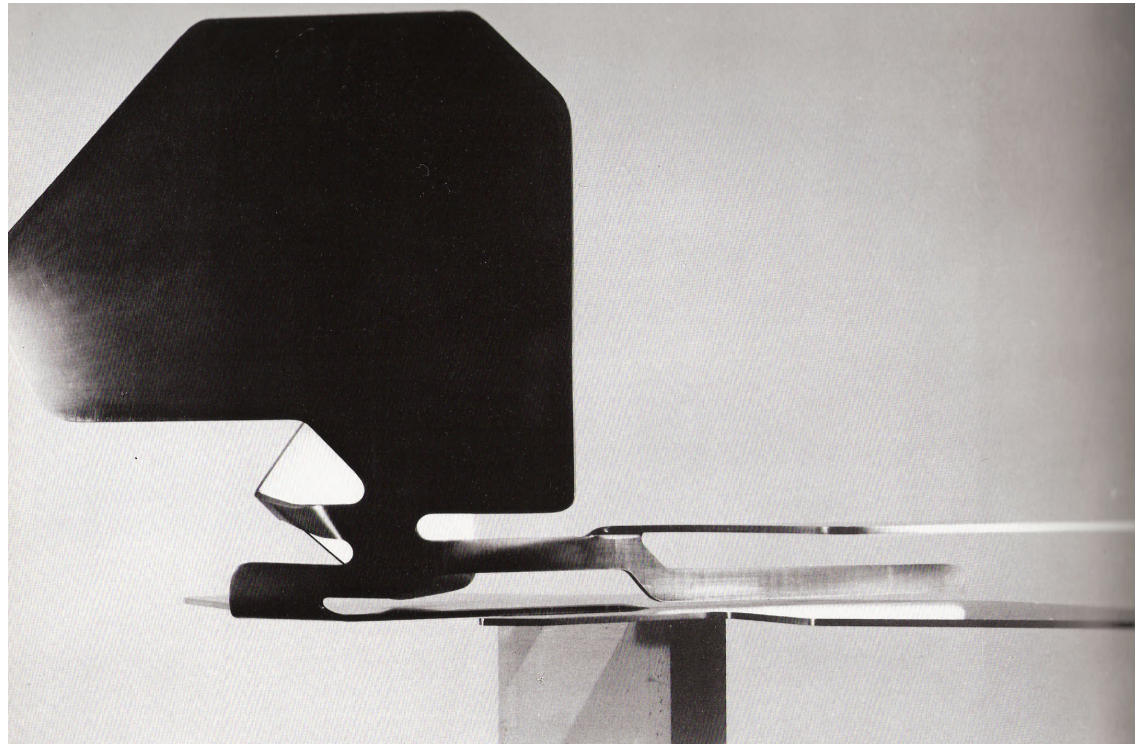


FREIJO
GALLERY

ART.
PARIS
ART
FAIR



7 – 10 APRIL
GRAND PALAIS ÉPHÉMÈRE, PARIS
BOOTH G6



Freijo Gallery's booth intertwines Art and Architecture, creating links between artists of different generations and contexts, and merging concepts of design, space and architecture.

Works by the following artists will be exhibited in our booth: **Elena Asins** (Spain, 1940 – 2015), **Juan Cuenca** (Spain, 1934), **Antonio Asis** (Argentina, 1932 – France, 2019), **Nacho Carbó** (Spain, 1975), **Pablo Palazuelo** (Spain, 1915 – 2007) and **Mathias Goeritz** (Poland, 1915 – Mexico, 1990).

Pablo Palazuelo and Elena Asins were friends at the time of creation of the sculpture we present by Palazuelo, in 1977. In turn, also focusing on space, the piece we present by Elena Asins is a model, part of her series *Scale. Project for a City*, which is a tribute to Mies van der Rohe and was exhibited last year at the Guggenheim Museum in Bilbao.

Antonio Asis moved from Buenos Aires to Paris in 1956, where he joined the vibrant artistic environments of the time and inscribed his work in the abstract and geometric trends that gave rise to what was known in Europe as kineticism and in America as Op-art. Through his work, he began studying space based on the phenomena of light and color.

In the work *Golden Message* by Mathias Goeritz, loaded with mysticism, a relationship with the world of architecture can be established, since it is dedicated to the Spanish architect Félix Candela.

In dialogue with these two emblematic pieces of the twentieth century, we present contemporary pieces by two artists, who are both architects and who explore sculpture through its spatial and architectural dimension: Juan Cuenca and Nacho Carbó.

ARTISTS

Elena Asins (ES, 1940 – 2015)

Juan Cuenca (ES, 1934)

Antonio Asis (AR, 1932 – FR, 2019)

Nacho Carbó (ES, 1975)

Pablo Palazuelo (ES, 1915 – 2007)

Mathias Goeritz (PL, 1915 – MX, 1990)

ELENA ASINS (ES, 1940 – 2015)

Artist, writer, lecturer and art critic. Elena Asins studied at the School of Fine Arts in Paris, at the University of Stuttgart (Semiotics with professor Max Bense), at the Complutense University of Madrid (Centre of Calculus), at New School for Social Research (New York) and at Columbia University (Department of Computer Science: Computer Art), where she was invited as Visiting Scholar for the investigation of the digital application in plastic arts (computer art).

She has carried out more than 40 solo exhibitions in different countries and has written and published essays on aesthetic and experimental poetry in publications specialized in art in Spain, France, Germany and the United States.

