

Frank Buschmann / Luis Canelo

DE NATURA: La naturaleza en su lugar geométrico



Frank Buschmann / Luis Canelo

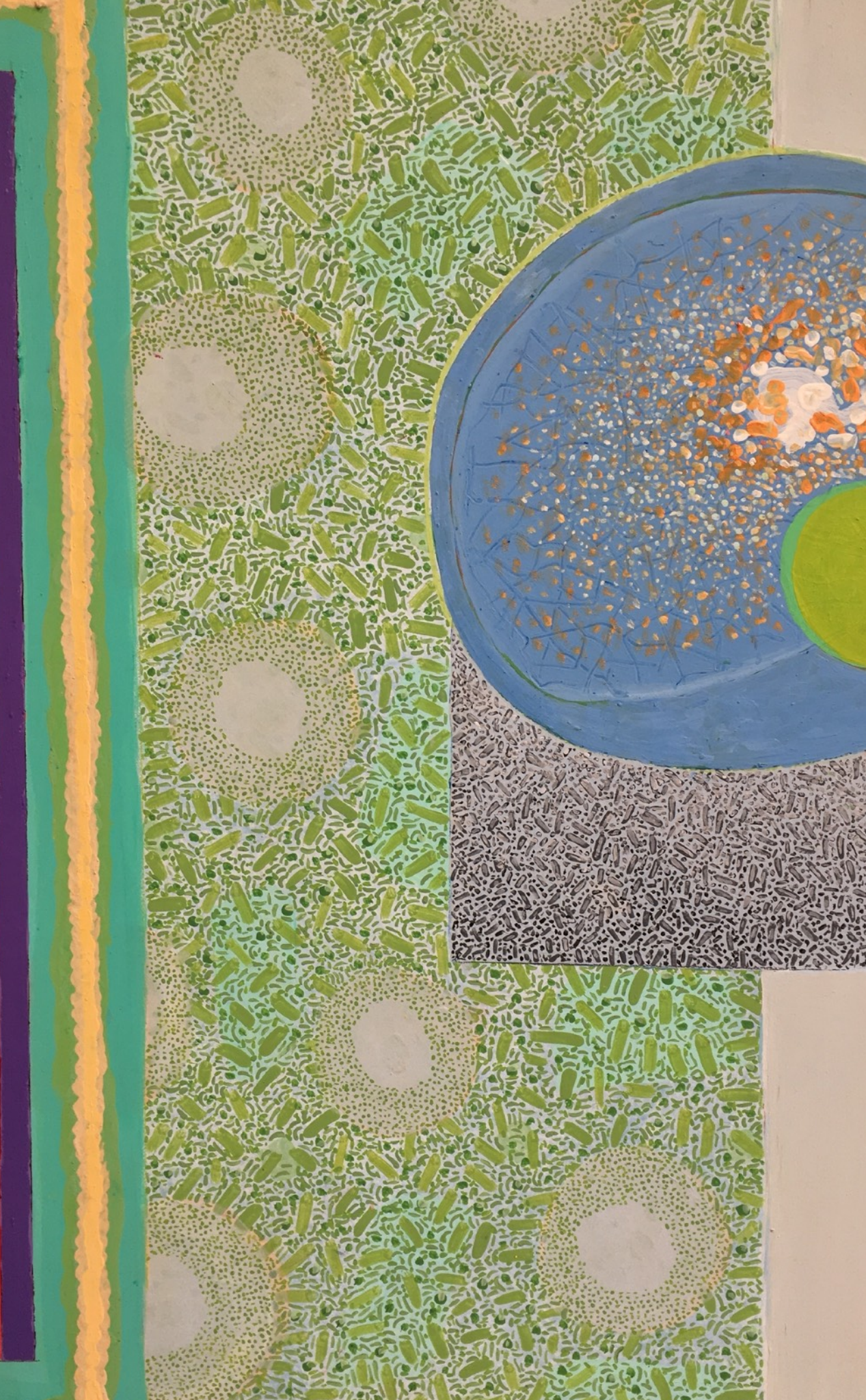
DE NATURA: la naturaleza en su lugar geométrico

Galería Álvaro Alcázar presents, from March 25th to May 8th the joint exhibition of Luis Canelo and Frank Buschmann. "DE NATURA: La naturaleza en su lugar geométrico" combines the relationship of both artists with the natural world; Canelo from painting and Buschmann from cabinetmaking.

Through the works exhibited here, Luis Canelo continues with the approaches of the 2017 exhibition "Reason and Nature", and insists on integrating the spontaneity of nature and the geometric structure that underlies it. The world of the laboratory, bacterial and mathematical come together in the so-called "geometric place" that is defined in all his work.

Also, the exhibition brings together a total of seven types of furniture, all of them characterized by an exquisite aesthetic, which reveals Frank Buschmann's enormous technical skill. This author works directly with wood, as he defines himself, as a cabinetmaker craftsman. Through this exhibition, the gallery aims to show his facet as an artist. It thus highlights the unity of fine and applied arts, as well as the use of traditional materials and working methods, revealing the piece of furniture itself as a work of art.

From painting and woodwork, with the vivacity of Canelo's colours and the variety of veins in Buschmann's furniture, nature is created in its geometric place. The gallery space has been part of the configuration of Canelo's microscopic perspective and Buschmann's macroscopic perspective, which combine to give rise to a complete vision of nature.



Luis Canelo

Luis Canelo delimits the formal scheme of the pictorial surface with geometric lines and planes that dialogue with the presence of the materials, which emerge with different densities and textures, depending on whether they correspond to minerals, plants or aqueous media.

The concept of "geometric place" alludes to the mathematical components, sometimes latent and sometimes more explicit, offered to us by direct sensorial observation of the elements of the landscape or that obtained by the more restricted scientific study of the laboratory.

For this reason, we find both a fully descriptive representation of the stone and a strictly analytical microbiology of observation.

Colour plays an essential role, as it sometimes alludes metaphorically to mineral, organic, humid or atmospheric aspects, but always "disciplined" from the geometrical place that structures the painting.

Frank Buschmann

Buschmann's work stands out for its austere style and of apparent simplicity but of great technical complexity; resulting in furniture that combines beauty, functionality and comfort. His plastic vocabulary is characterized by the use of pure and simple lines, respecting the natural qualities of the material he uses, in this case douglasia and walnut..

Regarding his creative process, the artist carries it out through a consecutive transfer of planes, in each one of which, and in the sum of all of them, lies the perfection of the object. For this purpose, he uses little more than his hands *"I don't use machines, I even use traditional assembly and joining techniques, some of them practically forgotten."*

Thus, he avoids the use of mechanized tools, which allows him to deepen the relationship between man and matter, in the deep knowledge of wood, its nature and its behavior and that also has a certain symbolic and spiritual entity: the tree rather than wood, it is a "wise" figure that connects heaven with earth.



My work is an exploration into integrity. The object, its production process, and its relation to life in this world are the medium.

My creative process is a consecutive transfer of planes, in which the final shape of the object preexists in the previous plane. The perfection of the object depends on each and the sum of all these planes. Each step then demands perfection in itself. Each step is the object.

My approach towards integrity is inseparable from the ideas of "perfection" and the "infinite" as expressed in the coastline paradox, the origin of the chaos theory. It describes the dilemma one is confronted with when trying to define the length of a coastline. The length of any coastline depends entirely on the methodology one applies to measure it. An infinitely small measuring unit will lead to an infinite coastline.

Wood is my material of choice. Its physical characteristics, its beginning, and its endless transformation through time not only stimulate but demands a holistic approach when working with it. Not respecting its internal tensions and dynamics related to its context will lead to a flawed object.

