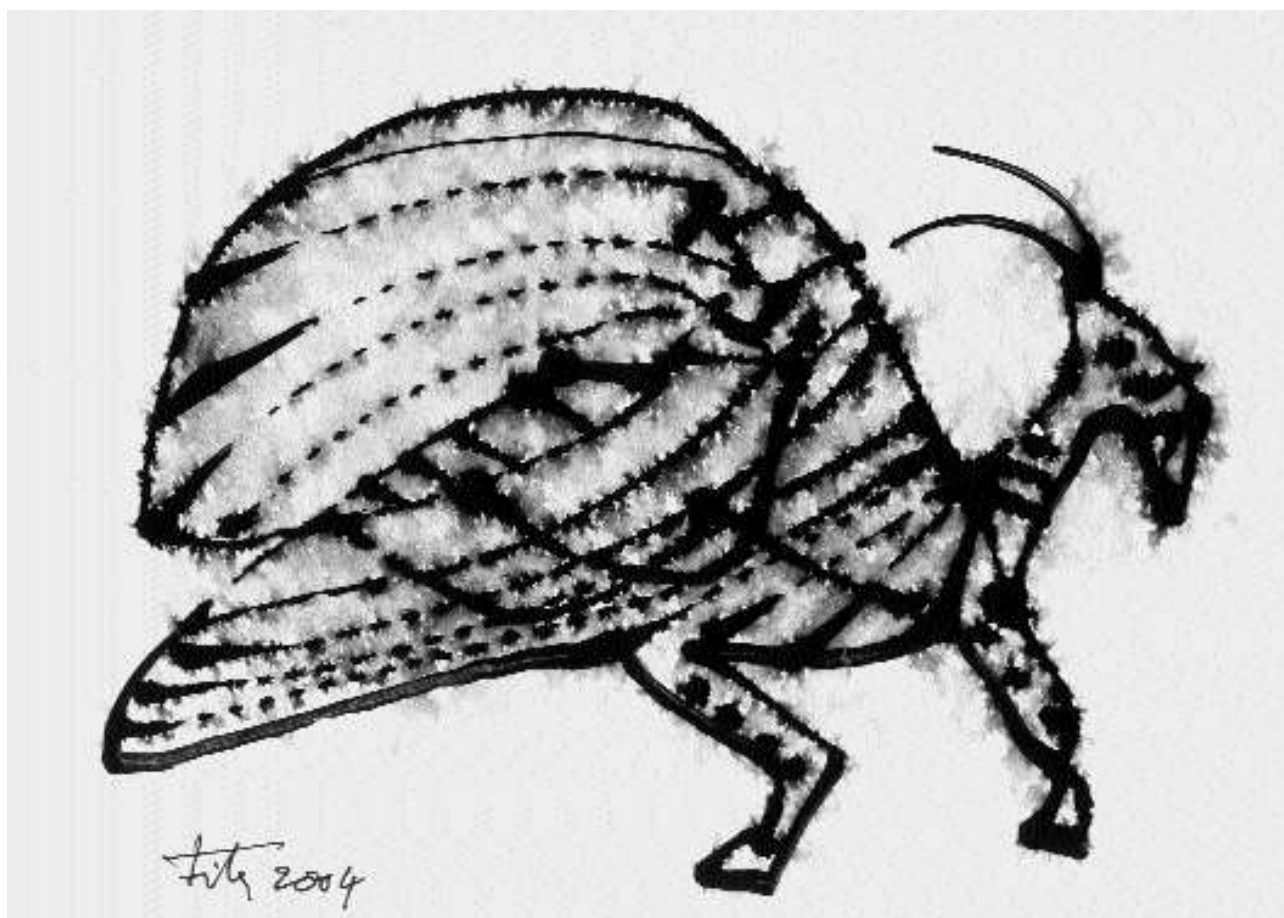
2004 Bloc 468.
15 x 21 cm.
Pintura.



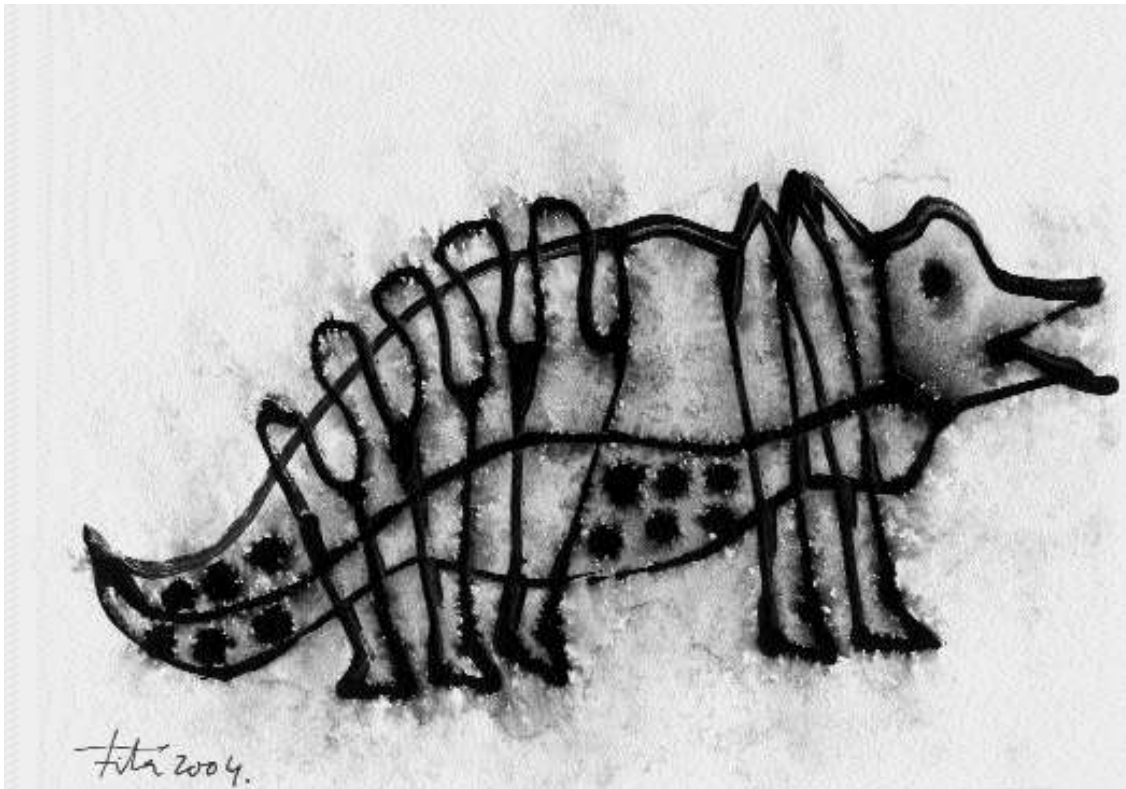
2004 Bloc 468.
15 x 21 cm.
Pintura.



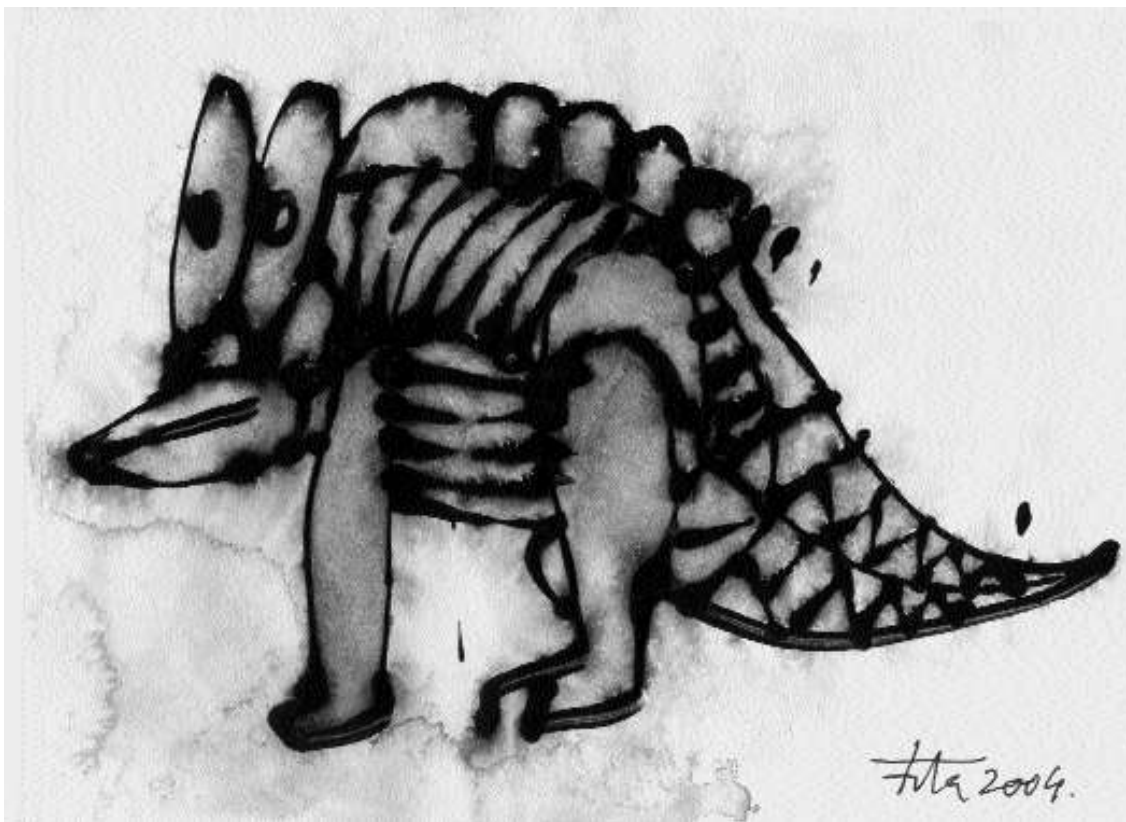
2004 Bloc 468.
15 x 21 cm.
Pintura.



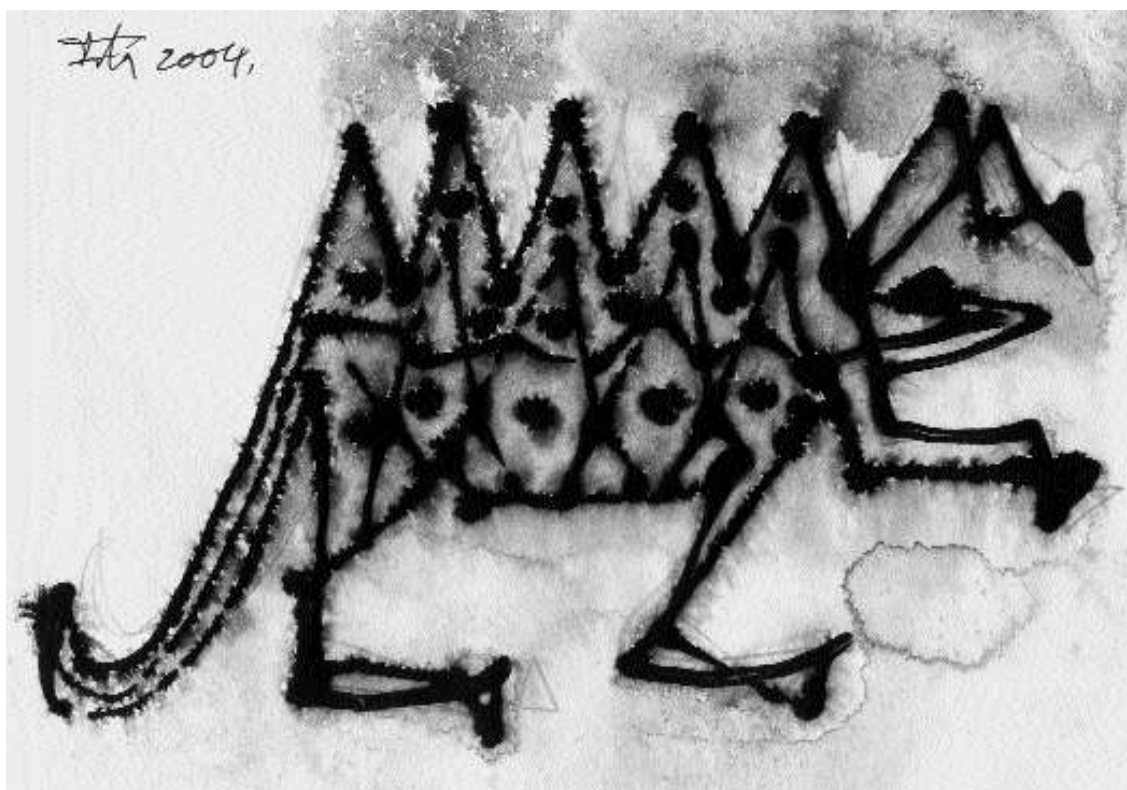
2004 Bloc 468.
15 x 21 cm.
Pintura.



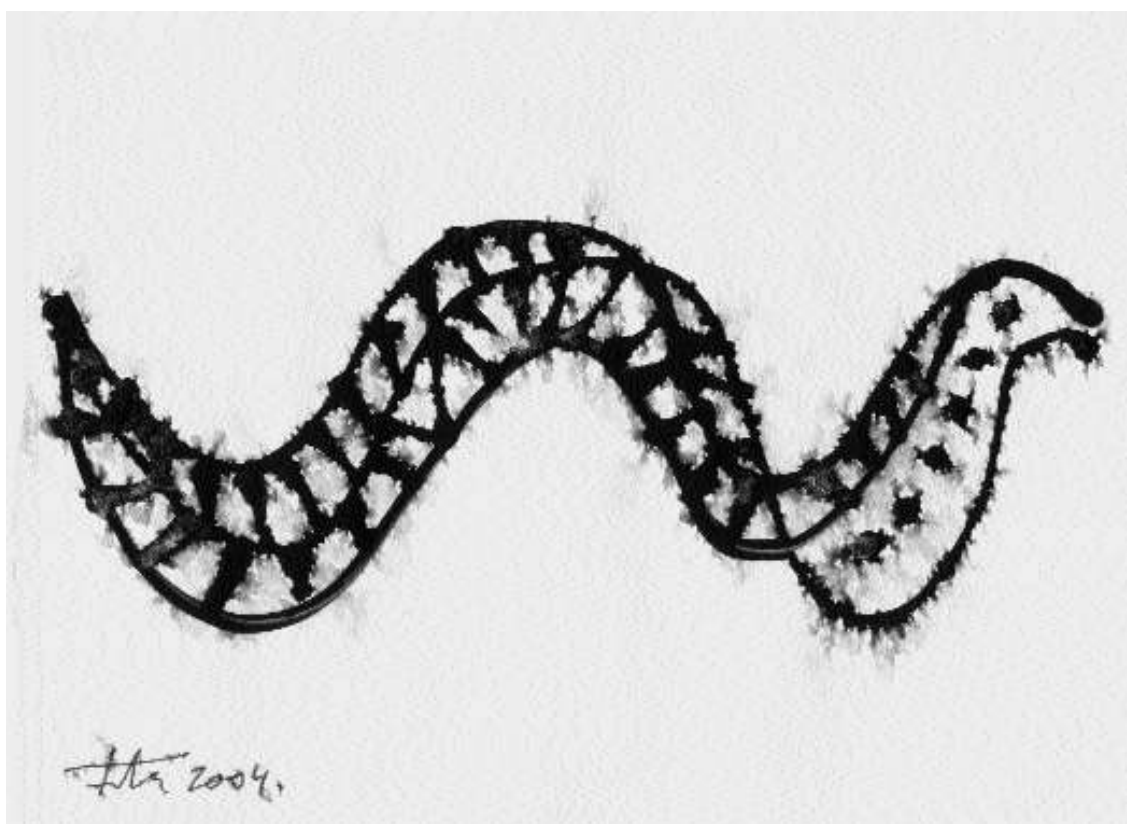
2004 Bloc 469.
15 x 21 cm.
Pintura.



