

Antón Lamazares (works 1980-1983)

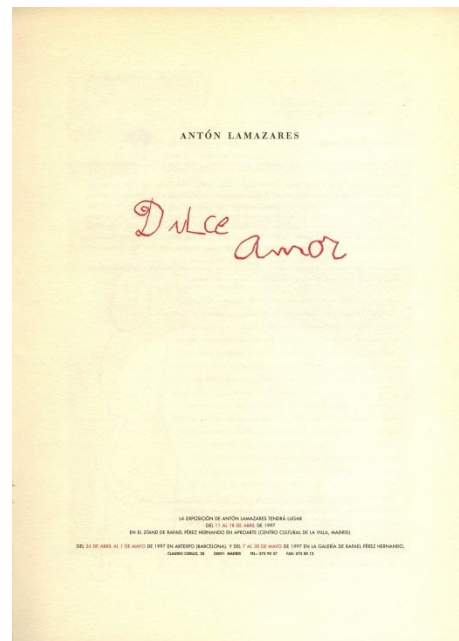
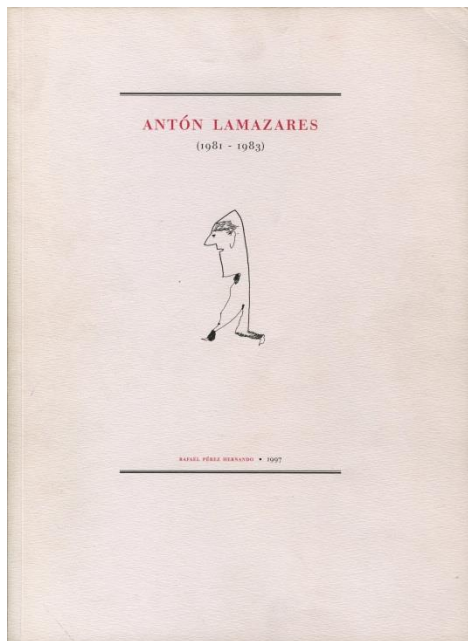
solo project

Artissima 2015

"I work with humble materials because I believe that this way I get closer to real life. They make up most of the work and I am simply the rest of it. With these trusted allies I can let out the worker in me, the worker who is in my blood."

(Anton Lamazares)

