

Alvaro Soler-Arpa
Works from 2009 to 2023





Although I have mostly worked in sculpture, I don't have a defined medium. My artistic creation is based on the ability to efficiently draw everything I can think of. Nature can do miracles, science can only help making them happen.

From my point of view, anatomy and nature are magic, in the full meaning of the word. Nature is my most important source of inspiration, far more than mankind and its technological achievements. Working with bones from 2009 to 2017 has been a way to get in full contact with nature, to deeply engage with the concepts of life, death and evolution. With my work, I express the commitment I feel towards the environment. My creatures attest to nature's evolution in response to the toxicity of our consumer driven society. Dead materials like bone and rubbish come to life again.

For my sculptures, I only use remains found in the wild or received from third parties. No animal has been killed with the purpose of being used for the creation of the art presented here.

Toxic Evolution

This series of sculptures is first and foremost a swan song to nature in its battle against environmental destruction, and to its resigned yet persistent attitude to this lost cause against consumerism. It is a battle against human's blinkeredness and an ode to anatomy and movement. Through the sculptures, I venerate the power of Nature in its struggle for self-perpetuation that keeps on fighting despite the residues flowing in its veins. I praise its desire to never yield.

Asymmetric and crippled creatures are moving forcefully. The monstrous sculptures of Toxic Evolution arise from a sense I have for dirt, toxicity, sickness and tumours. All of this existing among us as a result of man's action.

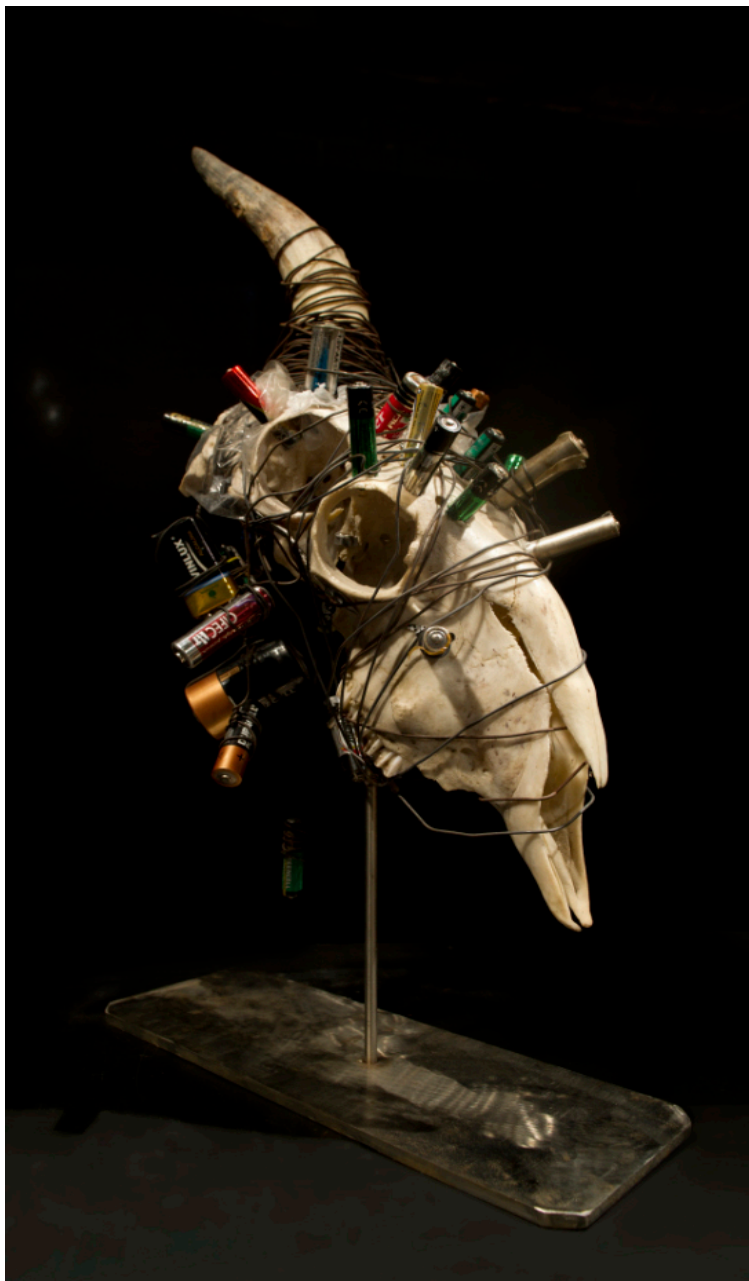
Can life evolve without geological time? Will nature, as we know it, be able to deal with all the waste we dump? Or will it transmute to a dystopic, dysfunctional, and hostile sphere?



