

II. COINCIDIR EN UN PUNTO DOS O MÁS COSAS, A VECES CHOCANDO UNA CONTRA OTRA

SERGI AGUILAR, ANA DE FONTECHA, CHRISTINA MACKIE, MEUSER.

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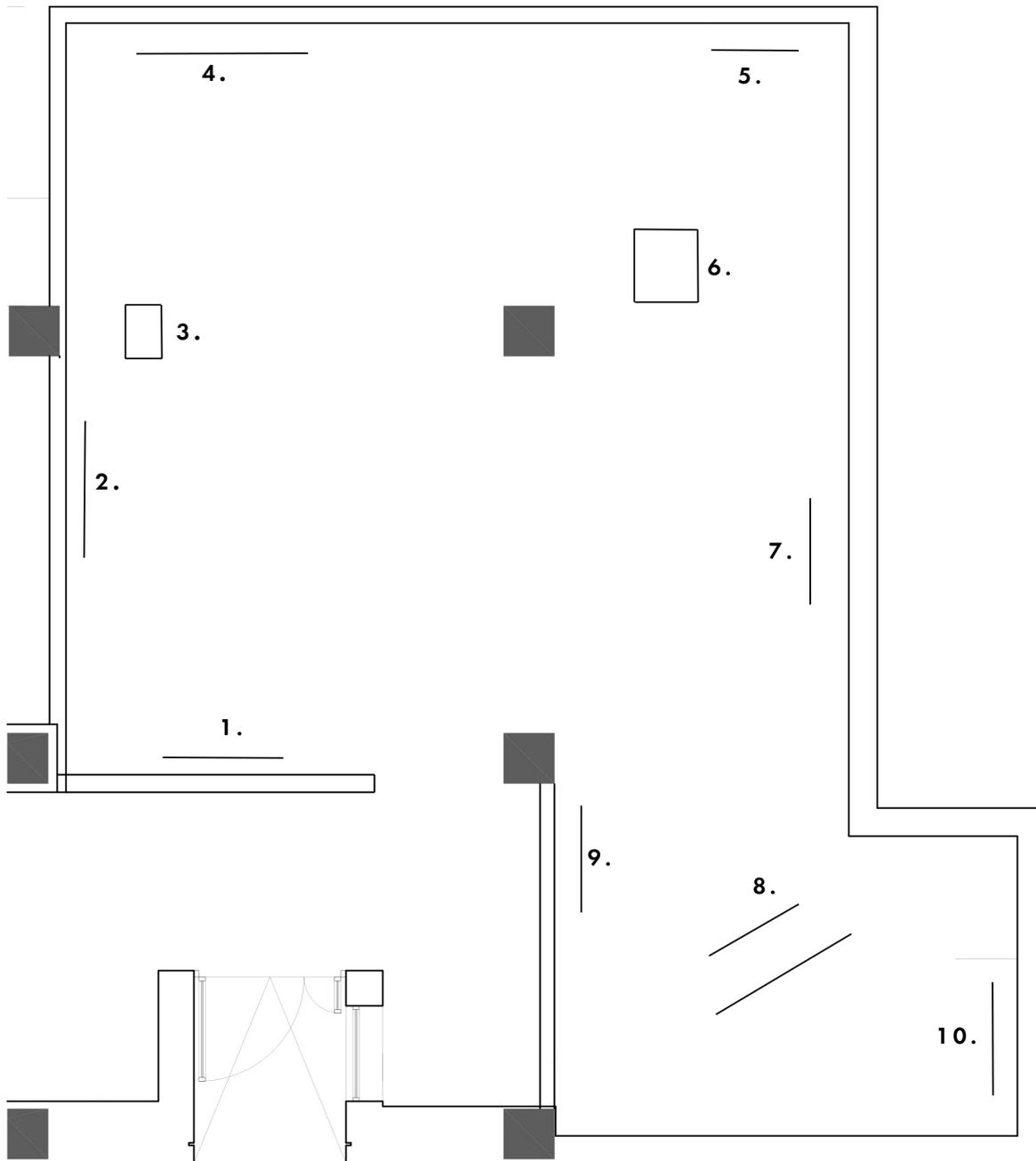
"Well, I began with different materials, to see which was the one that came closest to the basic idea I had in my head. I tried bronze, stainless steel, brass... But none of them really satisfied me. I saw that they didn't exactly go with what I was trying to do. And then I found marble, and with it I've managed to achieve a fairly good, not to say perfect, adjustment between material and idea. My work with marble between 1973 and 1980 was what really taught me my trade very thoroughly. But what happened after some time was that I felt the need to reappraise my concept of the mass-space relationship, and this led me to try another material, iron. Once you've chosen your material - marble and iron in my case- I think that you do have the obligation to get everything you can out of it, to know it properly, if you want your work to express as much as possible and to produce a perfect balance between the material work and the significant part of your sculpture" (Sergi Aguilar, Barcelona, 1946).

"My work intends to understand and question the space through a plastic representation. I try to materialize this series of questions in order to achieve a deeper understanding of the different spaces that I occupy or that I move through" (Ana de Fontecha, Madrid, 1990).

"It is essential to keep the edge between what was and what is, visible. If everything is predetermined then everything is already known, so its best to keep an element of change in a work" (Christina Mackie, Oxford, 1956).

"The ready-made is something industrially produced to perfection, I never use objects that still have a function. I would never take a fridge, that would be much too real. I am interested in the language of form only if I can translate it into something else. If I discover shapes that are not familiar to me, but which have a specific singularity, then they interest me. These forms would probably never come into my mind if I had to invent them. In found objects there is always something entirely different that someone else has thought of" (Meuser, Essen, 1947).

MAISTERRAVALBUENA



SERGI AGUILAR. 9. *Plana nº 4*, 1980. 21 x 74 cm | 8 x 30 in. Técnica mixta sobre papel | Mixed media on paper.
6. *Circular nº1*, 1980. 31.5 x 34 x 30 cm | 12.5 x 13.5 x 12 in. Mármol negro Bélgica | Belgian black marble.
10. *Blanc nº 5*, 1980. 21 x 74 cm | 8 x 30 in. Técnica mixta sobre papel | Mixed media on paper.

ANA DE FONTECHA. 2. *Ensayo. Construcción - pliegue*, 2018. 59 x 77 cm | 23 x 30 in. Cartón sobre cartón falla | Cardboard on plasterboard.
8. *Biombo 1 y 2. Ensayo. Espacios. Usos, construcciones*, 2019. Medidas variables | Variable dimensions. Dm teñido en masa | Dm dyed in mass.

CHRISTINA MACKIE. 3. *Palette nº 2*, 2014. 10 x 32 x 18 cm | 4 x 12.5 x 7 in. Loza, cornalina | Earthenware, carnelian.
5. *Token nº 2*, 2019. 37 x 30 x 8 cm | 14.5 x 12 x 3 in. Gres, lino | Stoneware, linen.

MEUSER. 1. *Diesellappen*, 2018. 82 x 53 x 51 cm | 32 x 21 x 20 in. Óleo sobre acero | Oil on steel.
4. *Obne Titel*, 2019. 167 x 110 x 5 cm | 66 x 43 x 2 in. Óleo sobre acero | Oil on steel.
7. *Obne Title*, 2018. 72 x 42 x 16 cm | 28 x 16.5 x 6 in. Óleo, cemento y acero | Oil, cement and steel.