Index

7 ESTRADA. A DECALOGUE
Carlos Martí Arís

25 SEE AND OBSERVE. CONVERSATION WITH ADOLFO ESTRADA
Luis Marsans

31 THE VISUAL WORLD AND THE PAINTING OF ADOLFO ESTRADA
Juan Ariño

38 CHRONOLOGY

201 LIST OF REPRODUCTIONS
Anonymity

The emotion of art is impersonal. And the poet cannot reach this impersonality without surrendering himself wholly to the work to be done.

T. S. Eliot, *The Sacred Wood*

The house-workshop is an anonymous construction, half hidden in the wood: one elongated two-storey volume with gable roof. It neither seeks to mask itself in the wilderness nor stand out from it. It operates in relation to the landscape in the manner of the traditional Catalan farmhouse, with absolute naturalness and studied contrast.

The person who lives here doesn’t seek to conceal his name; he just wishes to say that such a name lacks importance. So that nobody would then look for a mark, a distinctive sign that would lend personal character to this inhabitable space. The dwelling of the anonymous is obligatorily austere. Inside, everything follows a precise order in which activity is stripped of all the mannerisms that are often assumed to be part of the artistic temperament.

Estrada’s quest is governed by a few very strict rules of play which keep it outside the realm of all subjective choice. The author doesn’t seek to turn his work into an expression of his personality. On the contrary, he seeks to dissolve the latter in – and thus put it at the service of – the work. Thus he is not afraid to use the canonical form or to repeat it as often as is necessary. The strength of the anonymous artist lies in his persistent ability to revive the emotion in each new act.
Constructive Gaze

People often talk as if there was an opposition between what is beautiful and what is useful. There is no opposition to beauty except ugliness: all things are either beautiful or ugly, and utility will be always on the side of the beautiful thing.

Oscar Wilde, Art and the Handicraftsman

The evolution of his style has led him to cultivate abstraction in its most geometric and constructive form. From composition based on the emphasis of the vertical and the slimming of lines, he has moved on to a more tempered compositive manner in which he concedes greater importance to rhythm, to modulation, while casting the formal resources down to the essential.

Thus the rectangular figure takes possession of the painting and the ground acquires a more active role. The elements overlap and acquire relief. We are in a world of incipient volumes, of constructive notes related to El Lissitzky’s Prunds. This constructive gaze is based on the laws of the geometry, but that does not imply that it renounces emotion. On the contrary. Far from accepting the equivalence between Informalism and emotional impulse and, consequently, between constructive formality and severe austerity, Estrada steers his painting towards the utmost emotional tension.

His preference for contemporary painters such as Ben Nicholson or Serge Poliakoff comes as no surprise. In them he finds what he is searching for: the precision and accuracy of constructive fit, the perfect meshing of forms. Thus the painting holds the power to shed its frame and come out of the museum to meet the outside world: the furniture, objects, clothing. All that that is in contact with the body turns into an objective of art. Here is the lesson of the Bauhaus and Ulm; this is where modernity makes its great break with the past.
Tradition

Tradition cannot be inherited, and if you want it you must obtain it by great labour. It involves, in the first place, the historical sense [...] The historical sense involves a perception, not only of the pastness of the past, but of its presence [...] No artist of any art, has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists. You cannot value him alone; you must set him, for contrast and comparison, among the dead.

T. S. Eliot, The Sacred Wood

Tradition (from the Latin traditio, “delivery, a handing down”) is opposed to invention to the extent that it dilutes the limits of the artist’s individual contribution and places it within a more complex scenario in which it is difficult to define what pertains to whom. Abstraction is no longer an objective to attain but a solid tradition into which it is possible to insert oneself. This link with the past is the same one the architects of the Modern Movement experience when they identify themselves with the vernacular world that flourishes all round the shores of the Mediterranean Sea. This austere, stripped-down architecture, which leaps cleanly over the academic and eclectic spirit, re-establishes the profound unity of the artistic experience.

