

ANDREU GINESTET

PICADORAS | 2003-2023





Seven Picadoras

Andreu Ginestet presents the sculpture group Picadoras.
The Picadoras were made in collaboration with Leicht Jewelers
in Pforzheim.



The story

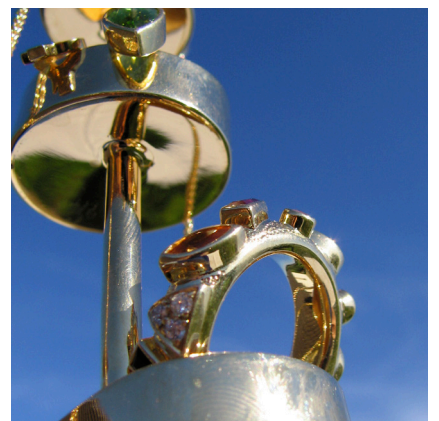
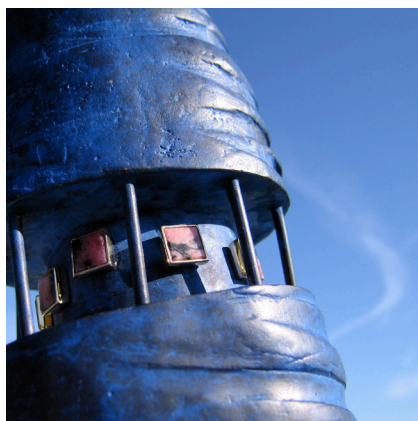
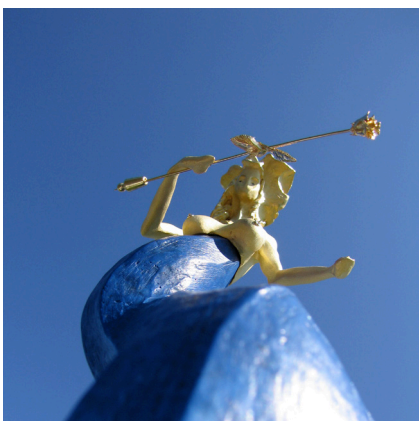
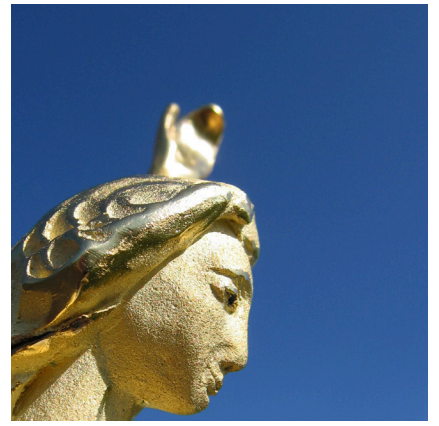
In 2003, as a part of the events surrounding the Münster design competition of the Picasso Square, Barcelona-born artist Andreu Ginestet and the architect Michael Maas developed a design concept for the Königshöfe in Münster. This was the birth of the Picadoras, a series of sculptures that has continued to evolve in an intuitive way.



Andreu Ginestet

Andreu grew up in Barcelona influenced by Catalan Art Nouveau and a French education. He currently works in both Germany as well as in Spain. His award-winning works are displayed in numerous public spaces in Europe, and also in public and private collections in Germany, France, Spain and the USA. As a lecturer at various European universities he teaches interdisciplinary studies, systems theory, peace theory, prevention of violence as well as monumental sculpture.





The jewelry pieces are individually made at the Atelier Leicht in Pforzheim according to the customer's wishes. It is possible to order a limited production of Fabergé-style eggs.



On the philosophical art of Andreu Ginestet, with comments by Claudia Moscovici

Andreu Ginestet is a full-blooded artist. Determined, imaginative and unswerving, he follows his own artistic path. As a result, and created in an intensive dialogue, the sculpture group Picadoras has been one of the most interesting challenges over the past few years for the jeweler Georg Leicht and his studio. Together with the artist, unique jewelry artifacts were created, which combine with the sculptures to form a unity.