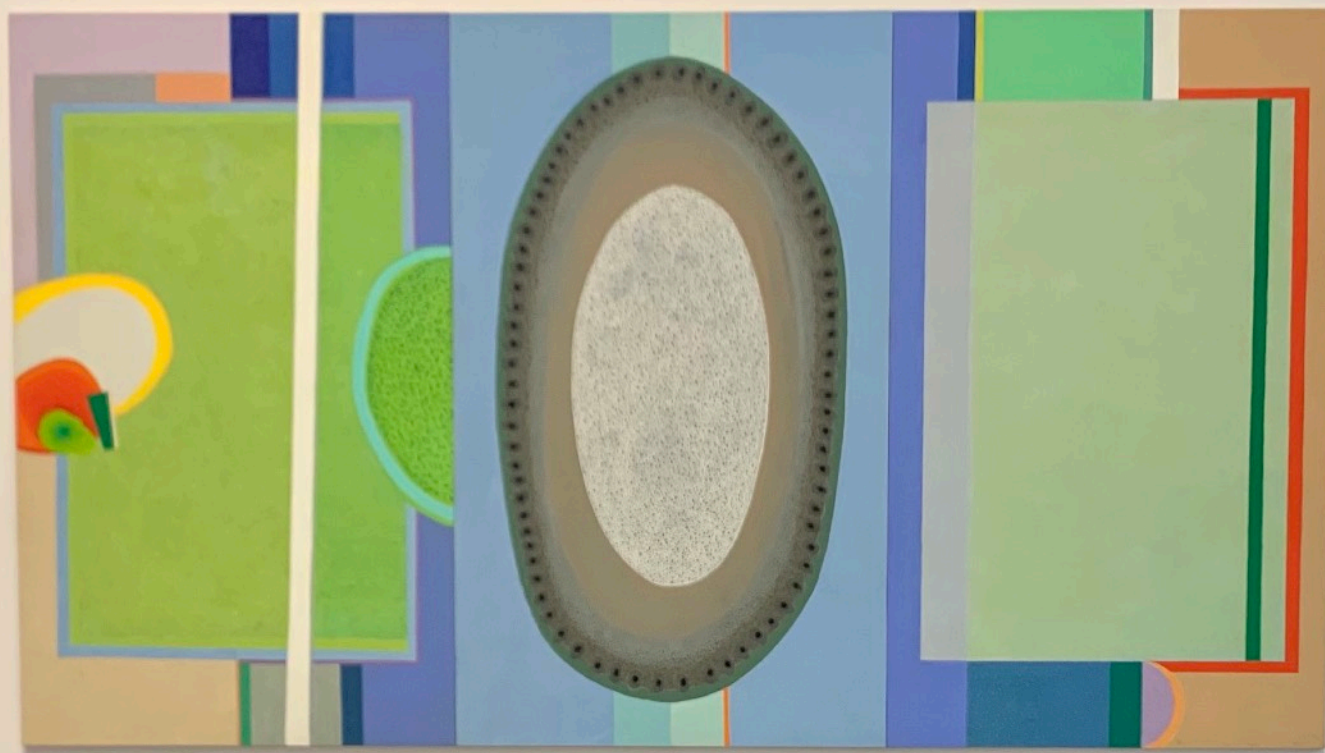
A piece of furniture provides a direct link to our physicality and thus integrity. Wooden furniture accompanies us through life, from birth to death, from cradle to coffin. It exists as an omnipresent link to nature and thus to ourselves, as we too are a part of nature, just as the tree was before the furniture.

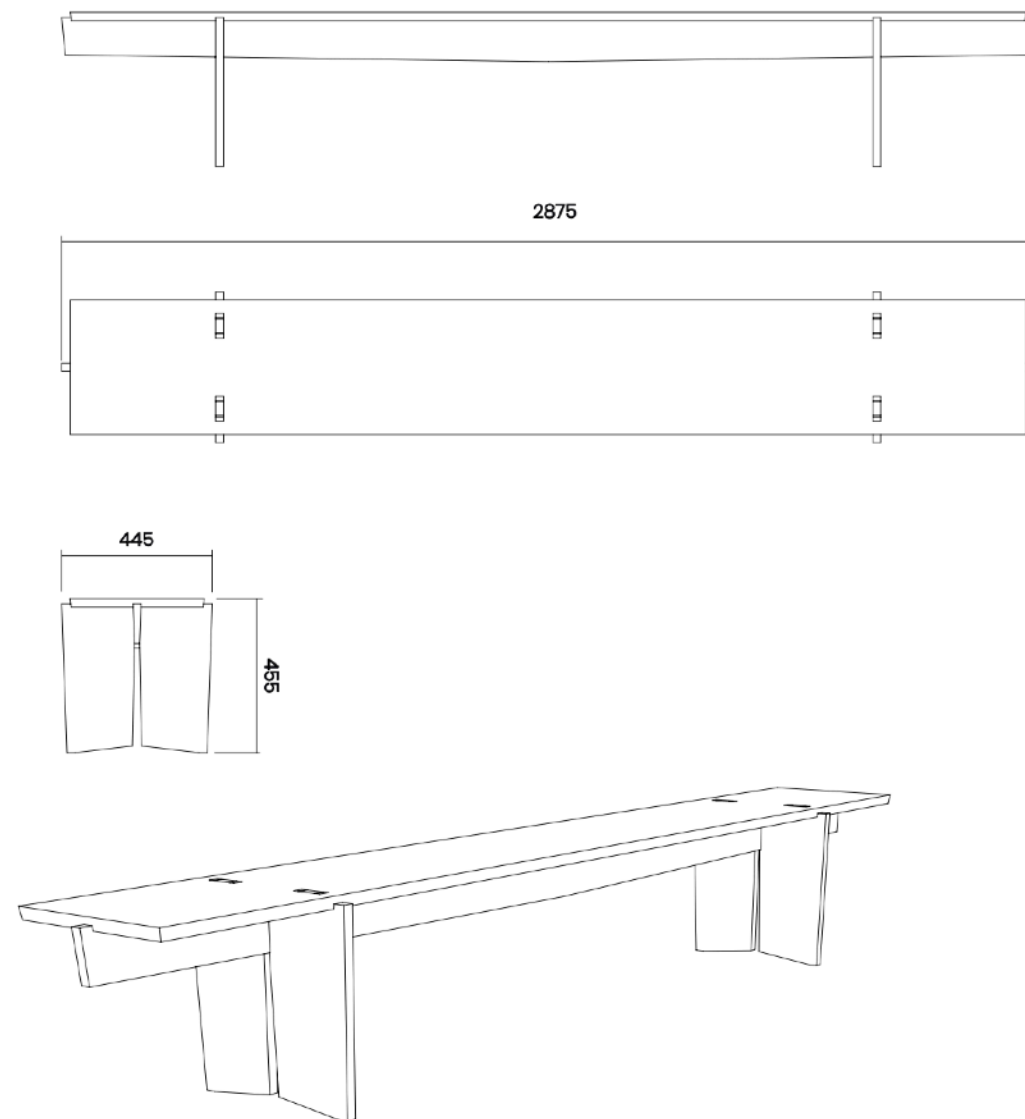
One's perfect life, one's perfect "happiness" seems to be inseparable from the idea of the perfect object. In the world, we have created so far, and every day more so, it seems the only way to sustain life is through objects and so life itself becomes an object.

In reality, however, life has no fixed physical finality other than forming ephemeral links to sustain the circle of life. It is dynamic and forever changing, just as wood or any other element of nature. The greatness of life lies in the living itself, which is, in the end, each and every infinitely small step.

Shortcuts, we are so tempted to take, only cut life short.

