JOAQUÍN VAQUERO IBAÑEZ

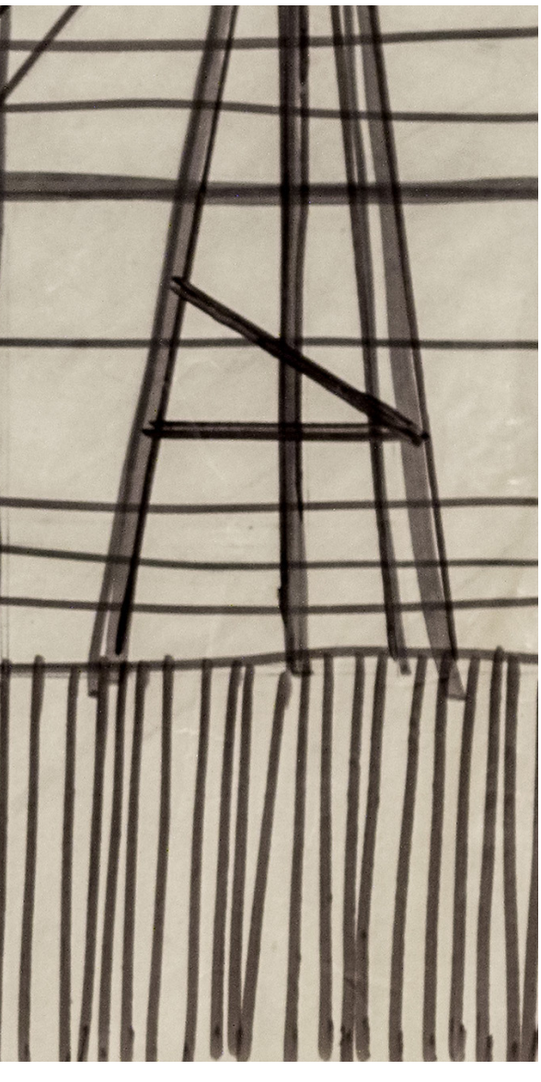
“REPRESENTACIÓN DE LA ENERGÍA COMO MOVITO DE ABSTRACCIÓN” Joaquín Vaquero Palacios en las centrales asturianas

Una mancha gris, un barrido de espátula. Dos gestos aparentemente simples y elementales. Joaquín vaquero Palacios representa así una densa y profunda cortina de agua en el lienzo de uno de sus paisajes. Una tormenta en el horizonte que destaca como como una cascada en el cielo. Rasgadura cromática dentro de ese juego preciso de colores que muestran sus pinturas.

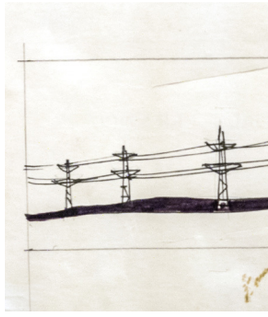
Esa simplicidad abstracta y certera que tanto sorprende al espectador minucioso es una constante en la obra de Vaquero.

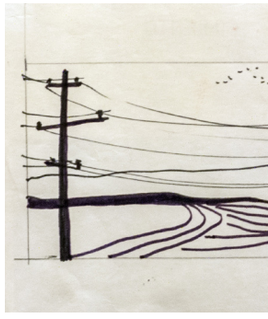
En el caso de su intervención en las cinco centrales asturianas, la electricidad se convierte en el tema inmediato y elemental. De manera recurrente e iconográfica, logra dotar tanto a los espacios interiores como a las grandes fachadas, de una fuerza y unidad voltaica . En todo este trabajo consigue elevar toda esa simbología mecánica, cinética e hidráulica, a un lenguaje

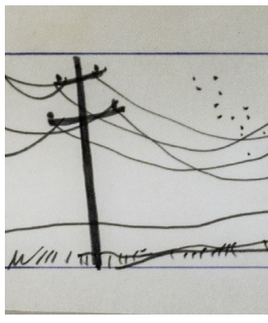
rotundo y plástico al mismo tiempo. Pocas veces, la representación artística bidimensional es capaz de competir al mismo nivel contra volúmenes y espacios de hormigón tan gigantescos.
La fuerza de su abstracción es capaz de sintetizar las catenarias de los tendidos eléctricos y convertirlas en inmensos motivos geométricos que decoran las fachadas de la central térmica de Aboño.
Los mapas electromagnéticos de Nikola Tesla, nacen entre los pilotos egipcios de la central de Miranda, y se abstraen en los muros interiores de Proaza, tensionando la percepción del visitante hacia polos sensoriales.
Su trabajo una vez referenciado, podría parecer literal e inmediato. Sin embargo, la manera que tiene de integrar sus diseños, tanto en el paisaje como en los frisos y paredes de sus edificios, unido a la propia fuerza de su arquitectura, le dotan de un carácter único y atemporal. Pinturas murales y grabados realizados hace mas de 50 años, se convierte en fogonazos de inspiración.
La energía eléctrica como motivo argumental. Una excusa mas para poder justificar la busqueda de la belleza.



