



# Grandes Maestros

**Tápies, Miró,  
Chillida, Valdés,  
Plensa, Genovés,  
Murakami...**

From 18th june  
to 2th august  
2021

**Aurora Vigil-Escalera**  
Galería de Arte



# Great Masters

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**Cristina Ridruejo García-Merayo**

Aurora Vigil-Escalera Art Gallery is pleased to present, from June 17 to August 2, the new edition of one of its most celebrated projects: the traditional exhibition 'Great Masters'; in which it brings together an exceptional sample of some of the main creators who shaped Spanish Contemporary Art in the 20th century.

This exhibition will feature emblematic graphic works of very diverse techniques, to which is added a careful selection of contemporary sculpture in small format. Aurora Vigil-Escalera continues to support an ambitious program, both in its Asturian headquarters and in its satellite space in the capital, and is proud to be able to develop creation and research projects with innovative current artists – through painting, installation, video art, photography... – as well as maintaining the cult of the Great Masters and the classical avant-garde. This unmissable event on Capua Street in Gijón offers a fantastic immersion in our Art and our History.

We begin the tour flanked by a Tàpies and a Miró from the 80s and 70s, respectively. These creators, who dominated the artistic scene of their time at a national and international level, also received influences from each other in life. Joan Miró (Barcelona, 1893-Palma de Mallorca, 1983) introduced graphic work to his production at the end of the 40s and dedicated himself almost completely to it for a season in the 50s. Like his sculptures, canvases and large murals, his engravings and lithographs collect the characteristic star motifs, minimalist colors and deceptively simple strokes that resolve into circular shapes and then suggest human and animal elements, always in a tension between abstraction and figuration that lead to surrealist solutions.

For his part, Antoni Tàpies (Barcelona 1923-Barcelona, 2012), although he draws on Miró's iconography from the beginning, immediately shows a marked personality and his own style, transferring those influences to his terrain dominated by geometric expressions – especially the characteristic crosses and circles–, dark tones–red, black, gray, brown– and material elements that he incorporates even into serial works. His investigations into textures, the physical nature of objects and the expressive possibilities of materials are translated into sand, dirt, torn fabrics, and other elements that, at the same time, express the anxieties of growing up and living around war and They invite you to find beauty in everyday life.

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The informalism continues, from the three graphics by Tàpies to a large-sized screen print by Luis Gordillo (Seville, 1934), recognized in 2011 with first prize in the II Torre Pacheco International Screen Printing Competition. His serpentine motifs disrupt the geometry initially imposed on the work, illustrating the constant tension in the artist's production and his search for a balance between different currents and trends perpetually modernized and imbued with vitality through his great palette. Gordillo is one of the most active and restless plastic creators in constant evolution, who continues today involved in a large number of projects, among them, his own room in the Reina Sofía Museum.

Another of the great avant-garde informalists, Rafael Canogar (Toledo, 1935), presents his serial sculpture 'Cabeza', whose careful three-dimensional study reflects the artist's attitude towards drawing, as well as his study of materials, which both also influenced his painting. His career, from his informalist beginnings with the group El Paso, through more figurative eras inspired by Pop art and media images, before returning to a more geometric abstraction, is now translated into recognizable features. humans, but with elements that only live in their imagination.

The last period of Juan Genovés (Valencia, 1930-Madrid, 2020), a frequent guest on Capua Street, is captured in colorful abstract landscapes populated by his iconic crowds from a bird's eye view in limited editions of just 10 copies in which everyone and each of them carry a unique manual intervention with a multitude of elements, halfway between the graphic work and the original. Among these works, the series 'G+G' stands out, in collaboration with his son, the photographer Pablo Genovés, and a small serial version of the sculpture 'Transbase', which he donated to the city of Avilés during his family exhibition 'The divided unit by zero', at the Niemeyer Center, in 2019, his other great link with Asturias.

Manolo Valdés (Valencia, 1942) is known especially for his look at the art of the past, which he renews through his paintings, sculptures and graphic works. In the exhibition you can see his engraving 'Menina', a large profile portrait with surrealist overtones and the influence of Velázquez. It is these nods to the great figures of Spanish art, with a use of artistic language and visual resources of the masses close to Pop, and his work with engraving, more accessible to the public than other artistic forms, which positioned him as a figure indispensable for Spanish culture between the 60s and 80s. His great success accompanies him to New York where he currently continues to create and experiment with new aesthetic avenues.