Frank Buschmann

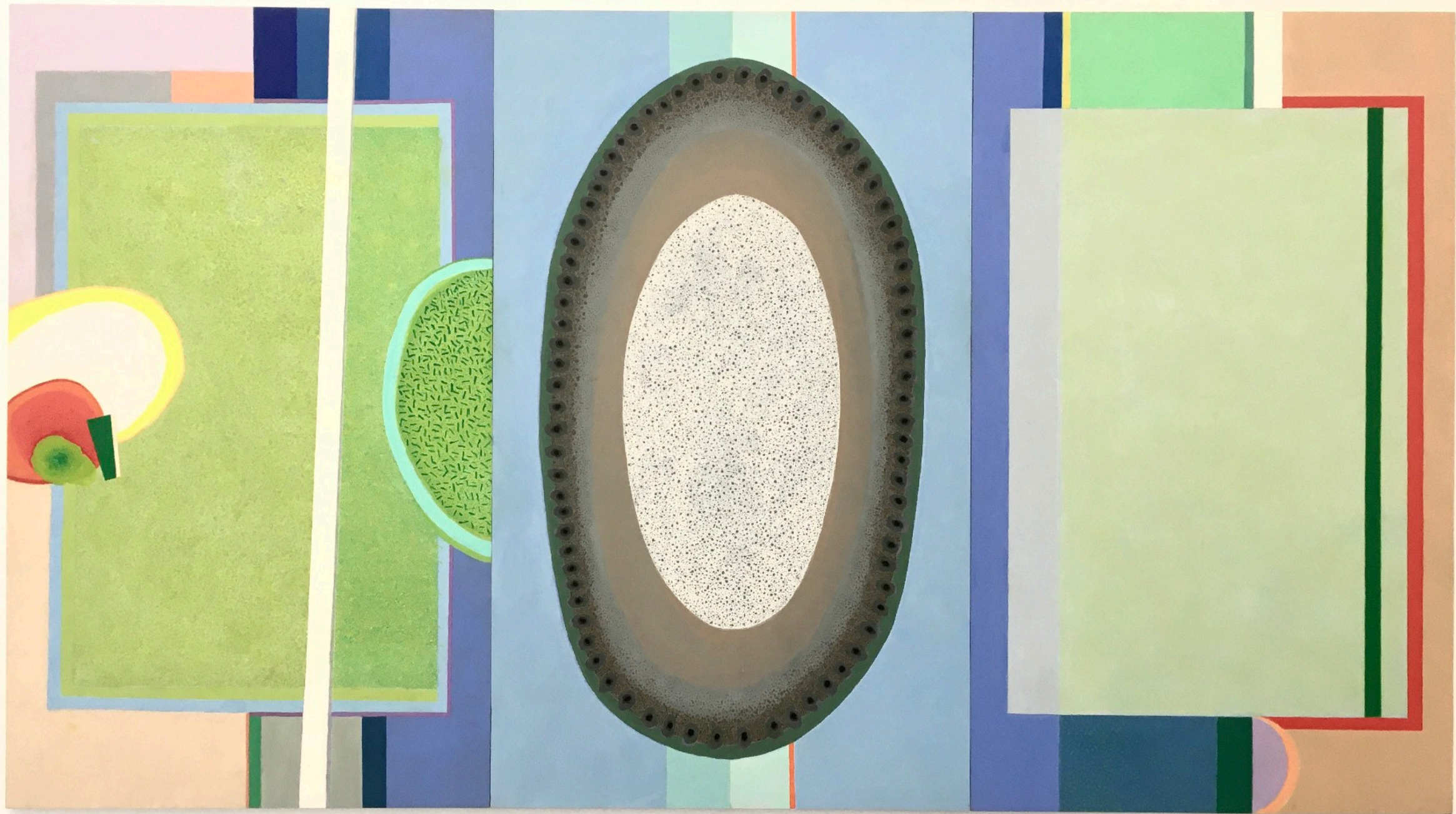




**FRANK BUSCHMANN
BENCH-WALNUT**

American walnut, oil and wax finish
287,5 x 44,5 x 45,5 cm

This bench is similar to the stool shown on the following pages, as it is a very spontaneous piece whose references are also very similar. What makes this piece unique, apart from its design, is undoubtedly the raw material. The exceptional American walnut plank comes from a single piece. Notable aspects of this work are its "tiptoeing" legs and the double wedged though Mortice and tenon joints, visible as rectangles on the surface of the bench.



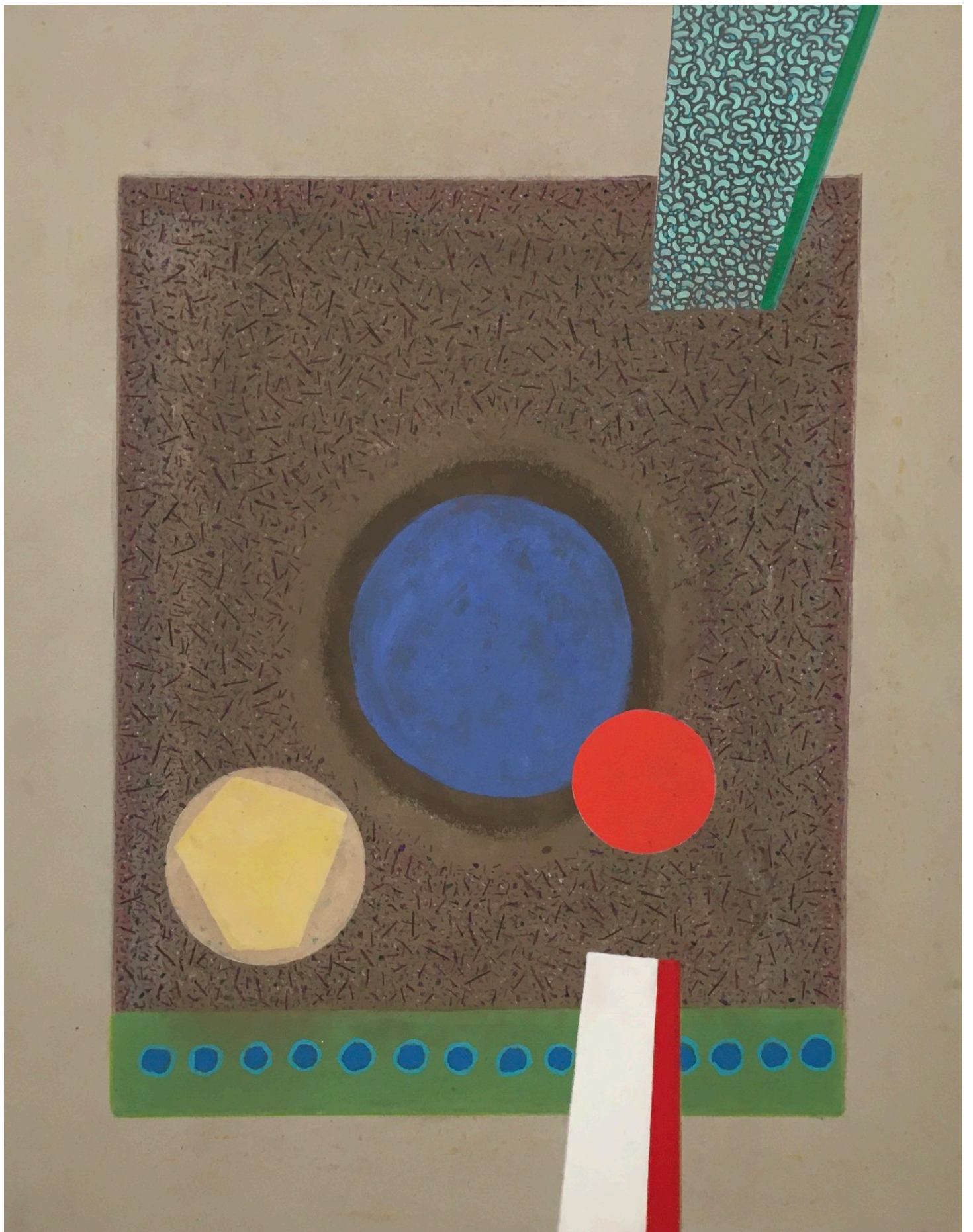
LUIS CANELO
SIN TÍTULO

2020
Acrylic on wood
(tríptico)
200 x 360 cm



LUIS CANELO
SIN TÍTULO

2020
Acrylic on cardboard glued to wood
95 x 75 cm



LUIS CANELO
SIN TÍTULO

2020

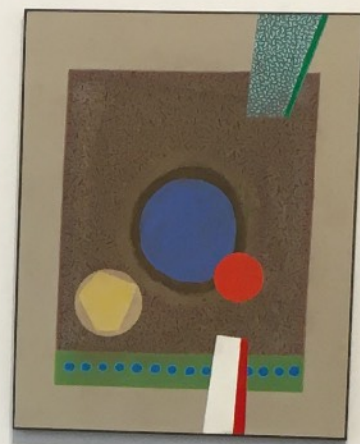
Acrylic on cardboard glued to wood
95 x 75 cm