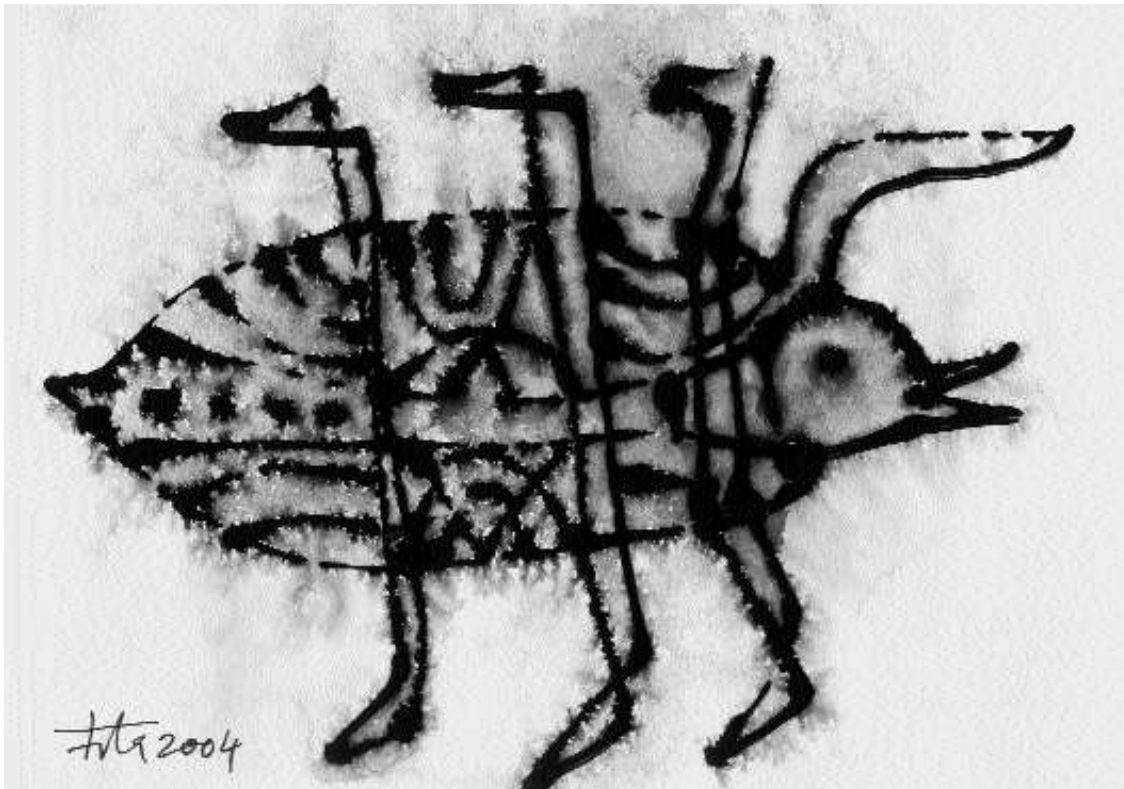
2004 Bloc 469.
15 x 21 cm.
Pintura.



2004 Bloc 469.
15 x 21 cm.
Pintura.



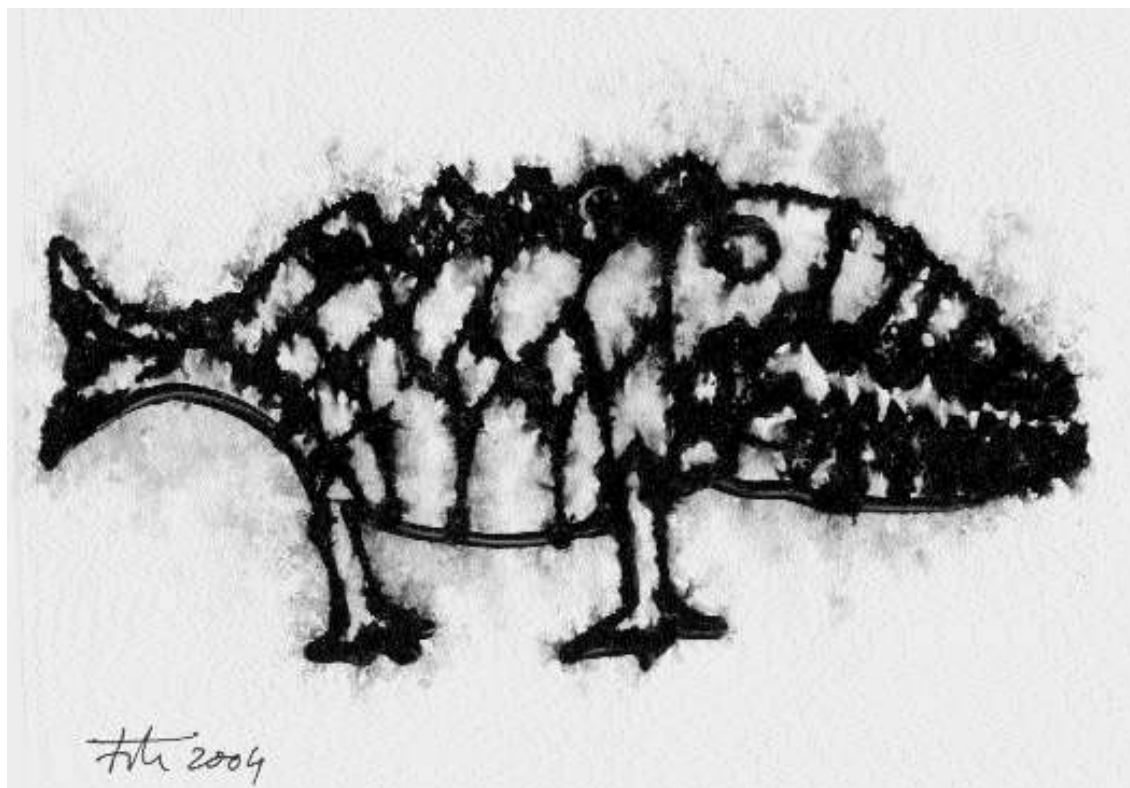
2004 Bloc 469.
15 x 21 cm.
Pintura.



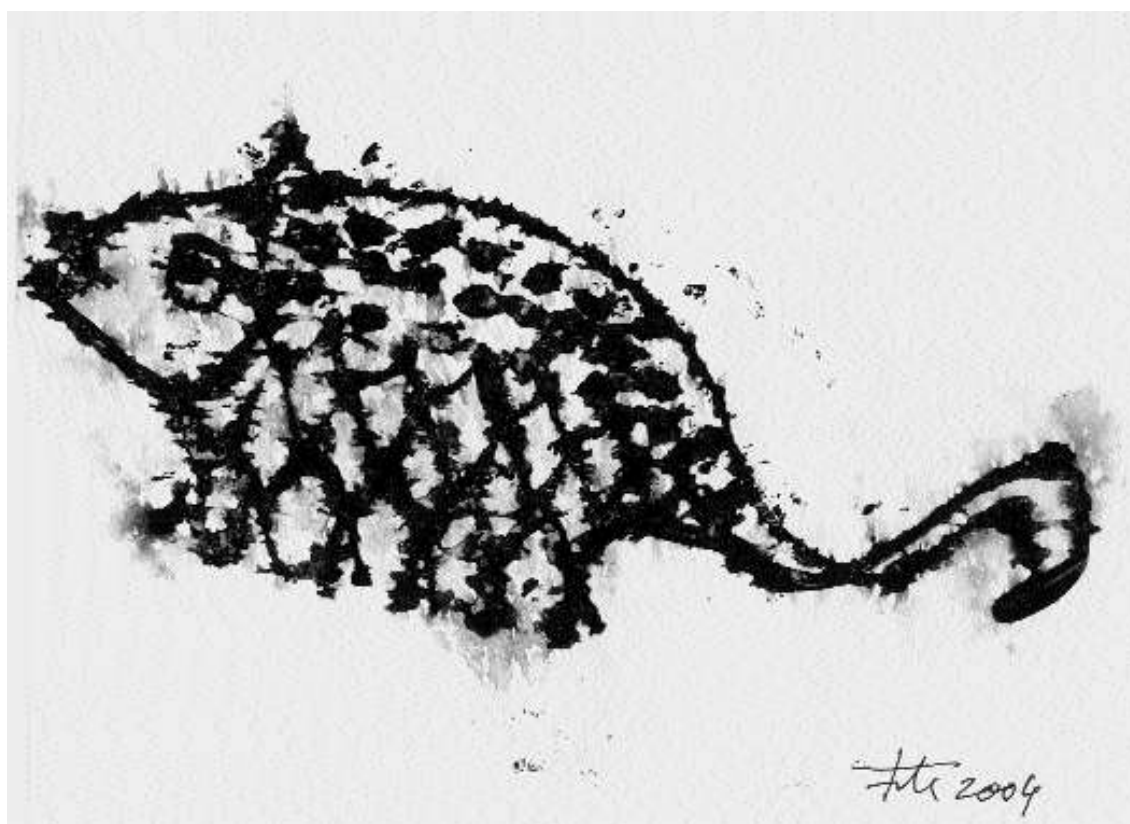
2004 Bloc 469.
15 x 21 cm.
Pintura.



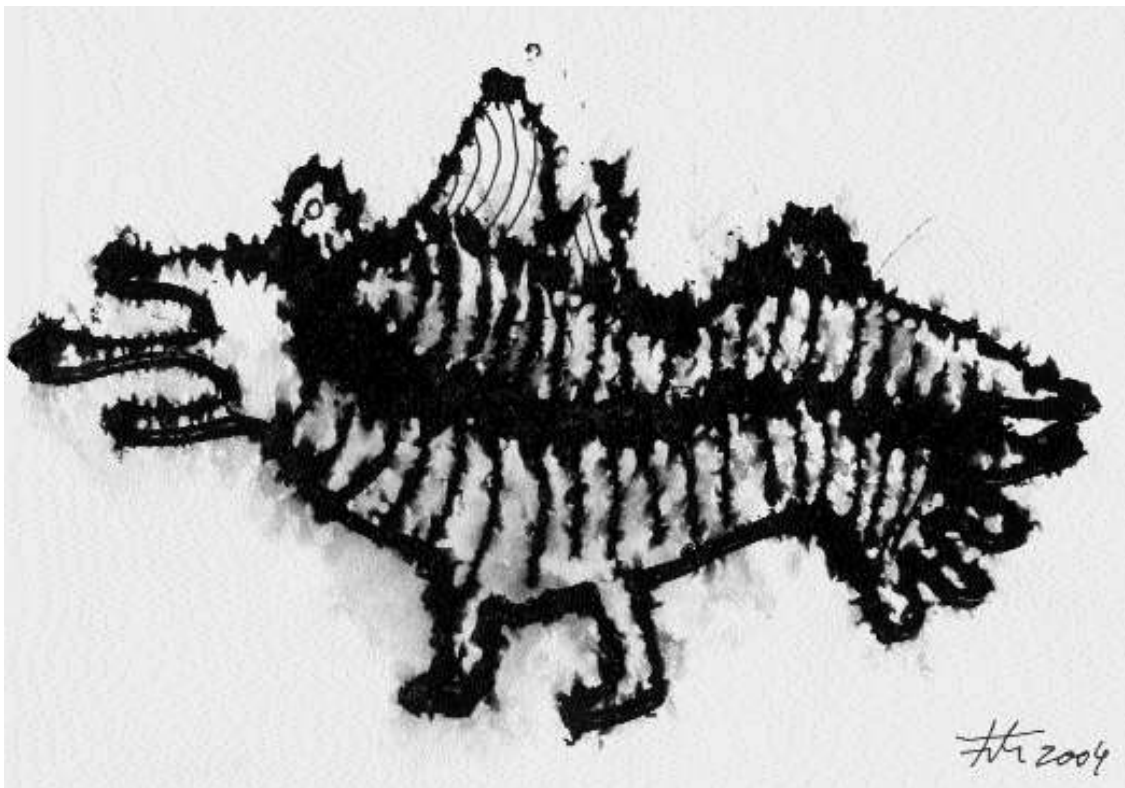
2004 Bloc 469.
15 x 21 cm.
Pintura.



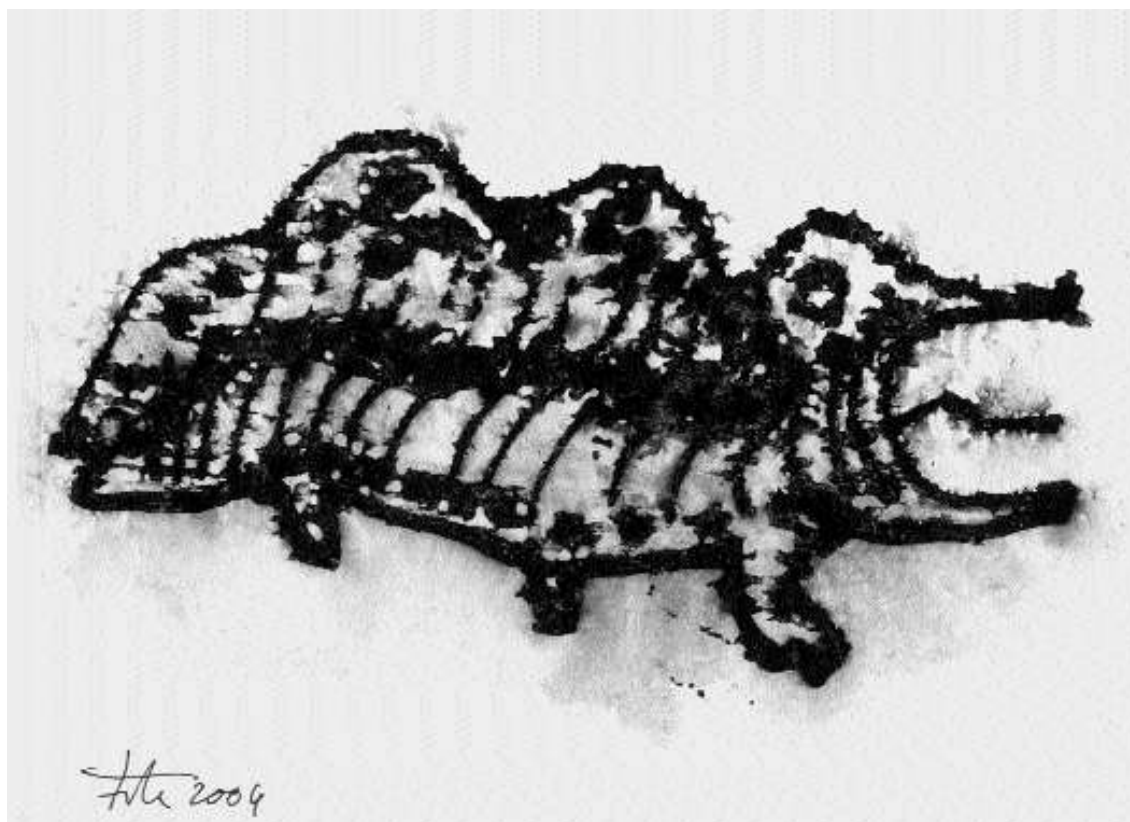
2004 Bloc 469.
15 x 21 cm.
Pintura.



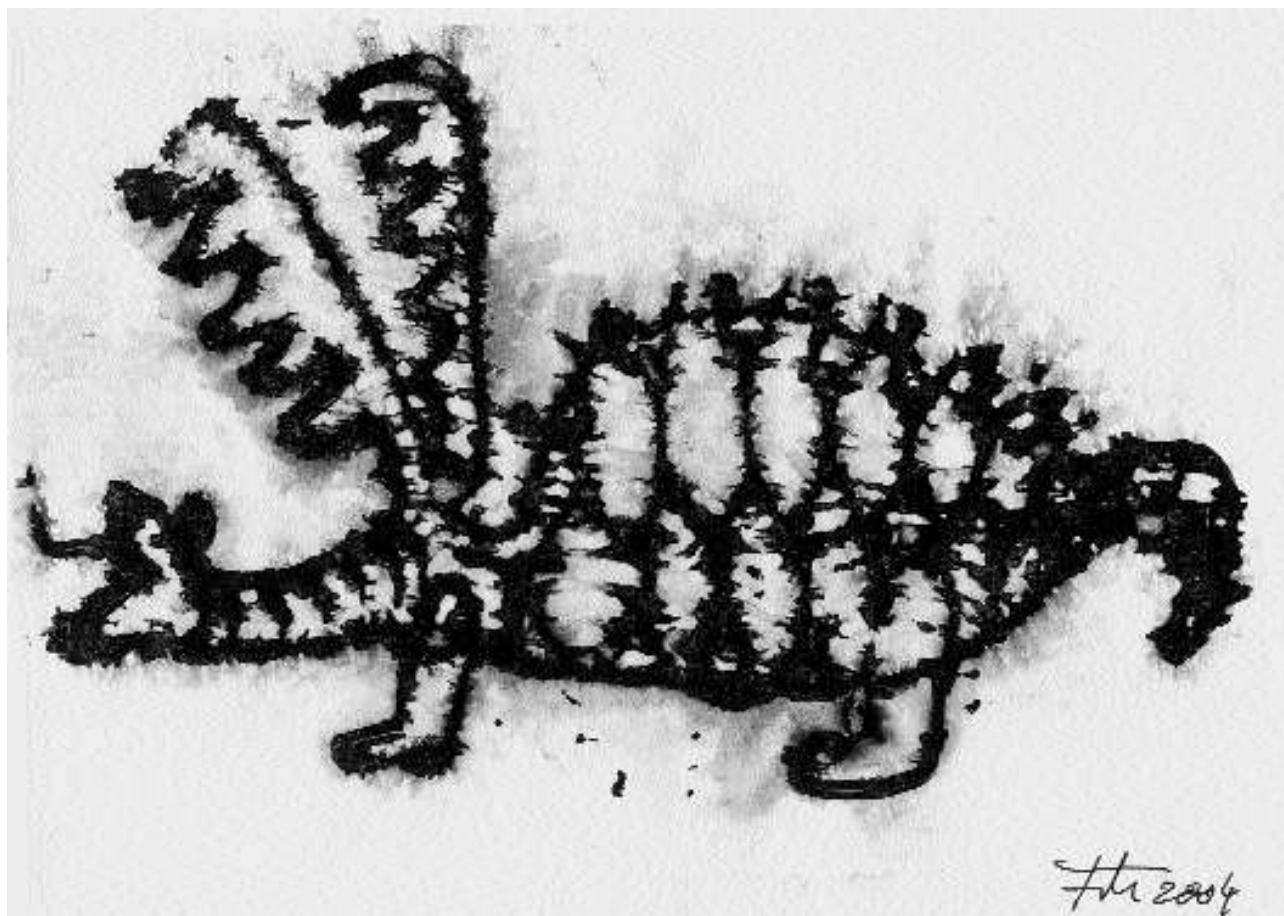
2004 Bloc 469.
15 x 21 cm.
Pintura.