Not only surprisingly, but also innovatively the individual artifacts can be removed from the sculptures and worn as classic pieces of jewelry.

Future owners of these sculptures can look forward to the experience of being confronted and can actually grasp these stimulating works of art, as soon as they are held in the hand.

Claudia Moscovici writes:

„Almost every artistic movement that makes an impact has a philosophy behind it, or rather, along with it. To change the way people view objects – which is what revolutionary art does – you need to also shift the way they think. I'd like to share with you today the philosophical art of Andrés Ginestet. Influenced by Henri Bergson's notions of duration, élan vital, intuition and creativity, Andrés Ginestet presents viewers not merely with images, reflections, sculptures, but also with a whole new phenomenological experience of artistic production.

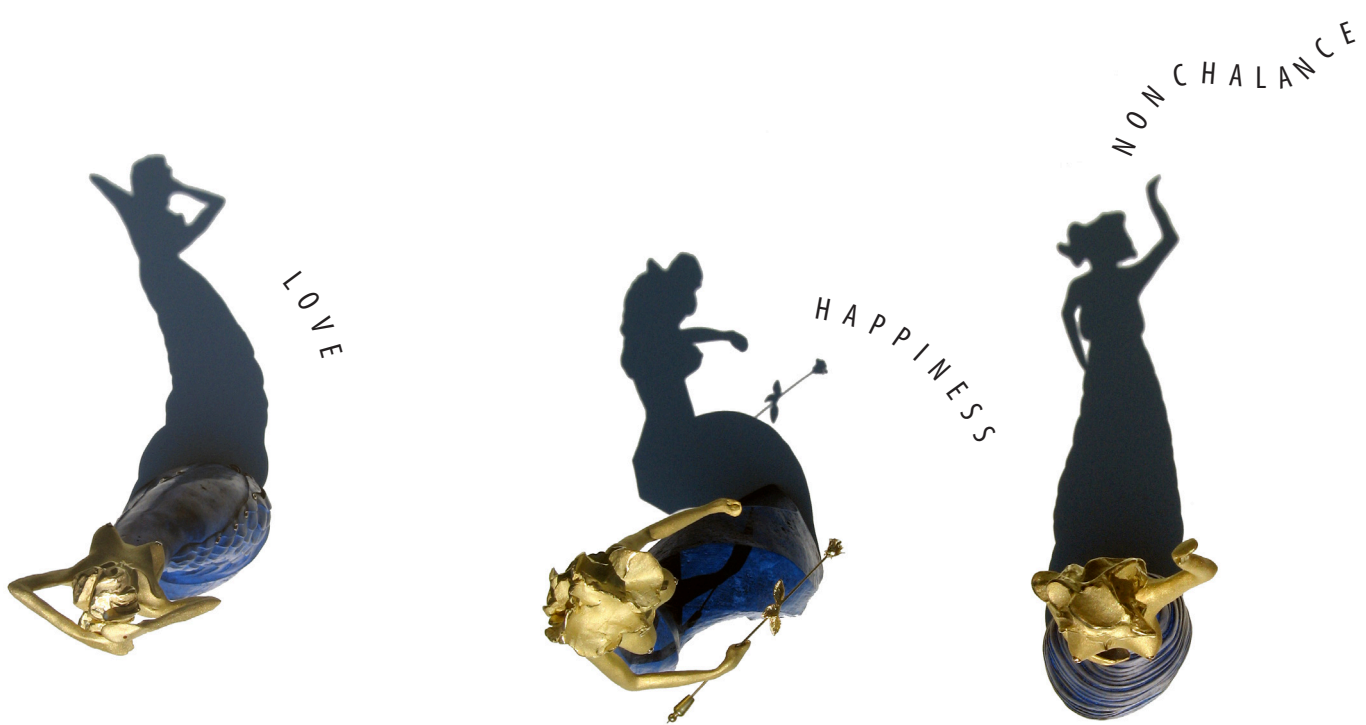
The philosopher Henri Bergson regarded creativity as a newness which is not predetermined by mechanistic forces. He placed emphasis upon aesthetic intuition in generating new objects and new ways to look at life, creatively. For him, the concept of time, or

duration, was not deterministic. In other words, time is not just a sequence of predictable moments, one following the other. Rather, duration is heterogeneous, influenced by countless possible activities and agents, the product of our free will as human beings. Bergson presented a very empowering understanding of time for artists. Perhaps what influenced Ginestet's art most is Bergson's concept of élan vital, or vital energy, which offers its own theory of evolution. Human beings are individuals, but at the same time part of the indivisible energy of life itself: singular yet whole.”