Jaume Plensa (Barcelona, 1955) is one of the most internationally successful active Spanish artists, as well as one of the greatest defenders of engraving and work created in series. With an important production of enormous public sculptures, his creations, which often represent women's heads, can be seen in distinguished squares in Spain, France, Japan, England, Korea, Germany, Canada or the United States. This recurring motif is

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also shown in the book-sculpture '61' (a reference to his age at the time he embarked on the project), whose publication in a limited series invites him to share his creative process, his influences, the germ of ideas... Your inner world.

The great sculptor Eduardo Chillida (San Sebastián, 1924-San Sebastián, 2002), one of the main sculptors of the 20th century, who achieved great international success in the 1950s and became irrevocably linked to Gijón in 1990, with the 'Praise of the Horizon', translates his recognizable abstract forms and exploration of concepts such as space, emptiness, limits, light and shadows, into a celebrated series of prints in black and white tones, whose angular shapes make them instantly recognizable.

Often cited alongside Chillida for his contributions to contemporary sculpture, Amadeo Gabino (Valencia, 1922-Madrid, 2004) is doubly present in this exhibition for his tall iron construction 'Germinal', from the 1960s, and for his more recent pyrography mixed with collage, one of the main elements in his production also in sculpture and painting. In both he explores geometric abstractions, a limited color range and superimposed elements in a study between light, space, volume and a dialectic between interior and exterior.

Throughout his career as a painter, photographer and especially sculptor, Joaquín Rubio Camín (Gijón, 1929-2007), another of the great guests, works with all types of materials, from copper to aluminum, including marble and wood, until developing a special disposition towards angle iron, the material in which the two sculptures in this exhibition are carved. Two small angular compositions on a wooden base.

We end with the fun images of Takashi Murakami (Tokyo, 1962), today a media icon, as the only representative of the international artistic movement and unavoidable for his contributions to the world of engraving, to which he incorporates elements of popular culture along with tradition. Japanese in very colorful compositions that managed to make their way in the Japan of the economic crisis of the late 80s to travel all over the world.