LUIS CANELO
SIN TÍTULO

2020
Acrylic on cardboard glued to wood
95 x 75 cm





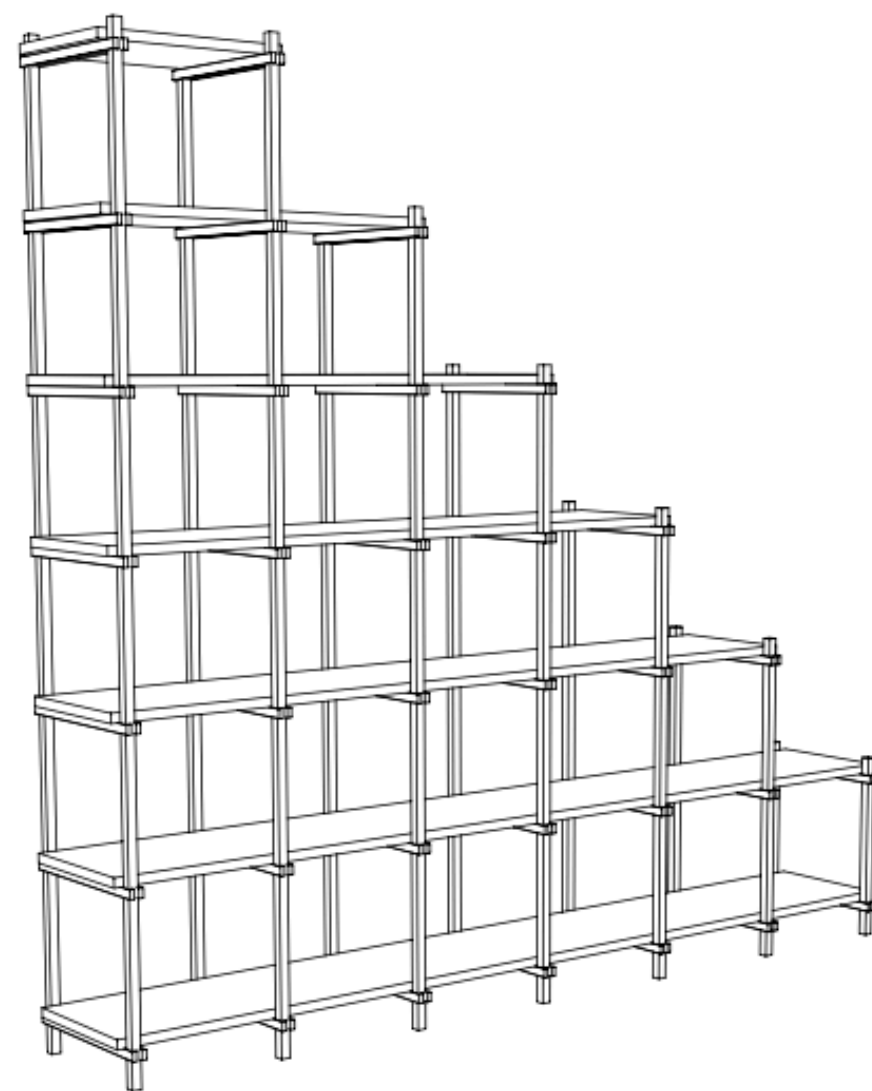
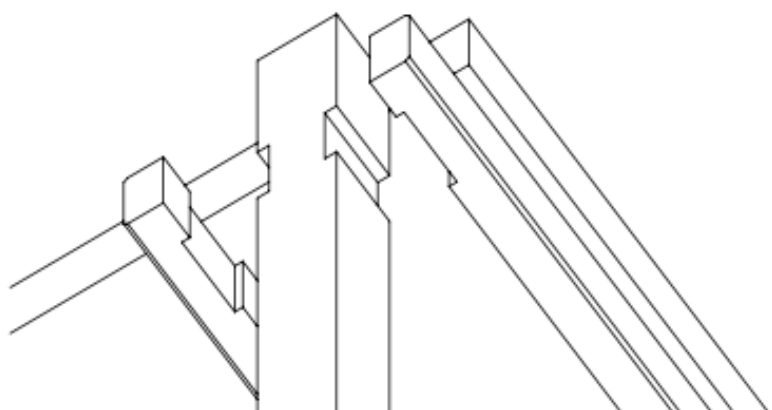


The design of this shelf refers to the Hako kaidan or Kaidan dansu, a traditional Japanese piece of furniture that works both as a ladder and a storage structure. The Japanese kaidan dansu is not only a multifunctional object, it is also an actor that has been very present in domestic spaces throughout history, accompanying and supporting the political, social and cultural transformations of this country; and it is also present in popular myths.

Originally, the haikan dansu was a simple open staircase, which was later closed with boards underneath the steps. According to a Japanese legend, the reason for this adaptation was mainly practical: they wanted to prevent the samurai's sword from reaching them when escaping to the upper floor. Gradually, it became a piece of furniture-storage-staircase. Its formal evolution is full of stories and nuances, some probably the result of legends, others derived from questions of class differences, practical reasons such as the camouflage of first floors, architectural pragmatism, or typological differences depending on whether its author was a carpenter or a cabinetmaker, etc.

FRANK BUSCHMANN
ESTANTERÍA GRIDLOCK

2020
American walnut, oil and wax finish
201x 210 x 38 cm



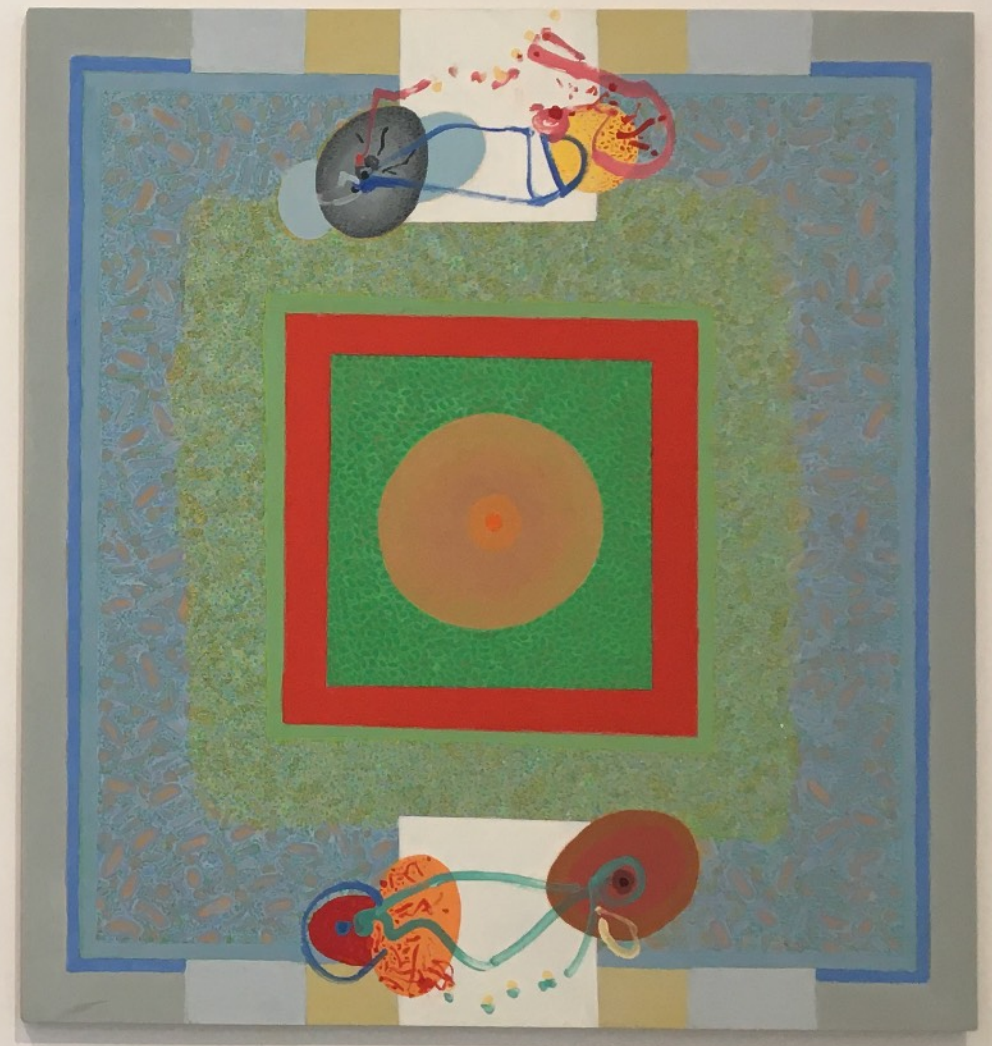
LUIS CANELO
SIN TÍTULO

2020
Acrylic on wood
122 x 114 cm



LUIS CANELO
SIN TÍTULO

2020
Acrylic on wood
122 x 114 cm





LUIS CANELO
SIN TÍTULO

2020
Acrylic on wood
200 x 150 cm





LUIS CANELO
SIN TÍTULO

2020
Acrylic on wood
200 x 150 cm



LUIS CANELO
SIN TÍTULO

2020
Acrylic on cardboard glued to wood
95 x 75 cm

FRANK BUSCHMANN
MESA DE CENTRO "CENTER-PEACE"

