

Marlborough

PRESS RELEASE

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DAVID RODRÍGUEZ CABALLERO RECENT WORK

SEPTEMBER 16 - OCTOBER 18, 2014

OPENING RECEPTION: TUESDAY, SEPTEMBER 16, 6-8PM

NEW YORK, NEW YORK: The Directors of Marlborough Gallery are pleased to announce an upcoming exhibition of recent works by Spanish-born artist, David Rodríguez Caballero. The exhibition will open on Tuesday, September 16 at our 57th Street location with an opening reception from 6-8 P.M. and will remain on view until October 18, 2014. The recent works that will be showcased in the exhibition explore a range of materials and spatial constructs; these explore the incorporation of light as matter, an element of the first order in abstraction and geometry. The exhibition will include approximately 40 works constructed in the three materials used by the artist: aluminum, bronze and copper.

David Rodríguez Caballero's abstract body of work expresses a strong awareness of its structural and surrounding space. While some of the wall relief works, such as *29.abril.2013*, allude to a two-dimensional pictorial space, other works, following the idea of the relief, express a gestural drawing within a sculptural space. The artist's monumental works articulate an almost architectural and all-encompassing awareness of space. Within the work of the artist there is an inherent tension between an organic abstraction and a geometric abstraction. But perhaps the most essential element in the work of Rodríguez Caballero is light, which is treated as an ephemeral material; light both animates and incorporates the work within a given space—it allows infinitely subtle variations to render the work as ever-new.

David Rodríguez Caballero writes,

This exhibition is an immersion into the different approaches that I have developed in my work over the past two years: the relationship between line and the development of curves as volume in space; the conformation of volume through the repetition of lineal unity. I have focused on the concept of light as matter, the matter of light, and geometry through the relationship between support and form. Light has remained the essential focus of my work, and through it I have developed an interest in material as a receptor of that light.

Influenced by the history of geometric abstraction in the 20th Century, the artist begins the creative process with geometric drawings on graph paper and origami-like paper models. His titling system, which uses only dates, is purposely devoid of narrative meaning to allow the artwork to stand alone as a convergence of curves, folds, light, volume, and color.

Kosme de Barañano, the Spanish art critic and former director of the Instituto Valenciano de Arte Moderno (IVAM), writes: "These last works, the most monumental and complex, which we can call *Marañas* (tangles), present a sensation of



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37 3/4 X 24 3/4 X 19 5/8 IN., 96 X 63 X 50 CM

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STAINLESS STEEL ON WOODEN BASE
196.85 IN., 5M

lagging planes in the ensemble of shapes. Anchored in the various masts, these curved shapes are installed as flags without symbolism. A magnetic force circulates through the interspaces of the aluminum curves, their points of encounter and their void spaces. There is an infinite variation of movements in those spaces of crossed perspectives that act in accordance to the movements below.”

Born in Pamplona, Spain, in 1970, Rodríguez Caballero currently lives and works in Madrid and Manhattan. He is the recipient of several awards, including the Bodegas Dinastía Vivanco First International Engraving Prize (La Rioja, Spain, 2008), First Prize of the Unión Fenosa Collection (Museo de Arte Contemporáneo Unión Fenosa, La Coruña, Spain, 2006), and the First Prize for Plastic Arts (Government of Valencia, Valencia, Spain, 2004).

His work appears in public collections such as: the Biblioteca Nacional, Madrid, Spain; Foundation Volksbank, Paderborn, Germany; ISE Cultural Foundation, New York, New York and Tokyo, Japan; Museo de Arte Contemporáneo Unión Fenosa, La Coruña, Spain; Museo de Navarra, Navarra, Spain; Museo Würth, La Rioja, Spain; Palazzo dei Papi, Viterbo, Italy; Fundación Repsol, Madrid, Spain; Fundación Coca Cola, Salamanca, Spain; and Museo Patio Herreriano, Valladolid, Spain.

A fully illustrated catalogue with an essay by Kosme de Barañano will accompany the exhibition.

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