**Graphic work**



**Joan Miró**

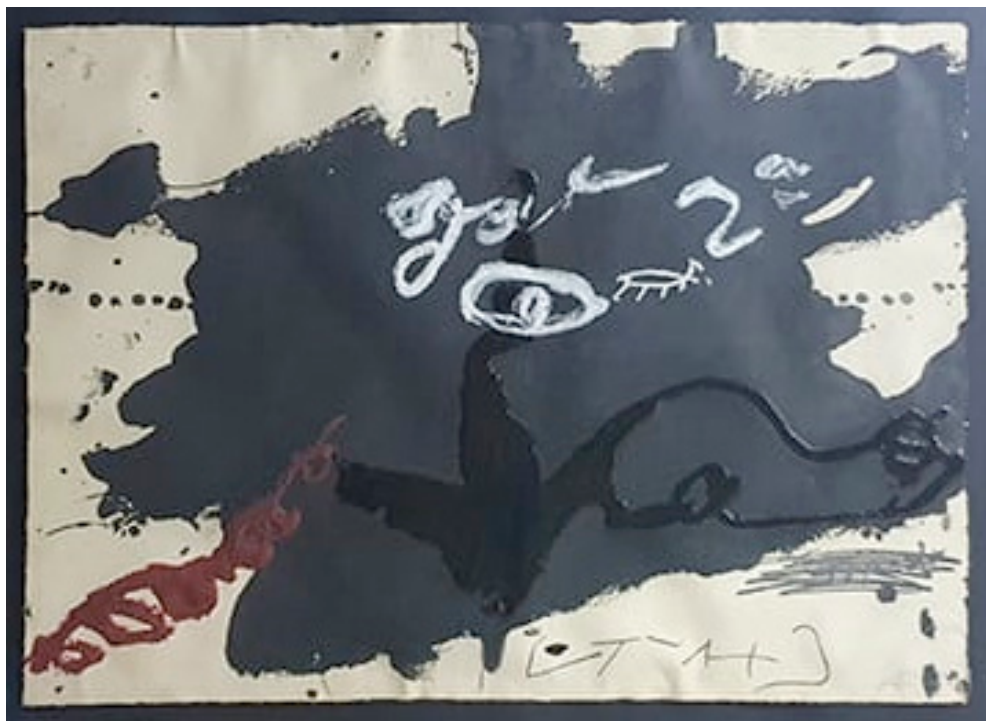
**Hommage Aux Prix Nobel**

29.93 x 22.05 in

Lithography

Ed. 100

1976



**Antoni Tàpies**

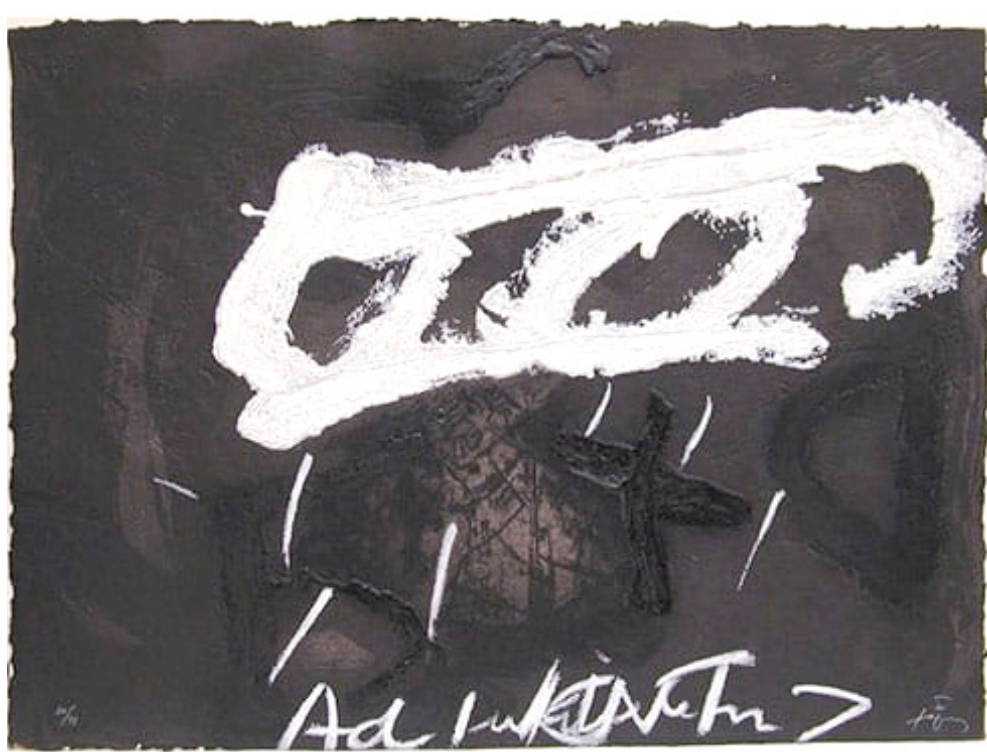
**Roig i Negre 1**

37.40 x 49.21 in

Etching and carborundum engraving

Ed. 99

1985



**Antoni Tàpies**

**Forma blanca**

22,05 x 29,92 in