2019

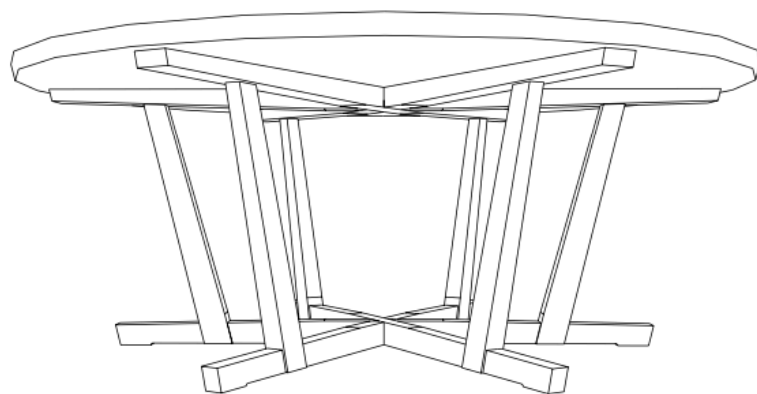
American walnut, oil and wax finish

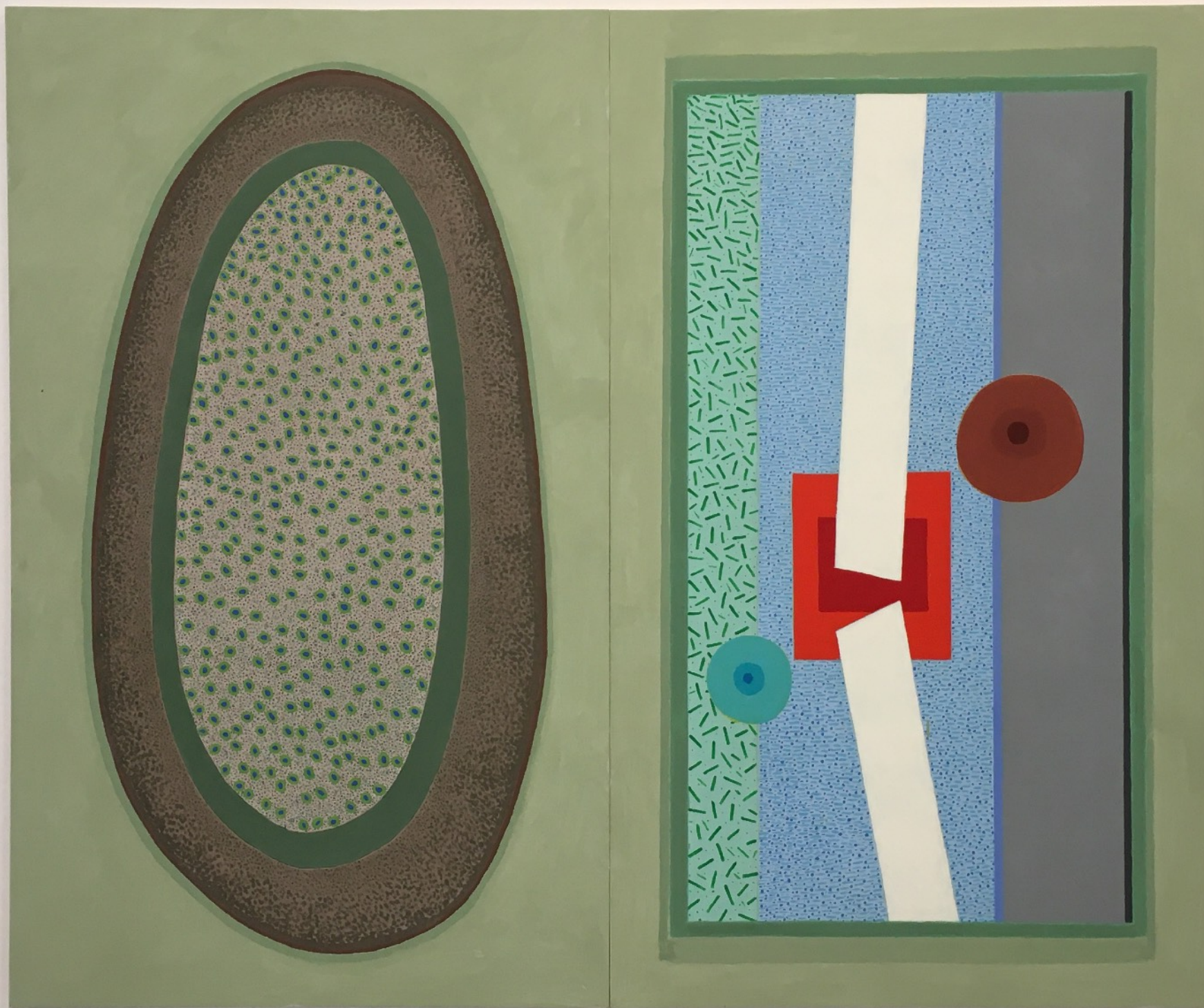
120 x 120 x 45 cm

This table is directly inspired by the "interior architecture of a tree", as can be seen in this photo of a dead tree trunk taken by Buschmann to illustrate it. In it we see that its interior has been decomposing over time and the union of the branches on the inside has been exposed, which, contrary to what the eye tells us, are not "hanging" from the outside but are connected in the centre where they originate.

Another inspiration for this table is the work of Giuseppe Penone whose work cannot be explained without the tree and whom Buschmann sees as an archaeological artist who excavates the tree layer by layer until he finds its origins. In a more metaphysical way there are certain connections with Goethe's Faust in his "desperate" search for the essence of life in order to find "inner-peace"... "If it were given to me to know what the world contains in its entrails".

As a more anecdotal but useful way of understanding the background to this table-piece, which is in itself wood and tree in a constant process of revelation, Buschmann often tells this detail. The table was made in the author's workshop in Galicia with a perfectly circular surface measuring 120cm in diameter. After spending a few months in Madrid, where the humidity is drastically different, the top shrunk by just 1cm in width and for that the perfect circle became an oval something imperceptible to the naked eye but verifiable when measured. According to the author, it is a detail that illustrates very well the problem of finding "perfection" when working with something that is dynamic. The dynamism of the wood has technical and aesthetic implications.

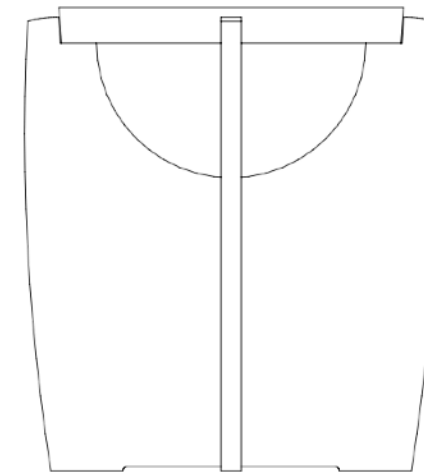
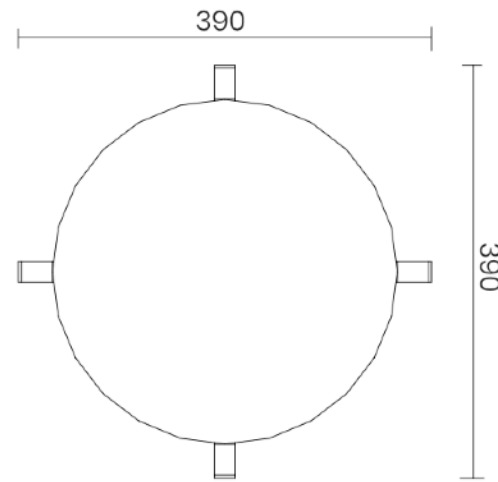