Threepedus, 2011, bones from ostrich, pig, sheep skull, wire, plastic waste. 170 x 130 x 85 cm.



Anthreelope, 2011, bones from ostrich, pig, sheep, bubal and ram skull, wire, plastic waste. 200 x 180 x 85 cm.



Foureyed, 2011, sheep skull, batteries, wire. 40 x 30 x 15 cm.



Cabra-cangrejo, 2011, goat skull, king crab legs, batteries, wire. 50 x 50 x 40 cm.



Marine animal, 2011, crocodile skull, bull horns, wire, plastic waste. 200 x 170 x 70 m.

Sculptures from the end of the world

A world envisioned, where egoism, fear and irrationality predominate and where there is no longer any room for spirituality. A dystopic scenario inhabited by apocalyptic beings. A subjective and poetic vision of what the consumer society is causing to our planet.



Ego fight I, 2017, bull skulls, iron bar, 300 x 300 x 200 cm.



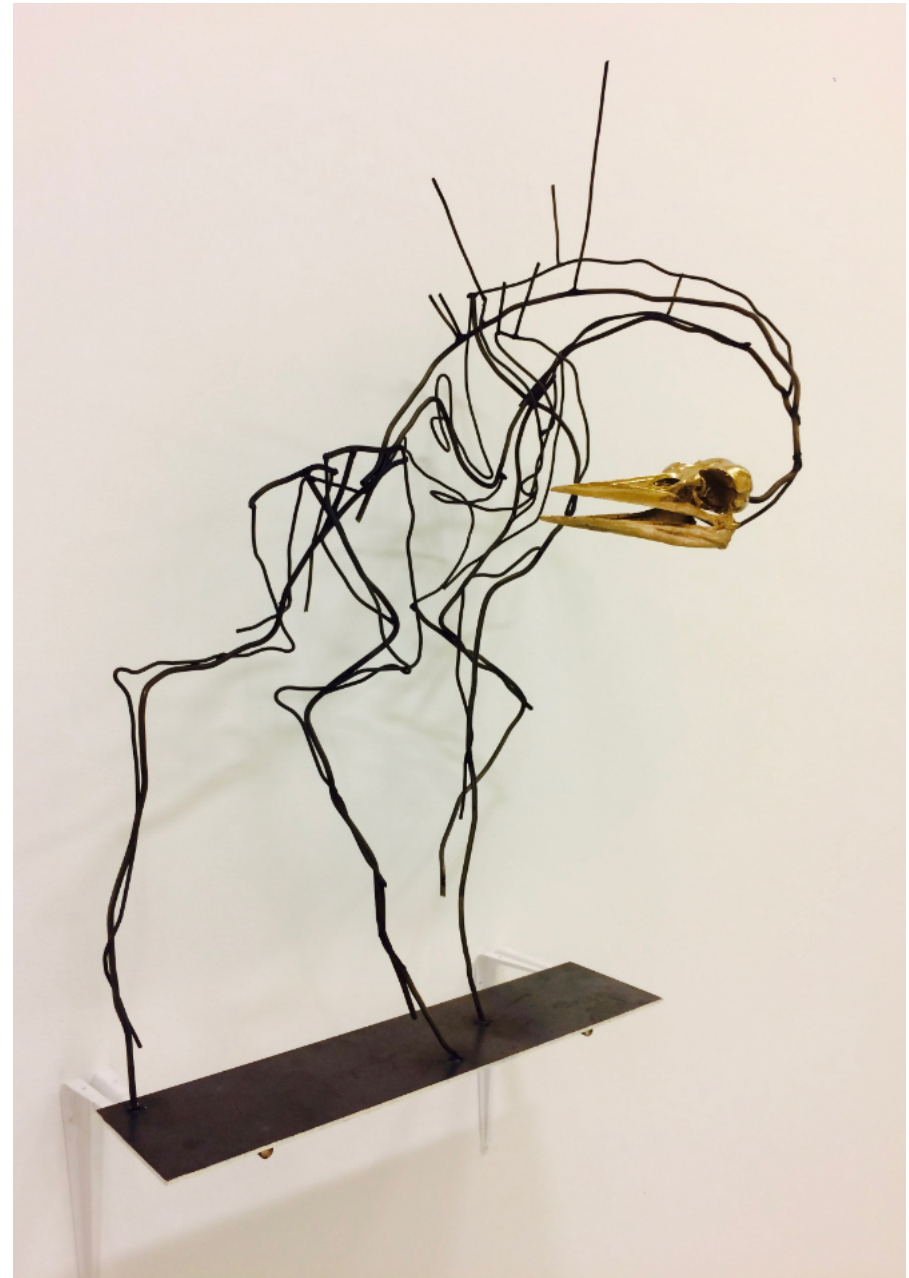
Ego fight II, 2017, bear and deer skull, iron bar, 400 x 400 x 180 cm.