Her work is remarkable mainly due to her rigor and coherence, as well as her independence, regardless of trends or the interests of the art market. Her two-dimensional and three-dimensional works can be found in museums, private and public collections. She has been awarded seven scholarships of national and international status.

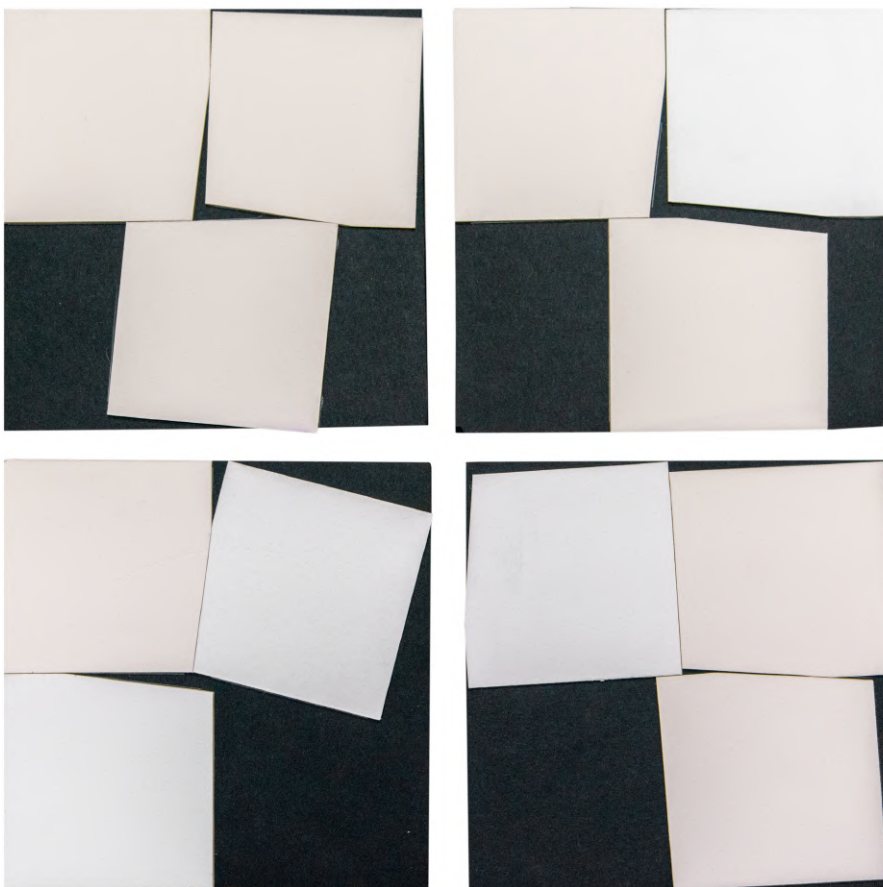
Elena Asins was awarded the Gold Medal for Merit in Fine Arts in 2006, in Spain.

In 2011 the MNCARS presented her solo exhibition, *Elena Asins. Fragments of Memory* and she was awarded the National Plastic Arts Prize.

In 2012 she received the Art and Patronage Award, La Caixa Foundation, Barcelona.

One of her most important contributions has been her research on computing in art, in which she was pioneer in 1967.

The last contributions of her work to the questions posed by the plastic arts were directed towards urbanism as aesthetics and as a necessity, towards architecture as a habitat and towards the aesthetic intervention of space and time.



Dolmen de Albi (nº1, 2, 3, 4), December 1997. (4 models)