LUIS CANELO
SIN TÍTULO

2020
Acrílico sobre madera
(díptico)
180 x 240 cm





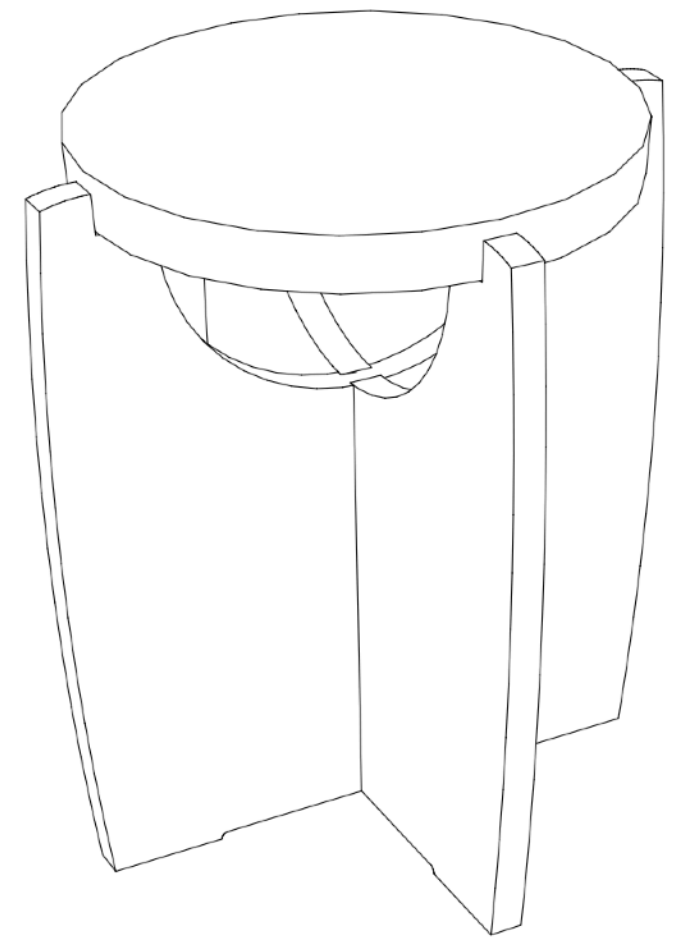
**FRANK BUSCHMANN
STOOL ROUND**

2018

American walnut, oil and wax finish

39 x 39 x 45 cm

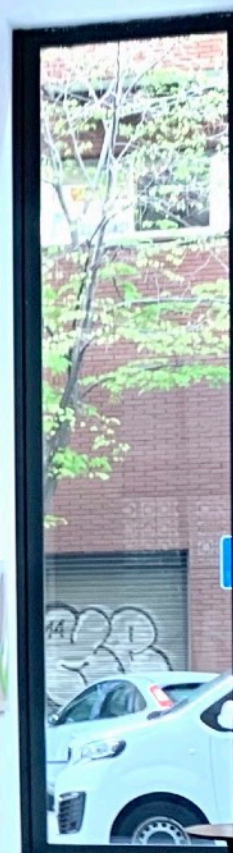
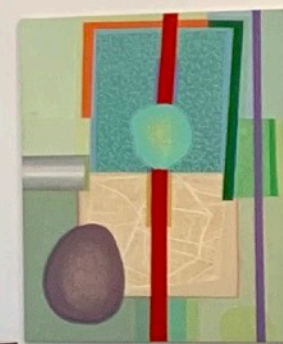
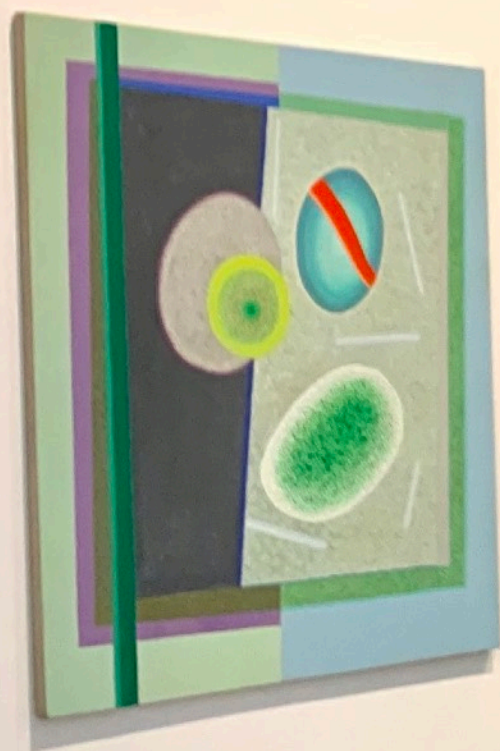
The stool, unlike the rest of the pieces, is a more intuitive work in which the author plays with the sculptural elements without rationalising the origins of their form. It mixes found and rearranged references to furniture by Frank Lloyd Wright, George Nakashima and the Shakers. It is crafted from black walnut, with a wax and oil finish. The slightly tapered sides of the legs stand out, a detail that lends elegance to this stool or side table.

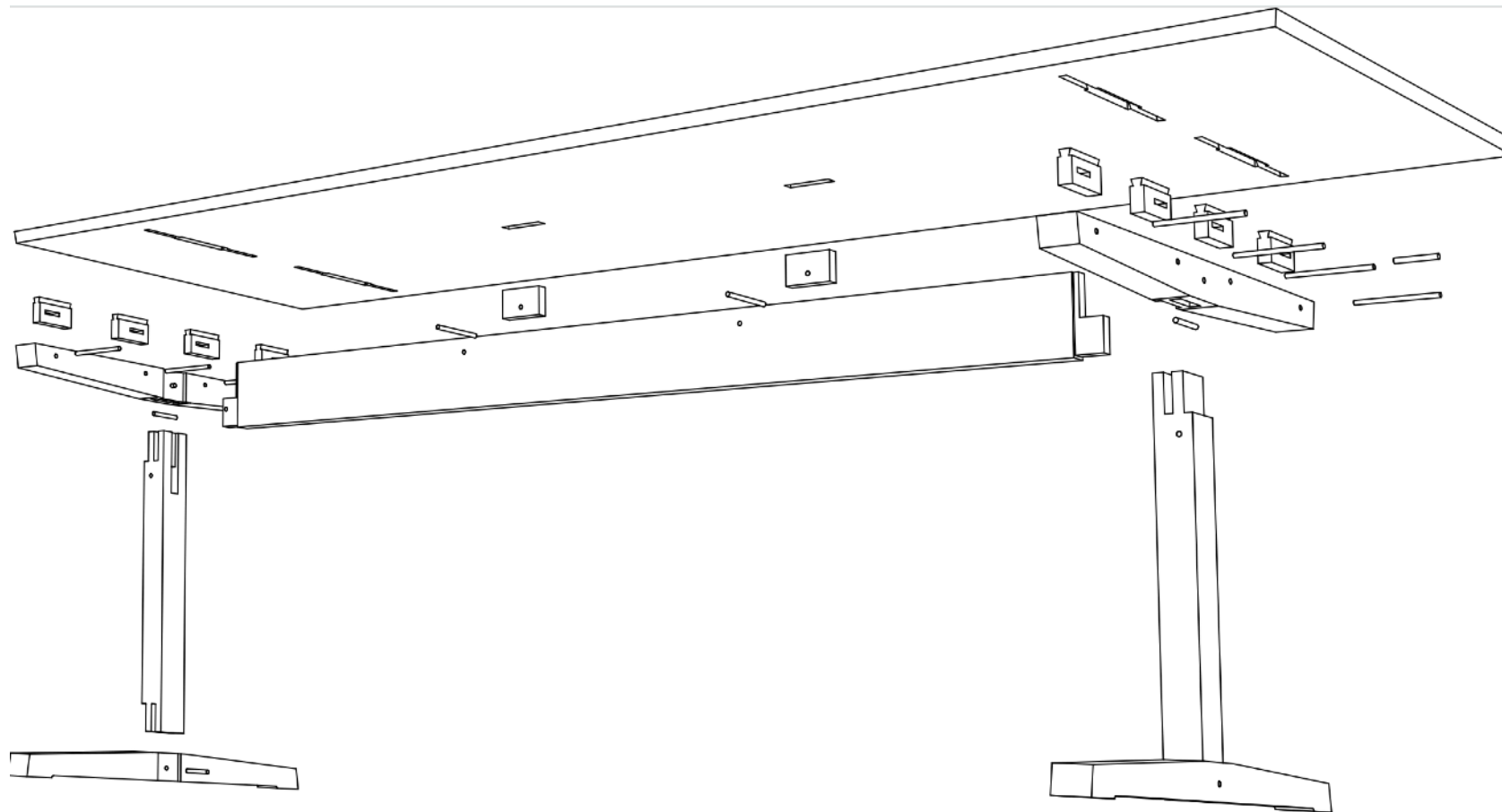




LUIS CANELO
SIN TÍTULO

2020
Acrylic on wood
130 x 110 cm





**FRANK BUSCHMANN
HELVETICA BLACK**

2021
Douglas, Oregon pine, oil
and wax finish
300 x 90 x 74 cm

Set of table and chair

This set of table and chair is a tribute by the author to the utopian community of "the Shakers".