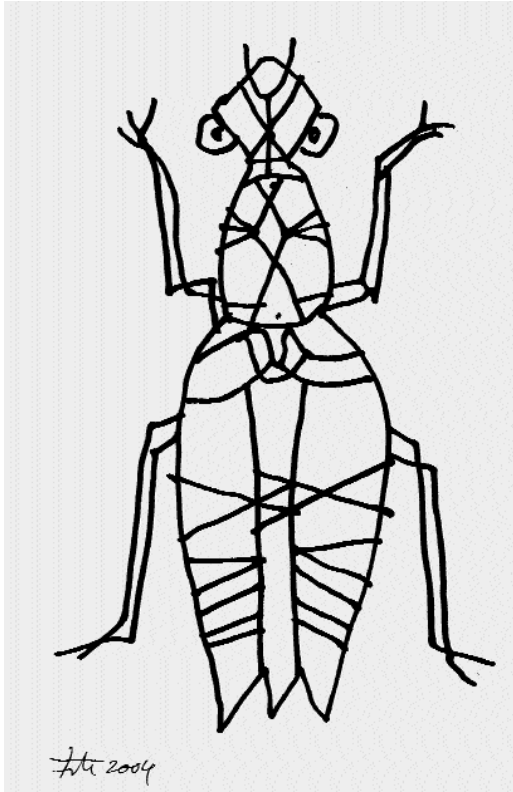
2004 Bloc 469.
15 x 21 cm.
Pintura.



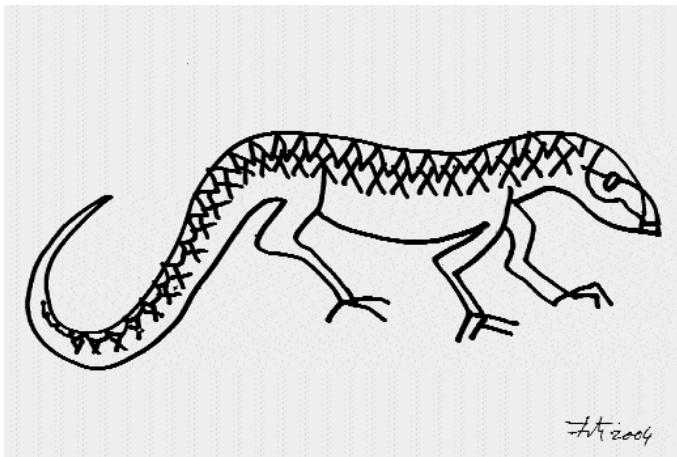
2004 Bloc 469.
15 x 21 cm.
Pintura.



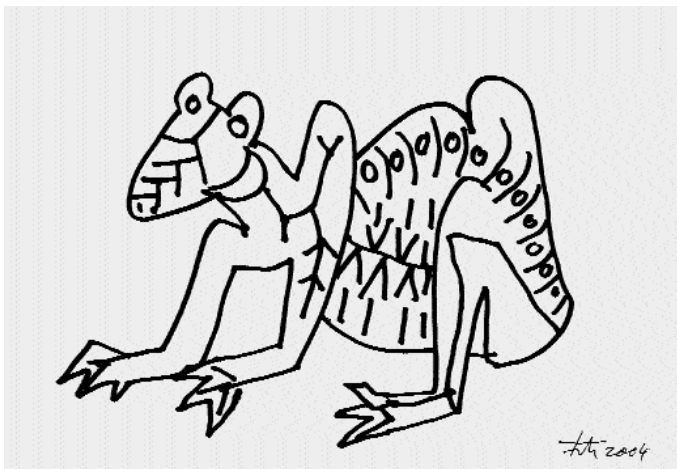
2004 *Bloc 469.*
15 x 21 cm.
Pintura.



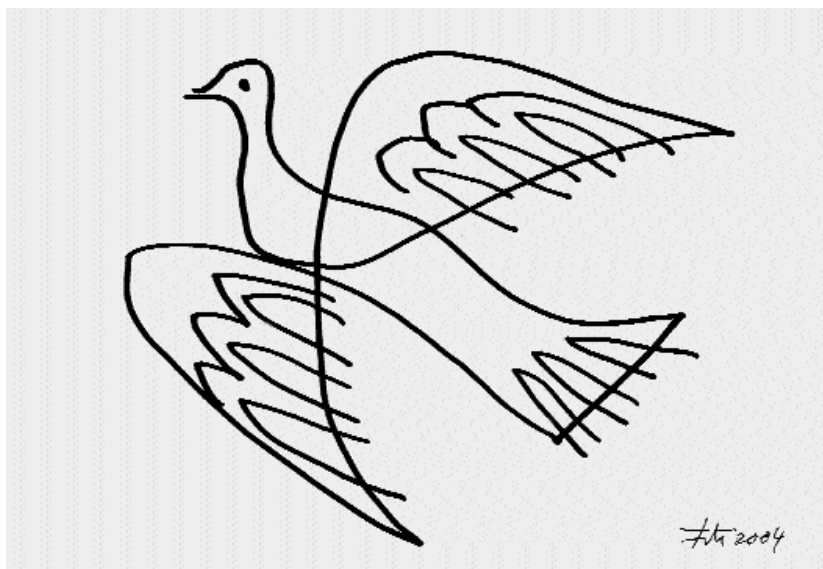
2004 Bloc 472.
21 X 15 cm.
Rotulador.



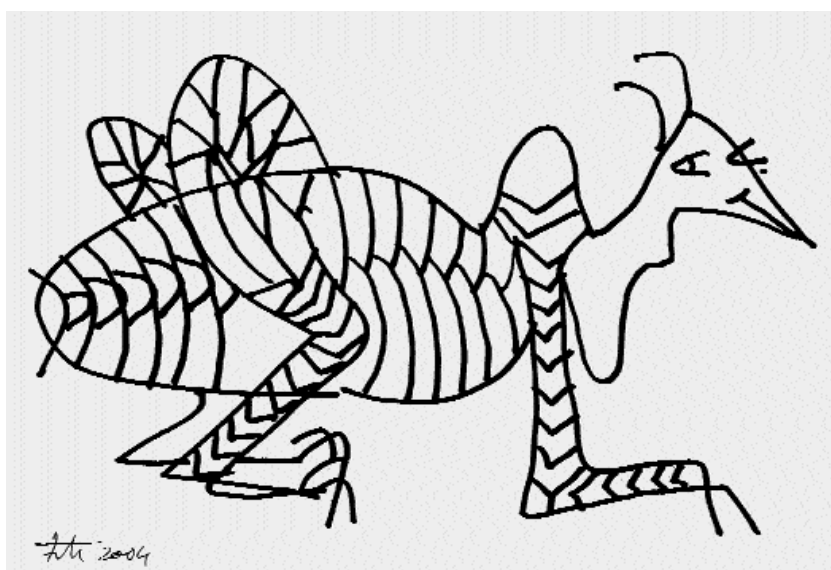
2004 Bloc 472.
15 X 21 cm.
Rotulador.



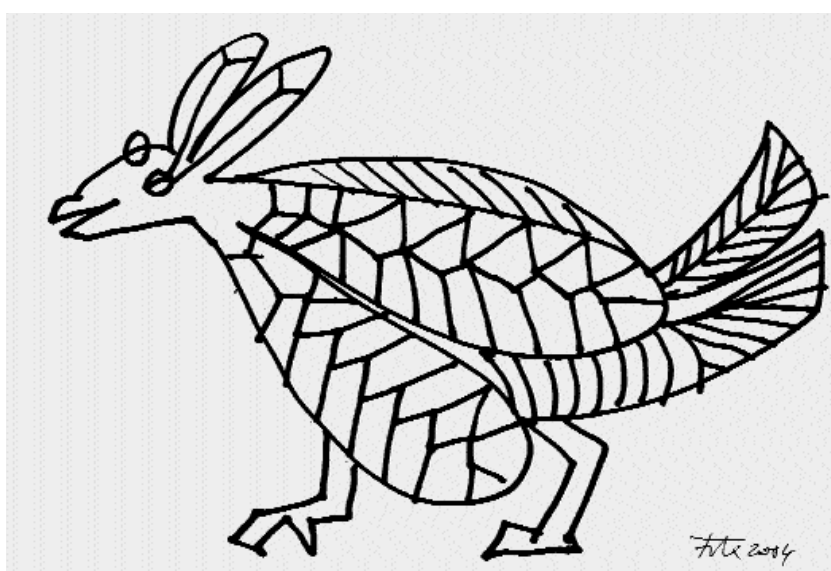
2004 Bloc 472.
15 X 21 cm.
Rotulador.



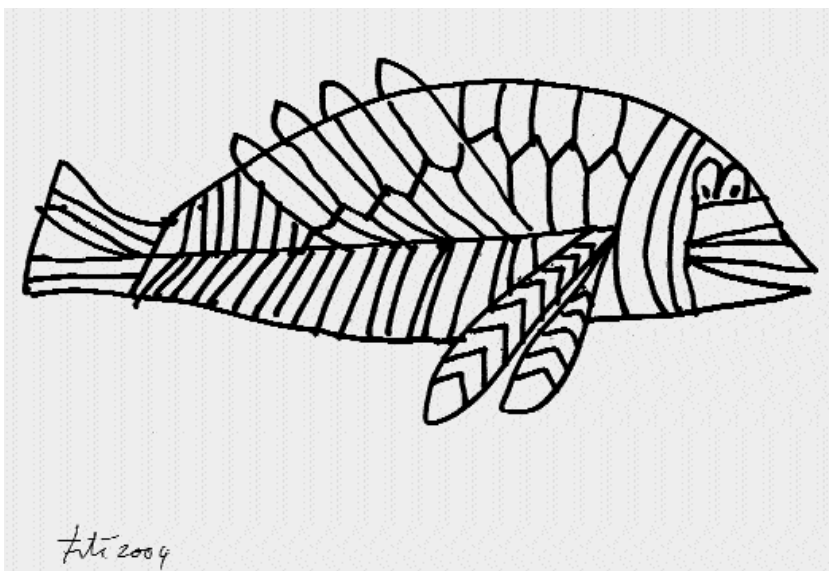
2004 Bloc 472.
21 X 15 cm.
Rotulador.



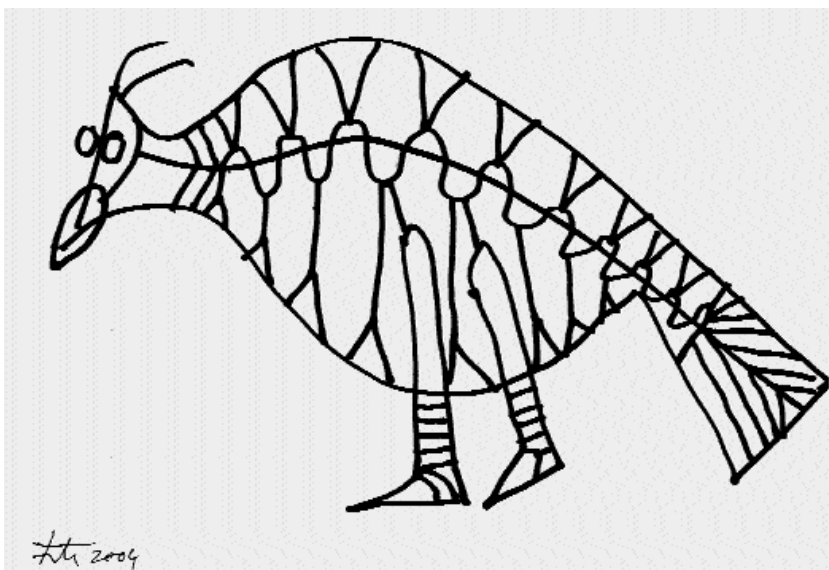
2004 Bloc 472.
15 X 21 cm.
Rotulador.



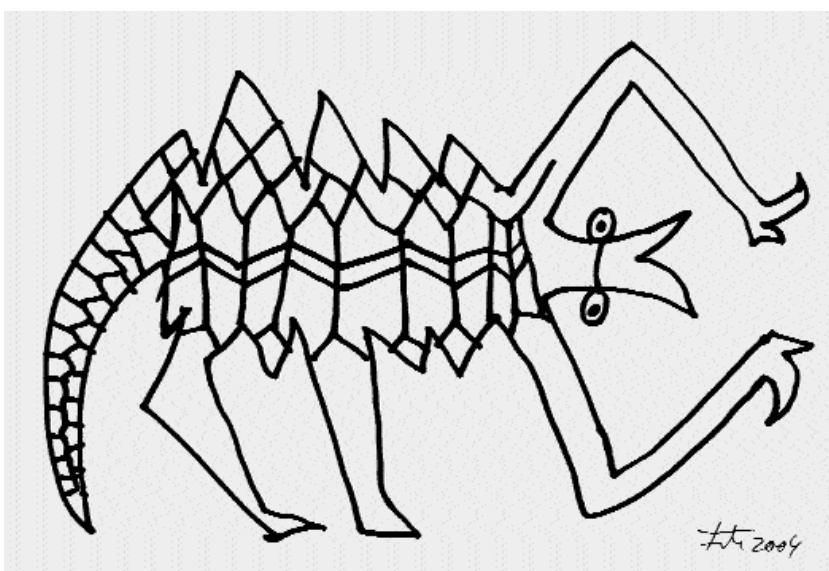
2004 Bloc 472.
15 X 21 cm.
Rotulador.



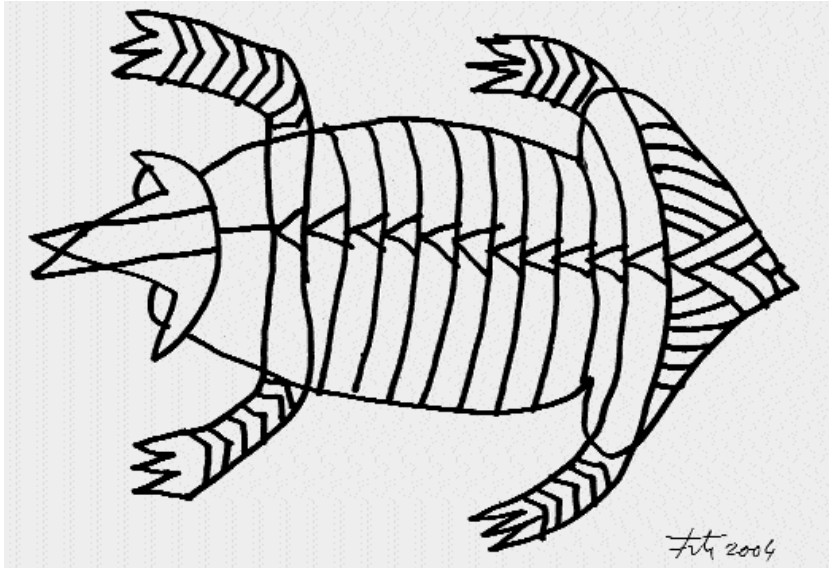
2004 Bloc 472.
21 X 15 cm.
Rotulador.



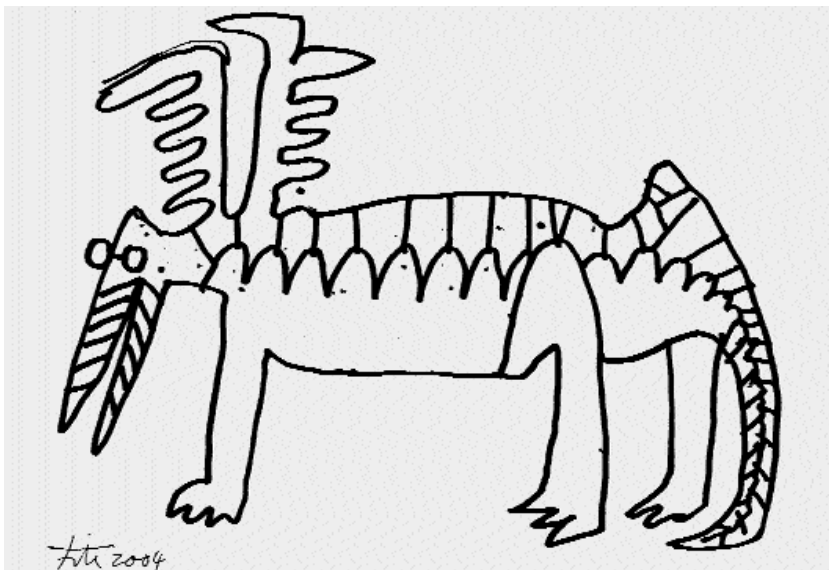
2004 Bloc 472.
21 X 15 cm.
Rotulador.



