

COVUS

**AN EXHIBITION DONE IN THE ACADEMY OF FINE ARTS OF
SABADELL, SPAIN, 2021**



“Covus” addresses the subject of the human body, our material container in this world, the space / vehicle we occupy, inhabit and live. At the same time, the exhibition reflects on the house, our refuge, our shelter, a reflection of our inner world, a metaphor for our personal cosmos.

This year in which we have been confined, the house has gained a much more important dimension in our lives. Gil Gelpi reflects on our primitive instinct to seek refuge, a “cove” to live in. Building a precarious structure based on materials found around it and thus creating an installation in space that allows us to enter a world of pure intuition, of intensities, potentialities and infinite possibilities.



Sisyphus

2020

Acrylic resin, fiberglass, plaster.

217x55x89 cm

From Plato's Cave to Deleuze's Body without Organs, human beings have always questioned and investigated their own existence and becoming. And although apparently all these centuries of intellectual and scientific research do not translate into a more integral and human way of living, it is in our DNA to continue searching incessantly for new ways of understanding ourselves and the world that integrates us.

This work is based on a plaster cast of a woman's body. On top of the mold I create layer upon layer of resin with pigment and sand and in the place of the head there is a form that resembles a stone, also made of resin.

The sculpture reminds us of the myth of Sisyphus, the absurd man who every day performed the same work knowing that he would not get anywhere...



Covus

2021

Concrete, plaster.

177x47x42 cm

In this work I address the theme of the human body, our material container in this world, the space/vehicle we occupy, inhabit and live in. The house that receives us, our shelter, our cave. To make it I started from the plaster cast of my partner's body. Once the mold is made, I cover it with structural concrete, a material used in construction, and I add a head in the form of a container or open cave. In this way the space previously occupied by the person is completely empty, leaving the impression of the presence of the absence of that body.



Chrysalis

2021

Concrete, plaster, air.

163x44x42 cm

Chrysalides have always been a recurring theme in all my work, I have a fascination for these spaces of pure transformation, where inside there seems to be another dimension. Where time and space seem to function differently from what would be normal. In this piece I approach the human body as a container and at the same time a space that generates life and transformation. Inside the concrete is enclosed the plaster cast I made for a pregnant friend who two weeks after making the mold gave birth to her first daughter, Luna.



A Thousand Plateaus

2021

Concrete, plaster, air, blown glass, moss.

98x44x87 cm

In this work I make direct reference in the title to the philosophical work of Gilles Deleuze and Félix Guattari. The work of these two authors has had a great influence on my thinking and my approach to art, thanks to having crossed paths at university with Professor Rafael Godinho, translator of much of the work of these two authors into Portuguese. In this particular book Deleuze and Guattari use and explain many of the concepts that they created and that so influenced contemporary thought, the rhizome, the body without organs, the smooth field and the striated field, multiplicity... etc. For me this work contains in itself the multiple universes and worlds that compose us, the multiplicity of potentials that enclose our bodies.



Cubicle

2021

Wood, plaster, cement, glass, PVC, plastelina, jute, esparto grass, electrical installation, lamps.

236x244x331 cm

This installation began intuitively in my workshop. A year after the pandemic and confinement began, I wanted to reflect on the house as our world and our instinct to seek refuge. Little by little I collected wood and objects and created a world of my own impregnated with mystery and possible narratives that appeal to the unconscious and intuition. Inside the installation we find represented the most emotional part of our worlds. A large heart made of construction materials reigns in the interior space, where we can also find a man made of wood, with a plaster head and a glass window in his chest that reveals a heart made of plastelina. On the outside we find the part most related to our thoughts and our unconscious, with four heads modeled directly with cement and esparto grass.