

REVIEWS



PRINT FEBRUARY 2013

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Nuria Fuster, *Esculpidoras II (Sculptresses II)*, 2012, metal, wax, two irons, 27 1/2 x 47 1/4 x 28 3/4". From the series "Accidentes" (Accidents), 2011-.

Nuria Fuster

GALERÍA MARTA CERVERA

Nuria Fuster's stylistic repertoire ranges from post-Minimalism (especially the legacy of Joseph Beuys and Robert Rauschenberg) to classical sculpture, yet she is as sensitive to the formal and narrative possibilities of quotidian objects and spaces as she is to these art-historical references. Born in Alcoy, in the southeast of Spain, in 1978, she recently moved to Berlin, where she has refined her approach to objecthood and honed a sculptural syntax that expands her vocabulary to a more installation-based practice, granting more importance to the recontextualization of objects than to their deconstruction. For this reason, her recent show "*Don Quijote también esculpió el aire*" (Don Quixote Also Sculpted the Air) marked a decisive step forward in her career.

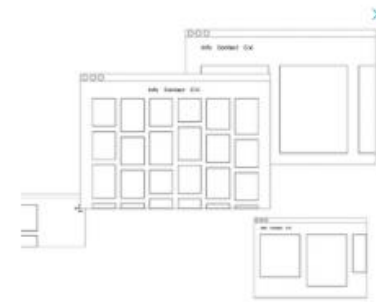
May 18th, 2016

Ruth Root at Marta Cervera



Artist: Ruth Root

Venue: Marta Cervera, Madrid



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Full gallery of images, press release and link available after the jump.

Images:



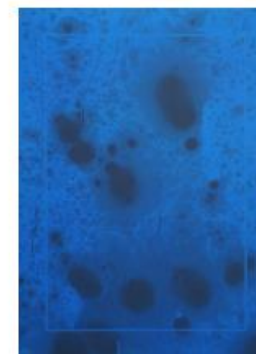
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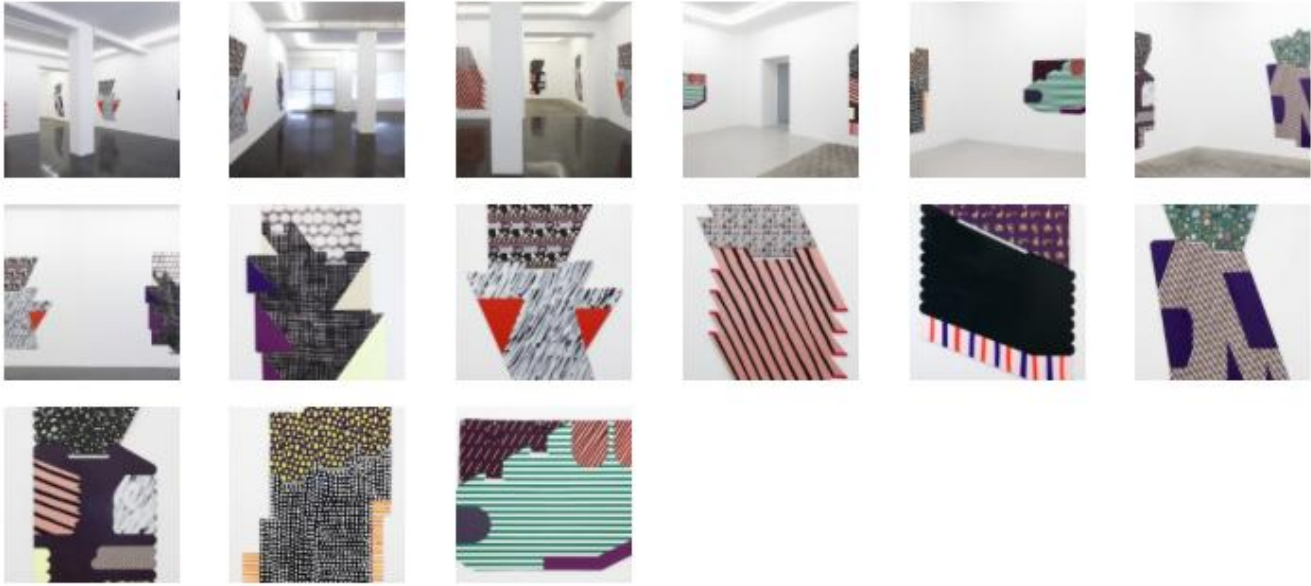


