

IN PERMANENT DANGER XAVIER MONSALVATJE



There are features of totalitarian regimes that exist in today's democratic societies. We can give examples of all of them that are known: the control of the media turned into propaganda, architectural megalomania, the grossly out of proportion arms budget, the ostentation of the elites, including monarchies that survive anchored in anachronism, the opacity of the power of financial institutions, ... All these mechanisms of oppression dilute our decision-making, which is the key to our political autonomy, and become social facts in an inevitable fate for which nobody is responsible, creating an ethical vacuum occupied by impunity. You can only wonder what has happened, not who it was.

To regain the freedom we have *to be able to embrace* what is done and control its use, integrate the objects and actions in the immediate environment; *to know* where we live, who governs us, what we die of or who kills us is to recognize ourselves as our own executioners, fascinated by the lights of the big city, the elegance of the prime minister and the mighty war machine. Victims of the disproportion of the buildings, the untruthfulness of the ruling and *very discriminated bombings*; *to be able to decide* is the right that sustains social life, only if each individual takes responsibility and if it goes unpunished. If we disappear like autonomous subjects of compromised decisions, both the public and private sectors will be taken over by Anonymous: Political Institution, International Organization, Telecommunications Companies, Financial Entities ...

If God exists, everything is permitted. And God is *not* dead.

In Permanent Danger is a project that creates an unusual iconography in decorative ceramics. Inspirations are no longer hagiographic and mythical Greco-Roman pottery, nor the drawings ornamental bowls, plates and vases, in all ceramic cultures. The work of **Monsalvatje** captures, with cobalt blue, paradoxically harmonic chaos. Features of horror, as outlined above, become a brilliant and hypnotic visual work. It is not compromise pride, denunciation or indignation, but a work committed to, since its beginning, dissecting the memory of societies, recovering in a symbolic taxonomy, like illustrated encyclopedic labor, in which we don't want to know what it defines, and shapes our lives in permanent danger.

Sargadelos (Lugo), **La Rambla** (Cordoba), **Fuping** (China), and **Bornholm** (Denmark) are the places where this project was developed, from which we can see here a representative sample. It is a creative process that will be continued in the coming years in **Wisconsin, Philadelphia...**

Monsalvatje's work stands well among the most significant pottery of today. The legacy and the teachings of the ceramic professor, **Enric Mestre**, could not be better, as the artist himself always refers to (remembering his beginnings).

Juan Vich

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