White cardboard on black cardboard on foamboard

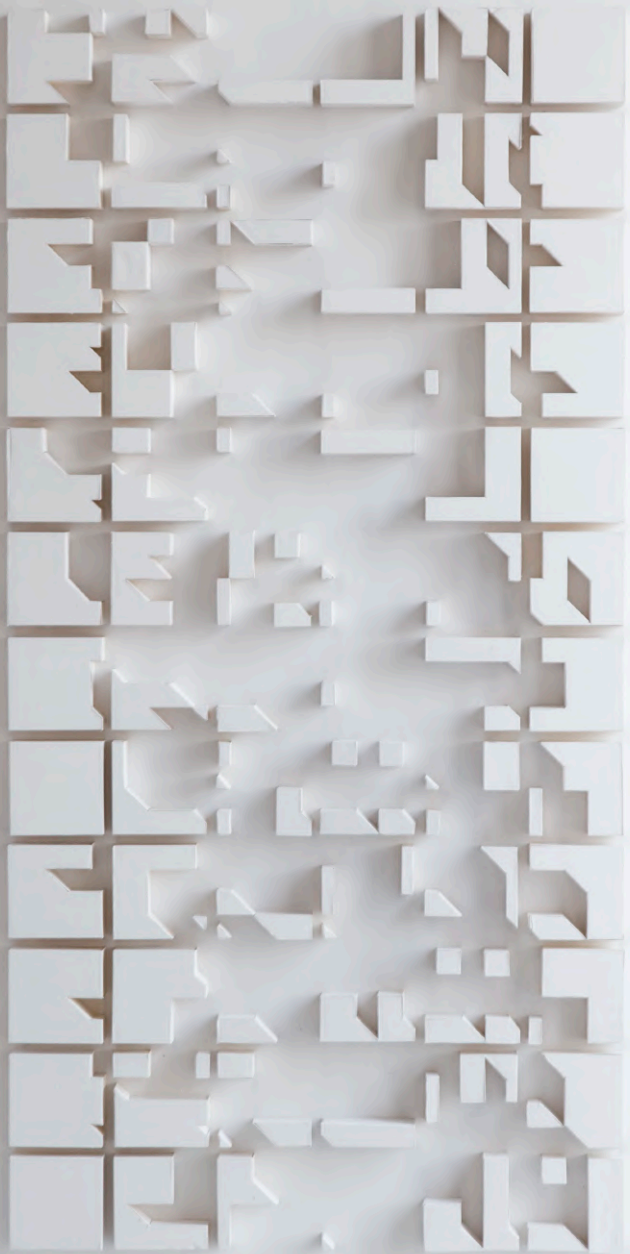
15,5 x 15,5 x 0,8 cm each

Total: 32 x 32 x 0,8 cm.

All models are numbered and indicate their position on the back. No. 4 entitled, dated and signed on the back.

Exhibition history:

- 2019 *Elena Asins. La ciencia como herramienta del arte.* Sala Vimcorsa, Córdoba, Spain
- 2020 *HORIZONS.* Freijo Gallery, Madrid, Spain
- 2021 *Elena Asins. Between Science, Art and Philosophy.* Trinta Gallery, Santiago de Compostela, Spain



"I would be happy to be commissioned to build a city. [...] One artist who fascinates me is Mies van der Rohe; his floor plans touch me more deeply than a painting by Velázquez. Architecture has always interested me. [...] Space and time are not separate. When you create a space, you are creating a time of travel. Any architecture, no matter how small... a room is time."

Elena Asins in José Ángel Aretxe, "Conversación con Elena Asins",
Artecontexto 12, 2006.

Model. From the *Scale. Project for a City* series, ca. 1982-83

White cardboard and foamboard
139,3 x 84,2 x 3,6 cm.

Exhibition history:

- 2019 *Elena Asins. La ciencia como herramienta del arte*. Sala Vimcorsa, Córdoba, Spain. (p. 15)
- 2020 *HORIZONS*. Freijo Gallery, Madrid, Spain
- 2021-22 *Women in Abstraction*. Museo Guggenheim Bilbao, Spain (curator: Lekha Hileman Waitoller)

JUAN CUENCA (ES, 1934)

The aesthetics of Juan Cuenca's work can be summed up in the form-space duality. Throughout his artistic career, sculpture has been in dialogue with architectural forms and design work. His work deals with abstractions that range from the flat plane to the three-dimensional project. He thus builds a language that draws from the Bauhaus, eliminating the barriers between art and design. Ultimately, Cuenca uses geometry as a communicative tool, with which he makes his spirituality public.

He is an architect who comes from the art world. Since his early youth he was interested in art and above all in classical sculpture and the modern movement. Later he joined a group of artists who would form Grupo 57 (Agustín Ibarrola, Ángel Duarte, Juan Serrano, José Duarte and Juan Cuenca), alternating painting, sculpture and design within this group with the studies of Architecture in the School of Madrid, which he culminated in 1964, when Grupo 57 ceased its artistic activity.

Since then he resides in Córdoba (Spain), where he did most of his architectural work that will be characterized by its relationship with the urban and natural environment and therefore its insertion into the landscape. In his architecture the focus on the incidence of natural light in interior spaces is fundamental.

Cuenca has received numerous distinctions and awards: Medal of Merit in Fine Arts and Pablo Ruiz Picasso Award (both with Grupo 57). In 2008 he was awarded the Medal of Andalusia.

He has also been awarded the First National Furniture Prize by the Ministry of Housing (with Grupo 57). Also the Prize to the best Work of Architecture (1989) and Prize of Design (1993), both summoned by the College of Architects of Córdoba of the years 1989 and 1995.

Untitled, 2018

Oil-painted laminated wood
106 x 105 x 7 cm.