Seventeen
London, United Kingdom



Ghebaly Gallery
Los Angeles, United States





Images courtesy of Marta Cervera, Madrid

Press Release:

Galería Marta Cervera is pleased to present new paintings by Ruth Root, the New York-based artist's third solo exhibition with the gallery.

Ruth Root's new works are two-fold, encompassing both a designed and digitally printed fabric and a painted, shaped Plexiglas element. Root distills abstraction to its components, color, shape, mark, and material, treating each work as its own site of investigation. In some works, the painted elements mirror Root's fabrics. However, these fabrics maintain their own distinct logic, allowing for a contrast between digital repetition and the handmade repetition of paint, whether it is spray, airbrush, or enamel. Utilizing the conventional materials of painting, soft fabric, hard supports, screws, and brushstrokes, Root interchanges their understood functions, creating new forms.

This practice represents simultaneously a departure and continuation of Root's past works, which similarly challenged painting's apparatus. In previous works, Root painted fields of color on ultra-thin aluminum sheeting. Drawing on art historical references, Root utilized shape and color to experiment with the ways in which these elements shaped the space around them. Hung flush on the wall as to make their support invisible, these works inserted themselves into the gallery architecture and as a result encompassed the negative space of the wall as part of the work's overall composition. Acting in tandem, these works functioned both to complicate their own influences, as well as the exhibition space itself.

In addition to the considered spontaneity that characterizes Root's new works, the fabric element of Root's new works mark their largest departure, as they allow for the painting's support to come to the forefront. Cutting and sewing these into shapes of their own, which continue or contradict the form of the shaped Plexiglas, the fabric wrap and hold the painted elements through distinct looping methods, allowing the works to float from the wall. Through this, the paintings perform a reversal, as they utilize a soft support for a hard surface,

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Ruth Root's work is the subject of solo exhibitions including *Old, Odd & Oval*, currently on view at the Aldrich Contemporary Art Museum, (Ridgefield, Connecticut), and 356 S. Mission Road, (Los Angeles, California) (Upcoming). Root's work has previously been presented at New York Painting, Kunstmuseum Bonn, (Bonn, Germany.) Dartmouth College, (Hanover, New Hampshire), The Suburban, (Oak Park, Illinois), MoMA PS1, ArtPace, (San Antonio, Texas), LACMA, (Los Angeles, California), and the Seattle Art Museum.

Link: [Ruth Root at Marta Cervera](#)

Tags: [Europe](#), [Madrid](#), [Marta Cervera](#), [Ruth Root](#), [Spain](#)

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Del 13 de julio
al 10 de octubre de 2018

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Del 13 de julio
al 10 de octubre de 2018

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Arte EXPOSICIONES

Sobrevolando a Boetti

Alighiero Boetti

Galería Marta Cervera. Plaza de Las Salesas, 2. Madrid. Hasta el 19 de marzo. Desde 20.000 E.

JAVIER HONTORIA | 26/02/2010 | [Edición impresa](#)



Aerei, 1978

Firmemente enraizado en la paradoja, el fascinante trabajo de Alighiero Boetti permanece en el imaginario colectivo artístico como uno de los más influyentes de las últimas décadas. Varado entre dos mundos, solitario y viajero, el turinés fue, digámoslo desde el inicio, un caso aparte. La sola

voluntad de desdoblarse, de encerrar dos “yos” en un mismo cuerpo, revela con claridad una personalidad proclive a desviarse de la norma, con dos fuerzas internas que luchan entre sí y que alcanzan, siempre, los más sorprendentes consensos. Esa necesidad de aprehender lo que le rodeaba desde una perspectiva dual es fundamental en su vida y obra, y el origen hay que buscarlo en sus lecturas de las filosofías griega y oriental.