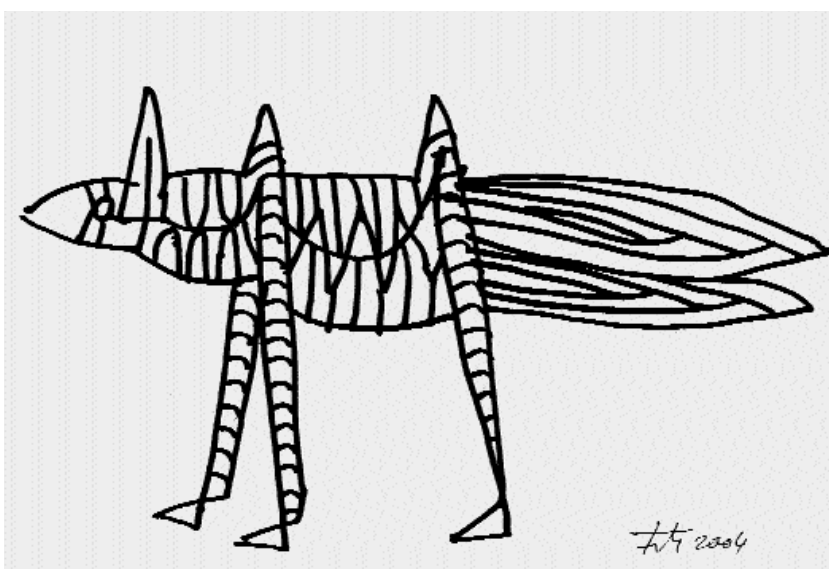
2004 Bloc 472.
21 X 15 cm.
Rotulador.



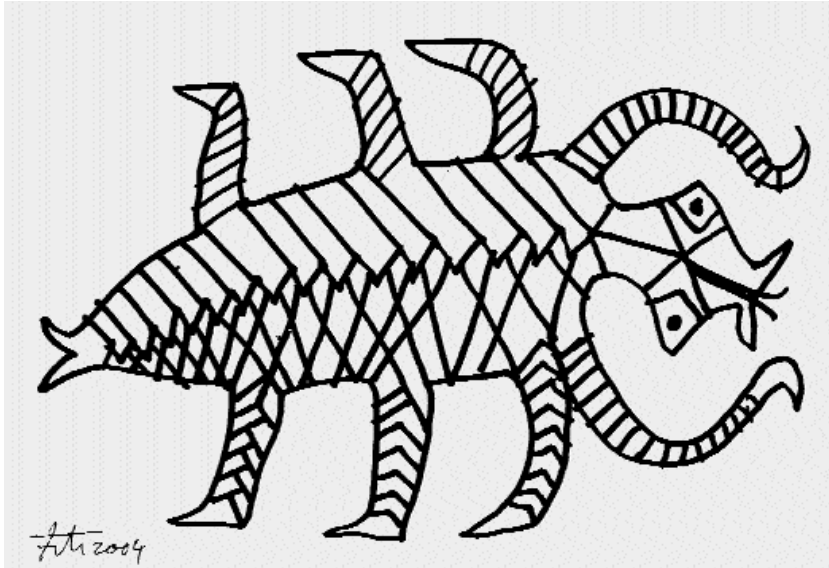
2004 Bloc 472.
15 x 21 cm.
Rotulador.



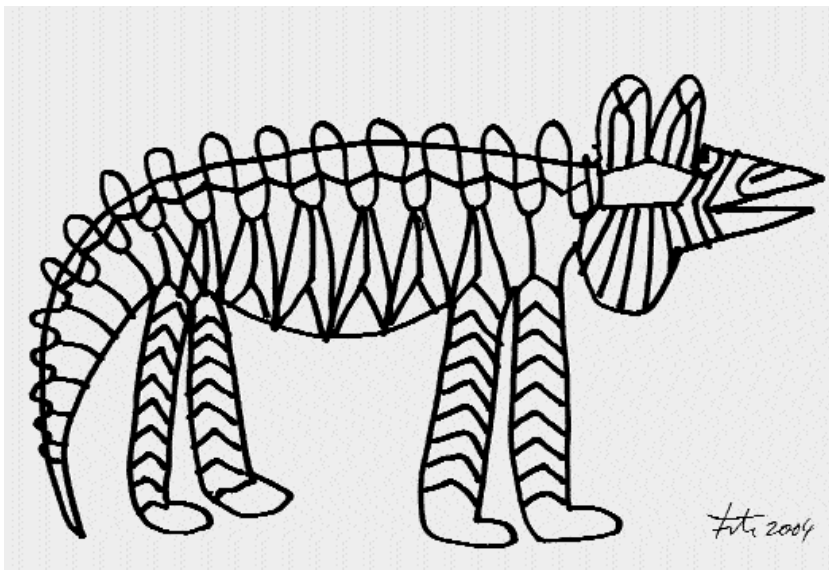
2004 Bloc 472.
15 x 21 cm.
Rotulador.



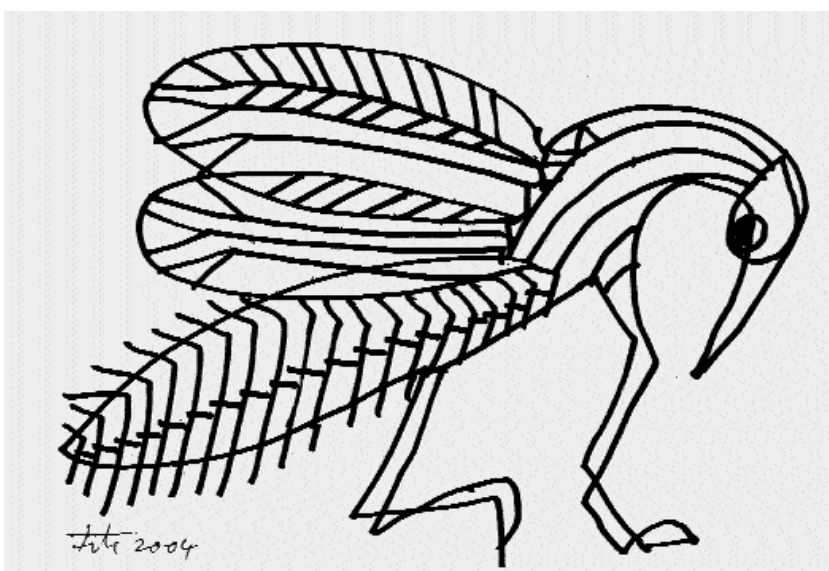
2004 Bloc 472.
15 x 21 cm.
Rotulador.



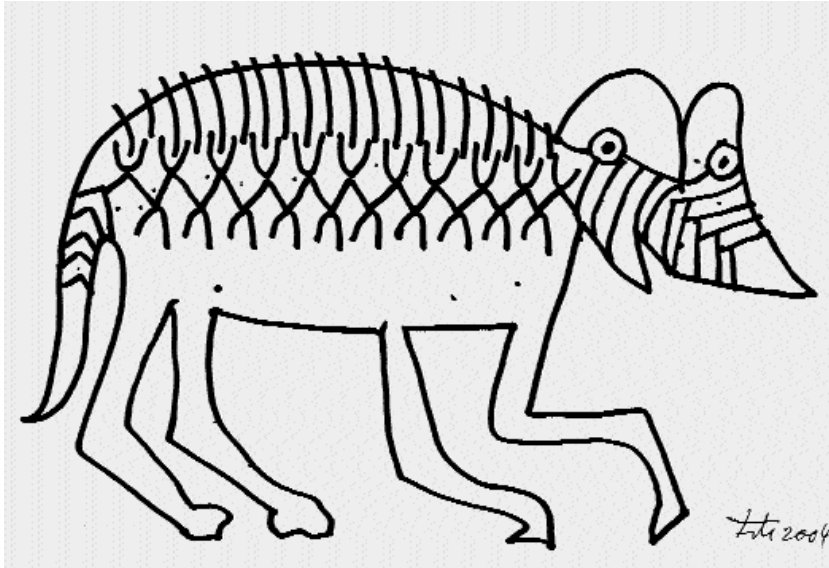
2004 Bloc 472.
15 x 21 cm.
Rotulador.



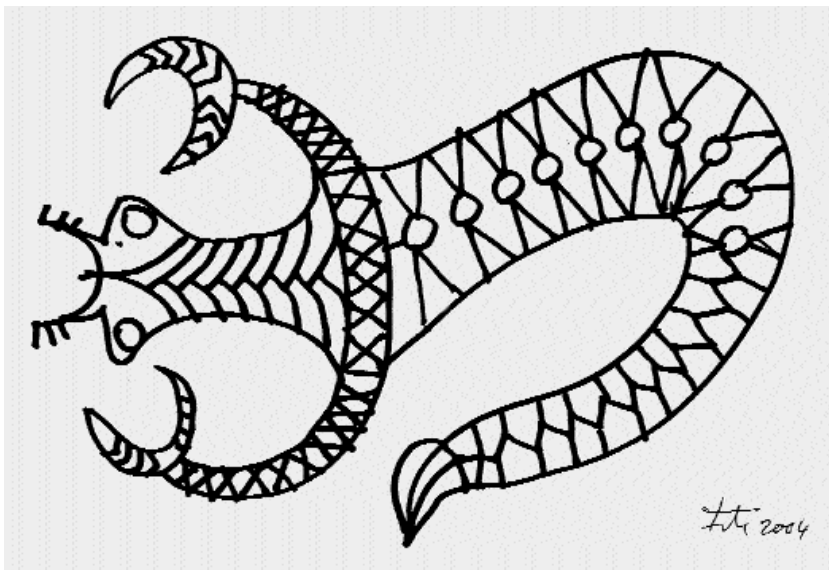
2004 Bloc 472.
15 x 21 cm.
Rotulador.



2004 Bloc 472.
15 x 21 cm.
Rotulador.



2004 Bloc 472.
15 x 21 cm.
Rotulador.



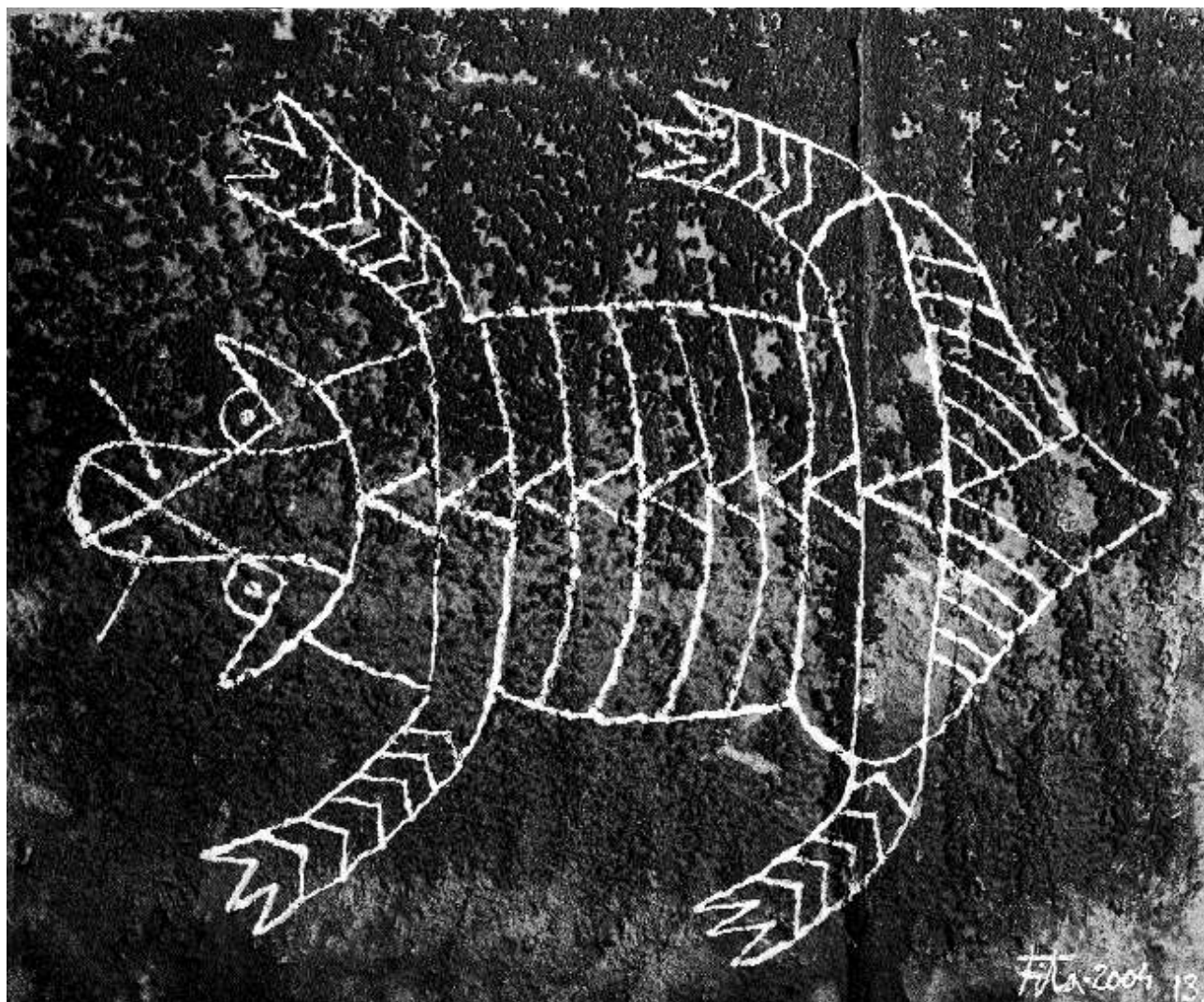
2004 Bloc 472.
15 x 21 cm.
Rotulador.



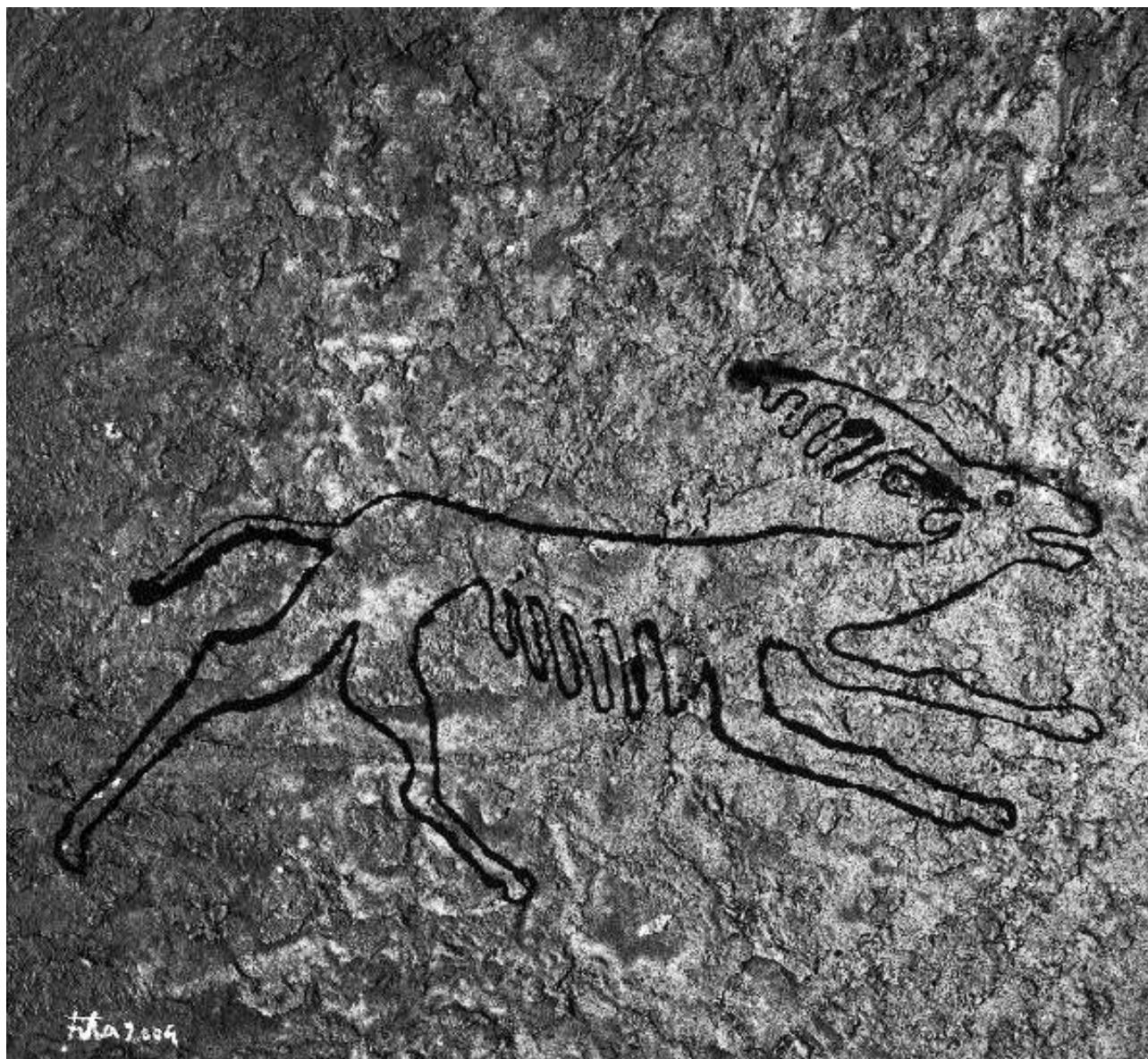
2004 Porta d'entrada.
Hotel Soldeu Andorra.