The H-shaped structure of this table is based on the "hancock dining table" (1800-1825). The upper table top is made of two hand-split planks, opened like a book to obtain the grain patterns symmetrically grain patterns along the top. One of the essential of this piece is not visible and can only be guessed. Among other aspects, the mastery of a craftsman is to know the wood and to dialogue with it, in order to balance form and structure, taking into account the movements and transformations that a living thing like this will continue to develop according to the conditions of temperature, humidity and forces to which it is exposed over time. The plank of a table top can expand, shrink and curve and the key is to allow each movement necessary for the material to happen without the object losing its integrity. In this case the table-top is attached to the legs that support it through a sophisticated development as can be seen in the detail drawing in the image above. The solution is a worktop that "floats" on the structure, i.e. there is no rigid joint, thus preventing the wood from cracking or warping.

A process such as the one used in this table is also a reflection of the ethical and philosophical approach that the author is pursuing. In this way Buschmann assures us that "the joints used to build with wood are not only aesthetic or purely constructive elements, but also metaphors for openings to new possibilities or metaphors for compromises, learning to accept limits but never the complete surrender of freedoms".



Chair#4

The Shakers, as Thomas Merton explained, made chairs with the awareness that an angel might one day come and sit in them. Their different models repeated the same pattern, based on round cross-section rods assembled in the form of a ladder and with seats woven from cotton webbing. His chairs have been reproduced and interpreted many times throughout the history of contemporary furniture.

With chair #4 Buschmann honors this utopian community that sought the perfection of heaven on earth. In his interpretation, the author builds it with square sections and classical mortise and tenon joints secured by dovetails. The seat and backrest made of leather.