128 “ELECTRICITY”
Jacobo García-Germán





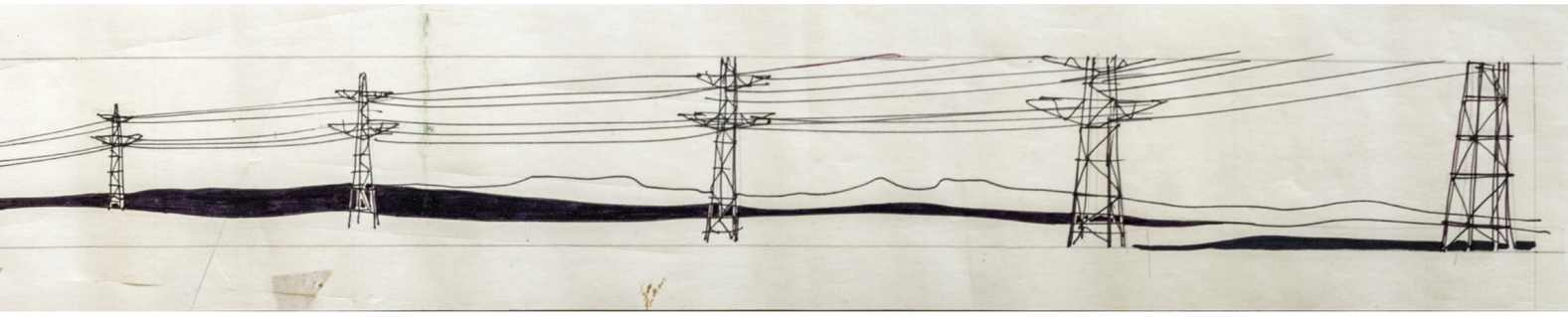


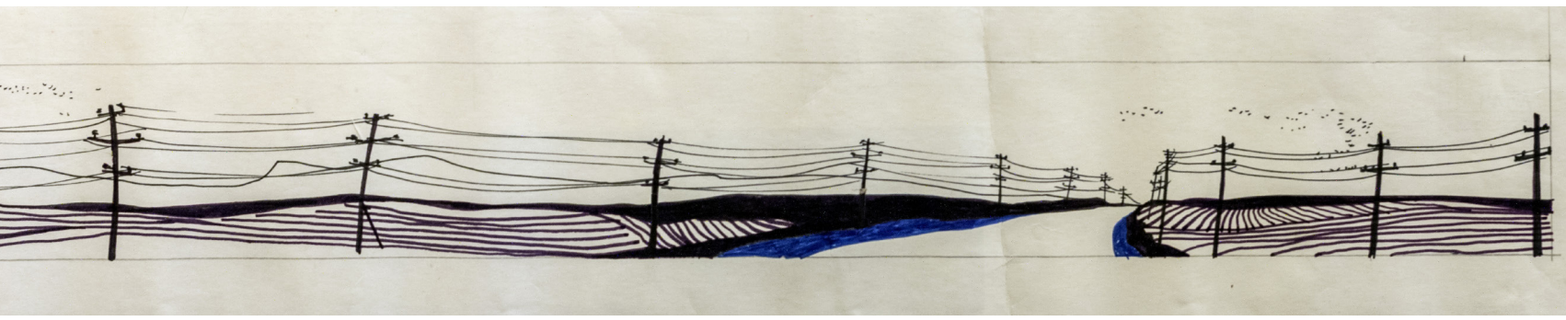
When the music band OMD reminded us with their (for sure, electronic) pop song from 1979 Electricity, that electricity is a disposable gift given to the man, that electricity is everything we need to live in the current times, that electricity is wasted and the alternative is only one and it’s solar energy, they summed up in a few lines, hypnotically intoned, some of the facts of life about this source of energy. I am talking about this with Luis Asín, photographer, while we go over some of the drawings from the exhibition “Joaquín Vaquero Palacios, la Belleza de lo Descomunal” (Museo ICO, Madrid, from February 14 to May 6 2018). **They are minor ink and pencil drawings that may go unnoticed within the exhibition’s set up’s exuberance.** They’re intended to reproduce and abstract the high-voltage power lines which went through –and continue to go– the Spanish landscape, spreading electricity all over the country. **The same electricity that is still generated in thermal and hydraulic power plants built by Joaquín Vaquero more than sixty years ago.**