This is the thesis defended by Bernard Rudofsky (friend of the Neapolitan Luigi Cosenza and the Catalan José Antonio Coderch) in Architecture without Architects, the large exhibition held in New York in the early nineteen-sixties. Estrada extends this point of view, as the masters of modernity always did, to the entire spectrum of the arts. Thus he finds his principal references in Gregorian chants or Romanesque frescos.
Abstraction

Modern art: a revolt against the imitation of reality, in the name of the autonomous laws of the art. One of the first practical requirements of this autonomy: that all the moments, all the particles of a work have equal aesthetic importance.

Milan Kundera, Testaments Betrayed

For the artists of his generation – Estrada was born in 1942 –, the formal world linked to abstraction constitutes an unquestionable and necessary foundation: it is like an axiom that requires no justification whatsoever. From the outset, unhesitatingly, he adopted it as a method and as a working tool, with a naturalness equal to that of (to use an example that he might relate to) the master muralists of Catalan Romanesque when they linked their work to the iconographic legacy of Byzantine art.

In his compositions, Estrada wields a sense of space free of any will for centrality or hierarchy. Nothing in him escapes the strictest asceticism. Nevertheless, few labels could be less fitting in assessing his works than “minimalism”. On the contrary, the concepts key to an understanding of the reality that his painting evokes in us are continuity, precision, concentration and intensity. They manifest the capacity to generate before the spectator an expansive and sustained space of contemplation, a territory alien to chronological barriers and particles.
Deliberation

Sometimes I am courageous and hopeful enough to think that it may be true – that though all men write in
time, are involved in circumstances and accidents and failures of time, somehow things of eternal beauty may
be achieved.

Jorge Luis Borges, *The Art of Poetry*

The way in which the pictorial work comes into contact with the spectator, the user, is fundamental. If this contact
comes about inadequately, it can frustrate the entire careful process of approximation that has been set in motion. In
order that the contact should produce the sought-after spiritual fruit, it is necessary to create a climate based on
deliberation, on the notion of a time that expands then gradually dies out.

On more than one occasion, Estrada has seen hospitals as places in which the presence of a painting can be decisive.
In hospitals, time passes at a different pace, with a different intensity. The painting is then a private reference. In the
patient’s room, the hours – in which paradoxically suffering becomes a shield against illness – crawl by.

By means of this self-absorbing relationship, which shares certain aspects with the mystical experience, the pictorial
work can channel or give substance to the particular relationship that it establishes with the patient, and with his
caretakers or visitors. The intensity of the gaze impacts the space and time, at the same time as it renews the dialogue
with things. This exercise in solitude is the only one possible for a work of art that constitutes for the patient a unique
and non-transferable experience.

Silkscreens for Hospital de Valdecilla, Santander, 2001

14
Contemplative Attitude

The spectator would approach art as he does a landscape. A landscape doesn’t demand from the spectator his “understanding”; his impositions of significance, his anxieties and sympathies; it demands, rather, his absence, it asks that he not add anything to it. Contemplation, strictly speaking, entails self-forgetfulness on the part of the spectator: an object worthy of contemplation is one which, in effect, annihilates the perceiving subject.

Susan Sontag, “The Aesthetics of Silence”, in Styles of Radical Will

There are paintings which contain sediments, traces of time. Implicit here is the establishment of a certain distance from events. This ability to preserve time in certain works without it being consumed by them is associated with a contemplative attitude. By means of this singular alchemic transmutation, the artist succeeds, sometimes, in turning his work into potential energy.

Capturing time requires enormous investment. It means carrying out a task deliberately, patiently, obsessively and disinterestedly in the Kantian sense. It demands a special predisposition vis-à-vis the world: an attitude of unselfish and at once expectant waiting. The materials which reality offers us can, in this way, reconstitute themselves and reveal their deeper meaning.

Silence

With his gaze fixed on objects and faces, Ozu seems to invite us to recognize reality in its most fragile aspects [...] Thus Ozu seems interested only in the eternality of the moment. All of his efforts are focused on capturing the moment, fixing it in images in which the flow of the time is perceived.

Carlos Marri Arís, Silencios elocuentes

To capture the moment; to halt the flow of time. This has been one of the principal tasks of art throughout history. On his long walks in the woods that surround his house, the painter ponders these questions. His silence acquires a strange weight: it becomes sonorous, eloquent.

