The organic time is written with light and water

Manel Esclusa gives light to a new concept of humus. The blackening of humus (part of the organic matter of a ground) caused by the carbon accumulation after the decomposition of organic rest—fungi and bacteria—transformed in el jardí d’humus into a festival of alive colours and inedited chromatics. Fuchsia, turquoises, electric blue, sanguineous red, proud green, wild dwelled...

If the humus appears, basically, in the top strata of the floor’s profiles with organic activity, el jardí d’humus has its origin in a space with a continuous creative activity: the photograph’s Studio-workroom-garden. Ergo creation is organicity in that the work is time-space intersection, fate inclemencycontrolled nature. So el jardí d’humus of Esclusa gives up the humus stability and it stills decomposing and transforming constantly.

For the Romantics—and later for the Modernists—, the nature was organic, wild, because it was growing and growing up to belongs superior to the man, intimidating, dominant. In the other hand, imitating the neoclassicism illustrated, for the Noucentists the garden was the locus amoenus controlled and (de)limited by the man’s hand, who wants to have natural fragments in the middle of the city. It could be to can breathe.

Manel Esclusa not only makes love with nature and breeds a common creature, but also learns on it his mechanisms and gives it his creation. In the land, the assault of the microorganisms provides with humus and accelerates his formation, which eventually will transform slowly in all kinds of beneficial minerals. El jardí d’humus, in turn, is the result of the Esclusa’s assault only helped by the force of the nature, in this case, the water, and offers—and it will offer in the future—a lot of benefits for the privileged ones contemplative spirit that wants to be faced up to it.

The decomposition of the humus liberates nitrogen and substances that could be biological nutrients: the creation of el jardí d’humus liberates the imagination and gives notable doses of fantasy and poetical dreams. Already the dictionary says it: "Under anaerobic conditions there should be formed the humus of the type Anmoor ". The metaphor is served1. El jardí d’humus germinates inside the blue eye of the photographer in two directions and, at the same time, breeds in a lot of branches that overlap some with others to can create the garden, the poetics. First, the man is aware of the accident. Second, the artist thinks about the creative process. Man and artist have two brains, one by one. And both brains, which in turn are looks and interwoveulated speculations, spread in other neuronal articulated axes that complete the series of photographs of el jardí d’humus.

With the inspiration of the fairy of blue wings who lives inside his camera, Esclusa considered an
initial concept, the starting point of the creative machine that very prompt would blow up in the project shape: the fate. As a revolutionary European vanguards son [Russian structuralism (Rodchenko), Bauhaus (Moholy-Nagy), the surrealistic (Man Ray)], the photographer did not connect the fate - destructively - with a negative fact; but quite the opposite, he thought that the destruction is the construction origin.

The artist has to use the tools that allow him to extend the vision. The natural art is supernatural and dynamic too (Rodchenko) and the photograph go beyond the mere horizontal description of the landscape. The photograph is, for Esclusa, an oblique forms party, impressionistic textures, a party of a series of pictorial references that nature gives, it's never premeditated. The 1 Anmoor: In Catalan and in Spanish too, the pronunciation of this word sounds like "love", base, in consequence, the slide, is a watercolor: Esclusa designs and writes the photographs with light, pigments and water. An alone photograph is destroyed by the chance of a flood in the studio: precisely this image is the one that will use as pattern to shape the rest of the series of el jardí d'humus. This phenomenon of natural selection will be connected, inevitably in the poetical mind of an artist like Manel Esclusa, by a cultural selection. And it is known that the one, who looks for the truth, has the danger of finding it. Before the discovery, the photographer looks for all the possibilities, suspicions and intuitions that the accident was offering him, and once he stated that one of the possibilities was working –this happens when the mishap has changed in art–, Esclusa approaches the truth. To obtain it, he selects an artistic and scientific mechanism: the analogy; and he spills us to a liquid world, of pigmented texture and of delicious collage.