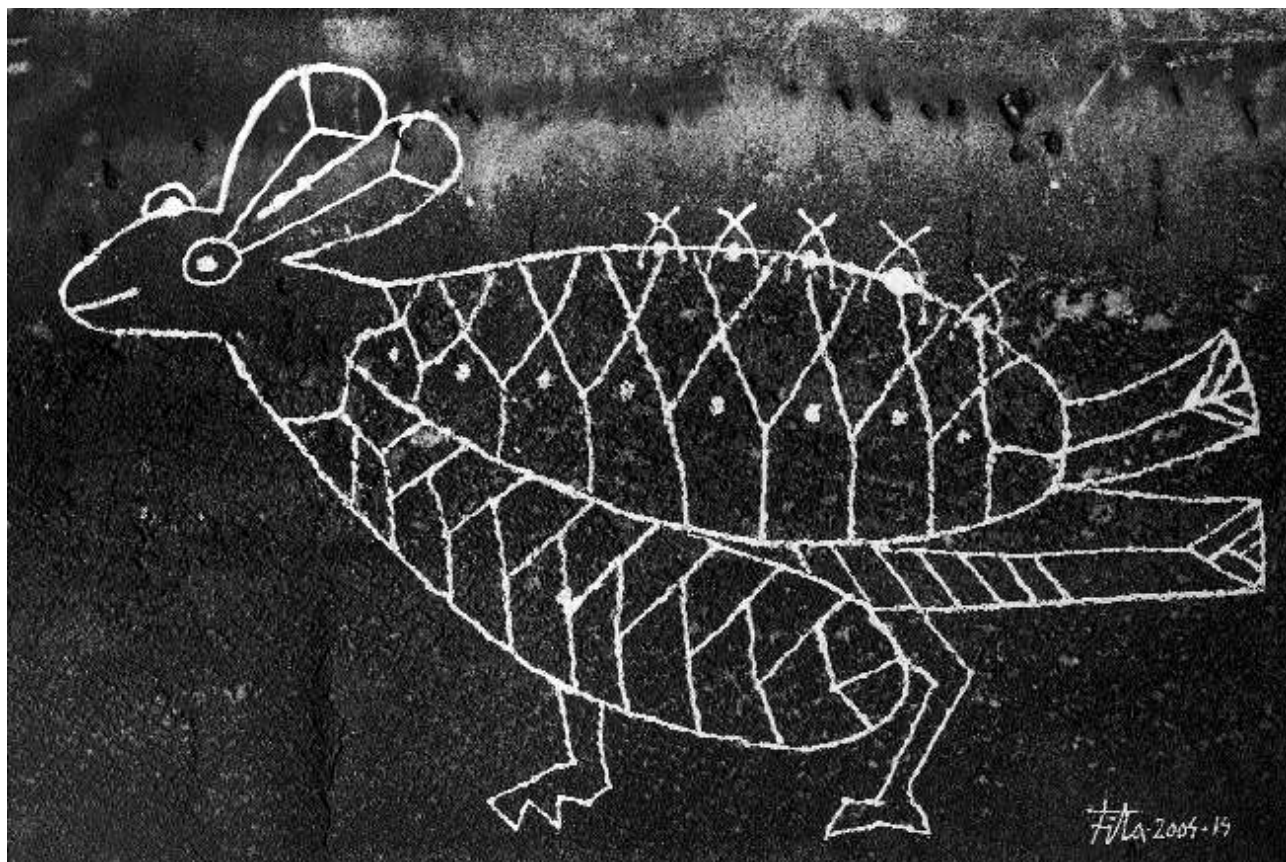
2004 *Porta d'entrada.*
Hotel Soldeu Andorra.



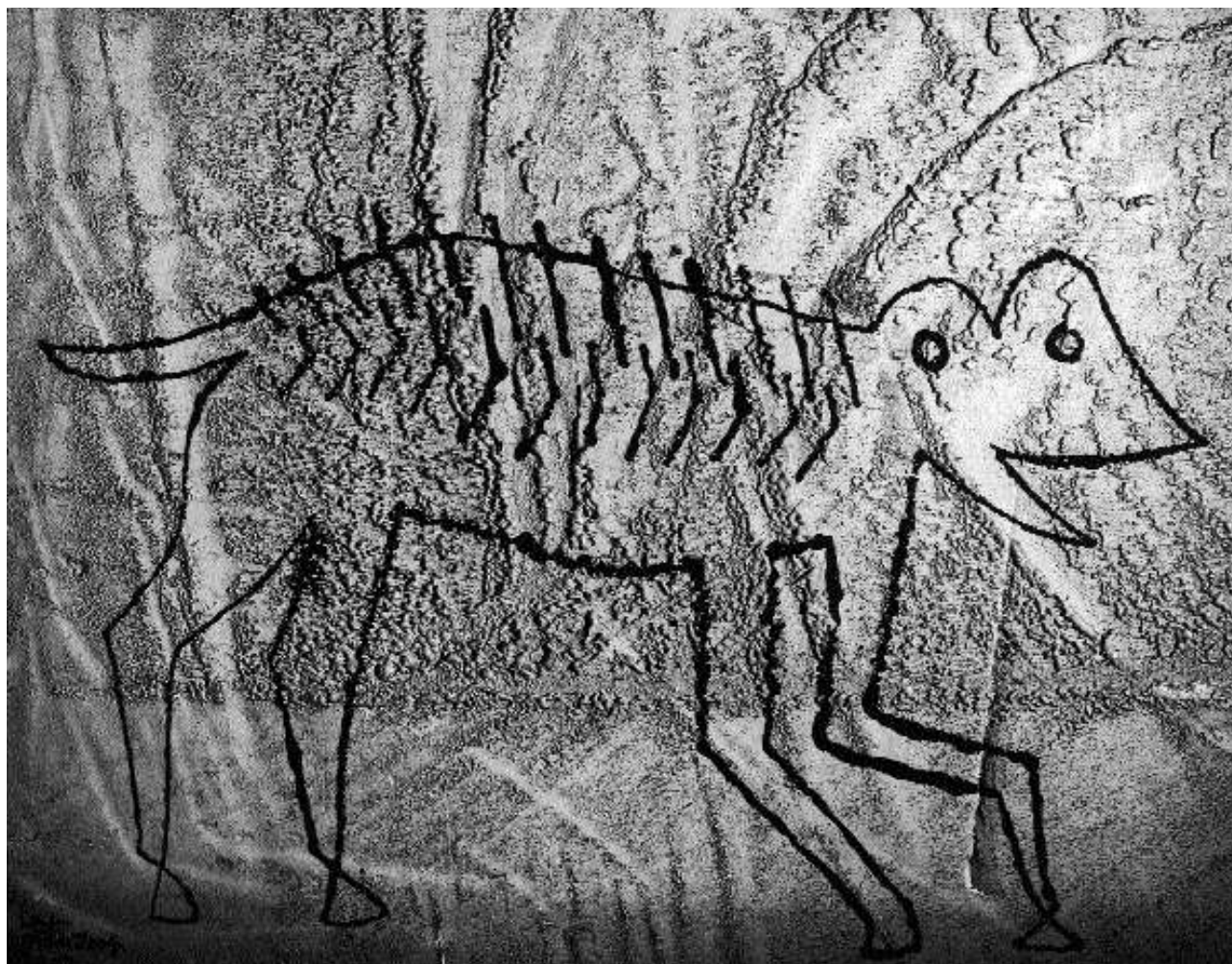
2004 *Animalia 13.*
81,3 x 96,8 cm.
Pittura poliuretata.



2004 *Animalia 6.*
97,5 x 105 cm.
Pintura poliuretà.



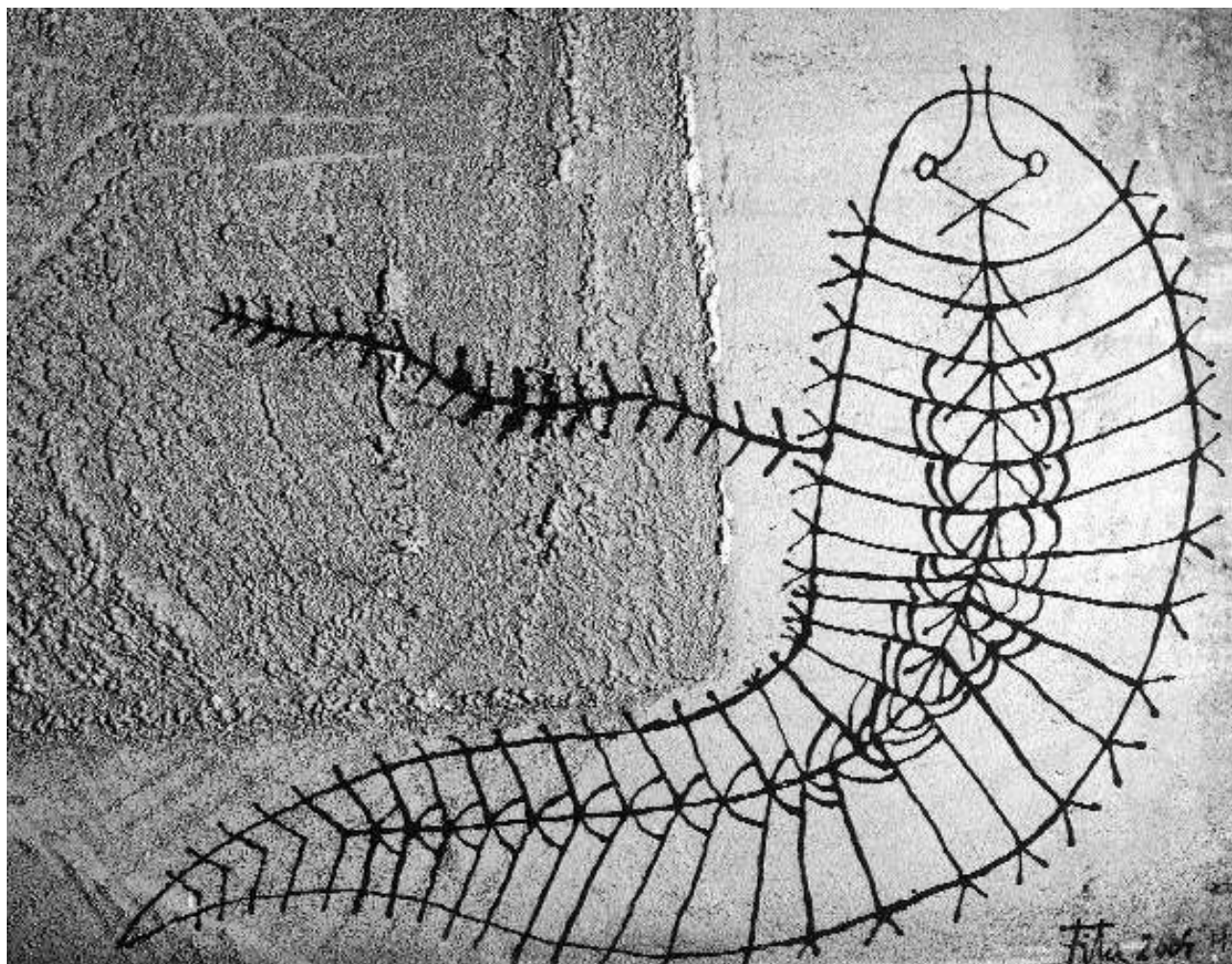
2004 *Animalia 14.*
82,8 x 120 cm.
Pintura poliuretă.



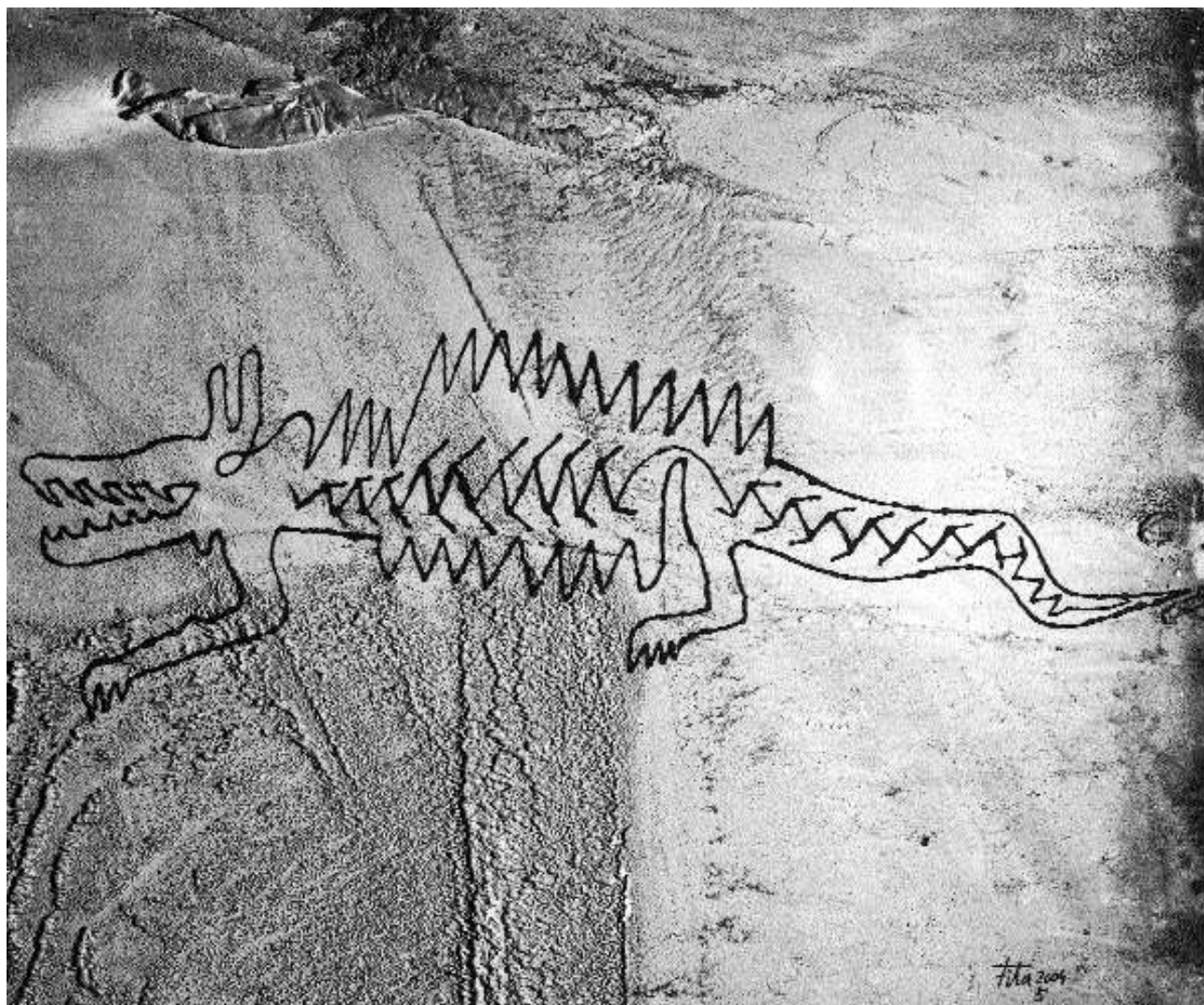
2004 *Animalia 12.*
99,7 x 28,3 cm.
Pintura poliuretă.



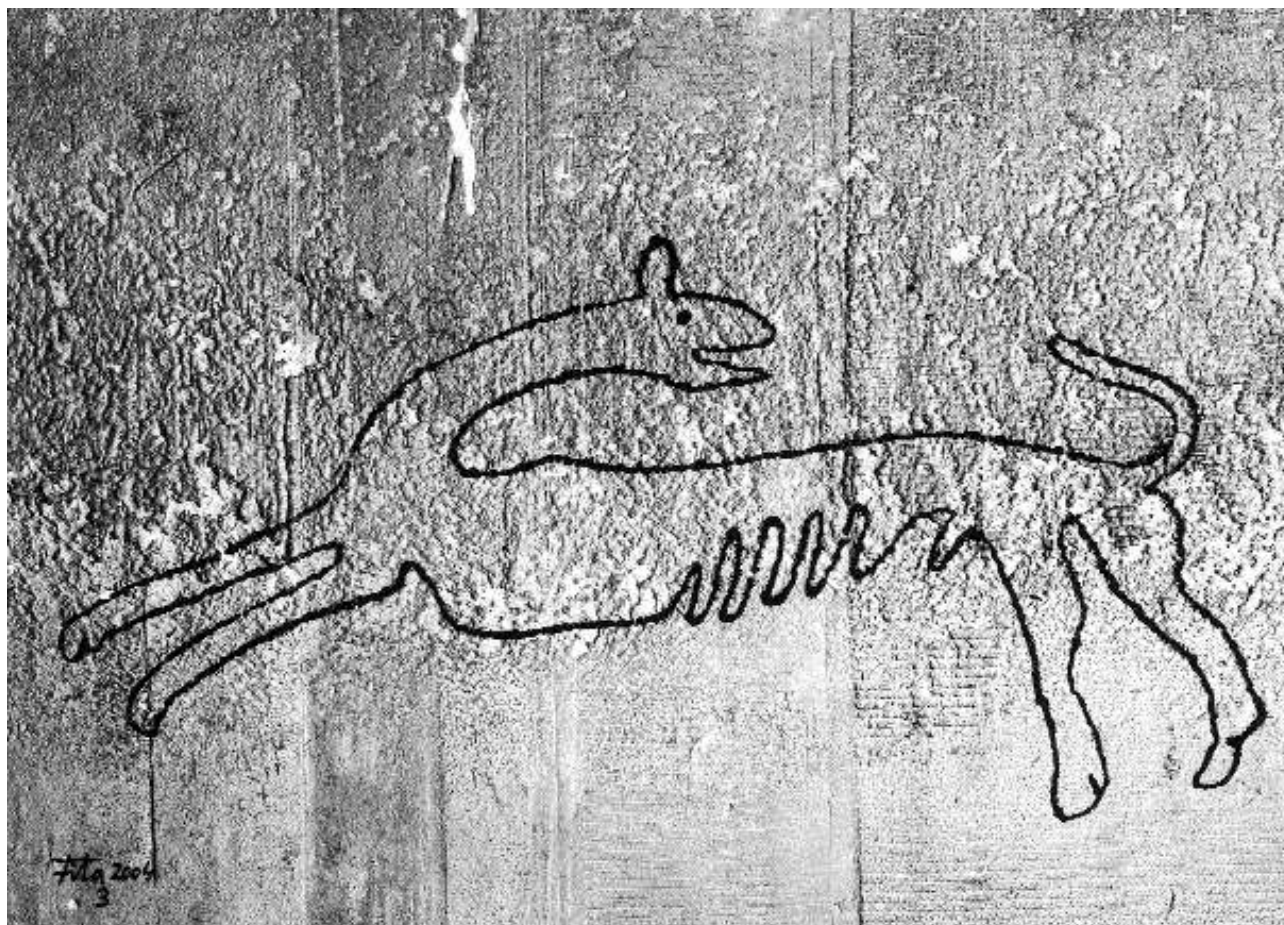
2004 *Animalia 1.*
103 x 235,8 cm.
Pintura poliuretă.