Silence is, then, identified with this religious, or rather sacred aspect often attributed to contemporary art. The work of art acquires a sacramental value: it is, literally, a sacrament. The artist and the mystic operate along a frontier, on the threshold that separates the world we know from the one that conceals itself from us and that is forbidden to us.

Perhaps there is no more precise explanation of the transcendental side of the artistic practice than that of Claude Lévi-Strauss in the closing lines to his book Regarder, écouter, lire (Look, Listen, Read): “Were some ten or twenty centuries of history to be suppressed at random, our understanding of human nature would not be appreciably affected. The only irreplaceable loss would be that of the works of art created during this period. For men and women […] exist only through their works. […] They alone bear evidence that, among human beings, something actually happened during the course of time.”
Architectural Form

Without imagination, there is no science, there is no philosophy, there is no politics… Without imagination there is neither criticism nor poetry. Imagination, real imagination, does not invent: nor is it the simple combination of one element with other […] To know it is to see what is not visible at first sight. That is why there is no knowledge without vision, nor vision without imagination. What we see is not an invention of reason: it is something that appears but that was there from the beginning.

Octavio Paz and Julián Ríos, Solo a dos voces

Architecture is, actually, the most profound calling of these paintings, their most secret and private laboratory. They reclaim, in effect, the presence of something “that was there from the beginning”. The mysteries of the form, the main archetypes (like the cross and the altarpiece, the cube raised upon a plinth or floating in weightless flight over other bodies) appear again and again in this reiterative discourse whose inertia no one can stop.

This immemorial nature of the architectural form, this stripping-down of the ego that defines it, resides in the paintings of Adolfo Estrada, in these weightless, immaterial monuments, which vibrate and resound in our eye, producing an inhabitable universe through which we are free to travel unhindered. In order to enter it, it is enough to rid ourselves of all prejudice, of all pretension. It is enough to admit, to repeat José Ángel Valente’s verse, that “there is no thought capable against death”. Everything else is possible.
Transparency

Paint should not be applied thick, it should be like a breath on the surface of a pane of glass.

James Whistler, The Gentle Art of Making Enemies

In painting, transparency, from a strictly technical point of view, is a mistlike coating laid over the previous layer in order to nuance the tone without obscuring or obliterating what lies underneath, such that the work is enriched by the addition and reveals the complexity of its stratification. Estrada has turned Whistler’s words into an emblem of his own work. In them is revealed the substantial ambiguity contained in the notion of transparency, given that, in spite of its levity, breath is precisely what, with the least amount of matter, can fog glass, denying it, even for an instant, its full transparency.

Often, the word is used as a synonym of apparentness, clarity or openness. In any case, it is never innocuous because, although it frees the gaze from the confines of what it is beholding, inevitably it conditions the gaze by forcing it to pass through a filter. The transparent is not then the invisible but what it allows you to see through it, what draws the gaze beyond the apparent.

Free from any mimetic desire, step by step he builds a precise, sober and refined formal universe; a universe that, far from imposing itself on us as a closed thing, broadens our gaze to encompass territories located beyond the work and locates us in an atmosphere of intense silence, on the threshold of a potential revelation.

Musicality

We are creatures at once vexed and consoled by summons of a freedom just out of reach. In one domain the experience of freedom is deployed. In one sphere of the human circumstance, to be is to be at liberty. It is that of our encounter with music, art and literature.

George Steiner, Real Presences

Musicality has to do with rhythm, with the sequential nature of events, with the pattern which, as it runs from left to right, defines the structure of the work. Musicality is, naturally, found in music: pure tautology. But it is also found in literature and in art, that is to say, in the specific words used and in how they are said, and in specific works of art and in how they are able to define a sonorous space.

Estrada’s painting has this extraordinary quality: it is a quiet music, sonorous silence. It unfolds before us with a warm austerity but without monotony. It deploys itself through subtle variations that envelope us and transport us without ever making us lose that peaceful feeling of composure and calm that places us firmly on the ground. It is then also, you might say, frozen space: architecture.
See and observe in silence. To understand your work one must approach it silently. The first adjectives that come to mind are simple and straightforward. What do I mean by simple and straightforward? I quote María Moliner: “Simply, naturally, as if the thing in question had nothing in particular, suggesting that it could be something else more complicated or more important, but it is nothing more than what is expressed.” Straightforwardness and simplicity are qualities that might characterize certain paintings; others not, of course. Romanesque, for example, is simple and straightforward; Japanese painting is simple and straightforward; and a lot of other good painting shares these qualities.

