

JUAN SUÁREZ

Nothing Is Big nor Small

06.05 – 17.07.2021

Juan Suárez (El Puerto de Santa María, Cádiz, 1946) was part of the group of Seville based artists whose work was associated to artistic renewal practices during the seventies. From his first exhibition at the legendary *La Pasarela* gallery in 1970, Suárez, along with Delgado and Sierra, took part in the decisive artistic shift that occurred in the city. These were not artists who had been taught at the School of Fine Arts, but instead at the newly created Escuela Superior Técnica de Arquitectura. This shift changed the artistic scene, or at the very least, opened a definitive path for transformation.

Nada es grande ni pequeño [*Nothing Is Big nor Small*] presents Suárez's latest pieces. The Geometric spirit that is ever-present in his work and his perpetual curiosity lead him to incorporate materials from a very wide range of sources; composing some pieces with superimposed planes where abstraction is a key actor. His background in architecture and his constant demand for excellence profoundly shape his work. However, evocation and chance feed his exploration.

Geometry transformed into personal and passionate intention serves as a starting point. It distorts geometric elements and orders or rearranges them to produce an imprecise image that is unstable in its conclusive presence. Small alterations to logical coordinates. Interior landscapes that geometry conceals and reveals; one of the main forces behind the existence and persistence of the geometric *phantom* in the painting of the city.

One knows not-. One desires-. Which is the sum¹

“To accumulate superpositions and leave uncertainties, discovering in them perceptive reflections that are subtle and poignant, ones that can be used to approach superpositions in the visual realm. We must negotiate with these processes; they are extremely creative. The resulting piece is reincorporated into the randomness, into the element of chance. Into the incident or the manipulated causality being used. I am interested in the rigor of both the process of randomness and its opposite. Loss and discovery conjuring one same idea or concept; randomness as a form of unexpected searches or encounters; days of inaction, chaos and concern are intertwined within this matter. Work limited to the element of chance, accidental. Manifestation, when all solutions seem to be provided. By means of a thorough revision of geometric antecedents one achieves essential solutions loaded with simulations that are susceptible to wide ranging interpretations.²

¹ Kerouac, Jack. *Scattered Poems*.

² Casado, Rafael. *Conversations with Juan Suárez*.

Suárez's work is a sort of exercise in the translation of the spatial dimensions of architecture into the bi-dimensionality of the pictorial object. The series entitled NSEO (North, South, East, West) or the large AMTN formats within this exhibition reaffirm his multiple interests and offer the best of his work. Sculptures, paintings, or bas-reliefs proposing inquiries and encounters as a result of unexpected decisions.

“A tension of sorts operates between what we could call a *rigorist* zeal, manifested in the planning of the straight-lined and angular drawing and what we could denominate as the *subversive*, which he machinates through flaws and errors. In the first works within this series, lines are traced with the aid of rulers. Later he uses tape which sometimes causes the paint to chip and peel. In others, a drop falls where *it shouldn't*. These flaws (the chipped paint or the unexpected event) open a *fissure* in the piece that escapes calculation and premeditation. The spectator and the artist himself can both peek through the opening out of curiosity. The slits are fascinating. The admirable wonderment of what is hidden. In Suárez' work, this responds to a concern for *limits* that is not restricted to planning and control. Suárez utilizes the resources of geometric language to produce illusory perspectives and confusion between form and function (in other words, to generate a conflict between hierarchies and create problems of perception).”³

³ Sánchez, Jesús. *Volver a fallar*.