

Vanity Fair. An Altar without a Hero

The work takes its name from the title of the famous novel *Vanity Fair. A Novel without a Hero* by writer William Makepeace Thackeray, a satire of 19th century British society, characterized by its greed, hypocrisy and snobbery.

Vanity Fair. An Altar without a Hero has been made between 2020 and 2022, in response to the commission I received from the Museu Nacional to make a work with a free motif, format and technique that would dialogue with one or several works in the Museum's collection.

In my latest large-format paintings, I have portrayed a "particular" world of art in which artists, collectors, gallery owners, etc. appear; individuals for whom I feel admiration or friendship, without any disciplinary, geographical or historical framework. On this occasion I have decided to portray the world of painting in Catalonia in 2021, using, as a reference, criteria that we could call "objectives", such as art criticism, institutions and the market.

Obviously, not all who are here are, nor all who are, are here. Considering, however, the wide spectrum of generations of painters active in Catalonia, I have tried to ensure that they were all represented. From unquestionable icons who are no longer with us, such as Picasso, Dalí or Miró, through to others of a certain age, such as Antoni Llena, Mari Chordà, Evru or Nazario, to promising young artists such as Pablo del Pozo, Maria Pratts or Marcel Rubio. I have also included representatives from some museums, noteworthy collections and galleries, as well as art critics and exhibition curators.

Most of the 181 photo portraits in it come from the internet, others have been sent to me by the protagonists themselves and some I have taken myself.

It is important for me to clarify that I have not taken into account any personal feelings or opinion when placing those represented in one position or another, and that at no time has it been my intention to downplay any individual, or to put them on a pedestal. The role that each person represents in the scene of the painting has been marked by technical or arbitrary issues, such as the resolution and lighting of the

photo, the angle from which it was taken, the gesture and/or expression of the individual, and the order in which I have been obtaining or receiving the photographs.

Gino Rubert