ADOLFO ESTRADA: The same could be said of yours. I think we share an equal rejection of noise and fanfare. As I imagine other painters I like would reject them, Chardin, Hammershoi or Morandi, for instance. And as to what you say about straightforwardness and simplicity, I suppose it comes down to a mere economy of means. When you search for essence, inevitably you simplify, and the more you simplify, the closer you get to abstraction. But I don’t consider myself an abstract painter, or at least no more than you could be described as one.

LM: For my part, when I see a good abstraction, I see a reality. I don’t need the details.

AE: Abstraction is a reality. I was first exposed to it at very young age and among my earliest preferences were Poliakoff, Nicholson and Morandi – metaphysical – as well as Giotto, Masaccio or Sassetta.

LM: Your work is quite personal. You could say that in the type of abstraction that you cultivate there is, on the one hand, a clear negation of geometry and, on the other, a use of colour that speaks of something beyond abstractionist purism. Do you agree?
AE: Well, I think rather than negation, it’s a lack of any particular interest in it. It’s true that the forms are geometric – essentially rectangular – and that the composition is based on them. But their main purpose is to delimit the fields of colour, which ultimately is the essence of my work. I can’t really relate to geometric abstraction, except for its interest in precision, which I share. In any case, we could say that in some way I dispense with geometry. But I don’t negate it.

LM: What would be interesting is to try to delve deeper into the sort of abstract art that you do. I see your intervention as very personal. And one of its features is the negation of the geometry. I don’t see in your painting even a single instance of the essential values of the geometry. Many of your works have no centre, geometrically a very important concept, and they also lack symmetry, although not in all cases.

AE: But if we understood symmetry as an equilibrium in the arrangement of the parts...

LM: In some paintings we might consider that there is an axis, a left side and a right side, and between one side and the other there is a correspondence. But in your paintings the left and right sides don’t exist. There’s something indefinite, beyond geometry. I also see a complete absence of the curved line.

AE: That’s true. I used it for a time, in the nineties, but it quickly disappeared. I suppose we don’t understand each other. It was almost a straight line in tension, like in the vaults that support stairways.

LM: The lack of symmetry, on the other hand, I can explain. Japanese art, for example, is often completely asymmetrical, especially the painting. But you are neither asymmetrical nor symmetrical.

AE: And I don’t think there’s an axis in my work.

LM: In architecture symmetry is essential.

AE: In classical architecture, yes. But in vernacular architecture there’s a beauty or harmony in the disproportion of certain elements, in the relationship between the unfinished and what is in ruins, what is yet to be and what was. It’s a hidden harmony that has always interested me. When I started working in architectural themes, probably influenced by reading Ghyka Matila’s books – which I think you recommended to me when we met in the sixties – I was very interested in his theories about rhythms and proportions and I was convinced that the division of space is governed by certain canons, like the golden section and other theories of proportion.

LM: In order to understand your work well I think it’s important to know your three-dimensional pieces. I mean the “arrangements” or “compositions” in the houses. I’m thinking, for example, about your work in the houses in Sant Martí Vell. It would be nonsense to interpret it as purely decorative or exclusively architecture. But I think it was instrumental in your development as a painter. Do you agree?

AE: When I started out I had an equal interest in architecture and painting and I think that’s reflected in my work. There’s something of an architect in my way of working with paint, in my need for drawings or sketches before undertaking the final execution of the work. In the assemblages, on the other hand, there is no prior project. The third
dimension appears by accident when, as I assemble pieces of wood, reliefs and volumes emerge, midway between painting and sculpture.

LM: That’s precisely what’s interesting. I mean the encounter between different disciplines. It reminds me of some of Jesús’ works. He was a master at this. It wasn’t decoration, it was painting in three dimensions. Don’t you think?

AE: Yes, I think so and I also see it in some architects. The truth is that when I was working on "the houses" I felt very comfortable solving architectural problems, handling materials that I was very familiar with, like stone, wood or brick.