La vida y la muerte, el bien y el mal... oposiciones que, pensaba, cimentaban el destino de nuestro mundo. La raíz de su obra es conceptual en el marco del desarrollo del arte Povera italiano, fue un pertinaz valedor de la idea como vehículo (“No he hecho anda, no he elegido nada. Cuando la idea básica florece, no hace falta hacer nada”) pero también un artesano que gustaba tener las manos siempre metidas en faena. Artista de mundo, viajó a Afganistán a finales de los 60 y en su capital, la hoy hostigada Kabul, pasó largas temporadas implicándose con la realidad afgana, sus gentes, sus hábitos. El Hotel One, que él mismo regentó, fue un espacio de intercambio cultural en el que se tejieron innumerables historias. Una de ellas, la del mexicano Mario García Torres, ahora en el Reina Sofía, la contaremos próximamente.

La galería Marta Cervera ofrece estos días al público madrileño una selección de trabajos que abarcan un arco temporal de en torno a 20 años, los más prolíficos del artista, desde 1973 hasta su muerte en 1994. Son obras que han prestado importantes colecciones y galerías italianas e incluyen muestras de los mejores conjuntos de trabajos del artista. No haríamos justicia al trabajo de Boetti sin detenernos en su percepción global, inaudita en su tiempo, su modo de pensar “en grande” tratando de acceder a los rincones más ocultos del planeta. Es una pena que no podamos ver aquí algún ejemplo de sus famosos *Mappe*, los



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MÚSICAS
en la antigüedad



LOUVRE

LOUVRE
Lens

Hasta el 16 de septiembre

CaixaForum Madrid

trabajos mejores y más conocidos del artista, influyentes tanto en el concepto que los sustenta (el estupendo vídeo *Pantone de Cristina Lucas* tiene aquí su origen) como en el modo de materializarse, por medio de mujeres afganas que utilizan las técnicas tradicionales (antecedentes de parte de la obsesiva voluntad contemporánea de incidir en lo local como estrategia para mitigar los excesos de la globalización) que llevaban décadas sin ser utilizadas.

Sí hay buenos ejemplos de los excelentes *Tutti*, también realizados por mujeres afganas que ambicionan una superficie en la que todo quepa, un anhelo permanente de totalidad que se hace visible en la inclusión de motivos procedentes de muy diferentes contextos culturales. Siguiendo la tradición del *horror vacui*, Boetti da instrucciones para que las mujeres elijan los colores que deseen para no tener que decidir él (“trato de no elegir para generar sistemas que elijan por mí”, decía el artista) en un intento de evitar lo subjetivo, actitud de honda raíz conceptual. Conviene también detenerse ante los motivos lingüísticos en bordados igualmente ricos en cromatismo. *Nada que ver, nada que esconder* nos sitúa ante un amplio espectro semántico, y filtra referencias veladas a ese yo desdoblado que pone un pie en cada polo.

Alighiero Boetti (Turín, 1940- Roma, 1994) es uno de los artistas más destacados de la escena europea, más específicamente italiana de la segunda mitad del siglo XX. Con un trabajo que funde rigor conceptual y sentido lúdico, es un referente indiscutible para los artistas de hoy. A su reciente exposición antológica del Museo de Nápoles le seguirá próximamente la que le dedicará el museo Reina Sofía y la Tate Modern londinense.