Etching in various inks (3 black and white) with relief

Ed. 99

1988



**Antoni Tàpies**

**Cercle Rouge**

24.80 x 35.43 in

Etching, aquatint and carborundum engraving

Ed. 50

1976



**Luis Gordillo**

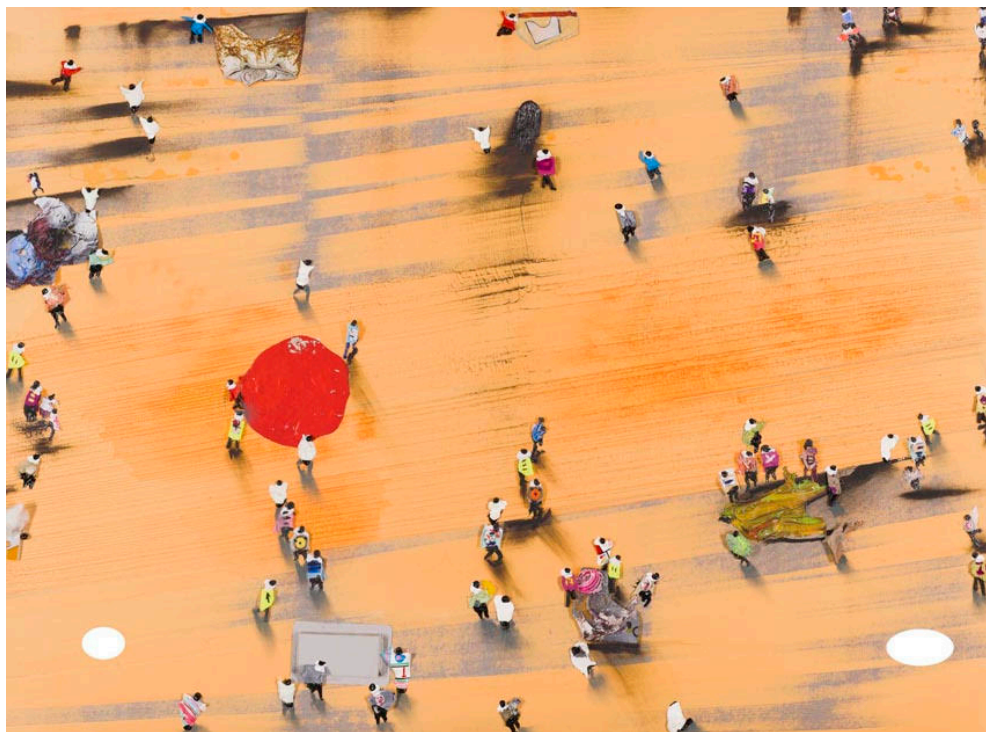
**Untitled**

62.99 x 47.24 in

Serigraphy

Ed. 20

2012



## Juan Genovés

### Acontece

29.13 x 39.37 in

Giclée on Hahnemühle heavily intervened by hand by the artist