Apocalyptic animal, 2017, dog skull, impala skull, iron bar, wire. 200 x 100 x 80 cm.



Woman, 2017, impala skull, iron bar. 120 x 50 x 50 cm.



Apocalyptic animal III, 2017, stork skull, iron bar. 50 x 80 x 25 cm.

Diseño Metástasis I

Almost everything around us is conceived and designed to be quickly and easily consumable. It shall please, accommodate, delight. Design gives form and life to the objects of desire. It is a main component of the consumerist machine and aimed at creating superfluous needs. Design generates demand, regardless of its negative impact on our physical or mental environment. With Diseño Metástasis, I try to unmask a villain who acts among us with impunity. Nature being processed and transformed into consumer goods and fetish objects.



Antílope procesado II, 2017, synthetic paint and varnish on carved wood, gacelle horns. 65 x 45 x 30 cm.



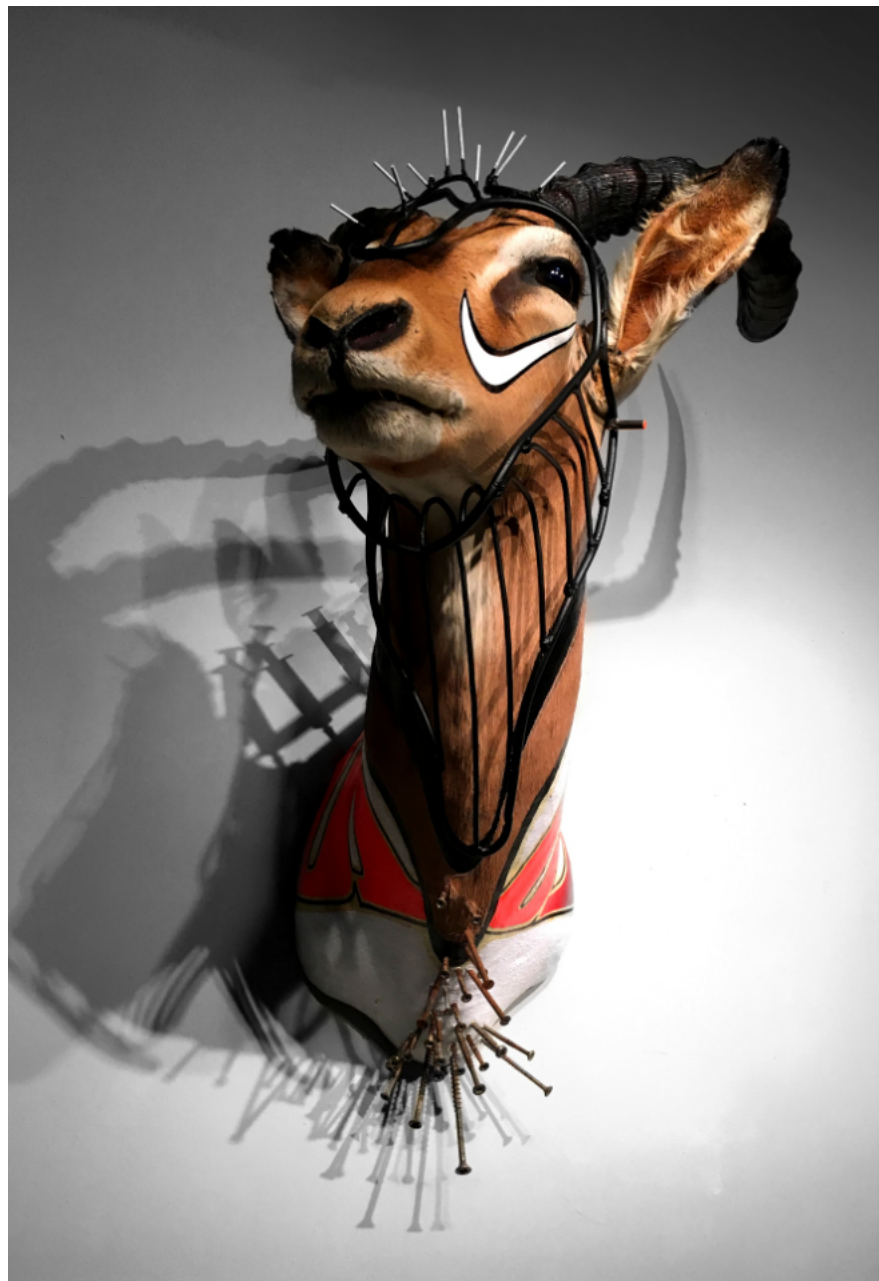
Antilope procesado III, 2019, mixed media on taxidermy. 100 x 100 x 80 cm. Apor.