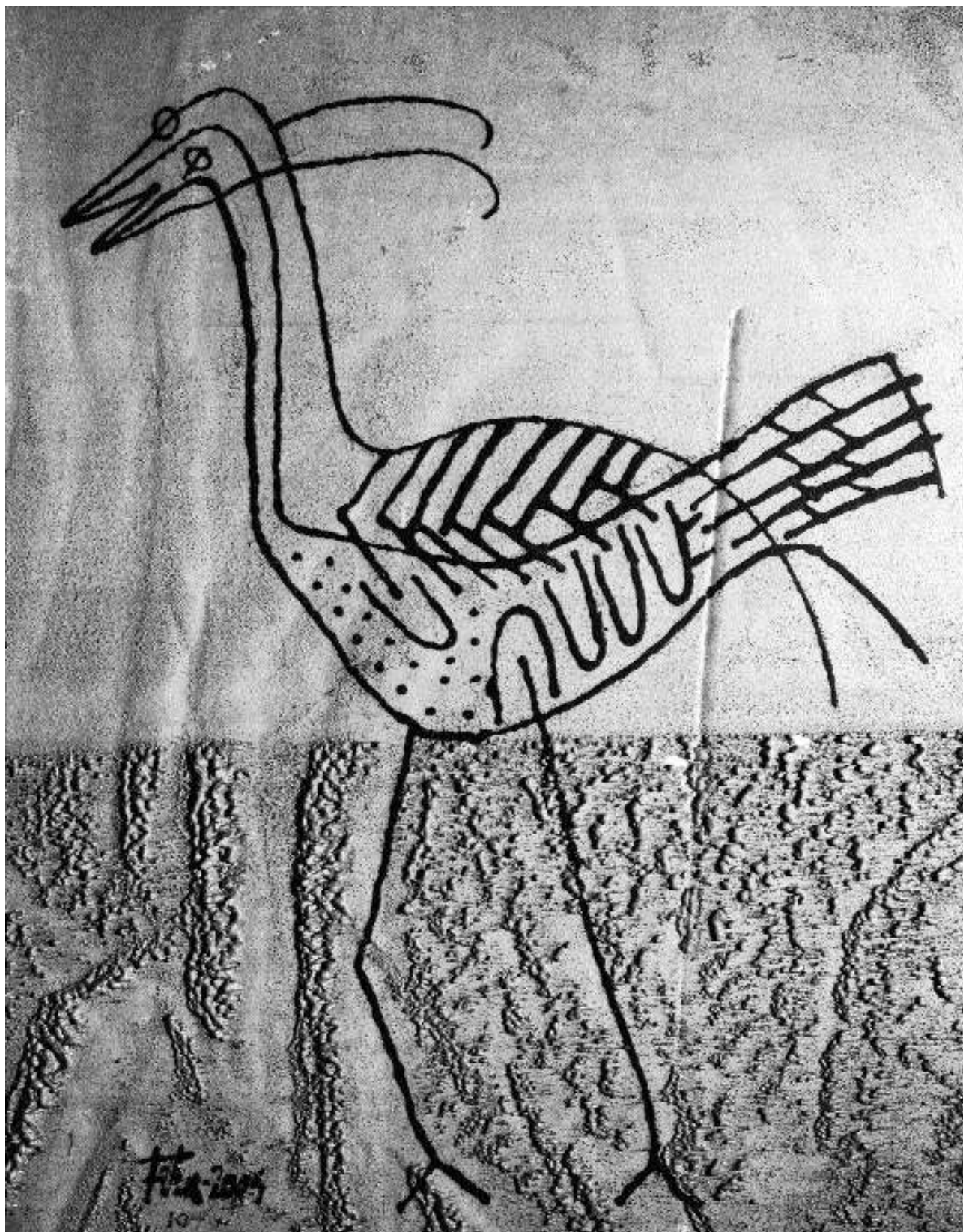
2004 *Animalia 11.*
99,7 x 128,8 cm.
Pintura poliuretă.



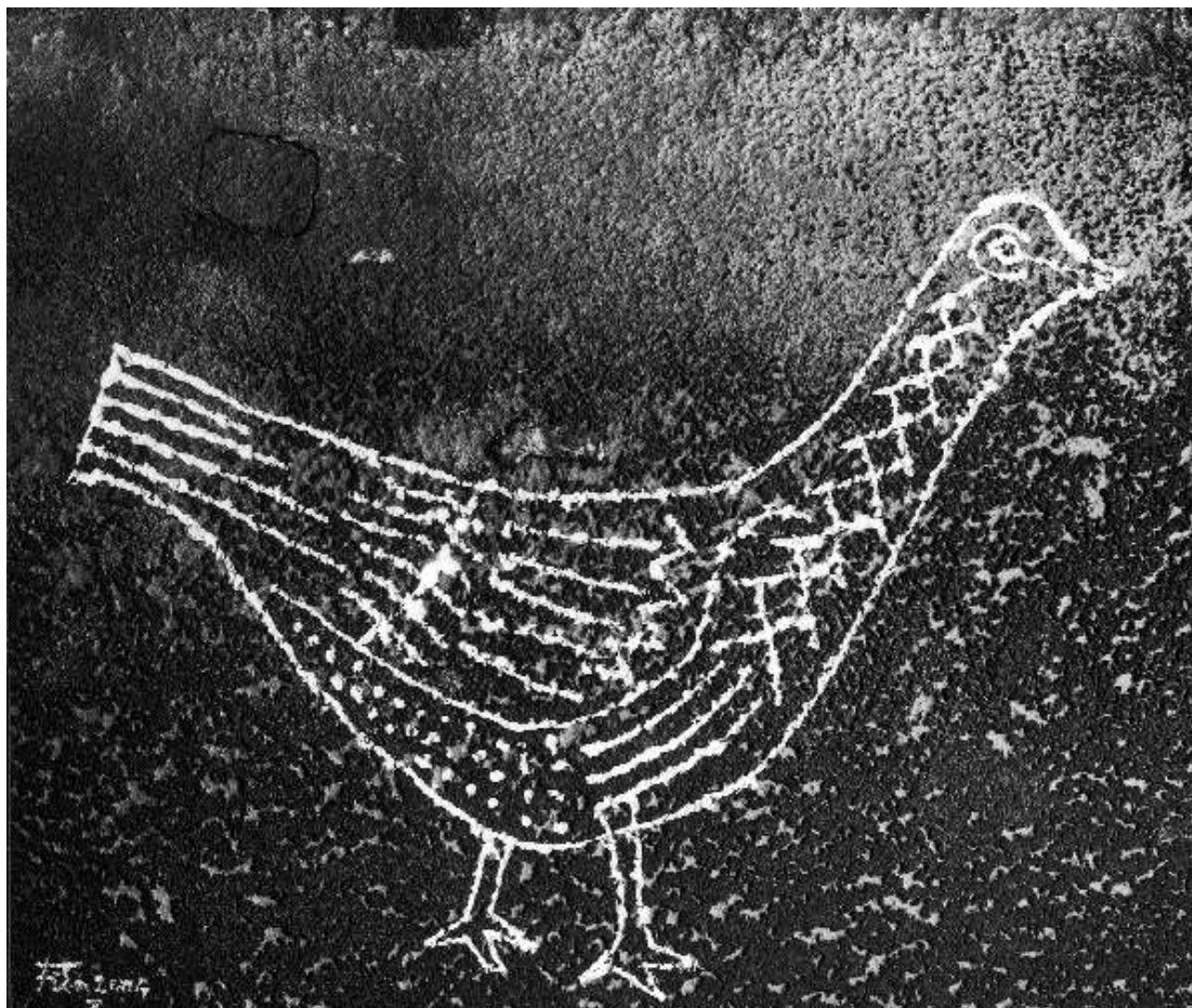
2004 *Animalia 5.*
99,7 x 117,2 cm.
Pintura poliuretà.



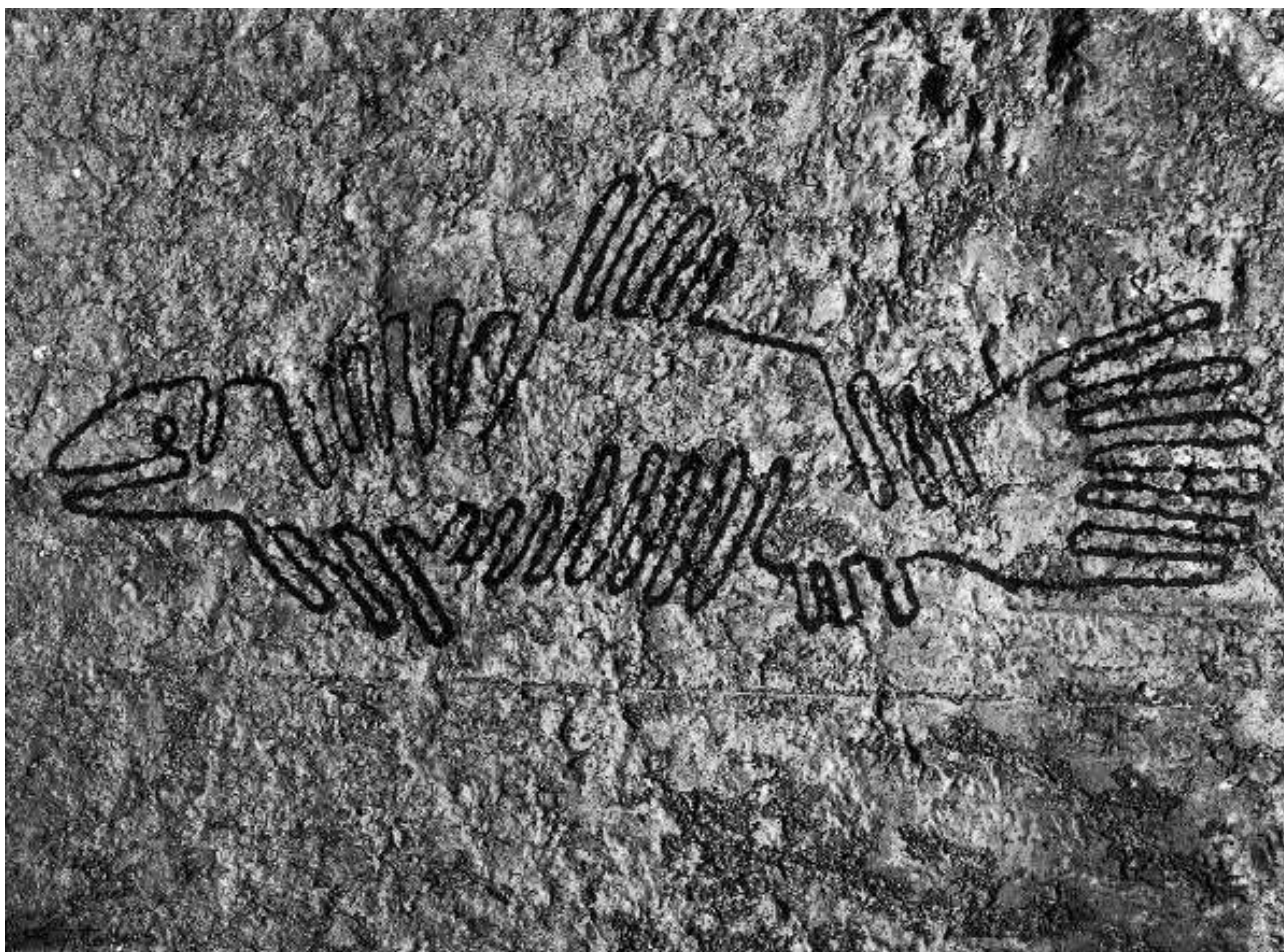
2004 *Animalia 3.*
69 x 97 cm.
Pittura poliuretà.



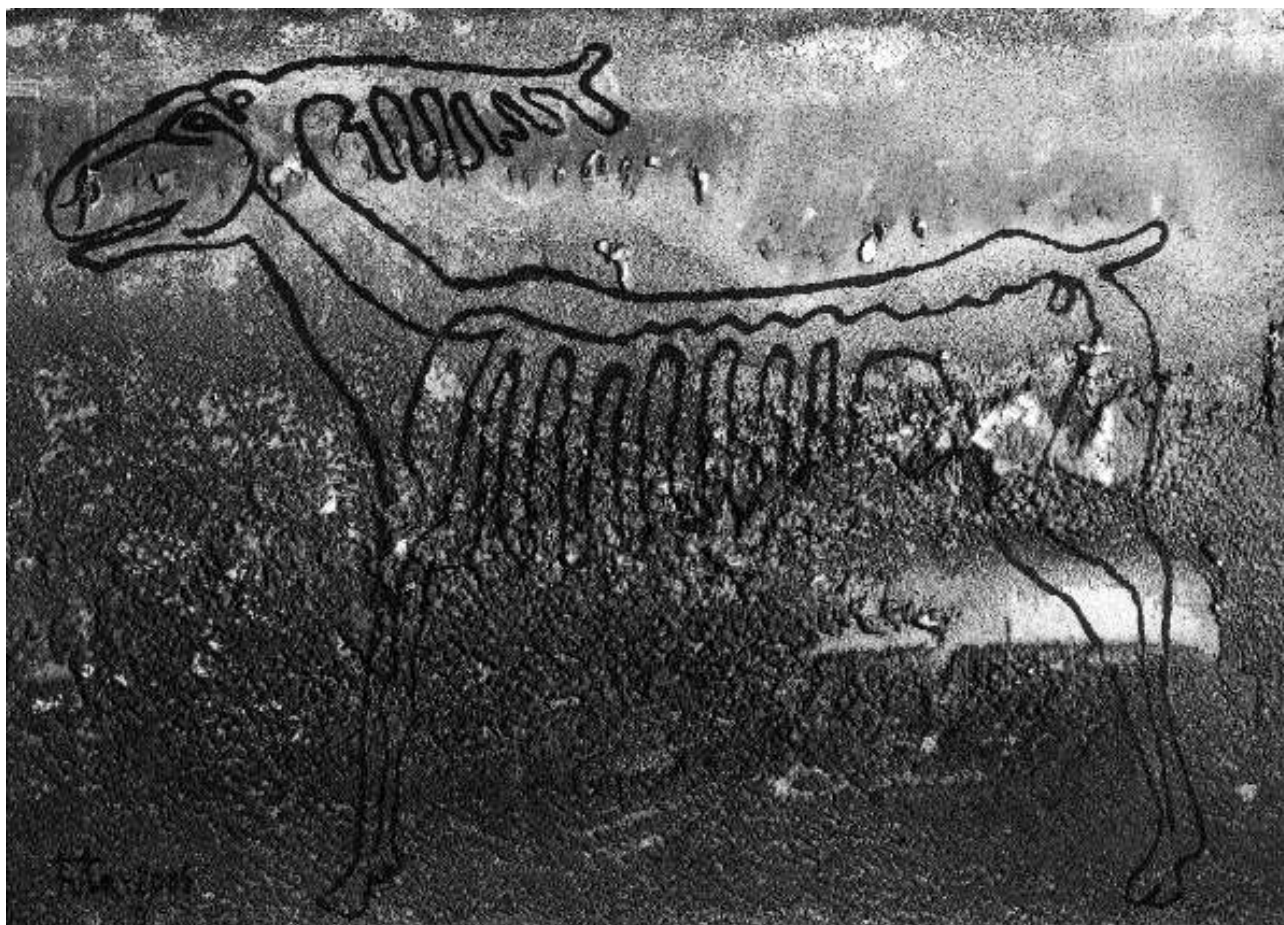
2004 *Animalia 10.*
100 x 79 cm.
Pintura poliuretà.