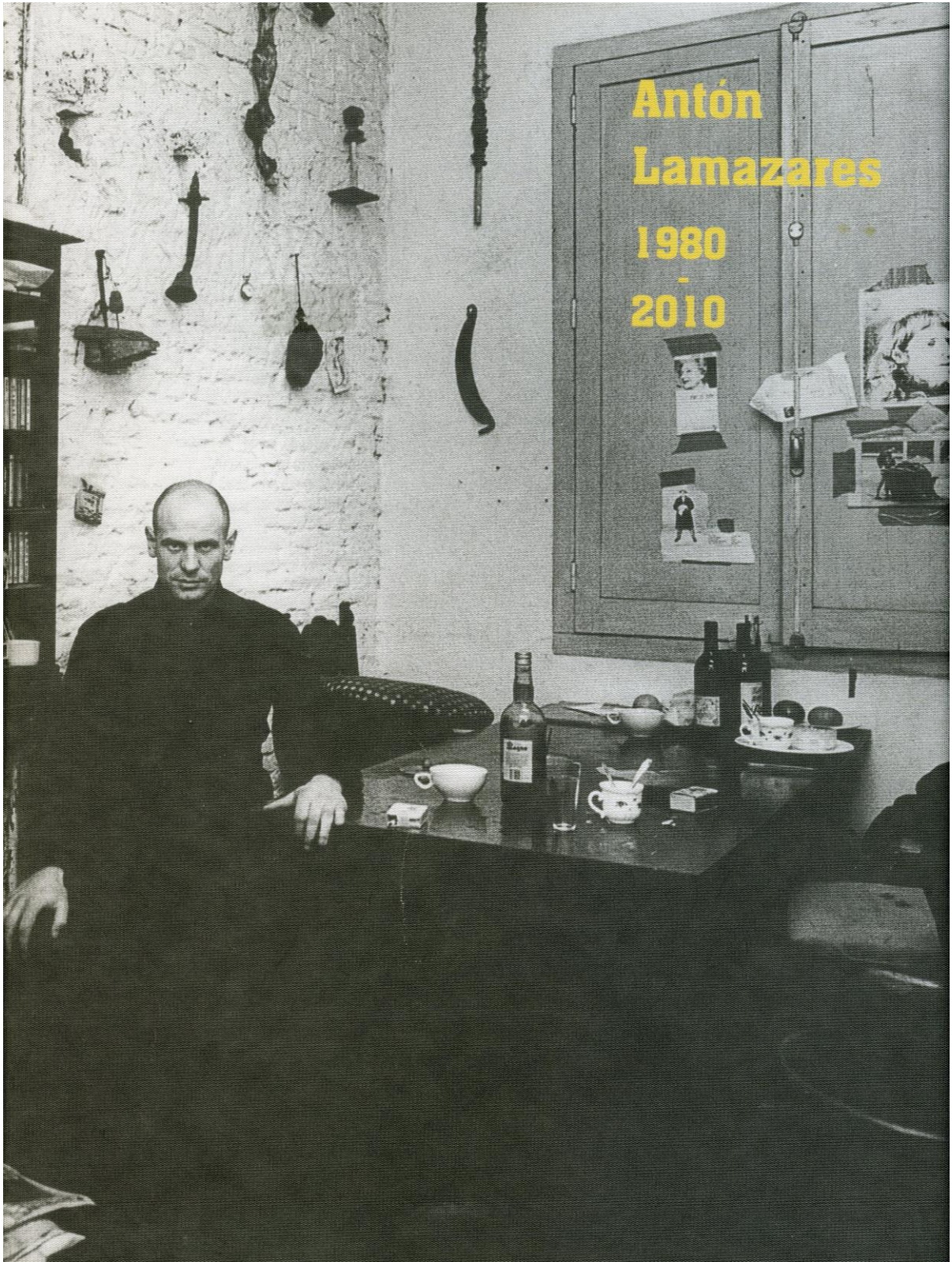
These were the opening words of *Dulce Amor*, the catalogue of the work of Anton Lamazares (Lalin, Pontevedra, 1954) that we published 15 years ago to accompany the works of art he created between 1980 and 1983.



Catalogue *Dulce amor*. Rafael Pérez Hernández. 1997

When we visited "*Antón Lamazares 1980-2010*", curated by **Gloria Moure** at the Museo de Pontevedra in spring 2011, we knew we had to exhibit some of those truly authentic and primitive little cardboard boxes from the early 1980's. We are convinced that there is a lot more to find out about them, to analyse, to dissect; and we are aware that during this period in particular we may well be dealing with one of the most prominent artists of Spanish art brut. Those pieces that were exhibited on a modest display table, occupying a tiny part of the museum, is our proposal for **Artissima 2015**.