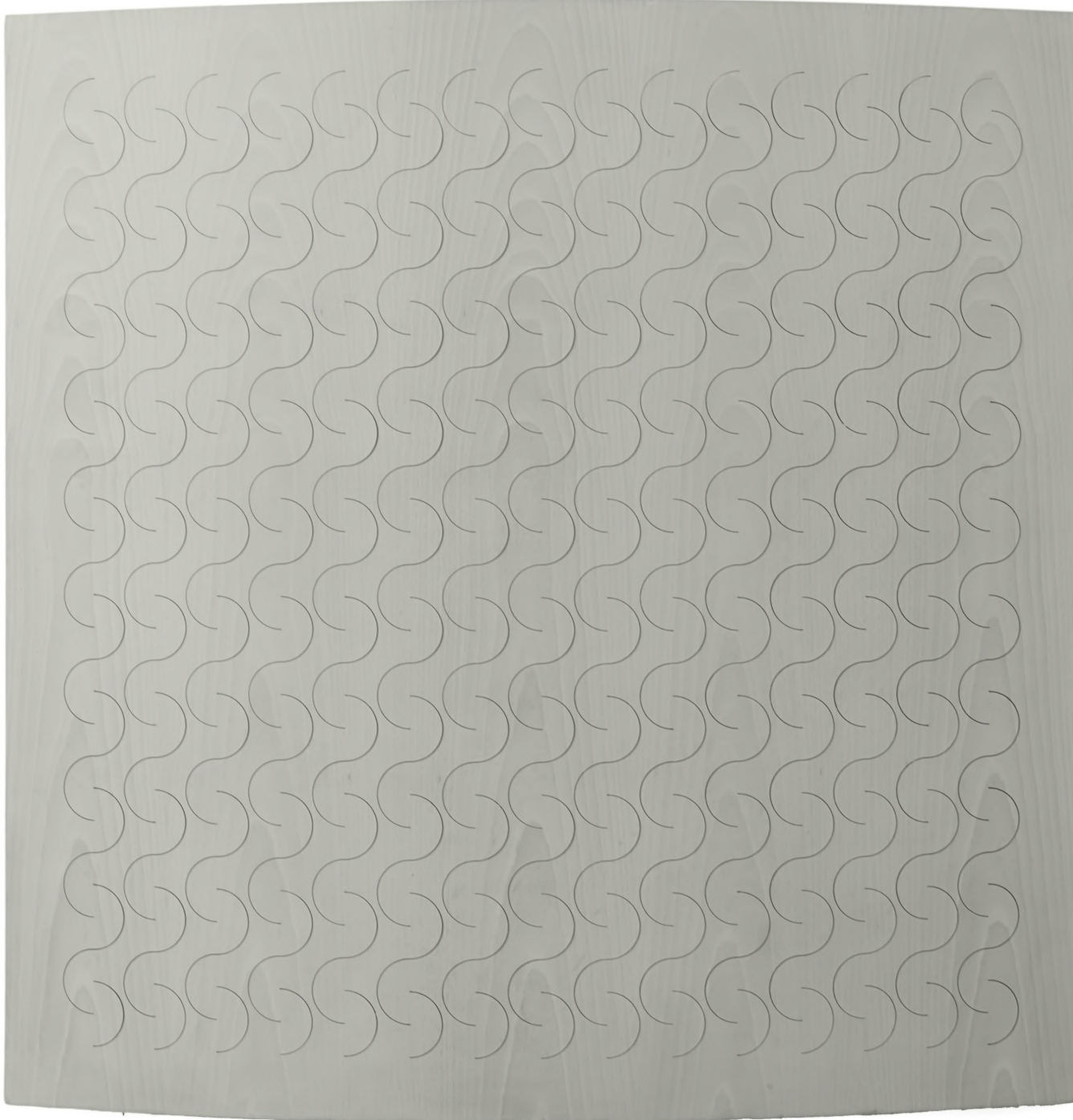
Exhibition history:

· 2018 *Shapes. Art and Method*. Freijo Gallery,
Madrid, Spain

Bibliography:

· *Shapes. Art and Method*, exh. cat. Freijo Gallery,
Madrid, 2018, page 35.





Untitled, 2018

Oil-painted laminated wood
102 x 102 x 7 cm

Exhibition history:

· 2018 *Shapes. Art and Method*. Freijo Gallery,
Madrid, Spain

Bibliography:

· *Shapes. Art and Method*, exh. cat. Freijo Gallery,
Madrid, 2018, page 31.

Relief, 2015

Laminated wood, stretched and oil-painted.
98 x 98 cm.

Exhibition history:

· 2016 *Del plano al espacio. Arte, Arquitectura y
Diseño de Juan Cuenca*. Sala Vimcorsa, Córdoba,
Spain

Bibliography:

· *Del plano al espacio. Arte, Arquitectura y Diseño de
Juan Cuenca*, exh. cat. Córdoba: Sala Vimcorsa, 2016,
page 51.





C-1, 2014

Corten steel.
79,6 x 26,5 x 28,5 cm.

Exhibition history:

- 2016 *Del plano al espacio. Arte, Arquitectura y Diseño de Juan Cuenca*. Sala Vimcorsa, Córdoba, Spain
- 2018 *Shapes. Art and Method*. Freijo Gallery, Madrid, Spain

Bibliography:

- *Del plano al espacio. Arte, Arquitectura y Diseño de Juan Cuenca*, exh. cat. Córdoba: Sala Vimcorsa, 2016, page 44.
- *Shapes. Art and Method*, exh. cat. Freijo Gallery, Madrid, 2018, page 39.



Impossible 2, 2012, repainted in lacquer in 2021

MDF plywood, bent, polyurethane lacquered.
25 x 24 x 6 cm.

ANTONIO ASIS (AR, 1932 - FR, 2019)

Asis, of Lebanese descent, moved from Buenos Aires to Paris in 1956, where he joined the vibrant artistic environments of the time and inscribed his work in the abstract and geometric trends that gave rise to what was known in Europe as kineticism and in America as Op-art. Among others, he befriended Yaacov Agam, Nicolas Schöffer, Jesús Rafael Soto, Jean Tinguely, and Victor Vasarely. In the 1960s, he began studying the phenomena of light and color, working for a short time on stills, as well as making paintings and three-dimensional objects. Having become a French citizen, his work soon won critical acclaim and institutional recognition. Important pieces of his work were exhibited at the 1967 Paris Biennial.

Throughout the 1960's, Asis exhibited regularly across Europe. In 1971, he founded Groupe Position, together with the masters Torres Agüero, Demarco, Durante, García Rossi and Fabra, a collective of Argentine artists in Paris who were dedicated to kinetic experimentation.

