
Tienen madera

Galería Alvaro Alcázar
1-30 julio 2021

ARCO
7-11 julio 20

Alvaro Alcázar gallery presents the double exhibition *Tienen madera*, which can be visited from 1 July to 30 July in the gallery space and from 7 to 11 July, a representation of it will be on our booth 7A14 at ARCO. The title chosen *Tienen madera* is a pun referred, on one hand to wood as the undisputed protagonist of the exhibition and on the other hand, the great talent of the artists here presented.

For ARCO, the gallery has chosen a small representation of the exhibition through five works. Nigel Hall, with a wall sculpture faithful to his style of circular and ovoid forms, uses wood to explore the void, shadows and three-dimensional space. An experienced Rafael Canogar makes his debut with wood as a sculptural material to create one of his famous masks. The painter Kepa Garraza, returns to his historical-political discursive line, this time with a powerful image of a homemade wooden weapon used in the riots in Kiev's Maidan Square in 2013. The Murcian artist Maru Quiñonero, through the subtle language that characterises her works, evokes the smell of burning wood in her painting. Four ways of understanding wood, from painting and sculpture, which in turn confronts the vision of two young emerging artists with two long-standing artists.

This small representation is expanded in the gallery space, where works by 15 artists are in dialogue: Nacho Criado, David Nash, Antonio Murado, Anthony Caro, Simon Edmondson, Jorge Barbi, Wolfgang Flad, Juan Garaizabal, Frank Buschmann, Guillem Nadal, José Cháfer, together with the four artists mentioned in ARCO. Once again, the common denominator is the use of wood as a vehicle to achieve an end; from mere support for the pictorial surface, as a fundamental expressive element, or different interpretations of this material through painting.

Press release - exhibition at the gallery

Two of the first pieces the spectator sees on arrival are those by **Nacho Criado**. These are two sculptures made in the late 1960s, a time when the artist was interested in the perception of time and aspects of change, process, movement or duration, and he does so here, through his moth-eaten or decayed wood.

David Nash, British sculptor known for creating "environmental" works, relies on the natural processes of wood to achieve his artwork, intervening directly on the wood of fallen trees, either by hand or with chainsaws.

Anthony Caro presents a wood and steel sculpture from the 1990s from the Arena Pieces series, named after the Arena Chapel (or Scrovegni Chapel) painted by Giotto in the early 14th century. The painter **Simon Edmondson**, Caro's companion during his fellowship at Syracuse University in New York, is presented here as a sculptor, transferring his famous chaises longues series to the three-dimensional, using wood.

The work of **Juan Garaizabal** takes centre stage in the exhibition due to its large format. Through wood, Juan creates a structure that reminds us of the wine barrels used in winemaking.

For **Frank Buschmann**, wood is the main working element, which is why he has an exhaustive knowledge of its behaviour and composition. As an artist-woodworker appreciates the symbolic and spiritual character of wood, since, as he points out, the tree is a "wise" figure that connects the sky with the earth, rather than wood. **Antonio Murado** also presents us with wooden furniture, but unlike Buschmann, he uses wood as a support for his painting. Murado explores his interest in nature through wood, where he depicts landscapes, flowers and natural elements, or as in this case, branches.

The German artist **Wolfgang Flad** works with wood on a regular basis. His paintings are very spontaneous in that they consist, in their initial phase, of rapid ink strokes on paper, reminiscent of post-war American gesture painting. The process, in a second phase, involves slow and arduous work, which takes him hours and days to excavate the wood according to the initial stroke.

José Cháfer chooses wood as an artistic expression, as it allows him to connect with nature, which is, after all, his objective, recreating himself in the different textures, hardnesses and veins of this material. He also uses other natural elements such as fire, as we can see in his series of burnt tables.

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In the case of **Jorge Barbi**, his relationship with wood stems from chance. To create the work *Cabaco*, he has made use of sticks found on his way, dragged by the sea. Barbi therefore links wood to spontaneous finds, to the idea of chance and play.

For **Guillem Nadal**, wood is one of his favourite supports, using it to leave his own mark in time through strokes, lines and features, which manifest a space for reflection between the work and the artist.

It is therefore an exhibition where the spectator will be able to find the enormous register of possibilities presented by this material, whose use in art is millenary thanks to its great versatility and beauty and, as we have pointed out, its strong symbolic charge.

*Thanks to FINSA for their collaboration in this project.