If the humus formation takes place immediately after the humidification of the soil organic remains, the photographs of el jardí d’humus arise from a photographic emulsion exposed to the dampness during some time. The fungus, in this case, concerns the colourings. With the addition of the water and the solubility of the gelatine, the image decomposes, is modified, dissolves, and assumes the mystery that lives in the nature. Does the nature attack itself? Is the man who spoils her? Manel Esclusa's experiment with optical games and geometry provokes a curious alert state in the spectator, concern, the thought that we can't know if we are in a real world or in the longing of the appearances, of the saturated colours fantasy, pure colours at the limits of the colour. The maximum explosion.

"If there’s a problem, it must be solved and may find the solution ", says the motto of the oriental implicit philosophy in the artistic thought of Esclusa. Is at this time when the mentioned cultural selection takes part: the germinal alteration that has transformed completely the work converts each photograph into unique and unrepeatable image (the hand of the man doesn't create the designs). The photocopy is not impossible, a blind alley: we cannot copy the genesis, the seed of the universe, and principal component of our planet. In other words: from now on, is not only the hand of the artist the one that has created the object, but also the all-powerful hands of the nature and of the time, in an blind date organized by the fate. These second inaccessible hands have been devouring the physical matter of the photographic surface to give way to a different image.

In the garden of the photographer, the original phenomenon, the destruction process, decomposition and transformation of the emulsion is a process of controlled manipulation of the culture, giving way to a germination produced by the creator. If the degradation of the photographic support had taken place for purely natural motives, the photographer brain decides to submit the images to technical and formal resources that proceed from other creative peripheral areas, especially, scientific. The control of the way on of Esclusa takes him to establish the most interesting relations with the new technologies, in this case, the field of the science.

Esclusa knows the importance of the difficulty as tool to accede to the global knowledge of the world, the multiple and diverse rhythm of the macrocosms that marks the directives and organizes the structures. In any process of creation of Esclusa the investigation is the matter of interest, the complexity of the art. In this respect, Manel Esclusa realizes a photograph of ideas, of concepts, of knowledge. El jardí d'humus is not stricto senso a set of photographs of curious landscapes. There exist symbolisms and metaphors that can't be ignored. For example, the water has been traditionally a purifier, passive and dissolution element. Here it metamorphoses in the active, most active architect, of the project. In consequence, Esclusa provides with a new meaning (expression) this signifier highly trite (communication). Therefore, he overcomes the topic and wide semantic horizons: he makes a new visual reading to obtain an original product that arranges the heap of common places with which the pseudo-artists fatten us.
The artificial landscape (the tidy and dominated nature) raises the dialog between the conscious one and the unconscious one and, in turn, unleashes a reflection that takes again to the complexity of the creation processes. The transformation of something implies a renaissance, a new life. According to the I Ching, the mutation is the only change that really exists, and in this series of el jardí d'humus, the metamorphosis not only has not concerned the beauty of the first matter, the landscape, but has granted it a wild and romantic shade that upsets us because raises the riot, the disorder, the confusion with which the project has begun. Esclusa has translated the nature and has obtained of it another nature wrote with different verses, with own style, with photographic language, but with a common essence with the nature mother or the mother, the Nature.

El jardí d'humus is a series of a big format photographs. For the author, the nature has a top force and is a wisdom book. The Giclée system of printing, with the utilization of natural pigments inks, guarantees the permanence of the images for a hundred of years, approximately. The paper 100 % of natural cotton allows the connection between two concepts: the form and the content. Nature, nature and more nature that, after all, comes back to his wild condition, not having a concrete order, only appearing, image for image numbered with Roman structure for a reason more aesthetic than ethical. The Roman numbers interest Esclusa in their complexity, aesthetic and visual, because the combinatorial analysis is started after certain number. Definitively, the order is random as soon as all the images of el jardí d'humus complement each other with others to obtain only one instantaneous: probably the photograph that served as pattern and that one that the photographer reserves, as a magic formula, in his secret box.

Two types of photographs: the magma ones, with layers superposed of knowledge and skills, and the explosive ones, result of the instinct and creative instant. The order and the chaos, both theories of the creation of the world. El jardí d'humus is not only a photographs collection of landscape altered by time or by the force of the water. It is, in my opinion, the visual transformation of the indescribable thing.