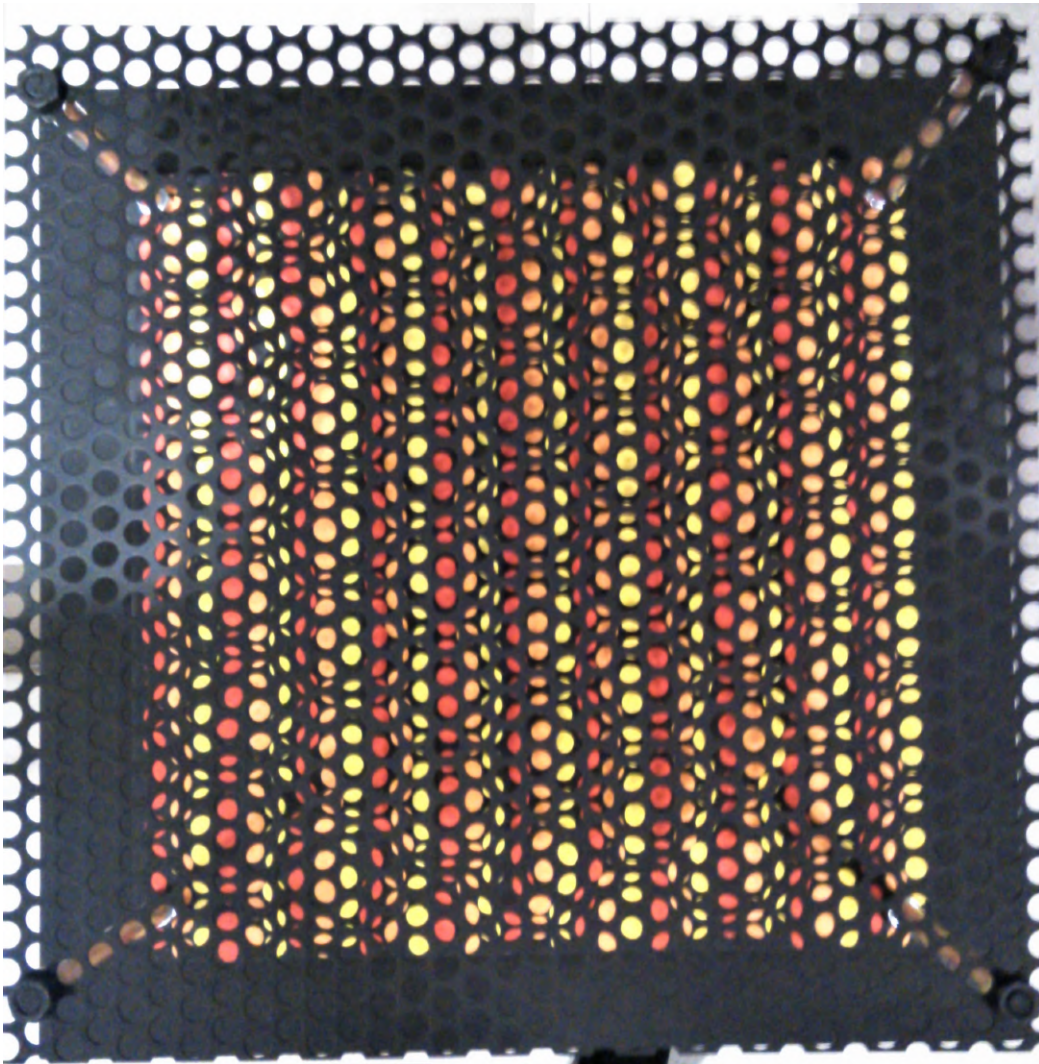
He has been featured in numerous solo and group exhibitions around the world, including:

- *Chromatic Circles*. Solo exhibition, Freijo Gallery, Madrid, Spain (2013).
- *DYNAMO: A Century of Light and Motion in Art. 1913-2013*, Galeries Nationales du Grand Palais, Paris, France (2013)
- *Real/Virtual, Arte Cinético argentino de los años sesenta*, Museo Nacional de Bellas Artes, Buenos Aires (2012)
- *Les sites de l'abstraction latino-américaine* - Ella Fontanals Cisneros, Haus Konstruktiv, Zürich, Switzerland (2011)
- *North Looks South: Building the Latin American Art Collection*, The Museum of Fine Arts, Houston, USA (2009)
- *The Kinetic(s)*, Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid, Spain (2007)

Asis's works are in major institutional collections, including the Cisneros-Fontanals Art Foundation (CIFO), Miami, Florida, USA; Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France; Museo de Arte Contemporáneo Latinoamericano (MACLA), La Plata, Argentina; Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain; Museo Nacional Tres de Febrero (MUNTREF), Buenos Aires, Argentina; and The Museum of Fine Arts, Houston (MFAH), Houston, Texas, USA, among others.

