

Robert Mangold

Works from 1973 to 2005

24th May – 15th July 2017

Galería Elvira González inaugurates, on Wednesday 24th of May, the Robert Mangold. Works from 1973 to 2005 exhibition. This exhibition brings together over three decades of paintings produced by this great American artist, representative of minimalism. The exhibition shows works on canvas, paper and wood.

Robert Mangold (1937, Tonawanda, New York) explores, from the outset of his career, new formats, making a series of paintings that delve into shape and colour. Since half way through the 60's and during the 70's, Mangold evolves using masonite panels as support with which he produces different shapes and structures, which he put together in series such as Walls, Areas, W, V or X.

As a result of these first works, Mangold has been considered as one of the initiator



Circle Painting #4, 1973

members of the minimalist movement where shape, colour and producing series that profoundly explore an ideology are fundamental in his production. Mangold's career is focused on painting research through the basic principles of modern painting with the creation of geometric objects in a large variety of chromatic ranges, articulated with strokes in graphite on canvas made up of one or various panels, where the pencilled form competes with the shape of the support.



GALERÍA ELVIRA GONZÁLEZ

Hermanos Álvarez Quintero, 1
28004 Madrid

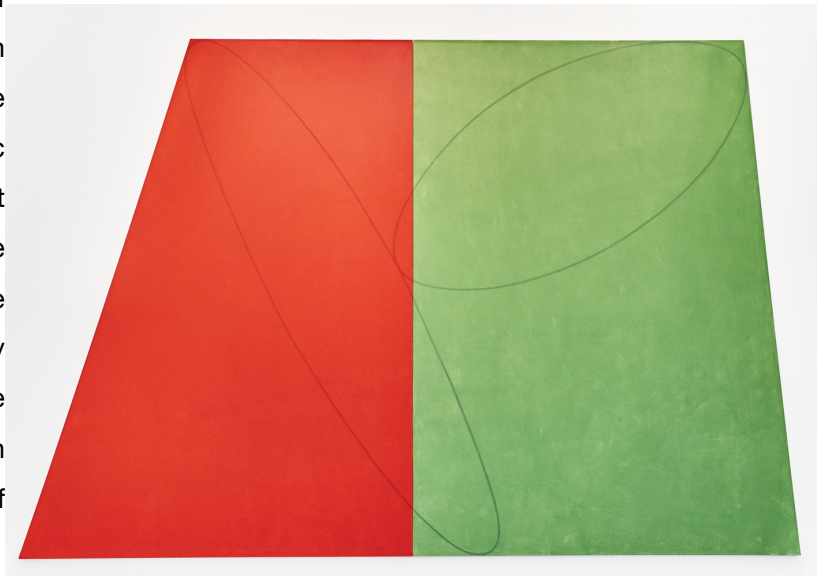
T +34 91 319 59 00

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Between 1980 and 1986, he produces three groups of very dynamic and nearly architectonic paintings entitled XS, +S and Frame Paintings. These works would mark a change in his career in addition to being considered iconic in the artist's production, as they are an example of a more consolidated painting and mature artistic thinking which is the outcome of over twenty years of experimentation.

In the following series of the 90's, the so-called Attic Series and Plane/Figure Series, a change in the palette of colours is appreciated, with earthier chromatics, referring to the colours of the paints and Greek ceramics, incorporating ellipses and curves that evoke the classic shapes that appear in Hellenic ceramics.

The exhibition is rounded off with works from the 2000s with the Columns series which, once again, takes us to the classic world that has interested Robert Mangold so much, where the columns, some over three metres high, combine the rigidity of the canvas's shape with the sensuality of the strokes in graphite, always making use of very subtle colours.



Plane / Figure Series A (Double Panel), 1993