MÚSICAS
en la antigüedad



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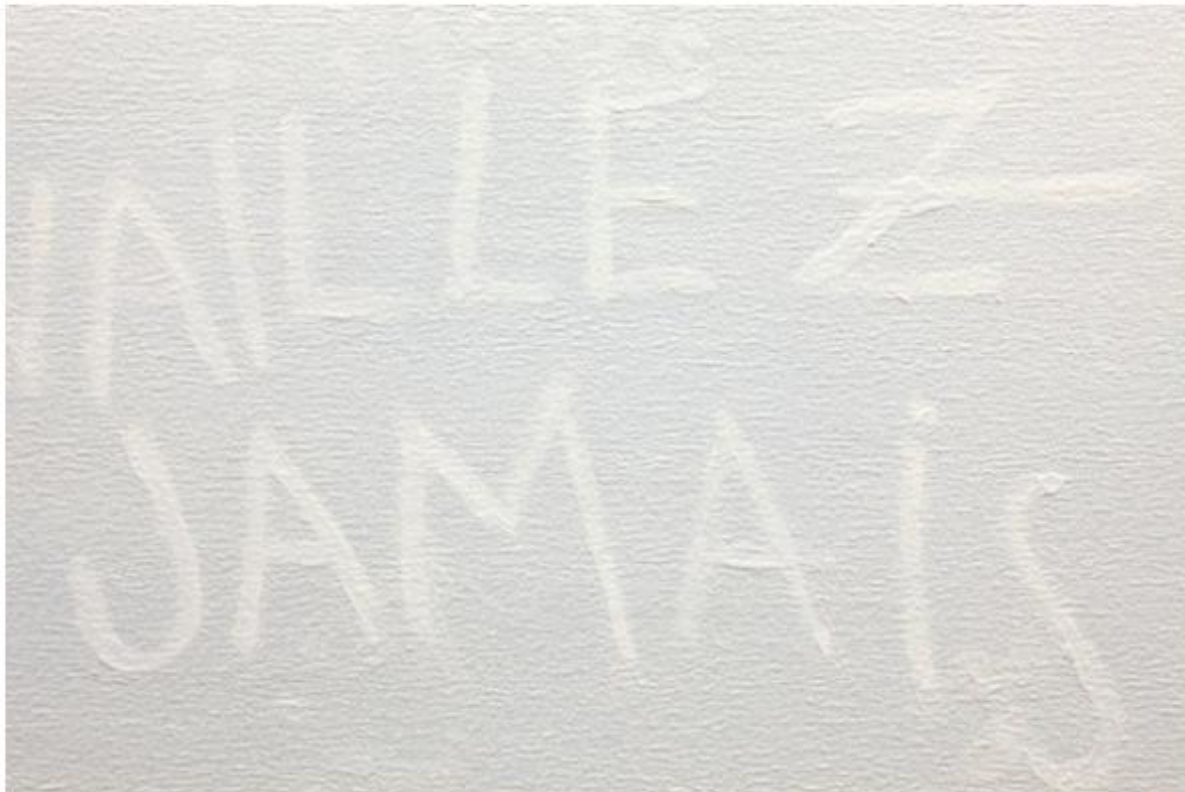
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EXHIBITIONS

Nicolás Guagnini "Para los hijos de la revolución fallida" at Galería Marta Cervera, Madrid

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For his first solo exhibition at Marta Cervera Gallery, Argentine born and New York based artist Nicolas Guagnini will present four quasi-white-on-white paintings. The almost indistinguishable works comprising this open series that stage the same famous slogan written on a Paris street corner in the early 1950s. The paintings represent a photographic image only made decipherable as such when the viewer identifies an inscription. The image is a crop of a controversial postcard of a Paris building wall marked by the Situationist graffiti, "NE TRAVAILLEZ JAMAIS." The writing was probably executed with chalk by theorist, filmmaker, activist and cultural critic Guy Debord.

In 1963, Debord received a letter from the Cercle de la Librairie demanding payment for copyright infringement on behalf of a publisher named Buffier. As in fact he had, Debord was accused of lifting the photograph of the graffiti published in the journal *Internationale Situationniste* from one of a series of postcards of Parisian scenes with "funny" captions. However, in a brilliantly crafted response, Debord argued that since he was the author of the original inscription of the slogan (something for which he claimed he could produce several witnesses), it was in fact the photographer and the publisher who had infringed on his authorship. Rejecting the whole of intellectual property law, Debord magnanimously proposed that he would not press charges. The phrase itself went on to become one of the most remembered slogans of May '68.