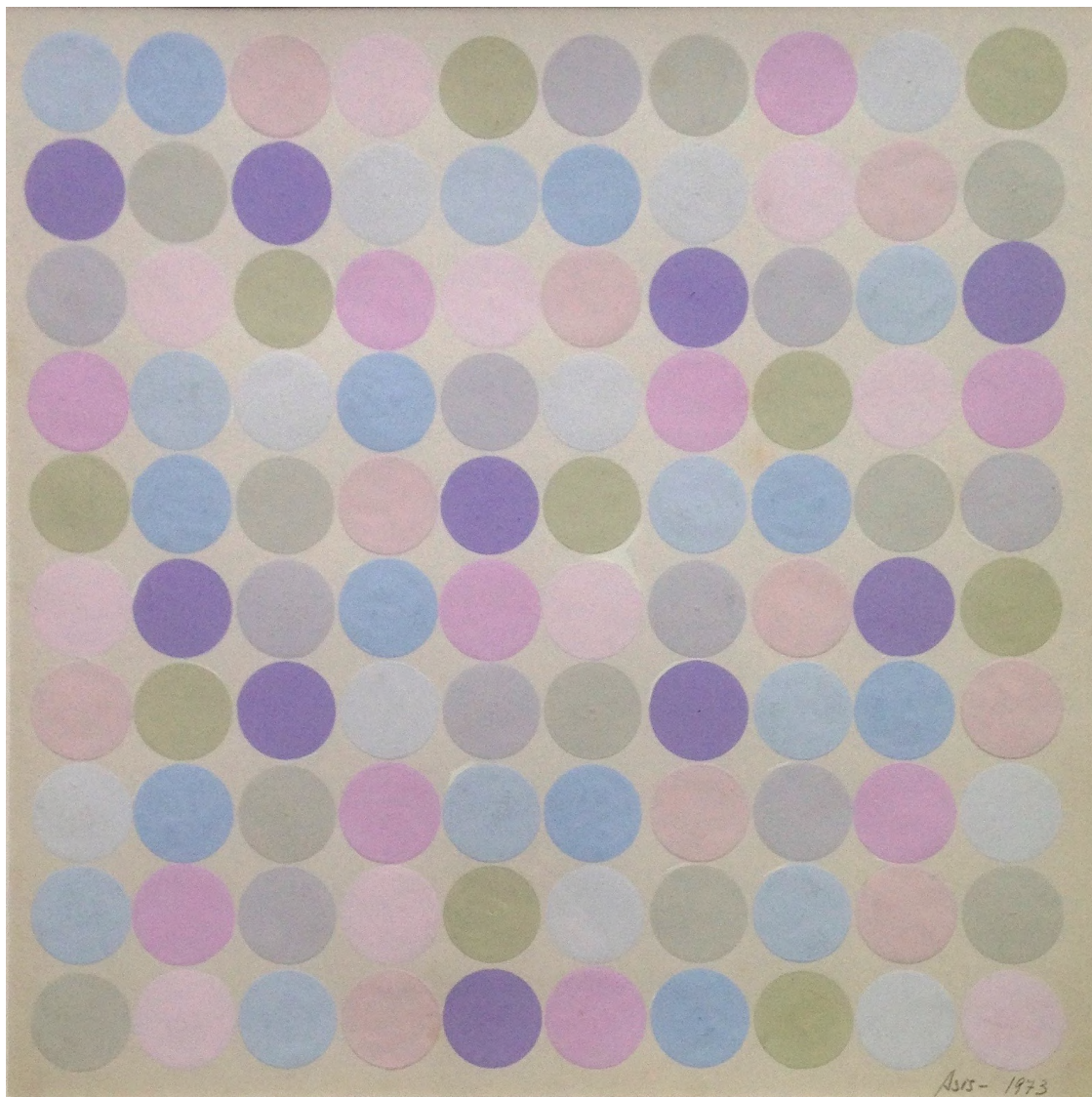
In the work we present by Antonio Asis 'the “kinetic” element implies the expression of an analysis in which other aesthetic parameters are brought in to shape the pictorial science of the visual. His work boasts the same infinite complexity of plot and colour to be found in a humble chessboard. As in so many situations, Borges was the first to understand that this ancient pastime was, essentially, a kinetic game.'

Luis Francisco Pérez, *Chromatic Circles*, exh. cat., Freijo Gallery, 2013



Grillé. Archive Nr 2357, 2010

Mixed media on wood, screws and sheet metal.
40 x 40 x 20 cm.
Signed and dated



Pastille. Archive Nr 2487, 1973

Mixed media on cardboard.

32 x 32 cm

Signed and dated on the lower right corner and reverse side

Exhibition history:

· 2013 *Chromatic Circles*. Freijo Gallery, Madrid, Spain

NACHO CARBÓ (ES, 1975)

Architect, graduated with a double major in Building and Urban Planning from the ETSAV and the Ecole d'Architecture de Paris La Villette, with a PhD from the UPV (Polytechnic University of Valencia). His research is based on urban scenarios between art and architecture of the late twentieth century.

After more than ten years of creating and constructing architectural works in his own studio, including the Ceramics Museum of L'Alcora and the Soler i Godes Children's School in Castellón, as well as numerous single-family homes, in 2014 he launched the myarchitect project focused on the creation of microarchitectures.

Among his most outstanding exhibitions and publications, as a plastic artist, the following are worth highlighting:

2019 Cañada Blanch Foundation Award (collective), Valencia, Spain. Catalogue

[*Microarchitectures*](#), LZ46 program, Freijo Gallery, Madrid, Spain

2018 Rafael Ortiz "In the way of..." (group exhibition). Seville, Spain. Catalogue.

Espacio Brut. Madrid, Spain

Publication of the catalogue: *Nacho Carbó. Microarchitectures*.

2016 R.O. Projects. Madrid, Spain



Abrigo-Microarquitectura, 2017

Wood and iron
28 x 25,5 x 17 cm.
Unique piece

Exhibition history:

· 2019 *Microarchitectures*. LZ46 program, Freijo Gallery, Madrid, Spain





After Louis Kahn-Microarquitectura , 2017

Teak wood, mdf and iron
45,5 x 16,5 x 11 cm.
Unique piece

Exhibition history:
· 2019 *Microarchitectures*. LZ46 program, Freijo
Gallery, Madrid, Spain

PABLO PALAZUELO (ES, 1915 – 2007)

Pablo Palazuelo is one of the international reference figures of Spanish abstract art in the second half of the 20th century. His pictorial, sculptural and engraved work (including his contributions to poetry and art theory) must be understood as a coherent whole.

