

BENET ROSSELL

LLEIDA, 1937

BENET ROSSELL (Ager, Lleida, 1937 – Barcelona, 2016), was one of the members of the group known as “Los Catalanes de Paris”, along with Joan Rabascall, Antoni Miralda and Jaume Xifra, artists who voluntarily moved to Paris in the 1960s, fleeing an Spain in dictatorship. There they shared friendship and important artistic projects imbued by the avant-gardes that prevailed there at that time. In the 1980s he interspersed Paris with long periods in Amsterdam and New York where he also related to avant-garde movements, and in the middle of this decade he settled permanently in Barcelona. In 1983 he regained his relationship with Lleida and in 1986 he received the Morera Medal, which awards his entire artistic career.

As many critics have pointed out, Benet Rossell responds to the concept of a total artist who, since the late 1960s, cultivated action, installation, visual poetry, drawing, painting, engraving, sculpture, experimental cinema, video, music and Poetry. His plastic language created an infinite repertoire of signs, gestures, figures, anthropomorphic and zoomomorphic forms that delved into the constants of his work: the search for poetic, symbolic and narrative spaces in everyday life. He made more than a hundred solo exhibitions in Europe and the United States, and his participation in the most significant collective exhibitions of the last forty years placed him among the most representative Catalan artists of the time.

He made forays in the field of public sculpture: in Lleida with “Arbre Paer” (1997, Old Seminary Square), “L’Ametlla com balla” (1999, Plaza Escorxador) and “Una Salut de Ferro” (2006, Hospital Arnau de Vilanova). In Palma de Mallorca “Gobia de l’airecel” (1999, Centre de Cultura Sa Nostra) and in Barcelona “Tir al món amb mar de fons” (2001, Canyelles Metro Station).

A lover of the word, spoken and written, seasoned with everyday anecdotes and fables based on a personal reality on which he writes, Benet Rossell was able to surprise and obbvent with unpredictable stories, thanks to his sensitivity and brilliant oratory nearby, which made him assiduous in avant-garde poetic recitals. In May 1982 he published “Microteatre u” (Ed. Éczema, Sabadell) and in March 2001, Pags Editores published an anthology of his poetry under the title “Road Poetry”

.Among the exhibitions of recognition of his work and dissemination of his work, we highlight “Diari residual”, held in Barcelona and Lleida respectively in 1996, the retrospective exhibition “Paral·lel”, at MACBA in 2010 and its participation in the 30th Biennale of Sao Paulo.