



ART PARIS 2022

Grand Palais Ephémère | Booth H7

RAFAEL PÉREZ HERNANDO

Our gallery is not specialized in geometrical abstraction. However, **Julián Gil** (Logroño, 1939), is one of the most veteran painters we work with. In recent years, we have been fortunate to know his work better thanks to several visits to his studio for the preparation of his latest projects with us presented at ARTBO Bogotá 2019 art fair and also at ESTAMPA Madrid 2021's last edition that took place on past October.

Julián Gil's work, one of the most prominent exponents of geometric abstraction in Spain, has mathematics and color theory as fundamental pillars. The combination of both results in multiple series of canvases of different sizes. In some of his works, especially between the years 1990-2000, as a result of the different variations on the same formula, he sometimes obtained the predominance of one color on the surface of the canvas, getting a more monochrome appearance.

In recent years, thanks to the link established with Nueveochenta gallery in Colombia, we have also discovered the work of **Beatriz Olano** (Medellín, 1965), of an extraordinary vital impulse. Color and geometry are also the elements with which she composes her works, but this time they are applied in a much more intuitive way. She also works on canvas, painting large areas of the same color, and becoming more detailed as she approaches the edges of the painting.

The third party of the booth is **Regine Schumann** (Goslar, 1961), influenced from the beginning of her career by artists of the color-field movement, composes her works around the perception of color according to the different lighting conditions to which they are exposed. She uses acrylic glass as a material, creating right angle plates of different sizes and colors.

Between these three artists of different generations, with a very different approach in their works, a connection arises, or at least a concern is born, that leads us to experiment what would be the result of combining their works in the same space.

Julián Gil

Logroño, 1936

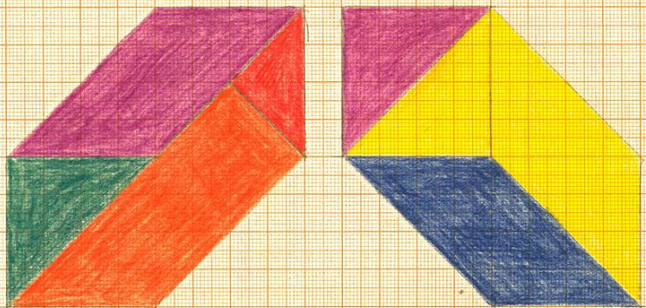
Julián Gil is one of the main Spanish exponents of concrete art, and still active, he began his studies in 1954 at the Escuela de Artes y Oficios in Logroño and in 1958 he continued his training at the Escuela de Bellas Artes de San Fernando in Madrid. In 1963 he began to combine his professional career with artistic teaching at the Faculty of Fine Arts of the Complutense University in Madrid, where he completed a doctorate.

He was one of the members of the "Nueva Generación" group promoted by Juan Antonio Aguirre that emerged in the sixties, along with other painters such as Gordillo, Yturralde and Asins. Starting in the 1980s, he became part of what was called the "No Group" in Madrid after the exhibition "Las ocho caras del cubo" ("The Eight Faces of the Cube") at the Galería Ovidio, in which he participated with other prominent Spanish constructivist and concrete art proponents, such as Soledad Sevilla, Waldo Balart, Tomás García Asensio and Cruz Novillo.

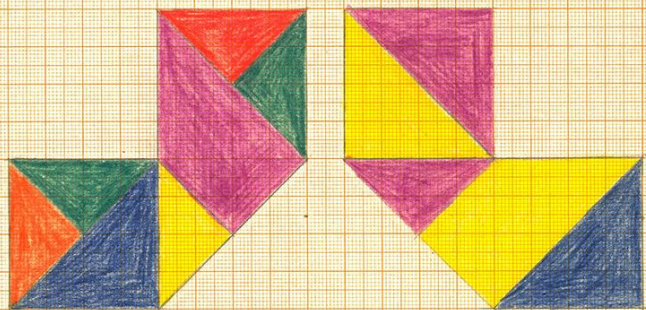
His canvases are completely removed from any representation of nature, they are not even conceived as the materialization of an imagined image, but rather are built based on the use of mathematics and colour theory. Moreover, the artist's production is made up of different series in which he takes a system or formula as a reference, developing different possible chromatic and formal variations with surprising results, thanks to an acute perception of colour and a careful analysis of forms.

"E"

9



X
8



X
7

Julián Gil
Serie Plegados E, 1971
Pencil and colored pencils on paper
31 x 22 cm

Beatriz Olano

Medellín, 1965

The work of Colombian painter Beatriz Olano is characterized by the use of geometry, colour and lines, as well as by the important relationships between objects and spaces, with many of her works exuding an almost architectural feel. Strong influences from artists such as Mondrian, Malevich and Rothko can be seen in her work.