Antilope procesado VI, 2019, mixed media on taxidermy. 60 x 50 x 35 cm. Apor.



Ciervo procesado, 2017, synthetic paint and varnish on carved wood, deer antlers 100 x 100 x 110 cm.



Antílope procesado IV, 2019, mixed media on taxidermy. 100 x 100 x 80 cm. Aprox.



Antílope procesado V, 2019, mixed media on taxidermy. 100 x100 x 80 cm. Aprox.



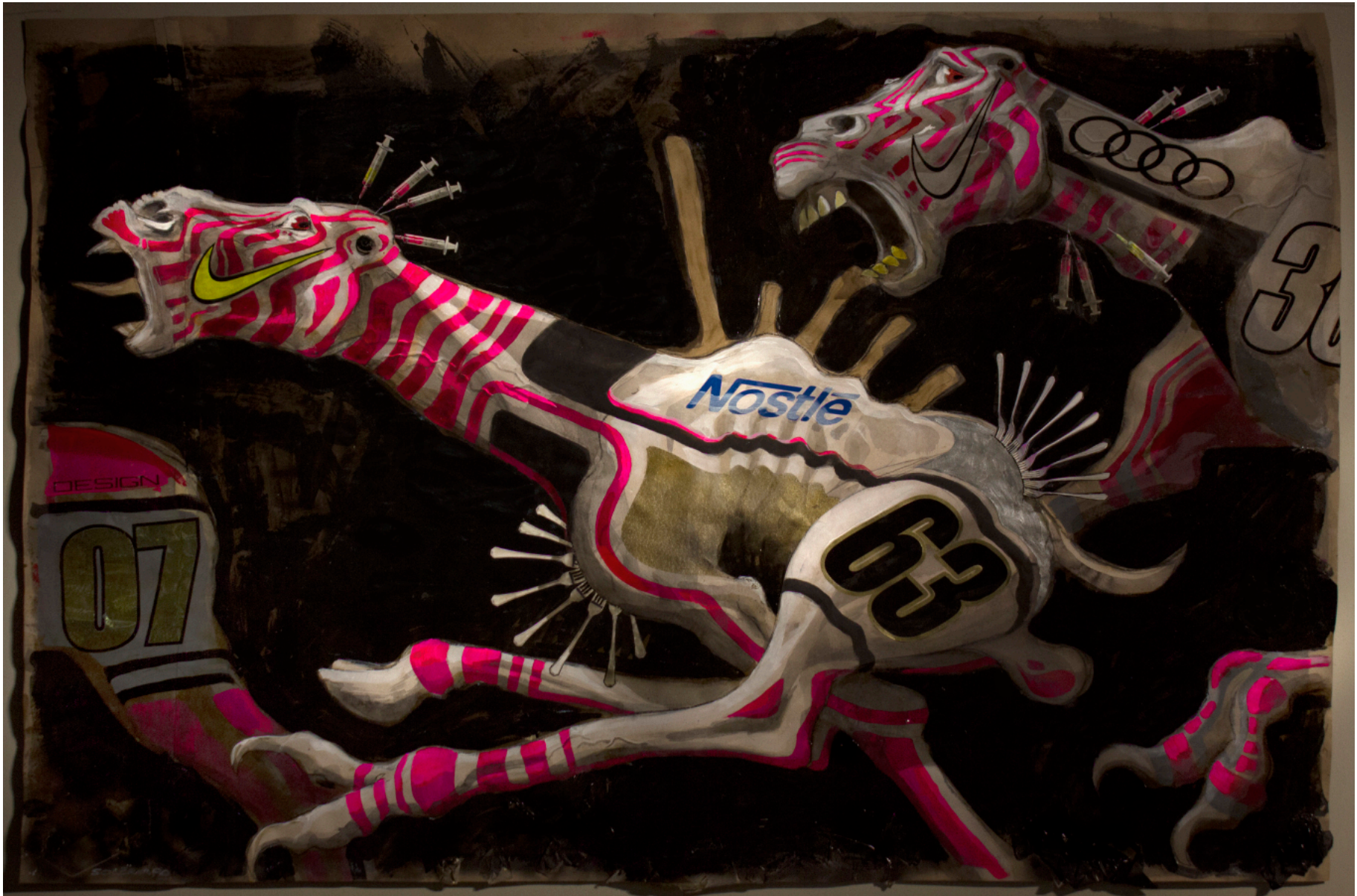
Antílope procesado VIII, 2019, mixed media on taxidermy. 100 x100 x 80 cm. Aprox.

Diseño Metástasis II

Almost everything around us is conceived and designed to be quickly and easily consumable. It shall please, accommodate, delight. Design gives form and life to the objects of desire. It is a main component of the consumerist machine and aimed at creating superfluous needs. Design generates demand, regardless of its negative impact on our physical or mental environment. With Diseño Metástasis, I try to unmask a villain who acts among us with impunity. Nature being processed and transformed into consumer goods and fetish objects.



Estampida, 2021, acrylic paint on cardboard, mixed media. 220 x 190 cm.



Caballos I, 2021, acrylic paint on cardboard, mixed media. 190 x 120 cm.



Burger Kung, 2021, acrylic paint on cardboard, mixed media. 185 x 120 cm.