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"Ne travaillez jamais" is celebrated, oft-repeated, yet has proved difficult to place into effective circulation — despite (or rather, maybe, because of) its strange familiarity. Ironically, the Situationist critique of labor doesn't function any longer, as the whole of the SI can be said to have been reified into a cultural totem, the business of Art History departments, and footnotes in exhibition catalogues, a defined unit of value in the knowledge economy. The works presented in this exhibition, moreover, attempt to put the phrase into circulation anew by way of painting, the one locus, to be sure, where the Situationist proscription should not, cannot, and will not circulate. The space of meaning and object production claimed by Guagnini's works, and the specific spatial and temporal design for their marketing, seem to systematically cover all the grounds for expulsion from the SI.

Connecting Debord's actual inscription on the wall of the rue de Seine, Buffier's postcard of the graffiti, the recuperation and publication of a cropped version of the postcard in *Internationale Situationiste* #8, Guagnini's paintings feature an even slightly more reductive crop. The paintings further reduce the photographic image as they oscillate between monochromes and duotones. Their spatial and planar ambiguity is obtained by overlaying transparencies of white, silver, and gray. Guagnini installed two paintings in a specially designed quasi-public display structure, in part derived from his interest in Litfassaulen (the Euro-style advertising columns that originate in Berlin). These differ from American forms of commercial public address, the billboard for instance, because they target pedestrians in a 360-degree space. In Guagnini's version, also reminiscent of a police control booth, two paintings are displayed and the other two sides are covered with one-way mirror, creating an infinite interior space and placing the viewer in the place of the surveyor.

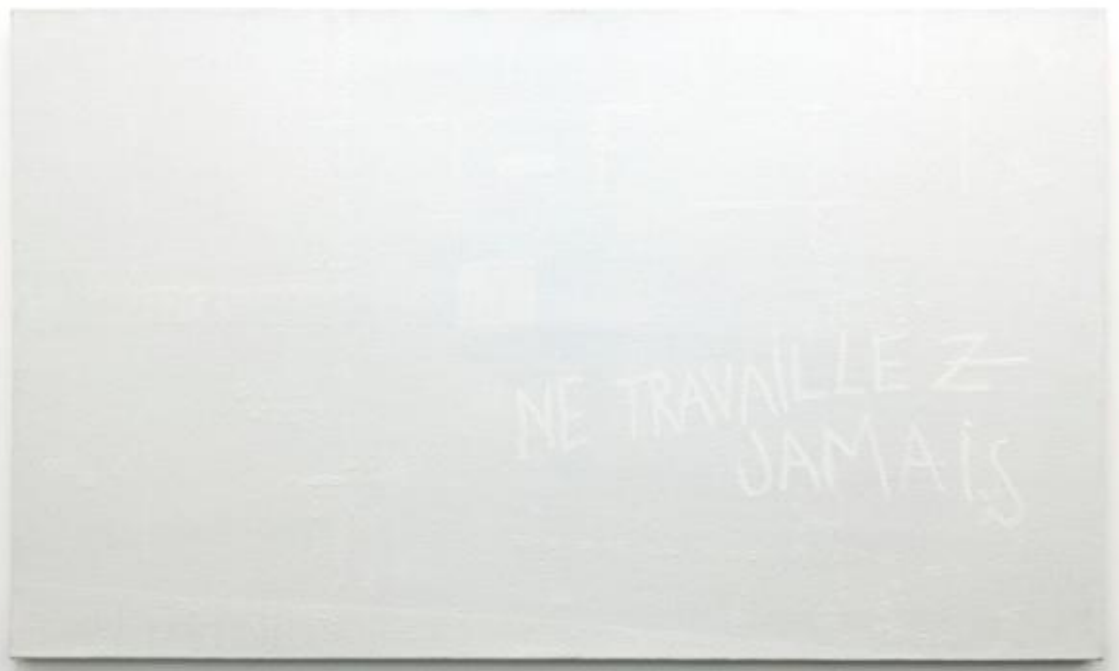
Completing the exhibition, in the second space of the gallery, the video *Clear Allegiance* (2012, 36 minutes, camera by Jeff Preiss and Leigh Ledare, edited by Guagnini and Jessica Burgess) features the artist demonstrating by himself in the streets of Harlem with a transparent flag. Guagnini starts in the poorest part of the neighborhood, near a trash processing plant, and walks up to Columbia University, an island of privilege to which he indeed belongs himself as a professor. In keeping with the entwined politics of disenchanted capitulation and sly subversion, repositioning himself as a child of the failed revolutionary promises of 1968, Guagnini waves his flag in non-heroic moments, making the context his content, contingency his ideology. Negation and retreat are not an