Number, drawing, line, plane, space and colour are fundamental elements of his work, which are at the service of geometry. It is not in vain that the master from Madrid studied architecture and embraced painting without neglecting a deep curiosity for ancient philosophy - especially the pre-Socratics - and contemporary physics, as well as Hermetic and Oriental thought, readings that accompanied him until the end of his life.

“The presence of emotion is for me stronger, more intense in a three-dimensional space in which it seems as if the energy finds a more propitious field for its manifestation and exaltation.”

Pablo Palazuelo. *Notes on Sculpture*, 1987.



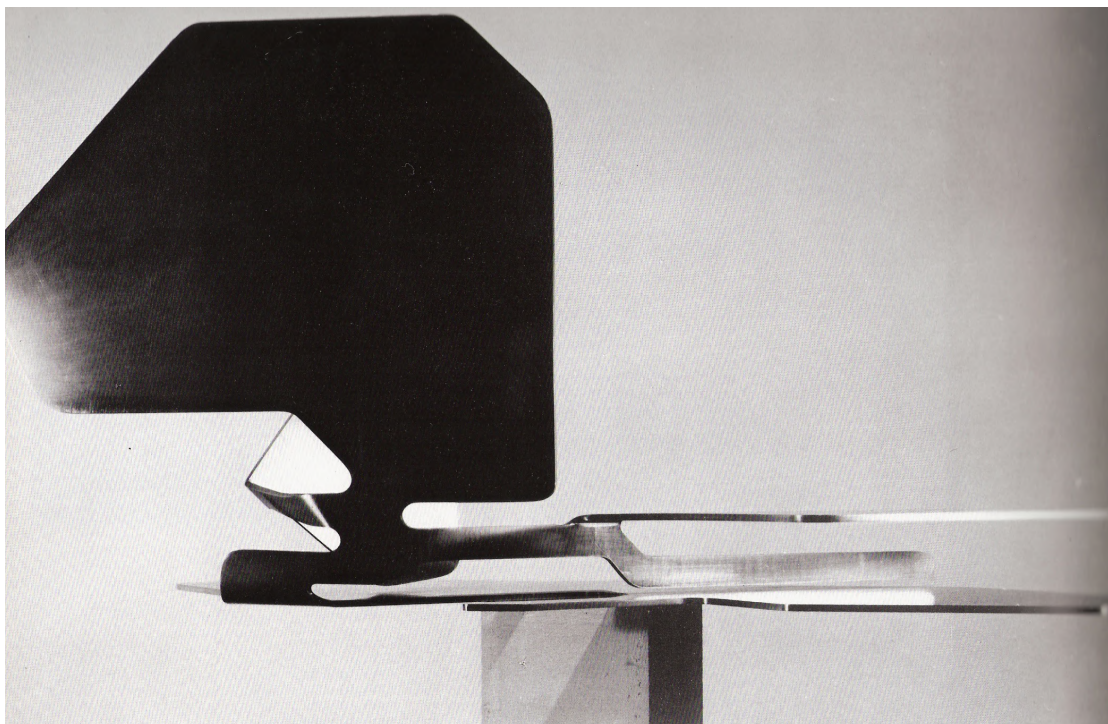
VOYAGE INMOBILE N° 1, 1977

Burnished aluminium sculpture.
Unique piece.
42 x 80 x 54 cm.

Provenance: Maeght Gallery

Bibliography:

- Palazuelo book published by Maeght in 1980, written by Claude Esteban, page 194.
- Catalogue of the Maeght exhibition, 1977, reproduced in black and white, no. VII.
- Analysis of Pablo Palazuelo's geometry from the architect's point of view, page 574.





MATHIAS GOERITZ (PL, 1915 – MX, 1990)

Sculptor, poet, art historian, architect and Mexican painter of German/Polish origin. Associated with the trend of constructive abstraction and promoter of "emotional architecture" after World War II, he settled in Mexico, leaving one of the most important artistic legacies of the country's cultural history, being one of the protagonists of Mexican plastic and architectural modernity.

