

Ángela de la Cruz

Concrete Canvas (notes)

BENVENISTE CONTEMPORARY

Ángela de la Cruz
Concrete canvas (Red), 2019
4 photogravures mounted between perspex
89 x 76 cm.
Unique
AC-0002-u



BENVENISTE CONTEMPORARY

Ángela de la Cruz

Concrete canvas (Pink), 2019

4 photogravures mounted between perspex

89 x 76 cm.

Unique

AC-0003-u



BENVENISTE CONTEMPORARY

Ángela de la Cruz

Concrete canvas (Blue), 2019

4 photogravures mounted between perspex

89 x 76 cm.

Unique

AC-0004-u



BENVENISTE CONTEMPORARY

Ángela de la Cruz

Concrete canvas (White), 2019

4 photogravures mounted between perspex

89 x 76 cm.

Unique

AC-0005-u



BENVENISTE CONTEMPORARY

Ángela de la Cruz

Concrete canvas (Yellow), 2019

4 photogravures mounted between perspex

89 x 76 cm.

Unique

AC-0005-u



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Angela de la Cruz's work examines the language of painting and sculpture, challenging established norms and testing the limits between both media. Her work is related to the discourse of painting itself, focusing on its basic anatomy: the frame and the soft and flexible finish of the canvas. Through interventions, she manipulates and reconstructs the canvas, its structure and fabrics, appearing broken, fallen, collapsed, folded or wrinkled, and thereby expanding the registers of the flat surface of the canvas, giving it a new dimension.

At times the artist uses graphic work to explore representation in the two-dimensionality of paper. This is the case for the works created exclusively with Benveniste Contemporary. The work *Concrete Canvas (Notes)*, emerges from five photogravures that have their origin in five paintings on cement canvas, produced throughout 2017-2018. This considerably heavy material (around 60 kg each work) brings a sculptural dimension to the work, evoking presence and gravity with a direct allusion to the weight of art history. The use of pastel colours offers a contrast between the weight of these paintings with softness and lightness.

During the work process of the *Concrete Canvas* photogravures, the artist turned the project around, deciding to manipulate the series into unique works of art using groups of prints from each series. Two, 4 mm perspex sheets on each side of a selected group were used to frame and create a body of four prints. The margins were manipulated and partially folded by hand. The prints were drilled to allow headless screws to pass through both perspex sheets and paper. In this way the artist simultaneously reveals and hides the work, transforming all information available into installation or sculpture: What is not shown conditions and resonates the visible.

In this way, the artist simultaneously reveals and hides the complexity of the work and transforms the concept of paper that reveals all the information in installation, or sculpture in which what is not shown conditions and resonates in the visible. As specified by the artist, the work must be installed using a bevelled perspex strip placed on the back. The artist is pleased with the idea that the edges of the paper protrude from the protective sheet, while the “essential” part of the work itself remain protected.

Angela de la Cruz (La Coruña, 1965), has lived and worked in London for more than thirty years. This artist's work is part of some of the great collections around the world such as the TATE Gallery, London; the British Council, London; the Fundación, Spain; the Colección Helga de Alvear, Spain; the Colección Iberdrola, Spain among other places in the world.

De la Cruz has been awarded with important national and international recognitions such as the Paul Hamlyn Foundation Award or the Turner Prize nomination in 2010. In 2017 she won the Premio Nacional de Artes Plásticas granted by the Spanish Ministry of Culture.

Cristina Giménez for
Benveniste Contemporary

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€ 8.300,00



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The work presented in this dossier was produced and published exclusively by Benveniste Contemporary.

For further information about the artists and their editions, please contact our office.