Ed. 10

2018



**Juan Genovés**

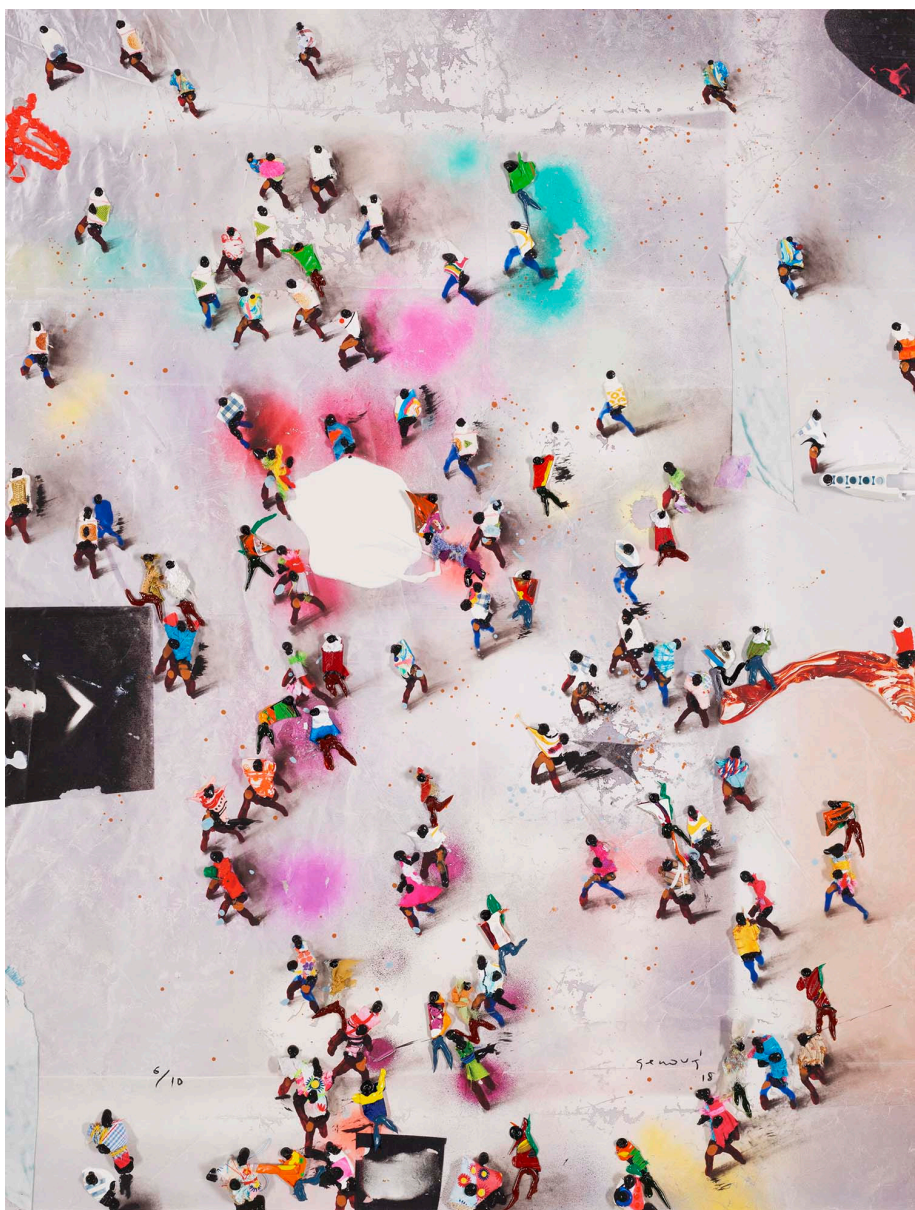
**Acecho**

29.13 x 23.62 in

Giclée on Hahnemühle heavily intervened by hand by the artist

Ed. 10

2018



**Juan Genovés**

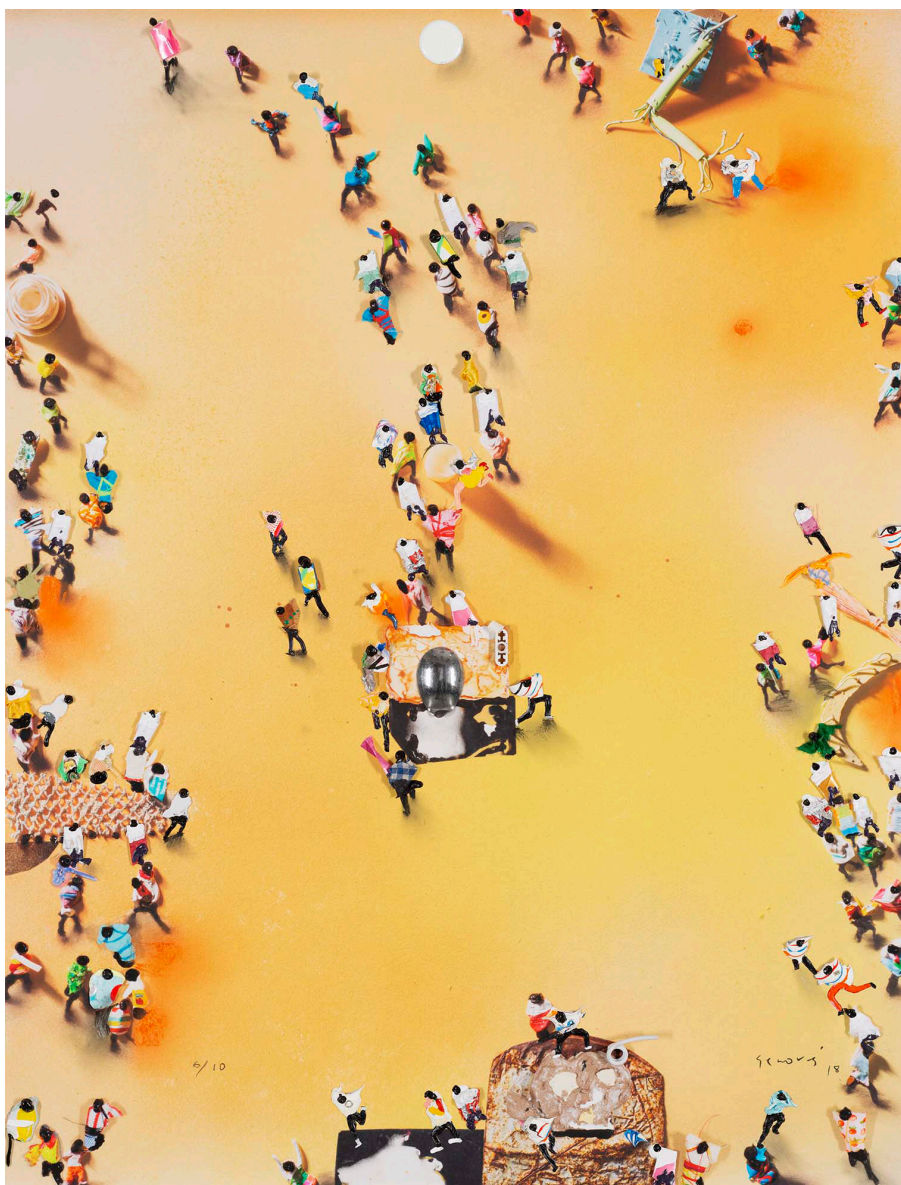
**Albores #1**

29.14 x 23.62 in

Giclée on Hahnemühle heavily intervened by hand by the artist

Ed. 10

2018



