

# Seascapes

january 2019

The finer sentiment which we propose to consider here is primarily of two kinds: the sentiment of the lofty or sublime and the sentiment of the beautiful. Being moved by either is agreeable, but in a very different way. A view of a mountain, the snowy peaks of which rise above the clouds, a description of a raging storm or a description by Milton of the Kingdom of Hell cause pleasure, but it is mixed with awe; on the other hand, a view of flower-filled meadows, valleys with winding brooks and the herds upon them, the description of Elysium or Homer's description of the belt of Venus cause an agreeable feeling which is gay and smiling. We must have a sense of the sublime to receive the first impression adequately, and a sense of the beautiful to enjoy the latter fully. Great oak trees and lovely spots in a sacred grove are sublime. Beds of flowers, low hedges and trees trimmed into shape are beautiful.

The night is sublime while the day is beautiful. Temperaments which have a sense for the sublime will be drawn toward elated sentiments regarding friendship, contempt for the world and toward eternity, by the quiet silence of a summer evening when the twinkling light of the stars breaks through the shadows of the night and a lovely moon is visible. The glowing day inspires busy effort and a sense of joy. The sublime moves, the beautiful charms. The expression of a person experiencing the full sense of the sublime is serious, at times rigid and amazed. On the other hand, the vivid sense of the beautiful reveals itself in the shining piety of the eyes, by smiling and even by noisy enjoyment. The sublime, in turn, is at times accompanied by some terror or melancholia, in some cases merely by quiet admiration and in still others by the beauty which is spread over a sublime place. The first I want to call the terrible sublime, the second the noble., and the third the magnificent. Deep loneliness is sublime, but in a terrifying way.

The sublime must always be large; the beautiful may be small. The sublime must be simple; the beautiful may be decorated and adorned. A very great height is sublime as well as a very great depth; but the latter is accompanied by the sense of terror, the former by admiration. Hence the one may be terrible sublime, the other noble. (...)

Immanuel Kant (1764) *Observations on the feeling of the beautiful and sublime*, Kongsbey, Prussia.

Beauty repairs.

Seascapes is a reflection on light, colour, matter, space and time.

We all keep an image of the sea. An image that accompanies us throughout life and that is a reference of serenity, peace and tranquillity. The sea catches our gaze, perhaps because of its changing nature. We never look at the same sea, just as we never bathe in the same river (Heraclitus), as its waters have changed and we too.

The technique, learned from seventeenth-century painting schools in Kyoto, consists of the gentle sedimentation of mineral pigment in layers, in such a way that the light is reflected in a different way at each moment generating different images of the sea, along the day, throughout the year.

Seascapes is a proposal, for a moment of intimacy, introspection and personal repair.



*Seascape 91 (2017), 180x180 cm. Acrílico y pigmento sobre tabla de madera.*



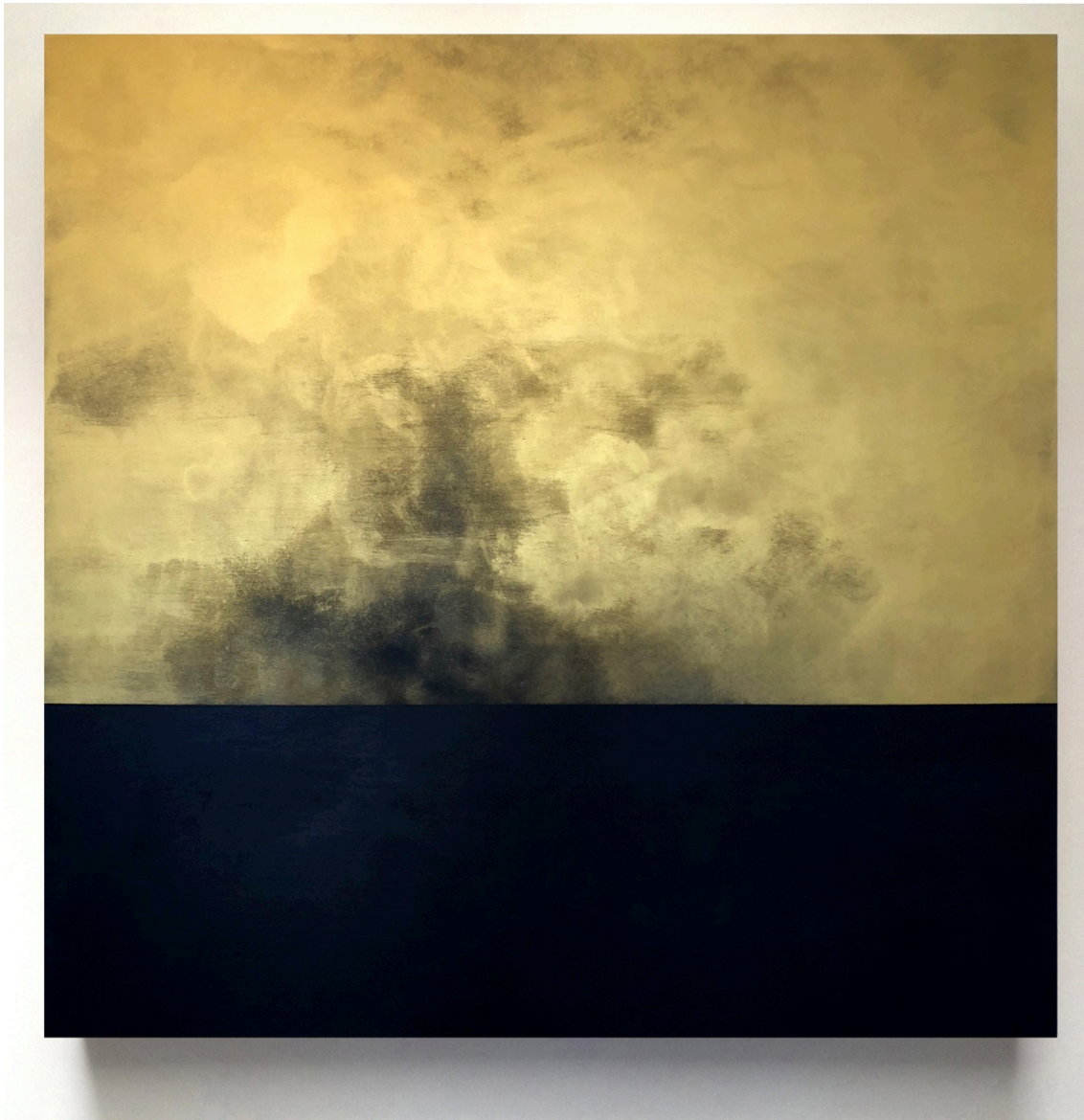
*Seascape 92 (2017), 180x180 cm. Acrílico y pigmento sobre tabla de madera.*