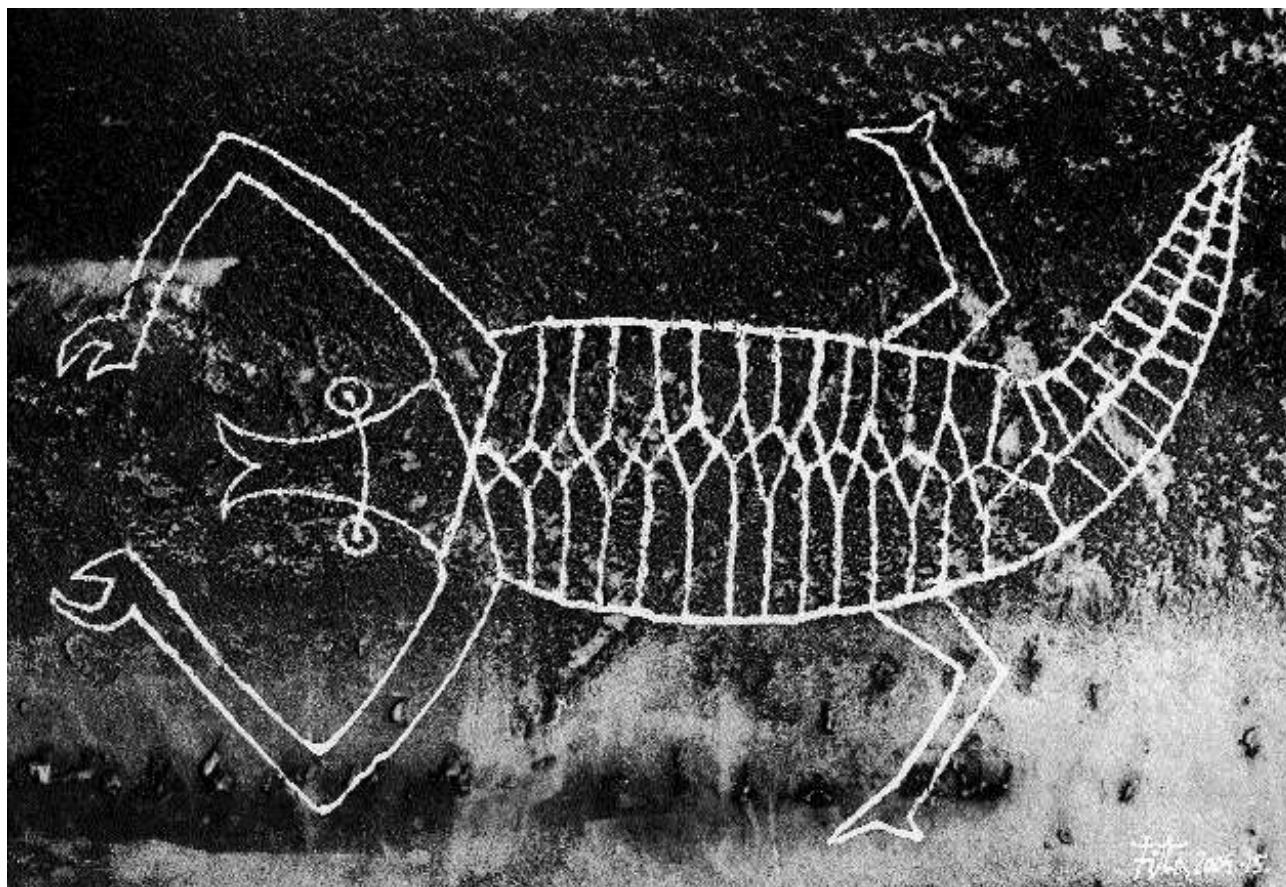
2004 *Animalia 7.*
78,5 x 93 cm.
Pintura poliuretà.



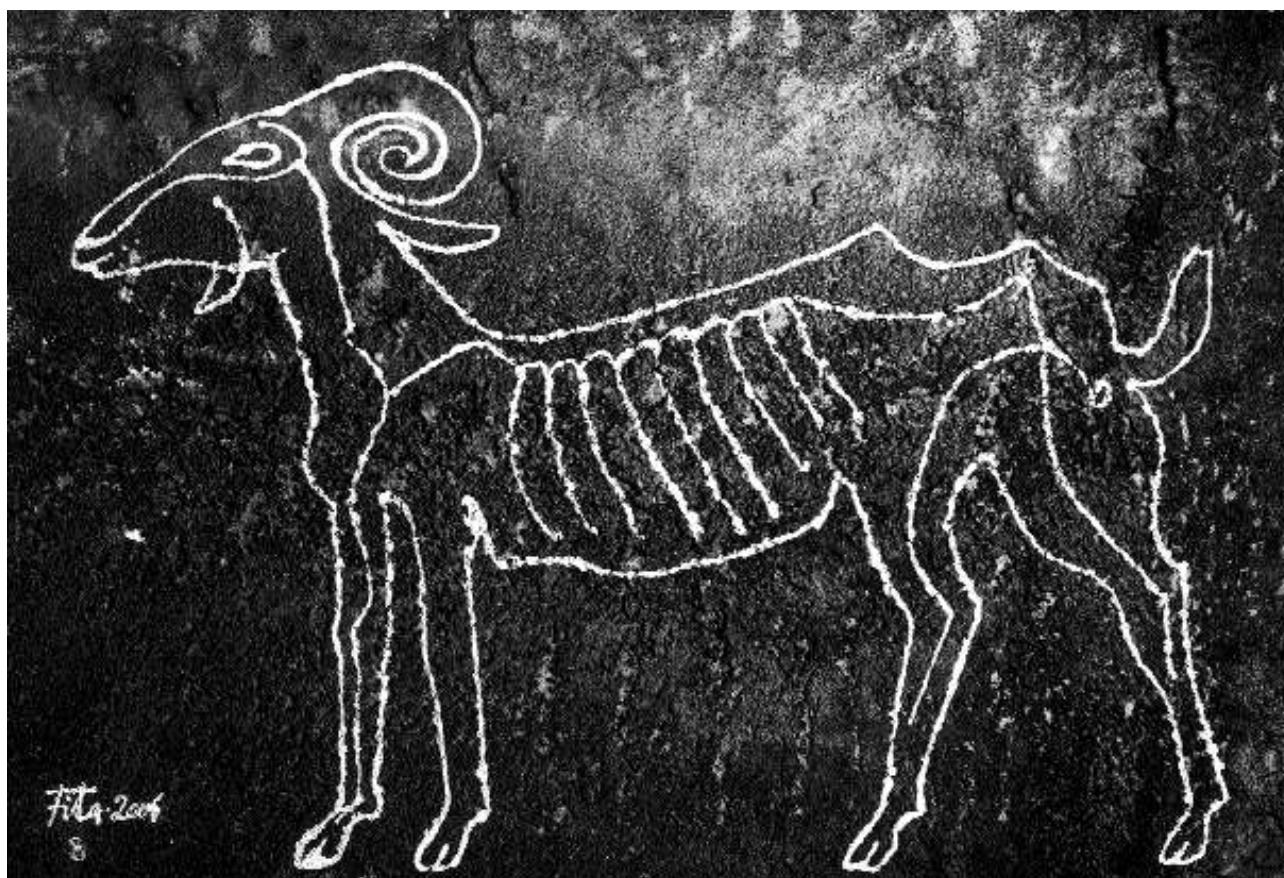
2004 *Animalia 4.*
92 x 126 cm.
Pittura poliuretà.



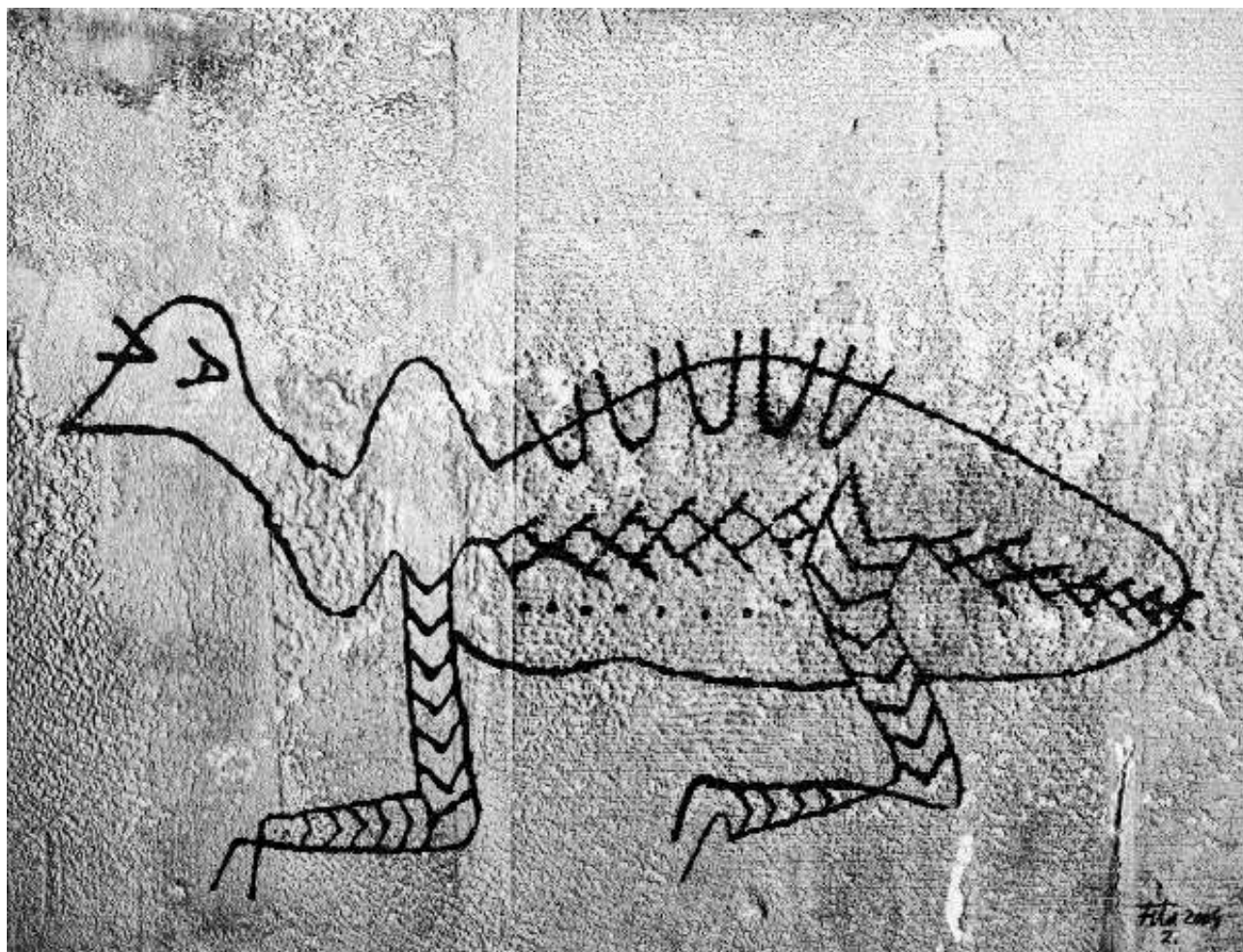
2004 *Animalia 9*.
83 x 119 cm.
Pintura poliuretà.



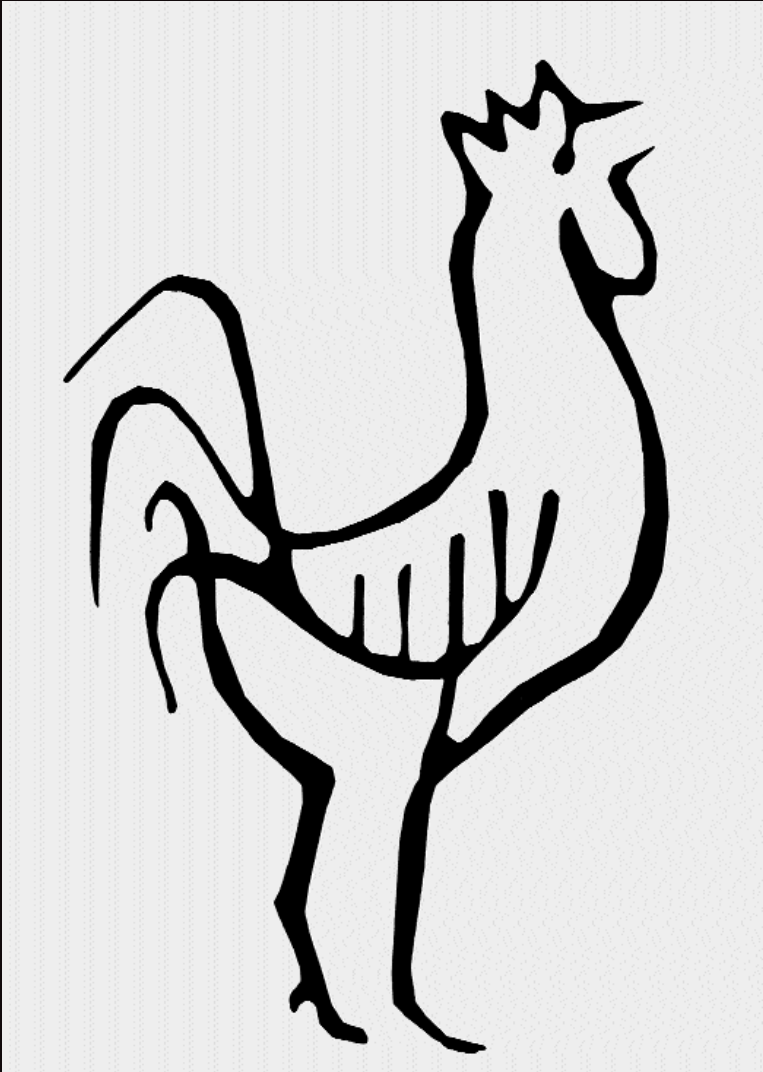
2004 *Animalia 15.*
83 x 119,7 cm.
Pintura poliuretà.



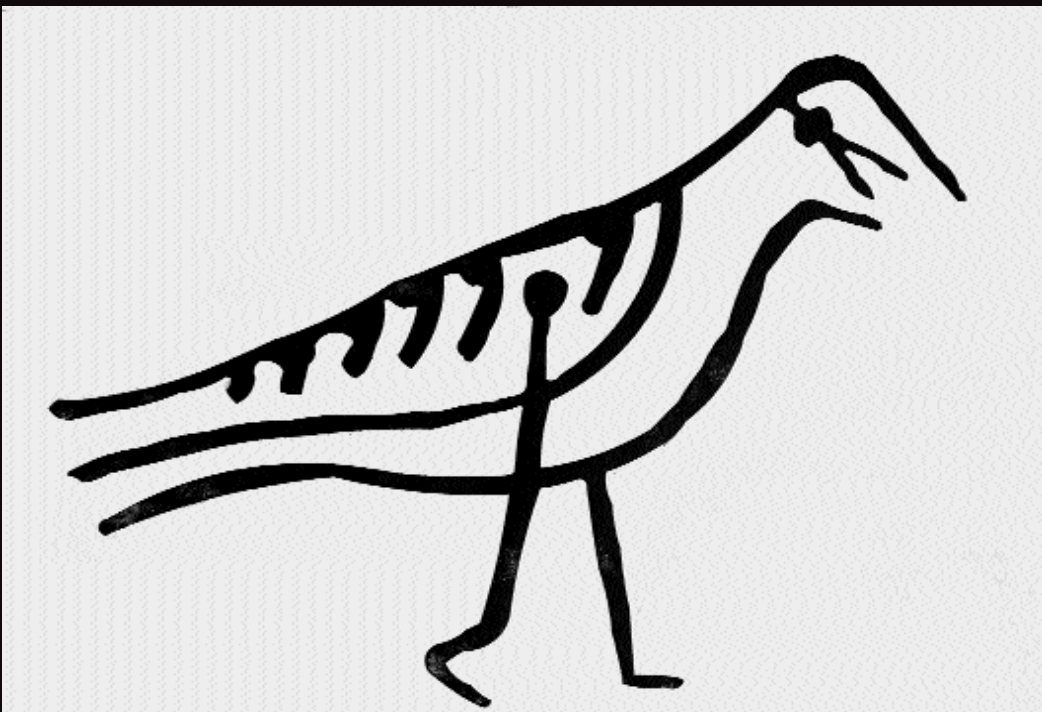
2004 *Animalia 8.*
83,2 x 121 cm.
Pittura poliuretà.