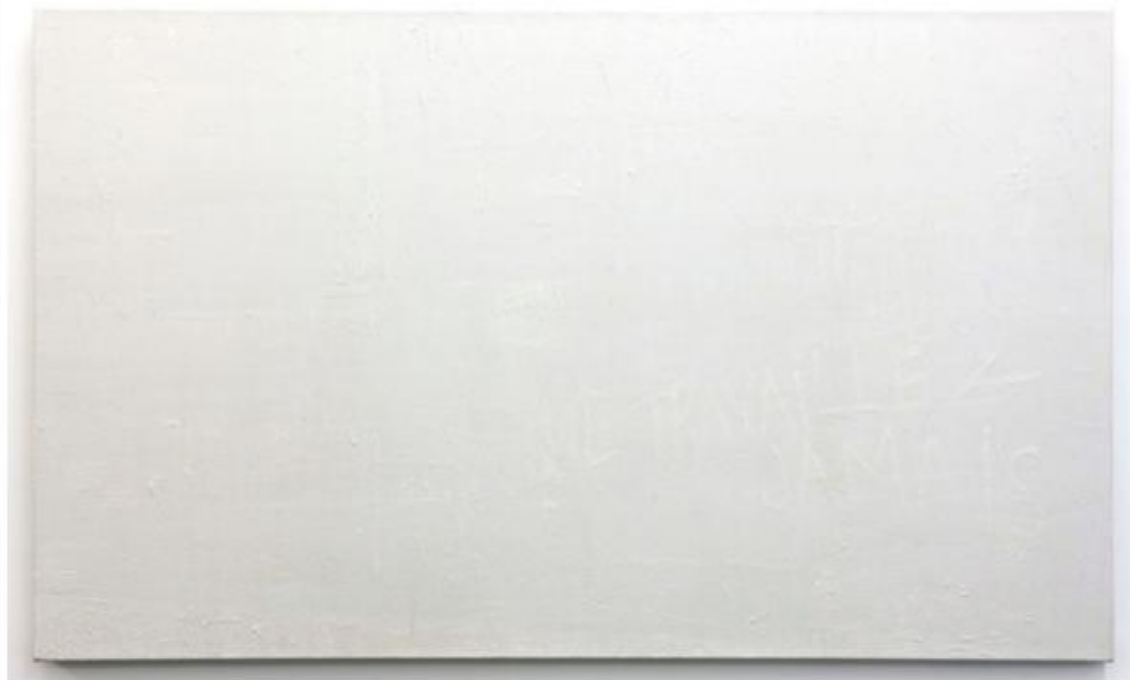


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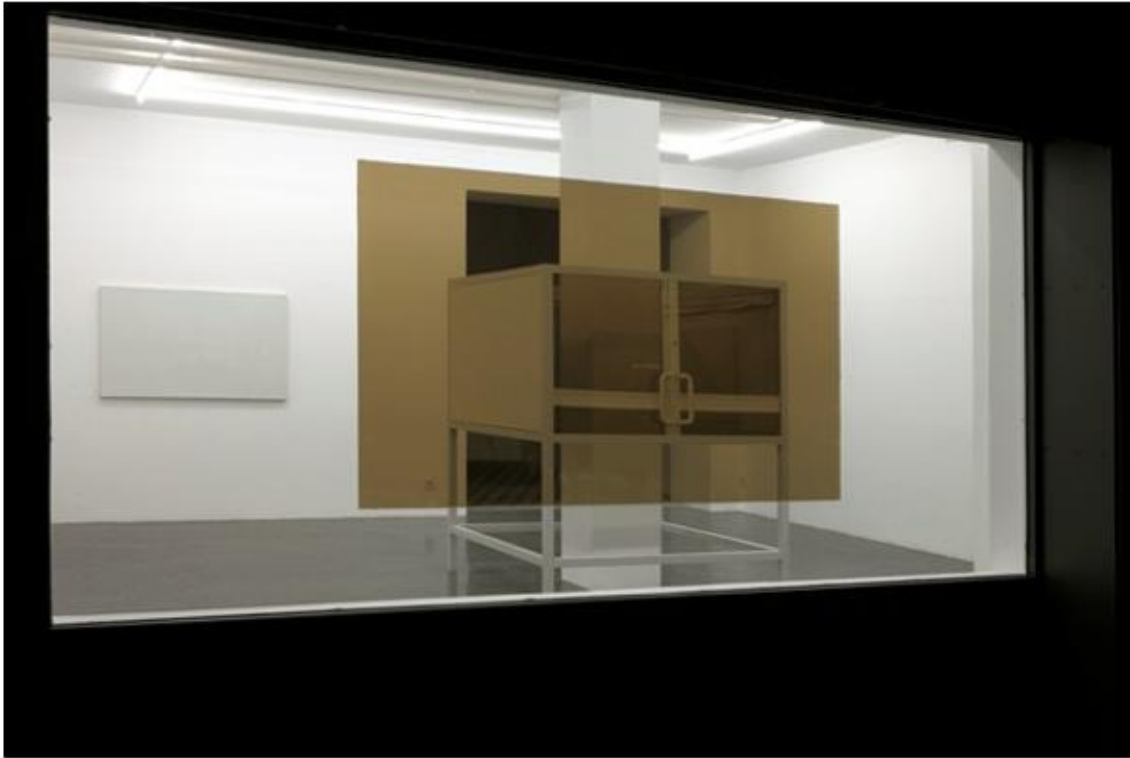
at Galeria Marta Cervera, Madrid

until 4 January 2014











Nicolás Guagnini, installation view at Galería Marta Cervera, 2013

Courtesy: the artist and Galería Marta Cervera, Madrid.

Leonor Serrano Rivas

GALERÍA MARTA CERVERA

C/. Valencia, 28

September 10, 2015–October 10, 2015

The video and half dozen sculptures in Leonor Serrano Rivas's first solo exhibition in Madrid touch on an array of topics related to the performing attributes of bodies and objects. At the space's entrance, a lightly swinging surface like the curtain of a theater displays a projected video titled *Limbs describe curves*, 2015. It comprises a set of instructions that enable followers to undertake an emulation of nature, a sort of manual purporting to teach "how to imitate the wind" or "how to make a cloud move across the stage." It is a captivating work that finds its origin—and its pedagogical stance, in particular—in a book on Renaissance theater.



Leonor Serrano Rivas, *Limbs describe curves*, 2015, video, 12 minutes 38 seconds.

The nature-based movements are enacted in a dance studio by dancers wearing pastel-colored outfits that evoke early quattrocento Florentine paintings. The stiffness one would expect of those executing a set of instructions is soon mitigated by a breezy sense of the unpredictable; bodies circulate across the space, testing notions of movement, balance, and rhythm while challenging the limits of the script. The curving hall that hosts the projection connects both with the architecture of the gallery and with the viewers themselves, and so does a wooden floor, found in some indoor sports hall and fragmented and reassembled here.

The concept of instruction is emphasized by the sculptures behind the curtain—and seemingly positioned behind the stage in a dimly lit area. The instructions in the video and the titles of the three-dimensional works are often the same, as the sculptures indeed function as a key to understanding how bodies and objects intermingle their roles, the former turning inert, the latter breathing life.

— Javier Hontoria