*Seascape 95 (2017), 180x180 cm. Acrílico y pigmento sobre tabla de madera.*



Seascape 57 (2017). 120x120 cm. *Acrílico y pigmento sobre tabla de madera.*



*Seascape 106 (2018). 120x120 cm. Acrílico y pigmento sobre tabla de madera.*

# Jaime Sicilia

Madrid, 1970.

Architect from the Polytechnic University of Madrid.

Beauty repairs.

This is the central idea in the development of my work as a visual artist and architect.

As a visual artist I work in multidisciplinary projects through painting, sculpture, photography and video. *Sardinas* (2011) is a reflection on collective intelligences and the perception of value of the individual against the collective. *Cuentos* (2011) deals with the complexity of the narrative structures of simple stories through photography. *Seascapes* (2016) is a reflection on color, light, matter, space and time. From 2017, *Nightscares* explores the latent emotion in one of the most moving experiences of human existence, "the dark night of the soul". *Poppies (Letters of love)* (2017) is a project focused on love and beauty as the fundamental challenges of the human being, which takes a lifetime to understand. *Waldweben* (2018) tries to catch the moment in which we connect with the sublime from the beauty of nature (Siegfried, Wagner).

As an architect, I developed my professional career at the Richard Rogers Partnership (London) and in my own studio. My work has been awarded and recognized internationally, being selected to represent Spain in the Green Building Challenge (Tokyo 2005) among others.

I have been a lecturer (Universidad Antonio de Nebrija and Universidad de La Salle) and researcher (FAME Project 2011, Government of Spain).

## Group shows and fairs:

2019. *Vernissage 2019*. Espacio Ynot. Curator: Tirso Catalán de Ocón, Madrid.

2019. Affordable Art Fair Milán, Van Gogh Art Gallery, Milán, Italia.

2018. Aqua Art Miami, Van Gogh Art Gallery, Miami, Estados Unidos.

2018. Affordable Art Fair Hamburg, Restrospective Galleries (Australia), Hamburgo, Alemania.

2018. Discovery Art Fair Frankfurt. Van Gogh Art Gallery, Frankfurt, Alemania.

2018. Affordable Art Fair Stockholm, Restrospective Galleries (Australia), Estocolmo, Suecia.

2017. Art Chicó. Bogotá, Colombia. Galería LA Projects, Madrid.

2016. *Font d'inspiració*. Hotel Fontsa, Campos (Mallorca). Curator: Galería Aba Art Lab, Palma.

2011. *Pop-Up*. Curator: Sabine Wesemann, Palma.

## Solo shows:

2019. Galería Aba Art Lab, Palma.

2019. Van Gogh Art Gallery, Madrid.

2018. The Haciendas Club, Madrid

2018. Galería La Ley de Snell, Madrid

2017-18. Galería Aba Art Lab, Palma.

2017. Galería Benot, Cádiz.

2017. Espacio Telva, Casa Decor, Madrid.

2017. The Haciendas Club, Madrid.