

# ARTUR AGUILAR

OPENING

17 SEPTEMBER 2020

*THE POETICS OF PURE GEOMETRY*

CYCLE: "SO FAR, SO CLOSE"

CURATED BY: PILAR PARCERISAS

18/09/20-14/11/20

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*The poetics of pure geometry*

Cycle: "So far, so close"

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The Vallpalou Foundation of Lleida has started a new stage of programming exhibitions and activities under the direction of Pilar Parcerisas, art critic, art historian and independent curator of exhibitions. The 2020 cycle is titled "So far, so close", and focuses on the contribution of some artists who made themselves known in the 80s and 90s.

After the first exhibition dedicated to the artist and set designer Pep Duran with the title *Draw the days*, now it is the turn of the artist Artur Aguilar, in Catalonia the foremost in geometric abstract painting with the exhibition *The poetics of pure geometry*. The exhibition presents 54 paintings, some in large format, that go chronologically from 1987 to 2017, and can be considered a mini-anthology of the artist. It is accompanied by the book *Seven numbers from the Arcs 64H series* (2017).



Sneak peek of the exhibition:  
Artur Aguilar  
*The poetics of pure geometry* at  
Fundació Vallpalou, Lleida

## Notes for the editor

Text by Pilar Parcerisas

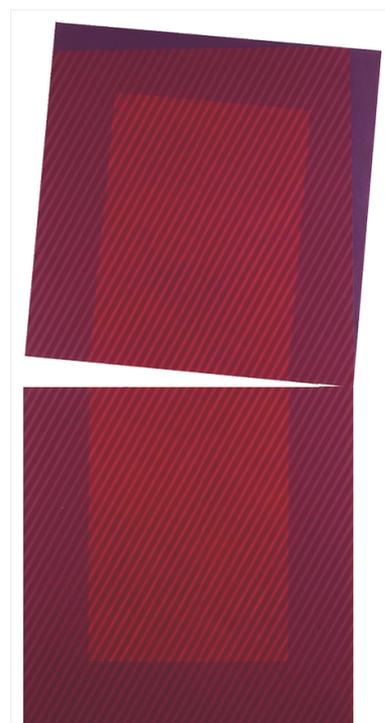
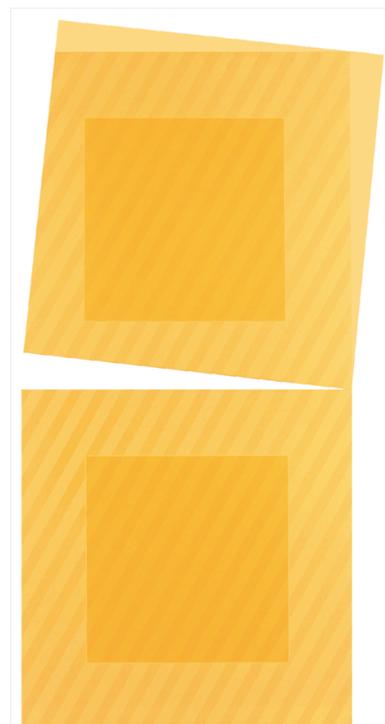
### Geometry and nature

The painter Artur Aguilar finds Euclidean geometry in nature, the balance that exists within nature from the golden section. But this is not a static fact in nature, but also a dynamic one, as shown by the movement of a falcon that flies downward in a logarithmic spiral. He has put the pictorial space at the service of the mathematical rules that govern nature and the golden section or golden number that the Renaissance linked to the idea of perfect proportion and beauty. It combines the constructive spirit of space with the optical vibration of colour that gives warmth and emotion to these modular and minimalist works.

The concrete art based on geometry has not had a great popularity in Catalonia or too many practitioners during the 20th century. Rationalist thought has weighed little against organic, gestic or surreal art. That is why it is even more valuable to find artists of the stature and rigor of Artur Aguilar, capable of dematerializing the pictorial space and "deconstructing" the basic elements of painting.

In this sense, Artur Aguilar has maintained a tension between the constructivist roots of his painting and the kinetic art before which he has always stopped on the threshold of its doors. In a country without a tradition of geometric modernity, one had to cling to international references. His initial interest then, could not be other than that first Delaunay he saw on his first trip to Paris. But his gaze obviously turned to Malevich, Joseph Albers, Poliakoff and the Spanish artists who were a reference for his generation, such as Equipo 57 and Palazuelo. Critics have found a relationship between his work and Madí, the Argentine constructive trend with an international vocation that began in the mid-1940s.