FRANK BUSHMANN CHAIR#4

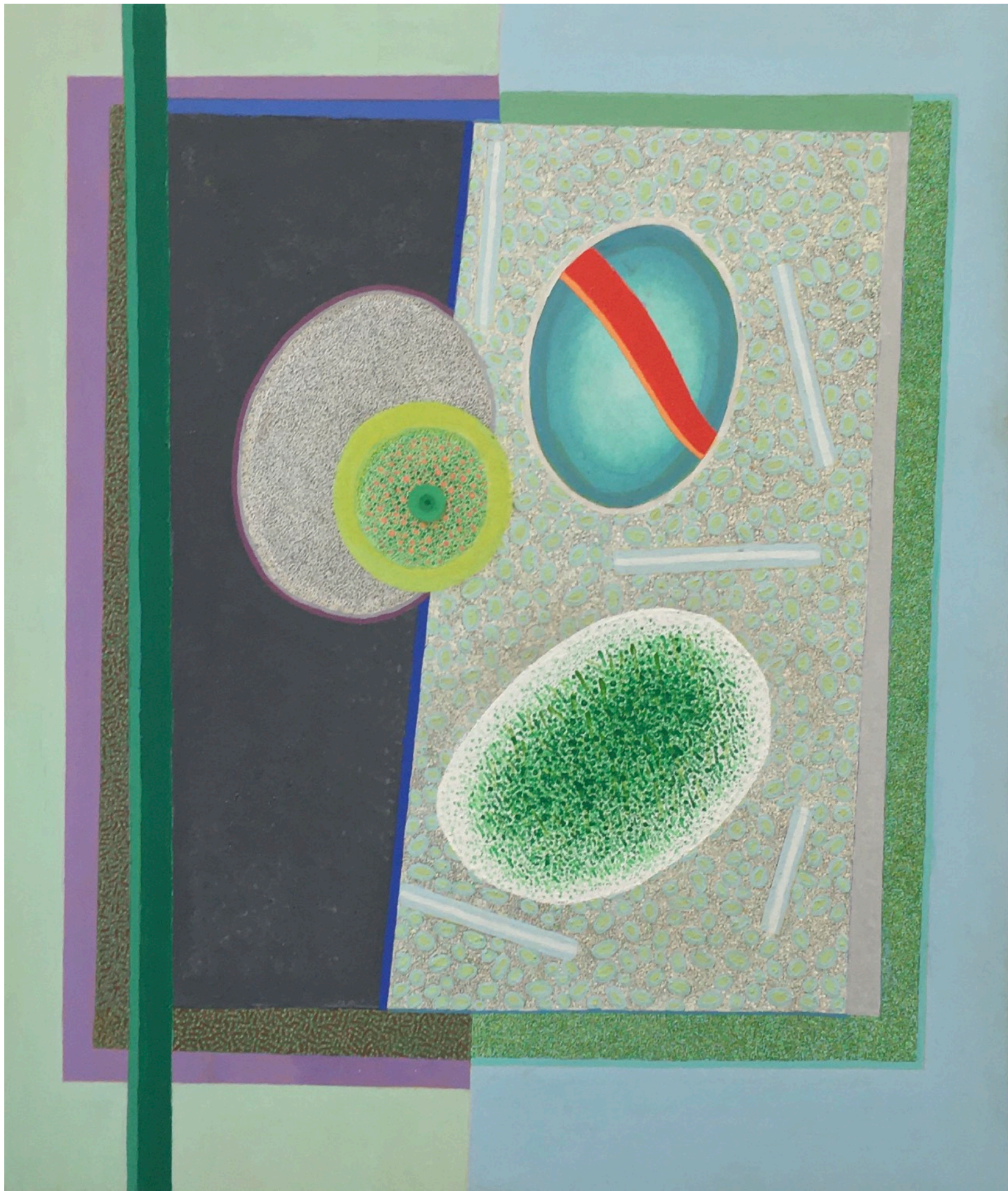
2021

Douglas Fir, Oregon pine, leather, oil
and wax finish
28,5 x 57 x 57 cm

LUIS CANELO
SIN TÍTULO

2020
Acrylic on wood
130 x 110 cm



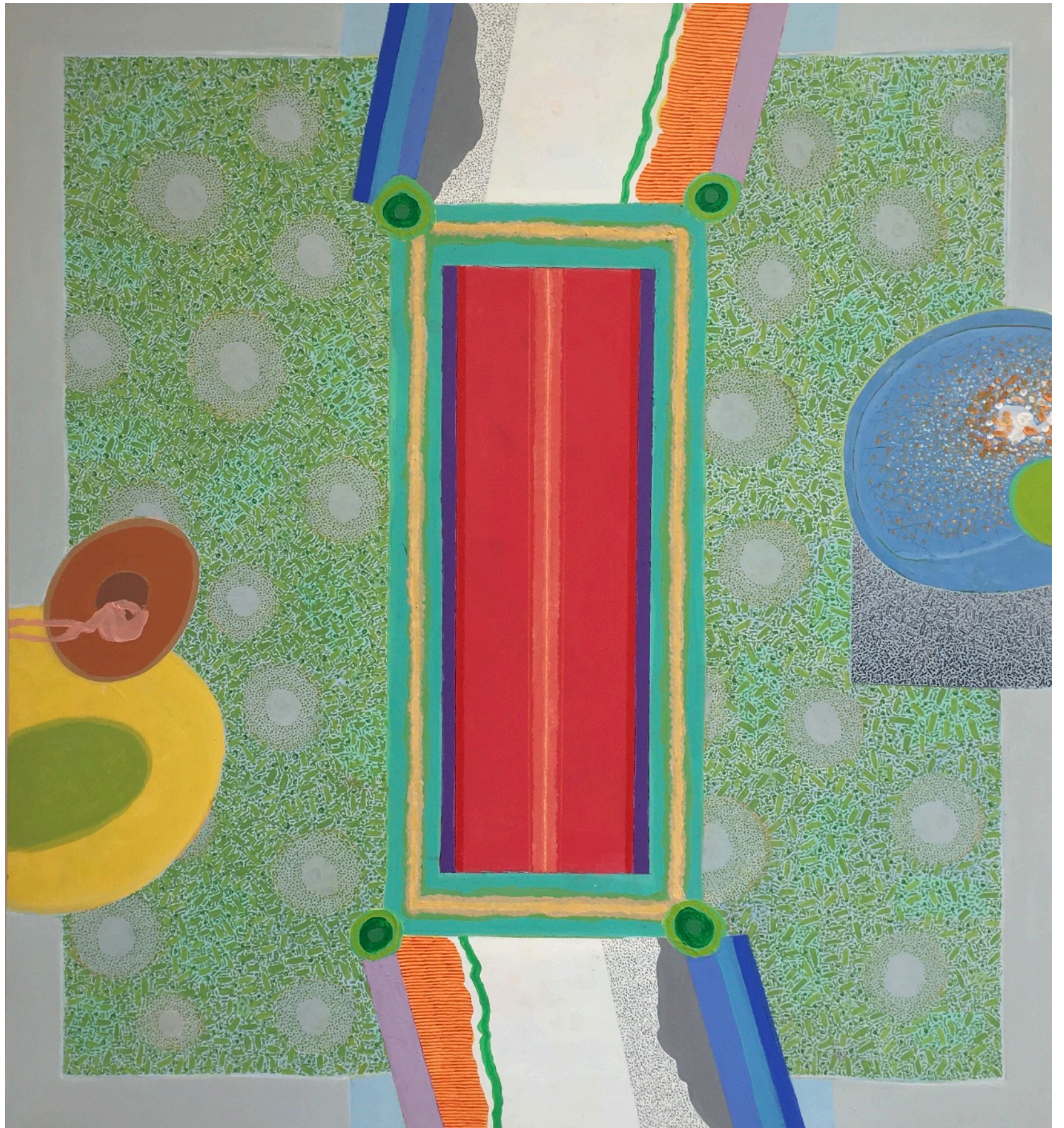


LUIS CANELO
SIN TÍTULO

2020
Acrylic on wood
130 x 110 cm

LUIS CANELO
SIN TÍTULO

2020
Acrylic on wood
122 x 114 cm



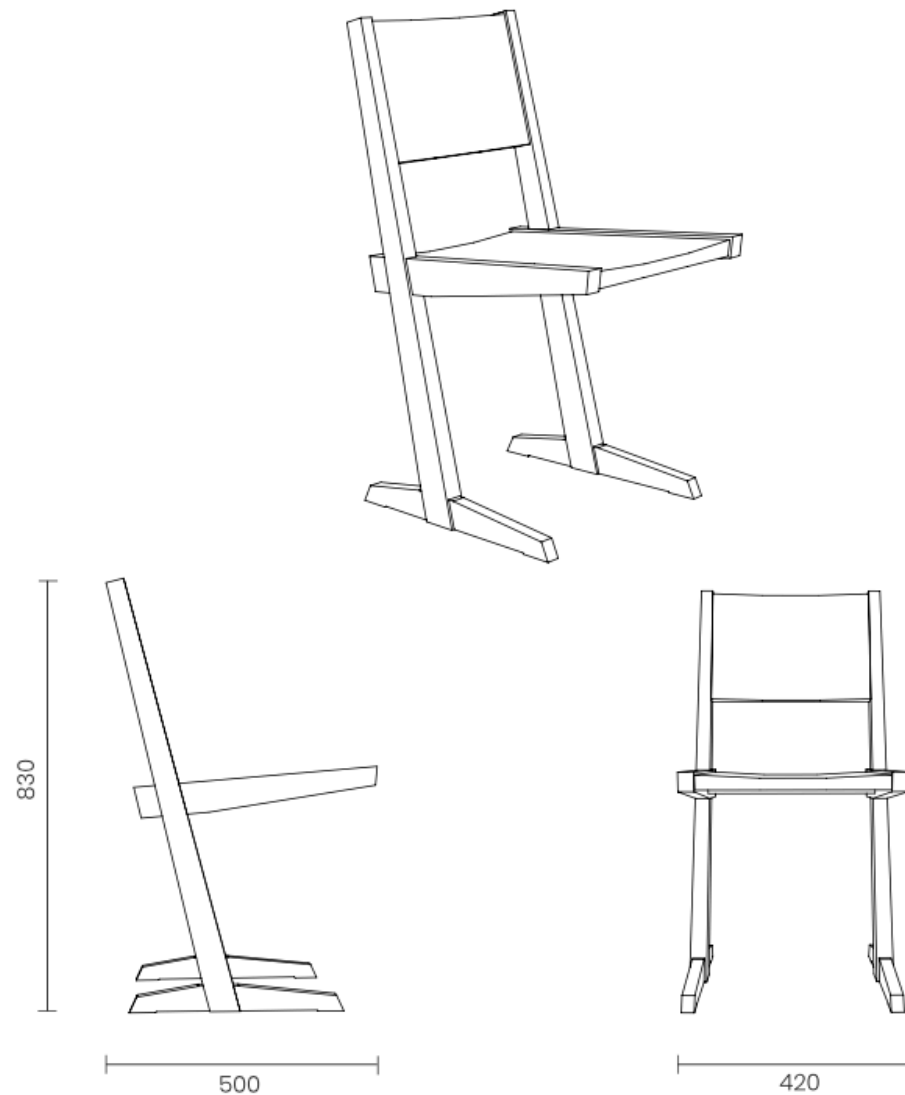


FRANK BUSCHMANN
CHAIR#3

2020

American walnut, oil and wax finish

83 x 50 x 42 cm



Chair#3

Chair#3 is the result of a process of research by the artist that absorbs, reinterprets and updates the origins and relationships that could be traced between a series of chairs that have become essential references in the world of design: Conoid, Kufenstuhl, Zigzag, Sitzgeiststuhl Rasch, Utitled Rasch and Gothic church chair. As Buschmann points out, "one should not be satisfied with what one sees at first glance in the chair#3-, but it is necessary to delve deeper into the complexities that lie beneath a single form".

The details, references or innovations contained in each of these chairs, although they are multiple and each speaks its own language, in all of them there is a common element: their search for balance. In defiance of gravity, the forces are concentrated on two legs instead of four.

The author later developed a version of chair#3 in Galician chestnut, calling this piece "Samba de uma Nota Só" in reference to the song by the Brazilian composer Antônio Carlos Jobim. Buschmann points out that his intention has been to compose in a positive way despite the limitations of not being able to count on an interesting variety of woods in the Galician market.

LUIS CANELO
SIN TÍTULO

2020

Acrílico sobre madera (díptico)

180 x 240 cm



LUIS CANELO

Moraleja (Cáceres), 1942. Professor of Philosophy and Graduate in Educational Sciences. Juan March Foundation Grant for Plastic Arts Research (1978). National Artistic Heritage Grant for Research into New Expressive Forms (1980), Medal of Extremadura (2005).

Always interested in the interpretation of nature, he began painting landscapes of his rural Extremadura surroundings; granite stones, clay soils, holm oaks or windows and textures of the walls of houses, from a certain lyrical realism. Coinciding with his move to the University, he discovered avant-garde painting, being particularly impressed by the painting of Tàpies for its material aspect, and he was intellectually enriched by philosophy. In this discipline, he had the fundamental impact of the pre-Socratic philosophers (for the germinal study of matter) and that of the mathematical philosophers. Precisely the two foundations that have accompanied it to this day.

This ambivalence between the organic world and geometry definitively consolidates his artistic language with constant alternations and syntheses. From his artistic career, this maturity is especially evident from exhibitions at the Gamarra and Garrigues gallery (1990s), continuing at Metta until reaching the current Alvaro Alcázar gallery. The exhibition we present here offers a synthesis of many significant aspects of a professional career spanning more than 50 years.

His work is present in more than twenty museums and prestigious collections, both public and private. On the other hand, Canelo has a long and solid artistic career, with a continuous presence in the national art scene since the seventies, so that his CV has more than thirty solo exhibitions and hundreds of group exhibitions, as well as countless bibliographical references.

Particularly relevant is the monograph "LUIS CANELO: painting as the unity of all things (and his philosophical-scientific reflections)", written by the Doctor in Art History Javier Cano Ramos in 2015.



LUIS CANELO
SIN TÍTULO

2020
Acrylic on wood
130 x 112 cm

FRANK BUSCHMANN

Trained as a maker, industrial designer and cabinetmaker. Buschmann comes from family of craftsmen of German roots, he spent his childhood in South Africa and Nigeria and his adolescence and training in Germany and Holland. He currently lives in Galicia, where he has a workshop and for the last 10 years has been dedicated to the recovery of the traditional craft of cabinetmaking and its innovation, introducing notions more typical of artistic practice and philosophical thinking.

Recently he has been awarded with the Premio Artesanía de Galicia (2019), with the project "Monas" and *Premio Antonio Fraguas de artesanía de la Diputación de A Coruña* in the traditional category with the chair "Samba de una sola nota".

Last exhibitions:

2020 Feito de estrelas, Fundación Rac de Pontevedra, Pontevedra.

2020 ARCO, Galería Alvaro Alcázar.

2019 ARCO, Galería Alvaro Alcázar.

2017 Da árbore a cadera, Santiago de Compostela.



HOME IS WHERE THE HEART IS

2020
American walnut
22 x 35 x 40 cm



March 2021

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