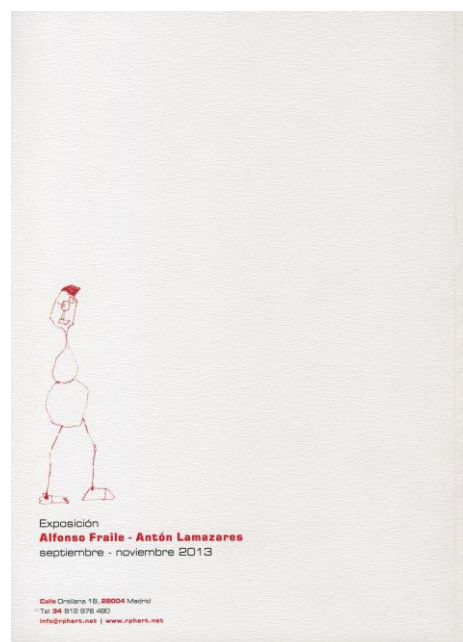
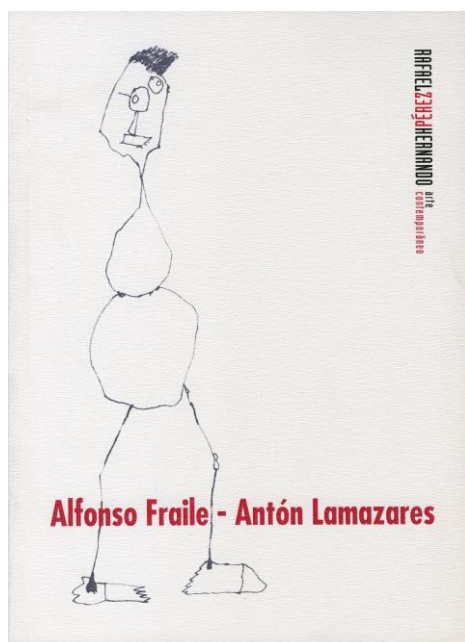
Also, **Gloria Moure** recently curated "*On the road*" (Santiago de Compostela, 2014), where **Lamazares** was one of the 35 prestigious artists at the show, as Joseph Beuys, Alighiero Boetti, Christian Boltanski, John Cage, Janet Cardiff & George Bures Miller, Tacita Den, Roni Horn, Yves Klein, Jannis Kounellis, Richard Long, Piero Manzoni, Anthony McCall, Mario Merz, Giuseppe Penone and Antoni Tàpies, among others.



Catalogue of the exhibition "Antón Lamazares. 1980-2010". Curator: Gloria Moure.
Museo de Pontevedra (España). 25 March- 8 May 2011.

In September 2013 exhibition “*Alfonso Fraile- Antón Lamazares*” took place at our gallery.

We highlighted the connection of the works of Lamazares from the very early 80’s with the works of Alfonso Fraile. For it was during this period (1980 – 1983) that Antón Lamazares became one of the most authentic and subtle art brut artists in Spain.



Catalogue *Alfonso Fraile- Antón Lamazares*. Galería Rafael Pérez Hernando. 2013

Biography

Antón Lamazares was born in the small village of Maceira, near the town of Lalín in the province of Pontevedra, in 1954 and currently lives in Berlin and Madrid.

His artistic output can be characterized by an inseparable alliance between material and poetry. From an initial playful expressionism in the 1980s, he has since moved toward informalism and abstraction, with a certain drift toward minimalism in his most recent phase, where he has sought to express the dialogue between the soul and memory, sensuality and spirituality. The materials he uses are cardboard, wood, industrial paint, oil and varnish, and occasionally gouache on paper or wooden boards.

In the 1970s his work acquired visibility in cities such as Santiago de Compostela, Vigo, Orense and A Coruña, whilst in the 1980s, recognition spread across Spain and further afield to cities such as Stockholm, Basel, Knokke Heist in Belgium, Winterthur in Switzerland, New York and Paris.

In 1978 Lamazares moved to Madrid, where he met intellectuals such as the painter Alfonso Fraile, the gallery owner Juana Mordo, the art critic Santiago Amón and the neurologist and collector Alberto Portera. His deep interest in landscape painting returned as the result of a visit to La Provence.

His experimentation with form led him to start to use satin and gloss varnishes from 1984 onwards. With the help of a Fullbright Scholarship he moved to New York in 1987 where he produced two important series, Xanelas and Sellos, on 1987 and 1988. In the following years he moved between New York, Madrid and Salamanca, where he had a studio from 1988 to 1991. In 1988 travelled to Anatolia to visit the temple of Didyma, as a tribute to Höderlin's Hyperion and Istanbul, where he studied the city's Byzantine churches, which were to be of fundamental importance to his later works.

He didn't return to his native Galicia and its beloved landscapes until 1996. During a five-month period in Santiago de Compostela he worked intensely on the series entitled Eidos de Rosalía y Eidos de Bama (Gracias do Lugar). Since then he has regularly returned to Galicia, working on series such as Pol en Adelán, Bés de Santa Baia and Lugar Donsión, a tribute to a man, the rural landscape and its different seasons.