“It's difficult to give artistic expression to abstract philosophical concepts and still have mass appeal for viewers, to engage them to process such ideas through art. Andrés Ginestet takes this challenge and meets it spectacularly well.”

To offer just one example that you can view on his website, www.ginestet.art, Ginestet's photography and sculpture “translates philosophy into an understated and provocative play of mirror reflections in time.”

The colors and shapes of the Picadoras are anciently modern, one might even say timeless. Gentle transitions, glossy and matte intermingled surround the delicacy of the naked female figures, surfaces that, as the artist himself says, characterize the tenderness of the creative act. We see a continuity between his photography and sculpture. The Picadoras also transgress genres. They are sculptures, of course, but also ballet sketches used for choreographies, and even as Claudia Moscovici puts it they are: “painterly, philosophical and sometimes the artist adds perfume to the mix, to give viewers a fuller phenomenological experience of artistic creativity. Ginestet's reflected image (as well as his sculptures) don't draw attention to themselves through either shape or color. What strikes the viewer's eye is the stark simplicity of the (sculptures and) nudes, representing, as the artist suggests, the gestation of humanity itself: throughout time, yet also individuated, naked and vulnerable, each image



seeking its own mirror reflections and echoes in the glass structures through which we, ourselves, can view them."

(Claudia Moscovici, postromanticism)

The effect

They are more than mere objects of color, shape and sound. Thus, the Picadoras describe a spirit that is all their own, reflecting the passion of an artist who is on fire for the beauty of existence, and who full of joie de vivre, wit and inspiration takes us to magical places.

The artist himself could not have foreseen the importance of the sculptures in his oeuvre.

This series of works quickly proved to be the type of art that, which, without further intervention, develops a special momentum of its own and has an effect far beyond the boundaries of the artistic. In the presence of the Picadoras, all spirits are stirred. Those who own a collection find themselves spurred on to new adventures.

For as lovely as they may appear, these sculptures have unmistakable revolutionary potential. The seemingly harmless principle that underlies them turns reality upside down in an astonishing way. They stimulate ideas in the viewer, invert them, and lead to acts of transformation.

The Picadoras polarize across all strata of society, irrespective of age, ethnic origin, social status, creed, and gender. Even at their first presentation Andreu Ginestet witnessed their unusual effect on the viewer. Instead of initiating an intellectual discourse, his audience responded in a surprisingly immediate way and

with unexpectedly strong emotions.

It was precisely this response that subsequently motivated the artist to work all the more intensively on his figures because he wanted to understand the cause of what they had triggered.

The expansion of the sculptures into a choreography of their individual elements has enabled the leap from static to dynamic art. The ensemble enters the viewer's consciousness as an experienced dance. In this way, the Picadoras move from presentation to presentation, burning their way into hearts to remain forever suspended there.

Of discreet magic and desire

There is no coincidence about the Picadoras. Their stimulus to dialogue is so urgent that it takes a long time to satisfy the hunger for understanding and feeling. They possess that discrete magic that makes them eternal objects for their owners. They transcend the existence of static objects and pass into the art form of ritual. There is no way to put aside the fascination that emanates from the objects. One remains captivated.

With the emotions they carry, they stimulate discussion and dialogue. On an intellectual level and at first glance, they question gender roles. In their deep layers, they hold levels of meaning playfully and calmly displayed. This serenity has an erotic effect; it can be tempting and charming at the same time - because it awakens desires and initiates a lifelong affair between the figures and their future owners.