Red Rum, 2021, acrylic paint on cardboard, mixed media. 210 x 120 cm.

Craniums, Bull tribute

Bull tribute consists of 40 skulls of cow and bull, manipulated with mixed media, using clothes, feeders, metal, stones, leather and other materials. The series features 20 drawings, two outdoor sculptures and a lamp. It is a homage to the significance of the bull in the Spanish tradition and awakens all the controversies that this entails. The lust for death, cruelty towards animals and man's desire to tame the beast within himself.



Fig-1, 2009, metal plates on skull, 80 x 80 x 70 cm.



Fig-2, 2009, sheep fur on skull, 80 x 80 x 45 cm.



Fig-3, 2009, Torero suit on skull, 80 x 80 x 50 cm.



Fig-4, 2009, acrylic paint on skull, 90 x 90 x 45 cm.



Fig-5, 2009, spoons and forks on skull, 80 x 80 x 50 cm.



Fig-6, 2009, black leather suit on skull, 80 x 80 x 70 cm.



Fig-7, 2009, rooster feathers on skull, 80 x 80 x 50 cm.

Devastated Nature

Modern society with its technological advances has created an arrogant and egocentric human species that understands itself as a self-created and self-sufficient subject, that no longer needs a relationship with the whole nor feels any responsibility for its environment. In this vision, earth and nature are simply the place where he treads, moves and excretes.