In her words: “I have always been interested in playing with space in order to change the way it is perceived. These interventions usually have a pictorial character that goes back to my training as a painter, whilst also using other media such as drawing, sculpture and installation. My job is to find, deconstruct and reconfigure everyday objects, materials and spaces to give them a new meaning that transforms their reality and breaks the boundaries between them. Space is my starting point. It gives me the first guidelines to identify and establish how to approach what I want to alter. The creation of my works takes different forms and is made with different materials, but it is always linked to a geometric language typical of abstract art. The presence of colour reflects the instinctive character inherent in it. I use tones as I feel them, I like their strength and the way they take the space through correspondences and contrasts”.

Beatriz Olano studied in the United States where she obtained a master's degree in Fine Arts at the Milton Avery School of Arts. She has participated in several exhibitions, collective and individual, in the US and Canada, as well as in the cities of Bogotá, Medellín, San José, Havana, and Lima, among others.

Beatriz Olano
Cuadrado, 2016
Acrylic on canvas
150 x 150 cm



Regine Schumann

Goslar, 1961

With acrylic glass as a key material in much of her work, and the color field movement as an important reference, the artist Regine Schumann lives and works in the city of Cologne, Germany. She studied at the Braunschweig University of Art, as well as being a student of the painter Roland Dörfler. From 1986 to 1994 she was a member of the Freiraum group of artists, consisting of Frank Fuhrmann, Dieter Hinz and herself. In addition to numerous scholarships (among others, a DAAD award for Italy in 1990 and a grant from the region of North Rhine-Westphalia for Japan in 2000) and contracts for public art, she received the Leo Breuer Prize in 2006. Regine Schumann lives and works in Cologne.

Her work focuses on the effects of light and colour caused by different fluorescent materials. Undoubtedly the most frequent material in her work is acrylic glass in panels of different colours, with which she creates different compositions in spaces, based on Goethe's colour theory. These panels are manufactured with fluorescent pigments of different colours that react to the external lighting they receive. The stronger the natural light, the more the colour and light effects are enhanced. As a complement, she also uses black or ultraviolet light to apply new colour variations to her works, or intensify their brightness.

The results that Regine Schumann obtains are works of changing colour and effects, which are not only related to the surrounding space, but surprise the viewer with different experiences of the work, depending on the lighting environment.

In addition to having developed different site-specific projects in public spaces, her work is represented in leading German institutional collections such as the Kunstmuseum in Celle, the Rheinisches Landesmuseum in Bonn, the Staatliches Museum in Schwerin and the Ritter Museum in Waldenbuch, as well as prestigious international institutions such as the Museum of Modern Art in Medellín and the Sabadell Collection in Barcelona.



Regine Schumann
Colormirror glowing after satin orange paris, 2022
Acrylic glass fluorescent
160 x 112,7 x 10 cm



Regine Schumann
fluo cut #68, 2022
Mixed media
29 x 21 cm



Regine Schumann
fluo cut #64, 2021
Mixed media
29 x 21 cm



Regine Schumann
fluo cut #67, 2022
Mixed media
29 x 21 cm

Susana Solano

Barcelona, 1946

Barcelona-born Susana Solano began her artistic career with a brief journey into painting in the early 1980s that ended up taking her into the medium she has continued to work in ever since: sculpture. Her work is frequently linked to postminimalism, as well as to other Spanish sculptors like Julio González, Jorge Oteiza and Eduardo Chillida. Iron and wicker are common in her art, although she has also created works using industrial forging, always with a clear intention of exploring the relationship between space and artist.

Solano creates symbolic spaces with abstract forms, drawing inspiration from nature, the environment, and memory, inducing us to observe them and respond. Based on her own experiences, she raises questions about human beings and their relationship with habitats. We find architectures like cavities, receptacles, deposits or hills that explore the margins between the visible and the hidden. In this context, the concept of epidermis acquires an important meaning, since the covering is a fundamental part of the works, as it is presented as a container and exhibitor of a less visible nucleus, while also having equal or greater significance in itself.

Currently, Solano's works can be found in some of the world's most prominent museums and collections, such as the Utsu-Kushi-Ga-Hara Open Air Museum of Tokyo, Stedelijk Museum in Amsterdam or MoMA in New York. She has been awarded prizes including the Premio Nacional de Artes Plásticas in 1988 and Premio Tomás Francisco Prieto of Real Casa de la Moneda in 2011, among others.

Susana Solano

Recipient n°2, 1982

Bronze

23,5 x 75 x 50 cm





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