The happiness in collections

The collectors of Picadoras appropriate a piece of private happiness. They rarely keep it for themselves. They share it with the people they are surrounded by because they understand the deeper meaning of these sculptures. Happiness naturally arises through feelings, thoughts and memories awakened by art and personal connection.

A healthy social context is created when people feel that they share happiness. It is created when solidarity, generosity and creativity unite. When looking at Picadoras, all people understand that the superficial possession of the objects is not the main aspect, but the special relationship with what they hold within.

Collectors are grail keepers of a symbol of happiness.

Investing in the future

The acquisition of an object always carries with it very different meanings. To acquire a collection of Picadoras is at the same time to acquire a very special sense of purpose. Discovering it is like an adventure, a journey into the realm of beauty and goodness. It doesn't matter if someone buys an already made collection as a whole or whether a very personal collection is made: In both cases, it is about the collector engaging in a process that may set in motion years of intensive interaction with themselves and everything that surrounds them.

How a collection of Picadoras is made

The making of a collection of Picadoras is as magical as the tales of 1000 and One Nights and a secret that will not be revealed here. In many cases, one might think that the material value alone explains the price. But the craftsmanship is just as essential as the masterly artistic ability to handle the material. For beauty proves to be the product of much diligence, patience, inspiration and perfect craftsmanship.

The art of the artist

Thus, surprisingly many hours flow by until a collection is completed. Being able to witness the progress of the work is like a beautiful narrative and fills with happiness. It is a privilege to witness the process of creation.

The meaning of the Picadoras in detail

The colors of the sculpture group embody seven emotional phases that trace the process of both artistic and human creation. We can trace a creative path in their dance. These colors are found primarily in the gemstones. With the combination of cut and color, stones create emotions, and emotions are the basis of all being. Emotions form that pure ground from which we start: curiosity and openness as the basis.

The Picadoras are an allegory of the interplay between femininity and masculinity. The symbolic combination of the female torso with the horn as an embodiment of masculinity is not arbitrary. Each torso fits on a horn. The feminized Tauromaquia (after Picasso) of the Picadoras mediates between bullfighting and dance, destructiveness and joie de vivre, past and present, Spain

and Germany, Guernica and the free world – a complete reality.

The removable and dancing torsos with their exposed breasts jump out at our eyes and press honesty upon us. There is no hiding and no deceiving. As in the Renaissance, nudity is a metaphor and reflects the divine soul.

The dancing Picadoras pay homage to life with their seven dance movements. They express their happiness - according to Friedrich Hölderlin: „The heart beats in the chest like a spark of the divine.“ The Picadoras live their colorful and precious emotions in the moment. They do not try to hold on to them forever, but let go of their treasure and share it with us. Recurring happiness is felt by those who let go and leave room for the new.





Orange – the curiosity, the openness, the innocence

At the beginning of every creation an empty space is necessary, which we usually call the future. Curiosity creates space for new things that may come in and we do not yet know, with all that we have not yet seen, all that is yet to come. Without abstract emptiness and the curiosity directed towards it, nothing new comes into being.

The ring symbolizes the promise to the future; that with curiosity we constantly make the future possible. In this way we form the alliance between time and space that invites unfolding and creativity.

The ring is an alliance, meant to be worn. It represents a promise. Openness and purity are promises of true curiosity about the creation of what is yet to come into being. To wear the ring is to consciously choose openness and that what is to come.

The sculpture offers the ring in a pure and innocent posture as a gift for the day. She wears the ring on her hands, like a priestess a talisman of light.



Pink –wonder spirits the mind away into inspiration

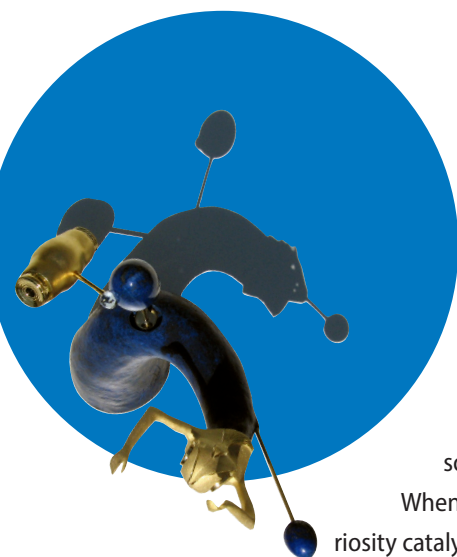
Ideas and designs arise from the impulse of wonder and fill the void. They presuppose curiosity. What is there to wonder about, without curiosity? The new idea brings responsibility. Its implementation is difficult, a real challenge.