**Juan Genovés**

**Atenencia**

29.14 x 23.62 in

Giclée on Hahnemühle heavily intervened by hand by the artist

Ed. 10

2018



## Pablo y Juan Genovés

### G+G #1

29.14 x 23.62 in

Photograph of Pablo Genovés very much intervened by hand by Juan Genovés

Ed. 10

2019



**Amadeo Gabino**

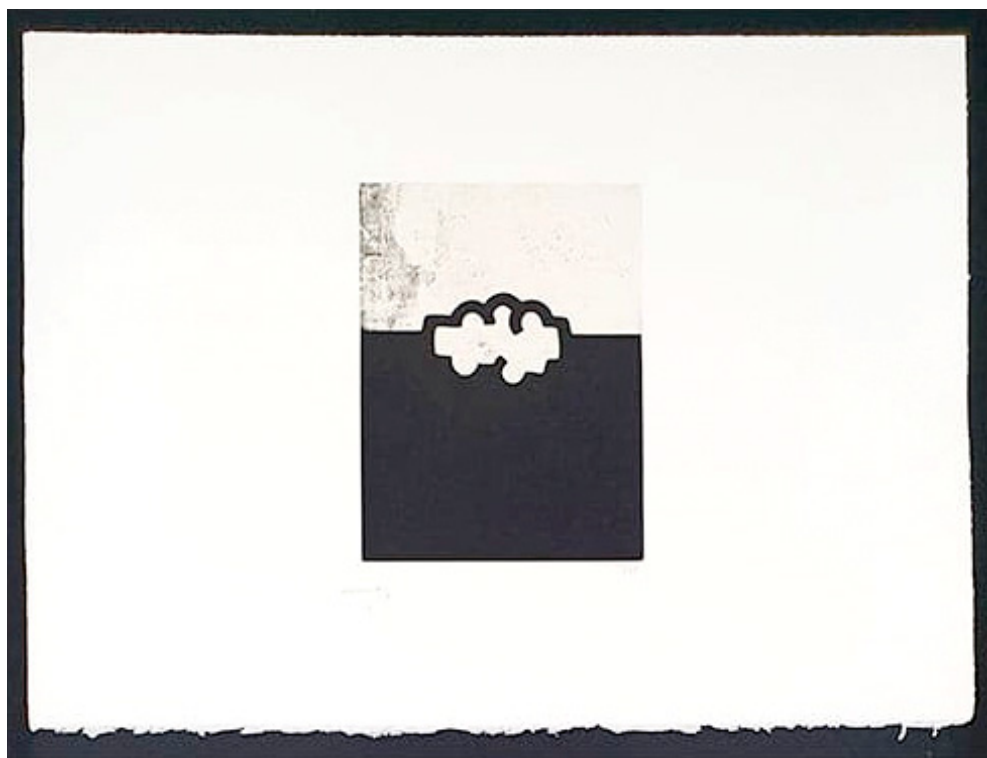
**Untitled**

27.56 x 27.56 in

Pyrography and collage

P.A.

