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## Frank Buschmann

March 2021 - Abril 2021

*There is no essential difference between the artist and the craftsman. The artist is an exalted craftsman. In rare moments of inspiration, transcending the consciousness of his will, the grace of heaven may cause his work to blossom into art.*

*Bauhaus Manifesto, Walter Gropius. 1919*

Alvaro Alcázar Gallery presents from next Thursday, March 25, the work of the cabinetmaker Frank Buschmann. The exhibition brings together a group of seven types of furniture, all of them characterized by an exquisite aesthetic, which highlights the enormous technical skill of its author. Although Buschmann defines himself as a cabinetmaker and craftsman, through this exhibition, Alvaro Alcázar Gallery intends to show him as an artist. Thus, here it is valued the equalization of fine and applied arts is valued, as well as the use of traditional materials and working methods, revealing the furniture itself as a work of art. A word of warning for all seafarers, what you will find in this exhibition are mainly furniture, but these pieces of furniture speak a kind of mute and magical language.

Buschmann's work stands out for its austere style and of apparent simplicity but of great technical complexity; resulting in furniture that combines beauty, functionality and comfort. His plastic vocabulary is characterized by the use of pure and simple lines, respecting the natural qualities of the material he uses, in this case douglasia and walnut. Regarding his creative process, the artist carries it out through a consecutive transfer of planes, in each one of which, and in the sum of all of them, lies the perfection of the object. For this purpose, he uses little more than his hands "*I don't use machines, I even use traditional assembly and joining techniques, some of them practically forgotten.*" Thus, he avoids the use of mechanized tools, which allows him to deepen the relationship between man and matter, in the deep knowledge of wood, its nature and its behavior and that also has a certain symbolic and spiritual entity: the tree rather than wood, it is a "wise" figure that connects heaven with earth.

Buschmann thus recovers the path set out by William Morris back in the 19th century, of turning craftsmanship into a new synonym of luxury, highlighting these unique, durable and functional objects. His example was followed years later by the Shaker community, the Bahaus project, the Rasch brothers, Gerrit Rietveld, member of the Dutch "de Stijl" movement or architects like Nakashima and Frank Lloyd Wright among others. Such as it occurred at that time, today we find ourselves surrounded by a massive surplus of objects, lacking in quality, while highly specialized and qualified material production is relegated to peripheral economies. As the author points out, "it is in this context that rediscovering the values of craftsmanship may be useful for developing narratives that counteract the corrosive effect generated by current life models."

### Brief biography of Frank Buschmann

Frank Buschmann presents himself as a master craftsman with the soul of an artist, who wanders balancing himself between art and crafts. He was trained as a creator, industrial designer and cabinetmaker. Buschmann has German origin and comes from a family of craftsmen, he spent his childhood between South Africa and Nigeria and his adolescence and training in Germany and the Netherlands. He currently lives in Galicia. From the last 10 years he is been dedicating himself to recover the traditional craft of cabinetmaking and its innovation, for what he introduces notions more typical of artistic practice and philosophical thinking.

Buschmann opened his own workshop in 2011, first in Madrid and then in Corcubiión (Galicia). He has recently been awarded the Premio Artesanía de Galicia (2019) with the "Monas" project and the Premio Antonio Fraguas de artesanía from the Provincial Council of A Coruña in its traditional category with the "Single note Samba" chair. The Rac de Pontevedra Foundation dedicated an individual exhibition to him last March 2020 in which the evolution of his work was shown. He has participated in group exhibitions such as Da arbore a cadera (Cidade da cultura Santiago, 2017), an approach to his work has been shown in festivals through the documentary "A happy job", and the mastery of his craft can be seen among the renovated furniture of the Cathedral of Santiago. His work has also been presented at ARCO in the last three editions by the Alvaro Alcázar Gallery.