Empathy, wanting to understand fills the room. The delicate pink, so dominant in the Baroque age, possibly generated more empathy and wild fantasies than any design elements of other ages. Feelings were pushed to their extremes, far from today's conformity.

Humankind was forced to deal with honest feelings and to take a position. Thus arose true passions and committed loves and lives that were largely hidden from the world. The urge of curiosity was gigantic and wonder was omnipresent. There was little or no comfort zone. The penetration of the then unknown hiddenness can only be compared to the conquest of two dimensions of our time: space and humanity.

Designs of that time differ clearly from the often poor creations of our days, namely in the fact that the latter may hardly be perceived as daring, because they have to conform to the respective often digitally retouched guiding models.





Blue – creation demands courage

In the intuitive act of creation inspiration fertilizes the matter and gives rise to something new in the spirit.

When inspiration together with curiosity catalyze realization, then the courage and the will to make the thought come true, become reality. Curiosity is a constant companion; it drives courage onwards, there where challenges are teeming.

The artist is „pregnant“ with their work. From here on the newly born creature wants to break into the world. But whether it will survive the test of time is not yet known. This is human and involves risks, and so the Picadoras are a symbol of human daring. In their creation the artist devotes himself entirely to his idea. But the act of creation has something alienating. It leads to the fact that the artist becomes one with the object of the creation and toils until the work is completed. In the process, he can become a stranger to his entire environment. It is like a journey to the moon. One does not know whether one will come back. It is about perseverance and the belief in the vision of what it is supposed to be. Courage is the prerequisite for the transformation of any reality. One (small egg) becomes two (Fabergé eggs to be opened), then three (fat eggs), then infinite numbers (kaleidoscope).

Green – maturity, pride and humility all at the same time

During maturation, the details are worked on with humility and patience until the work is completed with pride. Many painstaking hours are necessary for this. But maturity also includes the love to discard the ingenious and to search for the lasting. Genius is often grandiose, overwhelming and insane. It requires humility and it awakens lofty aspirations in us, those humorously subtle elements that are gladly passed on in a smile. Genius is the everyday source of inspiration and curiosity – a universal good.



The Americans have a simple term for it: KISS – keep it simple and sexy.



Lila – communication in love

The hour of truth has come. The creation is presented to the public. The work now begins to live, for it communicates and enters into relationships out of the love it awakens. Questions about meaning and purpose are raised, but love is so strong that it overcomes every question and gives to itself. The act of creation is reflected upon, criticized and evaluated. But love grants it entrance into the future. Without love it is sterile. From here on, the new acts and spreads its echo. From here on the created loses its independence, now also persons who know it and who are affected by it have a share.



Yellow – happiness and ecstasy

Creation has found its meaning and shares its satisfaction. It enriches the lives and experiences of others. The “we” prevails over the “I”. Happiness is the only reason for human existence. If this is shared in sufficient proportion, it is consensual and sustainable. Then it is celebrated and incorporated into the everyday self as a successful experience, creating a beautiful identity.









Red – emancipation, letting go, nonchalance

We have experienced all the previous six emotions, lived through them, we have assimilated them. That is why the seventh figure has elements of all the previous six figures in her belly. In this way, each one is a real enrichment that allows us to look forward to the future with joy. We have experienced so much good and clarity that we can look into the future, completely carefree. Life goes on and the act of creation fades away, the work is let go. It becomes the object of everyday life and makes way for new ideas. It is important not to hold on to the happiness one has, but to see life as a journey in search of new happiness.



Emancipation means to be able to live with the experiences gained, strengthened and to courageously embark on something completely new. This includes art and the Picadoras. The fact that they remind us daily of happiness and life is their great task.



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