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## L u i s C a n e l o

D E N A T U R A : l a n a t u r a l e z a e n s u l u g a r g e o m é t r i c o .

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Alvaro Alcázar Gallery presents on Thursday March 25, the new exhibition of Luis Canelo. Through 20 paintings, Canelo continues with the approaches initiated on the exhibition "Razón y Naturaleza", celebrated in 2017, and insists on integrating the spontaneity of nature and the geometric structure that underlies it.

Canelo delimits the formal scheme of the pictorial surface with lines and geometric planes, that dialogue with the presence of the materials, which emerge with different densities and textures, depending on whether they correspond to minerals, vegetables or aqueous media. The concept of "geometric place" alludes to the mathematical components, sometimes latent and sometimes more explicit, offered by direct sensory observation of the elements of the landscape or obtained by the more restricted scientific study of laboratory. Consequently, we find both a fully descriptive representation of the stone, as well as a strictly analytical microbiology of observation. Color plays an essential role, as it sometimes alludes metaphorically to mineral, organic, humid or atmospheric aspects, but always "disciplined" from the geometric place that structures the painting.

### Brief biography of Luis Canelo:

Moraleja (Cáceres), 1942. Professor of Philosophy and Bachelor of Science in Education. Juan March Foundation Scholarship for Plastic Arts Research (1978). National Artistic Heritage Scholarship for the Research of New Expressive Forms (1980), Medal of Extremadura (2005).

Canelo has been always interested in the interpretation of nature. He began by painting landscapes of his rural Extremadura surroundings; granite stones, clay soils, holm oaks or windows and textures of the walls' houses, from a certain lyrical realism. He discovered avant-garde painting when he moved to the University, being particularly impressed by the painting of Tapies for its material aspect, and he was intellectually enriched by philosophy. In this discipline, he had the fundamental impact of the pre-Socratic philosophers (for the germinal study of matter) and that of the mathematical philosophers. Precisely these two aspects have remained with him to this day. This ambivalence between the organic world and geometry definitively consolidated his artistic language with constant alternations and syntheses.

From his artistic career, this maturity is particularly evident from exhibitions at the Galería Gamarra y Garrigues (1990s), continuing at Metta until reaching the current Galería Álvaro Alcázar. The exhibition we present here offers a synthesis of many significant aspects of a professional career spanning more than 50 years.