

TÀPIES

Centenary



Antoni at his studio. Campins, 2003. Teresa Tàpies Domènech.
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Galería Leandro Navarro presents a tribute exhibition to Antoni Tàpies (Barcelona, 13 December 1923 - 6 February 2012), one of the most relevant artists of the 20th century, in the context of the centenary of his birth.

For the occasion, we have selected **17 artworks** covering the period from 1955 to 2000, including paintings, sculptures, and even a large tapestry. As indicated by the artist's son, **Toni Tàpies**, this allows us to foster in the viewer a "global vision" of the artist's production:

In the case of the work of Tàpies, more than in any other, it is essential to have a global vision of his creation. There is, undoubtedly, a Tàpies alphabet that goes from the beginning to the end of his career, but the register of the words formed by this alphabet over the years has changed, ranging from the first materials with which he achieved world fame, to the subtlety of his varnishes, and in between the radical nature of his *collages* and *assemblages*, his work on cardboard and paper, his bronzes and his *terres chamottées*. In the exhibit at the Leandro Navarro Gallery, we will have the opportunity to contemplate many of Tàpies' registers.¹

¹ Toni Tàpies, "To Painting" (trad. Stephen Carlin & Jimena Carlin). In *Tàpies. Centenario*. Madrid: Galería Leandro Navarro, 2024. pp. 7-8.

The exhibition catalog also includes an essay by **Núria Homs**—curator of the Tàpies Foundation—which reviews the most relevant aspects of the artist's artistic career and the intentionality behind his work and concludes with the following reflection:

There is a dual aspect to the work of Tàpies. On the one hand, a sense of rebellion that looks for and encourages a fight: by placing a value on the simplest things such as straw, dust, wooden boxes, the less attractive parts of the body. Here Tàpies denounces the excessive functionalism and the primacy of excessive production and accumulation of wealth characterising capitalism, which manifests itself in his interest in these elements, objects or habits rejected by society. On the other hand, an unquestionable spiritual vision. Tàpies invites reflection, a meditative mindset and introspection. The artist stands halfway between a magician or prestidigitator who, by way of illusion, transforms matter into something we call art, and a Buddhist monk who, by means of painting and writing, helps us to achieve enlightenment, i.e. “perfect knowledge of what is real.” In the final analysis, Tàpies seems to vanish in the gesture of exhibiting mundane material and leaving it up to the spectator to complete and endow the creation with meaning, shapes, colours and textures through active contemplation.²

An interview conducted by **Manuel J. Borja-Villel** with Antoni Tàpies in 1995 has also been included to discover more about his process and work philosophy.

Galería Leandro Navarro. Calle Amor de Dios, 1. 28045 – Madrid.

Dates: January 25 – March 27, 2024.

Visiting hours:

Monday – Friday: 10 am – 2 pm & 5 – 8 pm. Saturdays, by appointment.

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² Núria Homs, “Tàpies, eclectic prestidigitator” (trad. Stephen Carlin & Jimena Carlin). In *Tàpies. Centenario*. Madrid: Galería Leandro Navarro, 2024. pp. 14-15.