The first works with plans of a constructivist nature are followed by works in which repetition, colour vibration, visual texture are important, with lines and grids that reinforce the harmony of colours with soft and little contrasted ranges. a period concentrated on the repetitions that we can place towards the early 80s when the Denise René gallery in Paris, specialized in geometric abstraction and kinetic art, took on deposit the work of Artur Aguilar as one of its artists.



Up: *Broken Yellow Rectangle I*, 1995 (120-60), Artur Aguilar  
Down: *Broken Red Rectangle I*, 1995 (120-60), Artur Aguilar



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## Minimalism and concrete

Minimalism and concrete art from the 1980s, the large-format piece *Continua III* (1987) stands out, a large abstract altarpiece, made up of four pieces, in which the painting creates an optical effect of a zigzag ribbon and plays with solid colour and a combination of purple rhombs. This large piece is accompanied by the *Irregulars series* (1988), four works in which the usual format of the painting is altered and the wooden support takes the irregular shape of the geometric representation received. Like the *Continuous*, the *Irregulars* also play with the tape effect, rhomboid repeats and hatching. They have not been on display since the 1980s, so they are a real novelty.

The *Encased series* (1997) open the exhibition with five pieces in which shape and colour are geometrically embedded, breaking the usual square or rectangle of the painting's support, which is cut out, the result of this fit of geometric shapes. A series of drawings accompany the process of execution of these works. Another series of vertical format stands out, breaking the rectangle and opening it at a 5° angle. They are the diptychs entitled *Broken Red Rectangle I*, *Broken Purple Rectangle I*, *Broken Yellow Rectangle I* and *Broken Yellow Rectangle II*, all from 1995. The other paintings on display are dated between 1990 and 2017. They present a work done around the straight line and the decomposition of space in curves.

More and more radical in the stripping of the work, Artur Aguilar is interested in the knowledge of mathematical rules, the simple geometry that we find in nature, such as the golden section, the construction of golden curves and spirals, combinations and multiple variations that enrich the pictorial work. Artur Aguilar's works speak from the silence of space, structured in lines and curves, based on classical Euclidean geometry, based on the golden section. The mathematical proportion is essential to preserve the interior harmony of the work and make the balance of the surface visible. It maintains the tension of the interior spaces of the work and gives it absolute autonomy since the painting only represents itself in a kind of ontological exhibitionism that only allows geometry from its calculation and objectivity. In his case, the distance from the author's subjectivity is maximum, although the process is of an effortful artisan dimension when it could easily be done with a computer. The result ends up being a sample of his skill and ability that borders on the perfection of the machine, but that maintains the human vibration of the hand and the emotionality of an absolutely controlled and deceptive gesture to our gaze. Combination of space and colours that divide the canvas from the golden section or divine proportion, which gives strength and balance to the vibration of the brushstroke in a repetitive line.

## Biography:



Artur Aguilar (Barcelona, 1946). Graduated in Technical Architecture and Fine Arts, he has devoted his artistic career to geometric art. Since his first trip to Paris in 1975 he has been interested in geometric abstraction. In the mid-1980s, the Denise René gallery in Paris represented his work. He has put the pictorial space at the service of the mathematical rules that govern nature and the golden section or golden number that the Renaissance links to the idea of perfect proportion and beauty. It combines the constructive spirit of space with the optical vibration of colour that gives warmth and emotion to these modular series. Since 2007 he has resided between Barcelona and London, the city where he exhibits at The Last Supper Gallery (2017 and 2018). He has participated in several historical retrospectives such as *Geometric Art in Spain, 1957-1989*, at the Centro Cultural de la Villa de Madrid (1989); *Structure and concepts. Spanish geometric art (1992-1994)*, traveling through Austria, Slovenia and the Czech Republic; *Arte Madí*, at the Reina Sofia Museum (1997) and *60 years of geometry (2015)* at the Museum of the University of Alicante. His work is present in collections such as Ars Citerior, Valencia; Ibercaja, Zaragoza; Vila Casas Foundation, Barcelona and Jaume Morera Art Museum in Lleida, among others.

## Activities:

**For interviews with the artist or the curator, you can contact:**

-[Diana Jové Borràs](mailto:diana.jove@gmail.com), T: 646065399, [diana.jove@gmail.com](mailto:diana.jove@gmail.com)

**Opening of the exhibition: on Thursday, September 17, at 7pm.**

The presentation of the exhibition has been planned by the curator, Pilar Parcerisas and the art critic Abel Figueres, who will intervene with the title of *Geometry, (dis) order, colour and subtlety*.

**Lecture by the artist: on Thursday, October 15, at 7pm.**

the artist Artur Aguilar will give a conference *The number of gold in art and nature and the presence in his painting*.