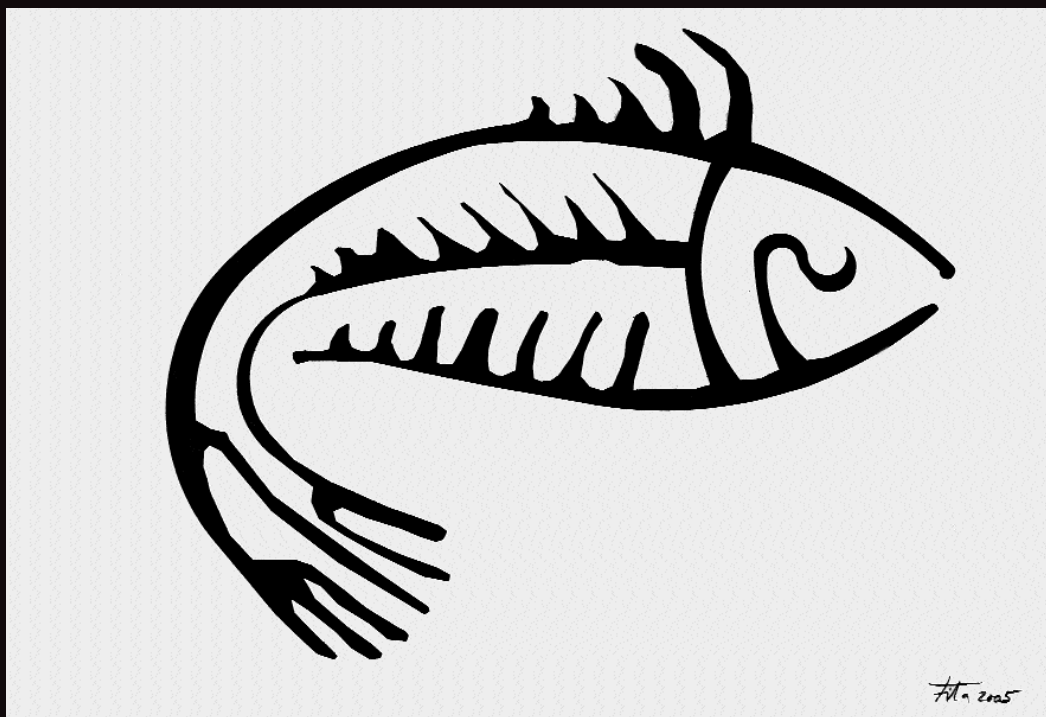
2004 *Animalia 2.*
78 x 104 cm.
Pintura poliuretà.



2005 *Gravat.*
70 x 50 cm.
Tòrcul.



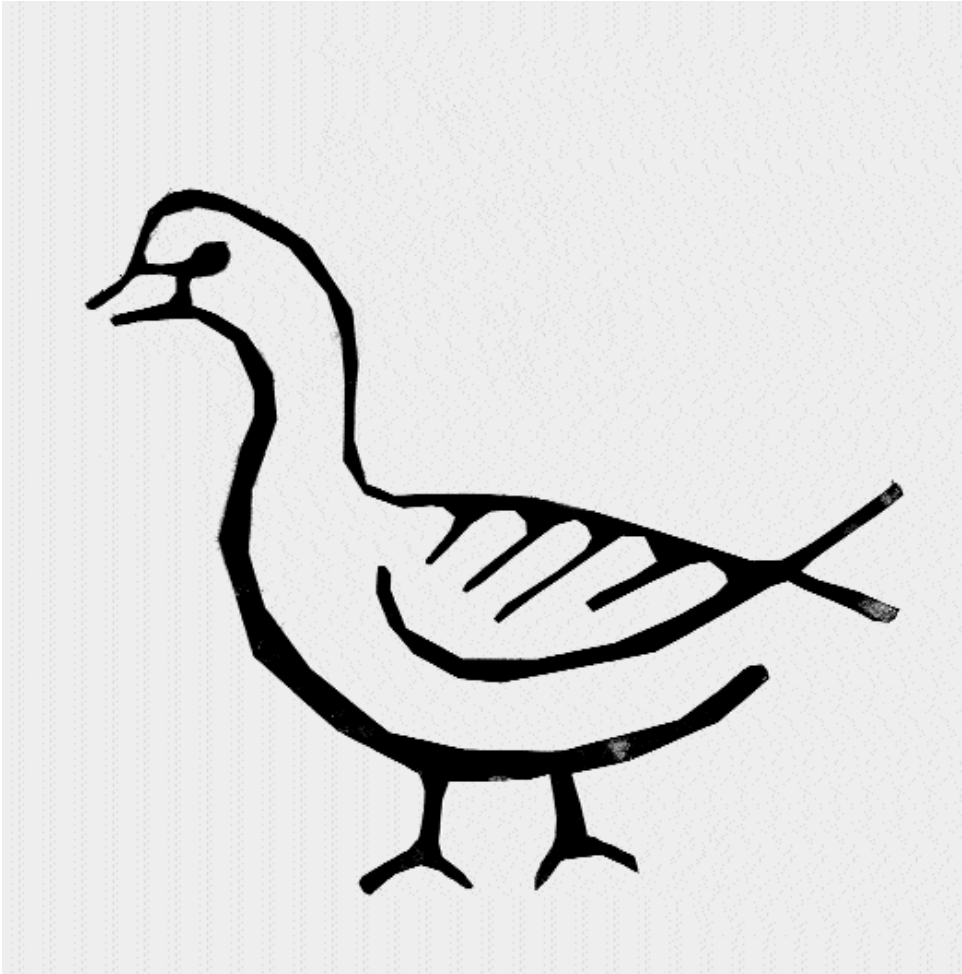
2005 *Gravat.*
50 x 70 cm.
Tòrcul.



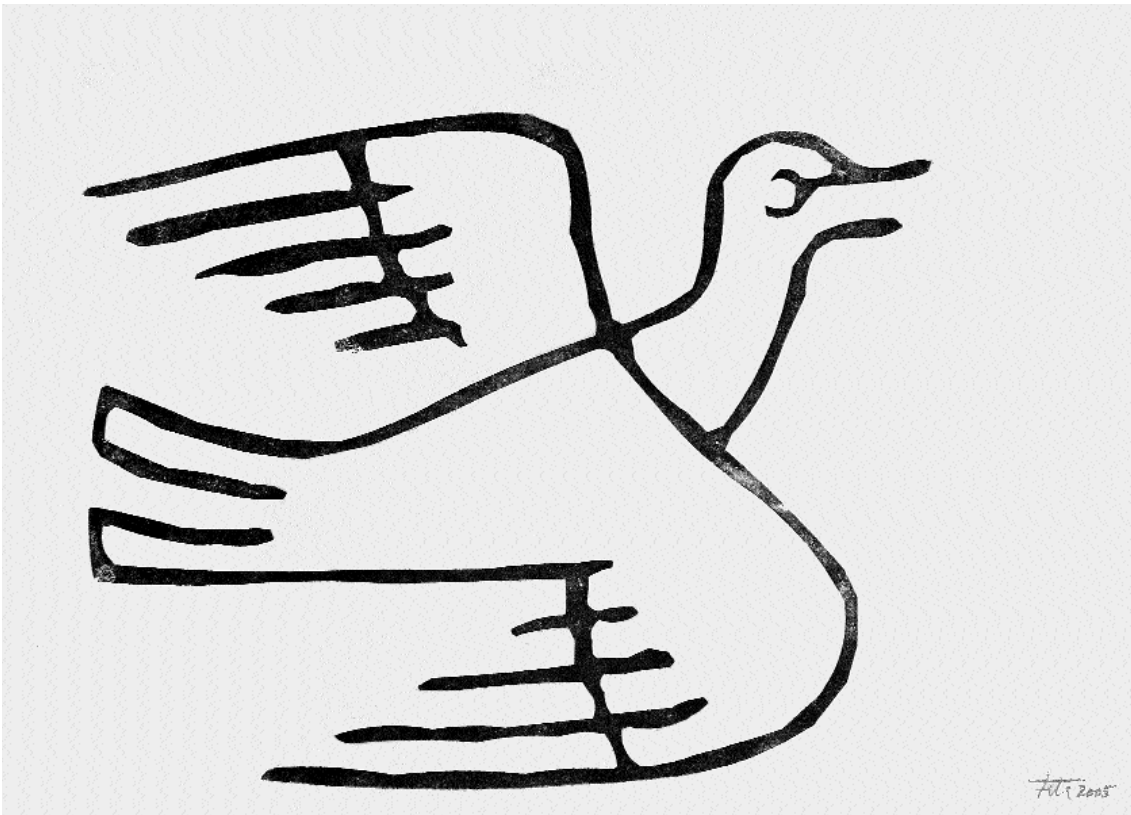
2005 Gravati.
50 x 70 cm.

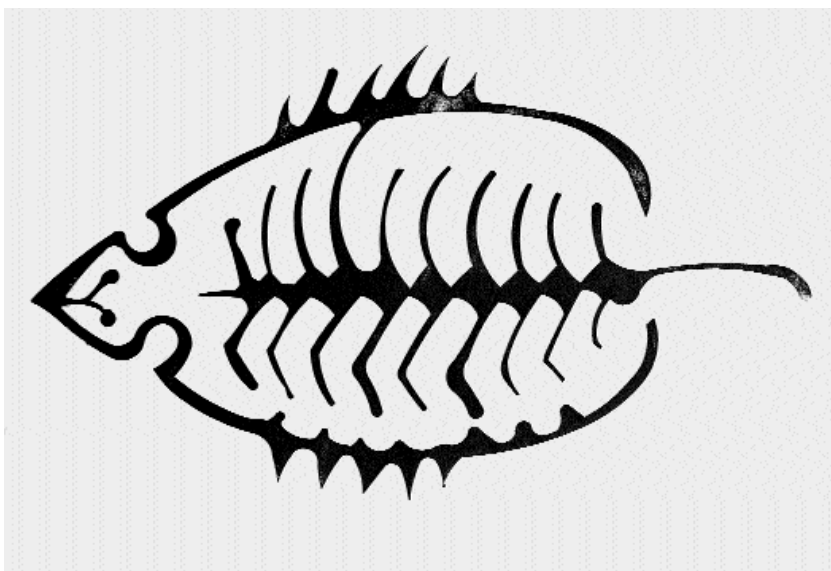


2005 Gravati.
50 x 70 cm.

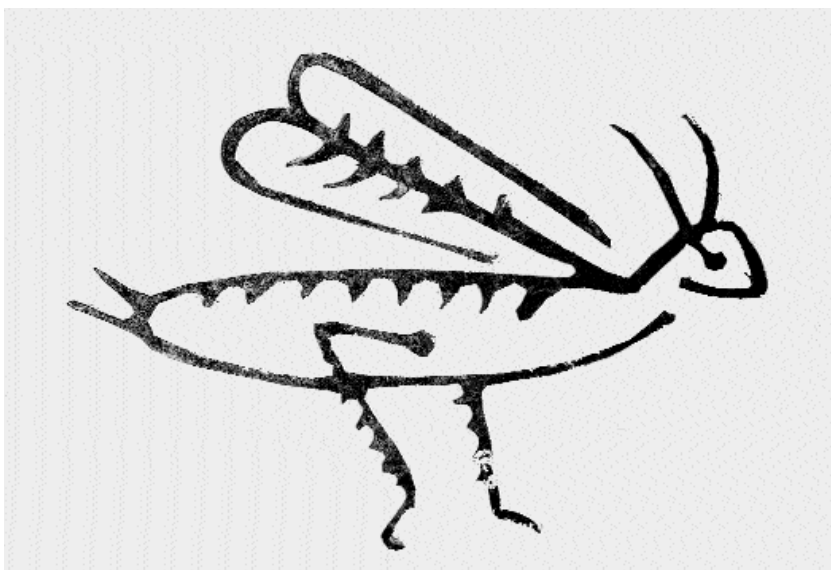


2005 Gravet.
50 x 70 cm.
Tòrcul.

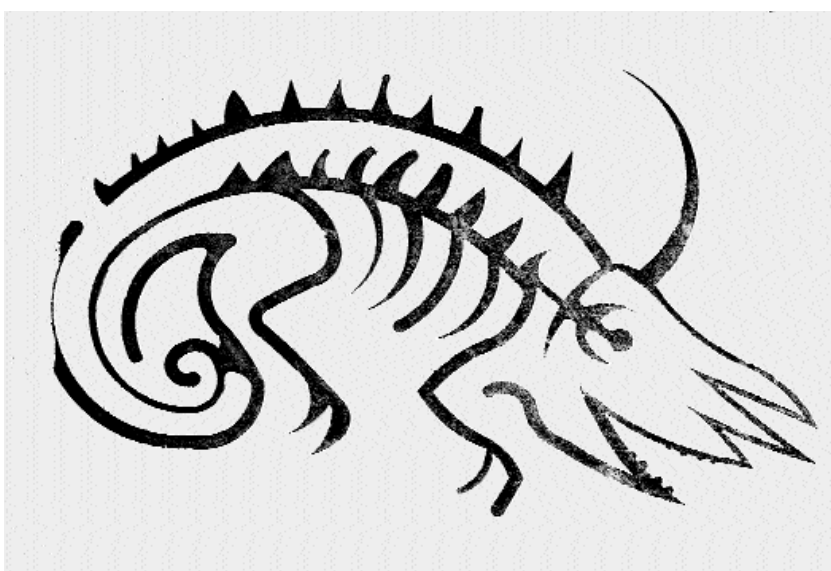




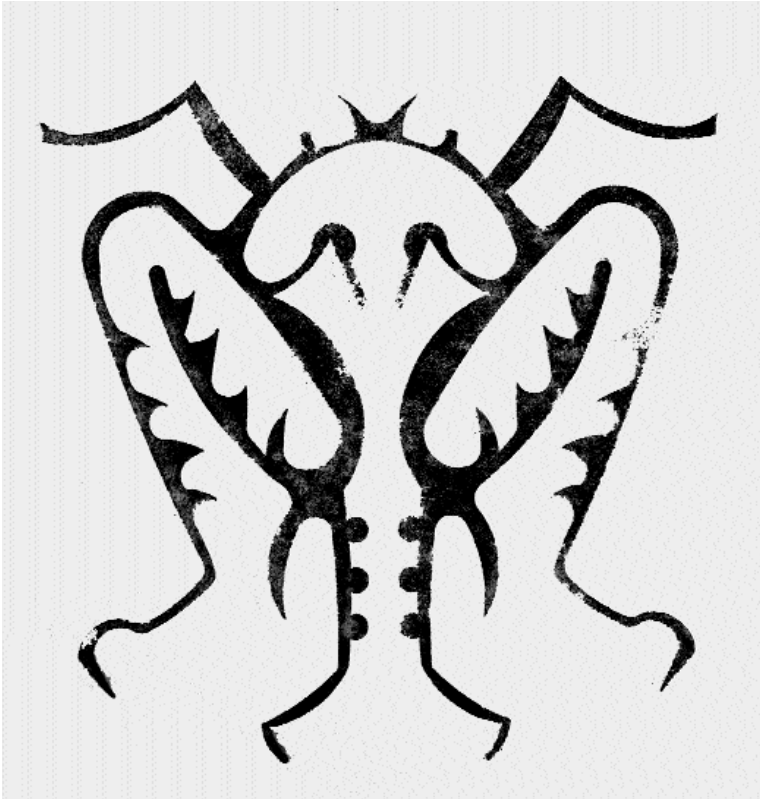
2005 *Gravat.*
50 x 70 cm.
Tòrcul.



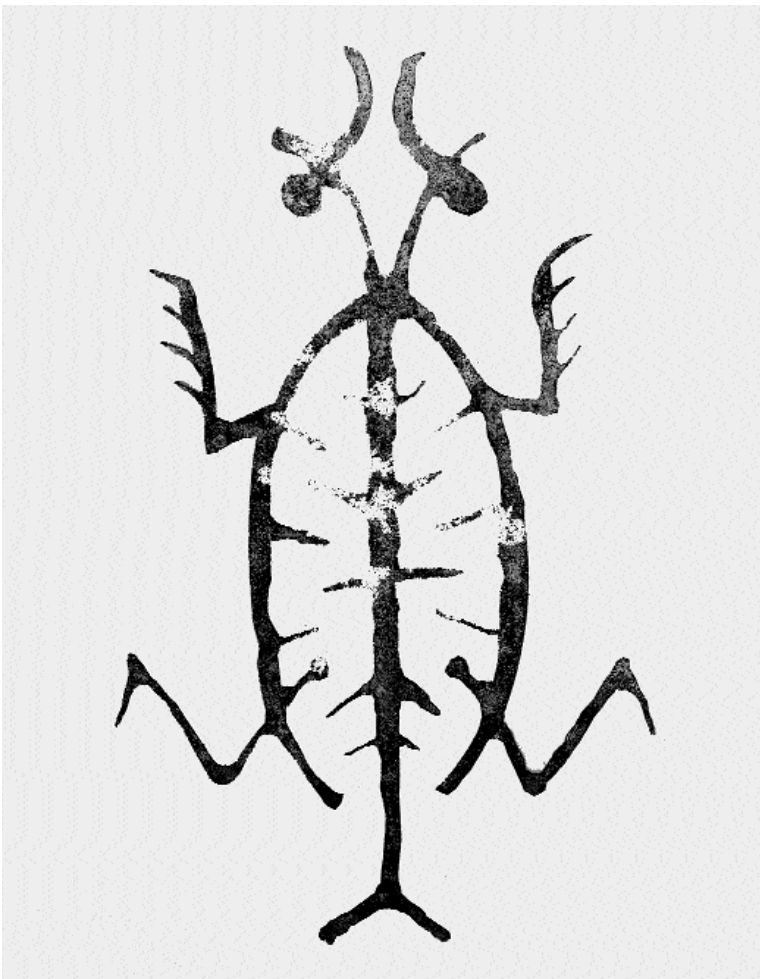
2005 *Gravat.*
50 x 70 cm.
Tòrcul.



2005 *Gravat.*
50 x 70 cm.
Tòrcul.



2005 *Gravat.*
70 x 50 cm.
Tòrcul.



2005 *Gravat.*
70 x 50 cm.
Tòrcul.