2003



**Eduardo Chillida**

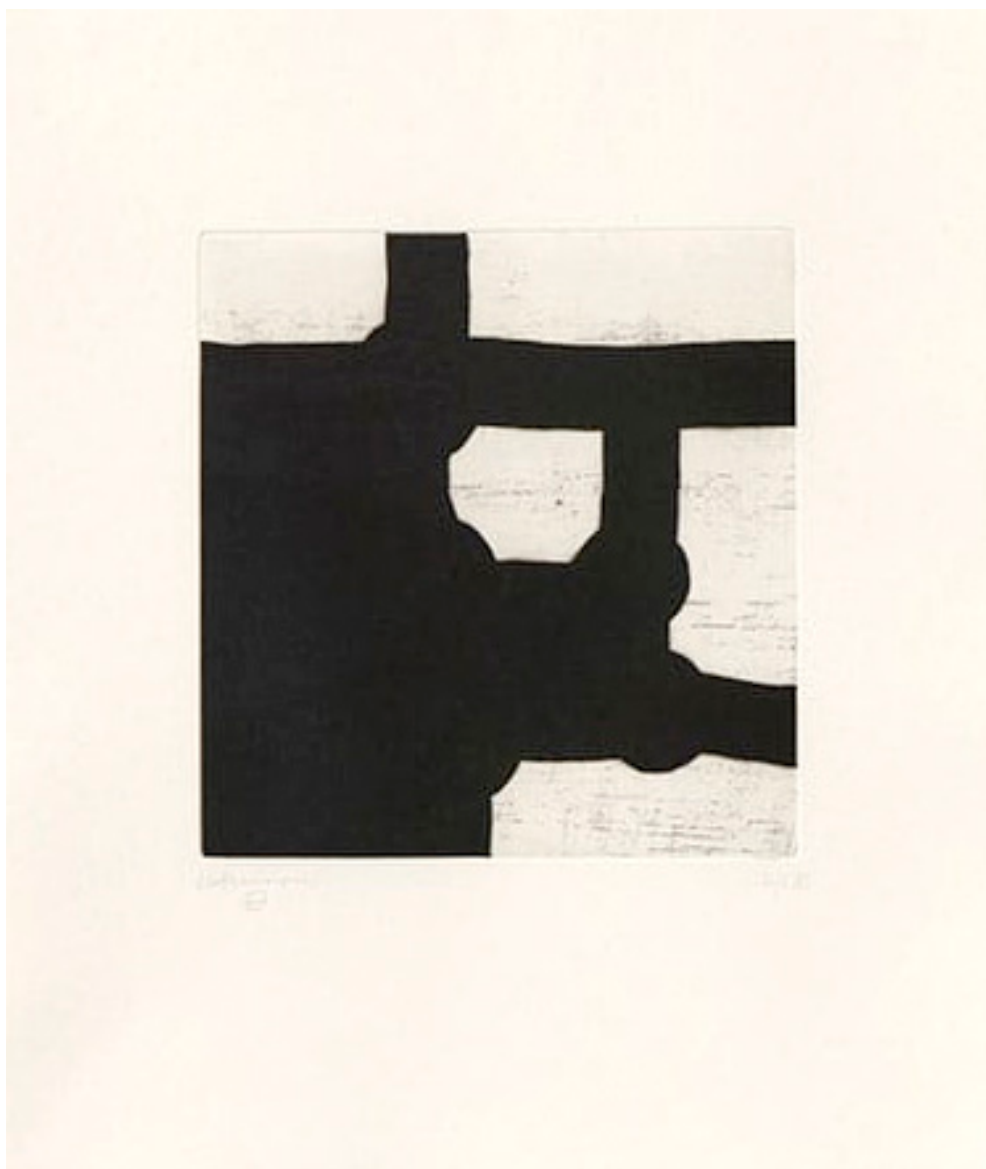
**Homenaje a Omar Khayyam**

29.92 x 22.05 in

Etching

Ed. 99

1982



**Eduardo Chillida**

**Aromas #VI**

20.86 x 16.53 in  
Etching and aquatint  
Ed. 120  
2000



**Takashi Murakami**

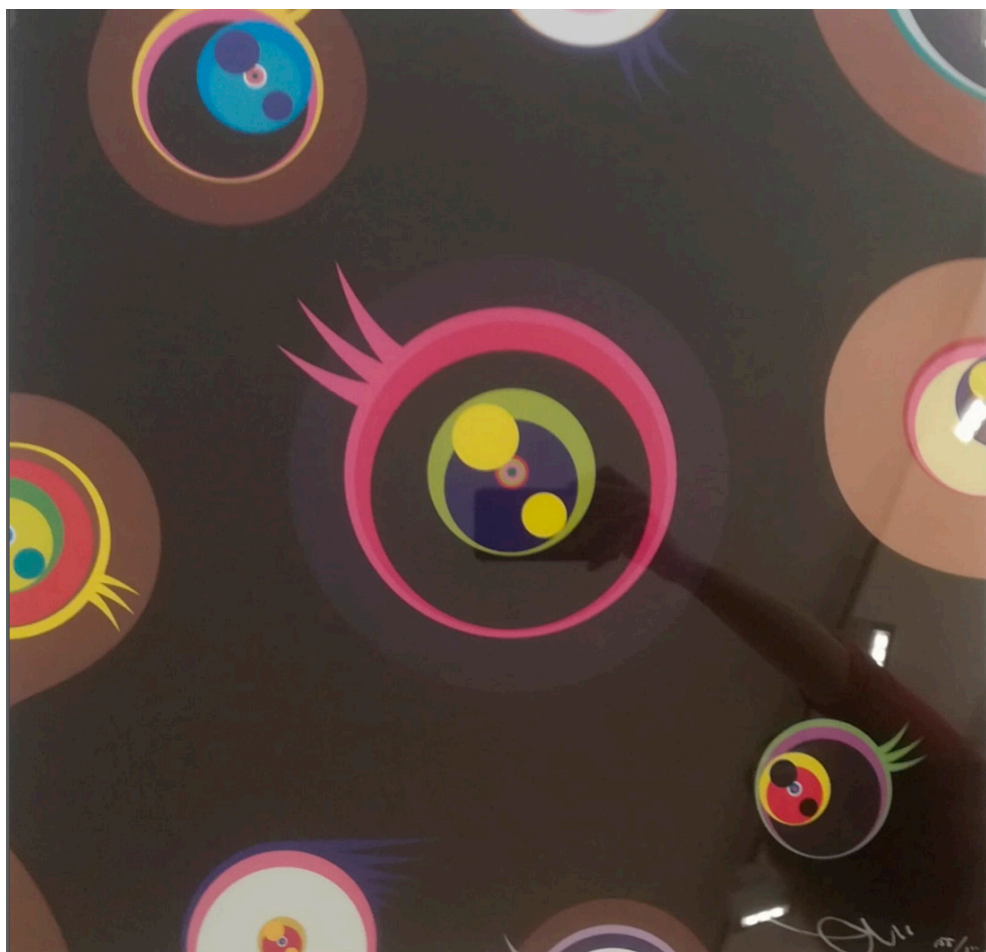
**Jellyfish Eyes-White 1**

19.68 x 19.68 in

Color lithographic offset

Ed. 300

2006



**Takashi Murakami**

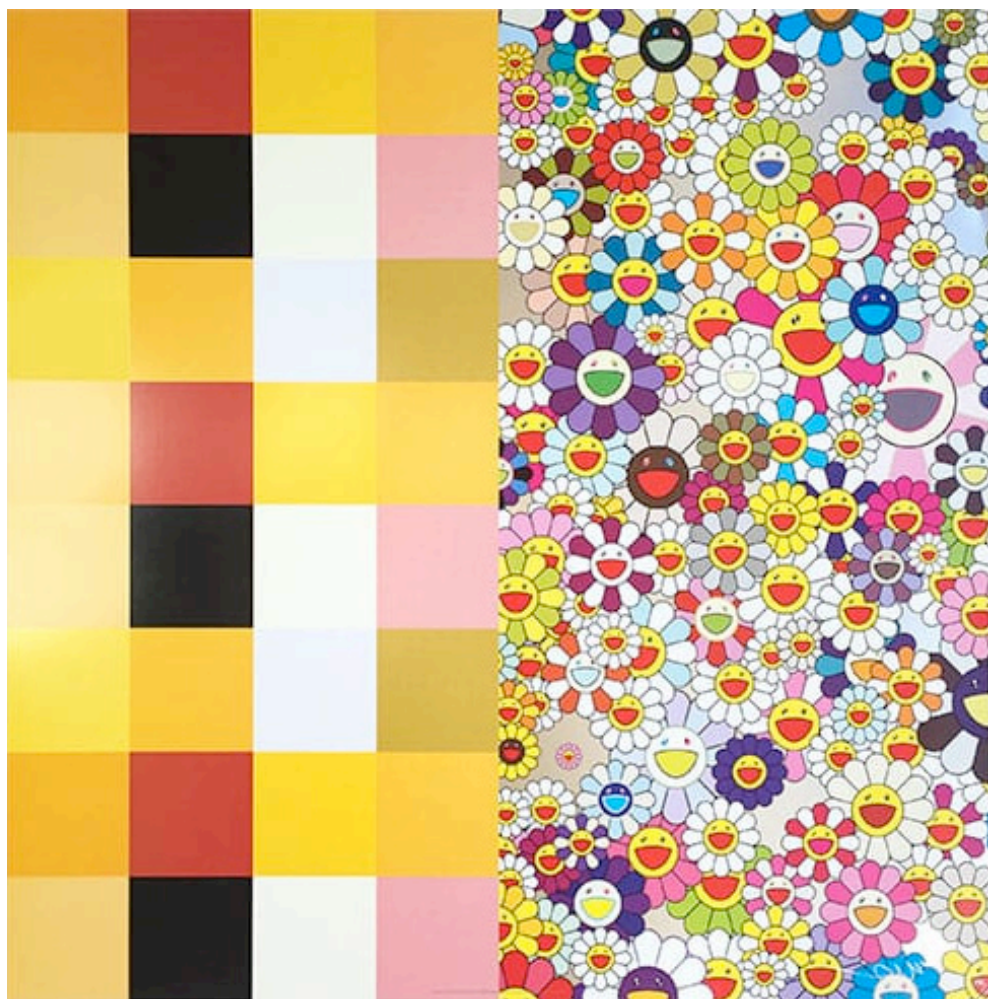
**Jellyfish Eyes-Black 1**

19.68 x 19.68 in

Color lithographic offset

Ed. 300

2006



**Takashi Murakami**

**Acupuncture/Flowers (Checkers)**

26.77 x 26.77 in

Color lithographic offset

Ed. 300

2008



**Manolo Valdés**

**Menina**

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47.24 x 32.28 in

Recorded

Ed. 55



**Sculpture**



**Juan Genovés**

**Transbase**

15.75 x 15.60 x 7.16 in

painted steel

Ed. 10

2020



**Jaume Plensa**

**61**

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12.60 x 19.68 in  
Mixed technique  
Ed. 2.998  
2018



**Amadeo Gabino**

**Germinal**

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31.10 x 5.90 x 5.90 in

Wrought iron

1961



**Rafael Canogar**

**Cabeza**

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4.72 x 5.11 x 5.51 in

Black patinated bronze

Ed. 30

2012



**Joaquín Rubio Camín**

**A Kafka II**

6.10 x 6.49 x 5.31 in

Steel angle

1964



**Joaquín Rubio Camín**

**Untitled**

11.02 x 3.35 x 3.74 in

Wrought iron



**Joaquín Rubio Camín**

**Untitled**

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7.87 x 3.94 x 2.96 in

Wrought iron

CATALOGUE

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