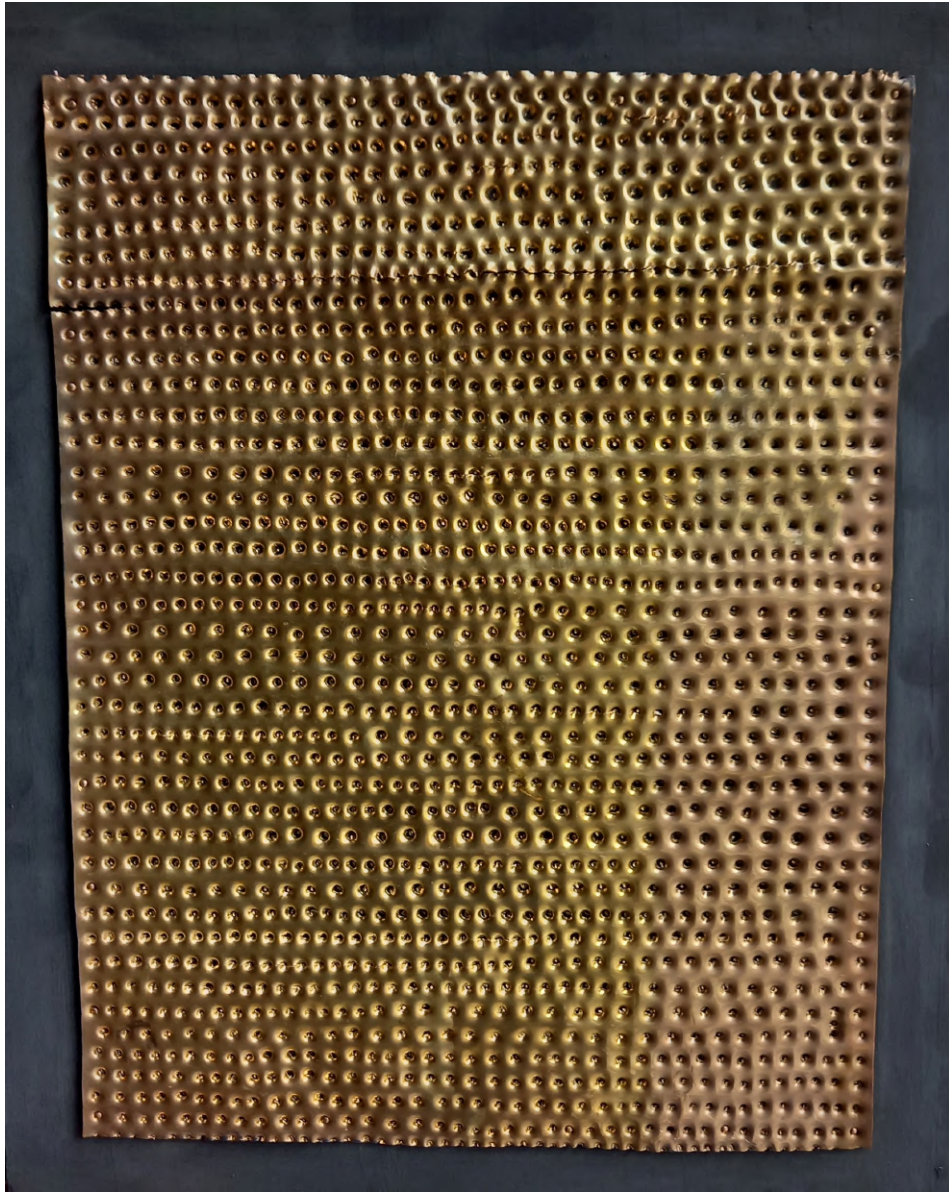
He studied art at the School of Arts and Crafts in Berlin-Charlottenburg and received his doctorate in Philosophy and History of Art at the University of Berlin. After the introduction of National Socialism, he left Germany in 1936 and began a journey through Europe and North Africa.

In 1948 he moved to Santillana del Mar, where he founded the Altamira School, a project that emerged as a result of a group exhibition of paintings by the local community. At his side, the artists Ángel Ferrant, Ricardo Gullón and Pablo Beltrán Heredia participated, having as one of their main missions the expansion of the languages, techniques and models of representation of expression, united under the motto: "All men, finally brothers, become artists". Thanks to this work, the journalist, writer and philosopher, Eugenio d'Òrs, named the young artist a member of the Academy of the Arts, in Spain, in recognition of the project he developed in Santillana del Mar, promoting the development of modern thinking from the perspective of abstract art.

Faced with the impossibility of remaining in Spain any longer, he travelled to Mexico, where he met the engineer Luis Barragán and the painter Jesús Reyes Ferreira, with whom he carried out several projects in later years.

Years later he moved to Mexico City in 1952. The Universidad Iberoamericana entrusted him with the creation of the Escuela de Artes Plásticas. In addition, he was commissioned to construct a building in Mexico City and other projects that are now part of the urban landscape.

In Mexico, Goeritz begins to alternate between painting and sculpture. In this field he evolves from expressionism to abstraction. Among his works, El Eco Museum stands out. This museum housed important works such as The Serpent, a sculpture by Goeritz, which is currently in the Museum of Modern Art in Mexico City. The Echo is one of the artist's most significant works and a crucial piece in the history of modern Mexican art.



Mensaje Dorado [Golden Message], 1968

Perforated gilded metal on painted wood

On the reverse side signed and dedicated to the Spanish architect Félix Candela

45 x 37 cm

Certified by Lily Kassner

The *Messages* series, which he began after the death of his first wife Marianne Gast in 1958, has a spiritual character. Goeritz received important commissions for these works for synagogues. This is the most sought-after period of his oeuvre.

During this period, Mathias Goeritz "seeks refuge in mysticism, after the loss of his loved one: his wife Marianne. In his eagerness to seek the anonymity of artistic creation, he made a series of wooden frames covered with gold leaf; in some of which he assembled nails, the tips of which protrude outwards, and in others, he superimposed painted or oxidized half-open sheets. Because of the use of nails, he calls them clouages and titles them Messages. Each one of them refers to a biblical verse with the common denominator of an exacerbated dramatism. [...] We can realize the spiritual mood in which Goeritz was immersed during this period, where clamor, despair and disillusionment took hold of his spirit".

Lily Kassner, *Mathias Goeritz*, 2014. Querétaro, México: Editorial A Toda Máquina, 125 and 126.

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