Devastated nature I, 2015. acrylic paint on paper, 27 x 27 cm aprox.



Devastated nature II, 2015, acrylic paint on paper, 30 x 21 cm aprox.



Devastated nature III, 2015, acrylic paint on paper, 30 x 21 cm aprox.



Devastated nature IV, 2015, acrylic paint on paper, 34 x 21 cm aprox.



Devastated nature V, 2015, acrylic paint on paper, 25 x 30 cm aprox.



Devastated nature VI, 2015, acrylic paint on paper, 30 x 21 cm aprox.



Devastated nature VII, 2015, acrylic paint on paper, 30 x 34 cm aprox.

Alvaro Soler-Arpa, born 1974 in Girona, lives and works in Barcelona.

Alvaro Soler-Arpa majored in Drawing, at the Escuela de Artes y Oficios de Olot, and later in Illustration at the Escuela Llotja de Barcelona. He then pursued a career in advertising and film which included drawing story boards for directors such as Woody Allen (Vicky Cristina Barcelona, 2008), Alejandro Gonzalez Iñárritu (Beautiful, 2010) and J. A. Bayona (The Impossible, 2011).

In 2005, he began to focus his creativity on the visual arts, primarily in the creation of sculptures and installations. In 2014, Soler-Arpa was invited to become artistic ambassador of Plastic Pollution Coalition (PPC), a global non-profit organization whose mission is to end the global dependence on single-use and disposable plastic.

Soler-Arpa is a significant international exponent of environmental art. In a world scenario characterized by an omnipresent environmental crisis, his work gains strength. Its link to the environmental message and activism does not sacrifice a rich and aesthetically well-crafted creative and executive process.

It has been chosen in 2021 by the Goteborgs Konst hall (Gothenburg Museum of Art, Sweden), in its youth education project "Let's Talk About Art" as a world reference in the field of environmental art. He has also participated in editorial publications such as "Plastic Ocean, Art and Science responses" by Ingeborg Reichle, from the Vienna University of Applied Arts in 2020 or GRANTA in Spanish, "AGUA" by Galaxia Gutenberg in 2016. In 2015 he was elected member of the Royal British Society of Sculptors. Currently, Soler-Arpa is working with Galeria Miguel Marcos in Barcelona.



Shaving cream, 2012.

Exhibitions

2023 HIMMEL UNTER BERLIN, group show at Mahalla. Berlin, Germany.

2023 DRAP ART `23, group show. Festival Internacional d'Art Sostenible de Catalunya.

2021 ARCO Madrid. Galería Miguel Marcos.

2019 ARCO Madrid. Galería Miguel Marcos.

2019 DRAP ART `19, group show. Festival Internacional d'Art Sostenible de Catalunya.

2019 *DISEÑO-METASTASIS I , el diseño no es inocente*, solo exhibition, Galería Miguel Marcos, Barcelona.

2018 *EVOLUTION*, group show. Galería Miguel Marcos.

2018 ARCO, Madrid. Galería Miguel Marcos.

2017 *Esculturas del fin del mundo*, solo exhibition, Galería Miguel Marcos, Barcelona.

2017 *Mujer 21*, Sala el Diario de Ibiza, Ibiza.

2016 *Evolució tòxica*, Les Bernardes de Salt, Girona.

2016 *Toxic Life*. Proyecto expositivo en espacio público en colaboración con Plastic Pollution Coalition, Aeropuerto del Prat y TMB, Barcelona, Spain.

2016 ARCO Madrid, Galería Miguel Marcos.

2015 *Craniums. Tributo al Toro*, Plaza de toros de Las Ventas, Madrid, Spain.

2014 *Toxic Evolution*, AZULTIERRA Art Space. Barcelona, Spain

2011 *Craniums*, Elephant Showroom de Arte. Madrid, Spain.

2010 *Craniums*, Elephant Showroom de Arte. Barcelona, Spain.

2009 Km7, Espai d'Art José Luis Pascual. Saus, Girona, Spain.

2008 *The Helmet: wings to the imagination*, ILLA Diagonal. Barcelona, Spain.

2006 *The Helmet: wings to the imagination*, Sala Vinçon. Barcelona, Spain.

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