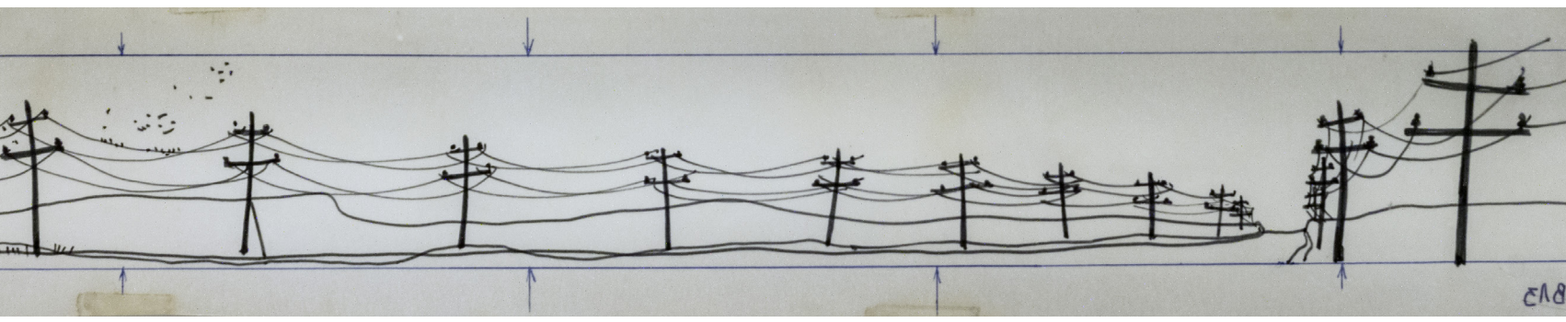
The gracefulness with which these geometric figures are effortlessly turned into the huge acid-etched walls of the inner lobby in the Aboño power plant or into the stainless steel low reliefs of the HC office building’s plinth in Oviedo, are parallel to the ease and effectiveness with which the music is capable of producing a bridge between the medium and the message – between what is being told (the electricity as the song’s subject) and how it is being told (the electronic sound, exclusive to the second generation synthesizers, that surrounds the message). **A jump around that consolidates what things really mean and the means employed for that purpose has taken place, and it has a twofold interest in Vaquero Palacio’s work:** on the one hand, it’s a synchronic abstraction/figuration progress that challenges every exclusive categorization, since the result, undoubtedly abstract, is at the same time a realistic, figurative representation of wires, power lines and electric towers. **The reality is the abstraction, or vice versa, in a circularity that short-circuits (quite literally) what is expected from a depuration process of the kind.** On the other hand, the work is produced ingeniously, without letting any artistic or virtuous disquisition pollute the thematic content’s literality, which is no other than displaying the “idea” of electricity to the observer, with the same innocence and spontaneity with which we turn a switch on.

“Representation of energy as an abstraction motive”
Joaquín Vaquero Ibáñez

Joaquín Vaquero Palacios’s work on the power stationsin Asturias
A grey stain, a palette knife sweep: two apparently simple and elemental gestures. This is the way Joaquín Vaquero Palacios repre-







sents a dense and deep water curtain on the canvas of one of his landscapes – a storm on the horizon that stands out like a sky waterfall. A chromatic rip within the so precise colour game displayed on his paintings.

The abstract and certain simplicity that surprises the thorough spectator to such an extent is a constant in Vaquero's work. In the artist's interventions at the power stations in Asturias, electricity becomes the immediate and elemental subject. In a recurrent and iconographic way, he is capable of providing both the inner spaces and the huge facades with strength and voltaic unity. **Through all these works, he gets to raise the mechanic, kinetic and hydraulic symbology to a language, emphatic and plastic at the same time.** Hardly ever is the bi-dimensional artistic representation capable of competing at the same level with such gigantic volumes and concrete spaces. The abstraction is strong enough to synthesize the overhead power cables and turn them into huge geometric figures decorating the facade of the Aboño power station.

Nikola Tesla's electromagnetic maps are born amongst the Egyptian pilots in the Miranda power station and they withdraw in the inner walls of the Proaza one, tensioning the observer's perception up to sensorial poles. His work, once indexed, could be seen as literal and immediate. **But the way he integrates his designs, both into the landscape and into the building's walls and friezes, together with his architecture's strength, provide it with a unique and timeless character. Wall paintings and engravings made more than 50 years ago become now inspirational flashes.**

The electric energy as the storyline: just another excuse to justify the quest for beauty.