LM: I remember a small terrace at your house, which was just a little bigger than a balcony. The transparency you could make out through the vegetation on the other side of the railing... In all that there was a very subtle interplay, essentially pictorial. Something was happening there that also happens in your paintings. Which is that there doesn’t seem to be any boundaries. In your paintings it might seem that the boundary is the paper, but it isn’t the true boundary. Do you agree?

AE: Yes. And I’ve often thought, looking at the paintings together, that what most interested me was what escaped one and the other. What happened between the two but that wasn’t in the works.

LM: That one complemented the other.

AE: Exactly. So I started to work on series or variants. I would set out to produce a series, with variations, but after four, five or six I couldn’t go on. I would lose interest and drop it.

LM: Variations on a theme always have been a theme in painting. Variations, not repetitions. Repetition is the insistence on one thing. In singing it’s very clear: a word or phrase is repeated and that word or phrase acquires greater depth and intensity. In liturgy and sacred language it’s more than evident: kyrïe eleison, kyrïe eleison, kyrïe eleison. Variations, on the other hand, are similar but not identical, and it’s precisely in their dissimilarity that their effectiveness lies.

AE: Yes, that was what interested me. The progression, the movement that took me from one to the next. And out of that came the project for the Fourteen Stations series. It was a way to set myself a goal and, at the same time, a limit. A way to succeed in getting past the five or six, at which point I had almost always given up. Because of their similarity to musical variations, I eventually called them “fugues”.

LM: I also see in your painting a clear predominance of verticals over horizontals. Why? Where does it come from?

AE: It isn’t always like that. And in my most recent works there’s more of an emphasis on the horizontal. I don’t know, perhaps they hint at landscapes. Like those in Patagonia with its endless horizon. Could it be that we’re back on the fragile border between abstraction and figuration? I don’t know. Maybe I’ll end up doing landscapes. Like you. But it will be a long road...
From the Renaissance to late 19th century the history of painting evolved through a succession of styles. They all shared in their images a surprising realism which was achieved despite the huge paradox of representing volume and depth on a flat surface.

In the early part of the Second World War before the invention of automatic flight stabilizers, the U.S. Air Force, concerned about crashes during landings on aircraft carriers, charged J. J. Gibson to produce a comprehensive study of vision. The results of his research were published in his book *The Perception of the Visual World*.1 Based on the premise that "it is not the eye but rather the brain that sees", Gibson observes that, nonetheless, the retention of the retinal image leads to the following phenomena:

1. The visual world coincides with the normal vision by which we move about and act in life. In normal vision objects remain the same regardless of their position, while parallel lines remain equidistant. The visual world covers the entire space and requires physical mobility, in particular of the head and of the continuous, barely perceptible saccades of the eye.

2. The visual field is "less familiar than the visual world and it cannot be observed except with some kind of special effort". With distance objects shrink and parallel lines converge, as also happens in painting. The visual field covers only part of the space and must be viewed from a fixed point of view.
If a train driver saw the tracks in front of him converging to a single point, as a painter would represent them, he would immediately apply the brakes. Architects usually present their projects in perspective, and in the latter the parallels converge, just as they do in the retinal image. But builders need blueprints in which the parallels remain equidistant such that a change of scale would make their job possible.

The **visual world** belongs to reality but the **visual field** belongs to the optics of our eye, and thus is a mere appearance. The confusion in the past between these two forms of vision gave rise to what are known as “visual paradoxes”, which played a major role in the discrediting of the senses and therefore the origin of idealist thought. In the visual arts this created the conflict between form and content and the different aesthetic assessments pertaining to each. The opposition between conceptual art (the idea) and perceptual art (the object) arises when vision is not considered a capacity essentially belonging to our brain. Isn’t it the form itself that marks the difference between a simple handicraft and an exquisite work of art, like the Song Dynasty bowls? Is it not more efficient to look at a map than to read the detailed description of a route?

The **visual world** corresponds to the three-dimensional space, inhabited by volumes. The **visual field** is two-dimensional and “it is a reasonably close correlate of the retinal image”, produced by what was called *perspectiva naturalis*. The essential difference between the latter and the *perspectiva artificialis* used by painters is the same as that which exists between the curvature of the retinal image and the flat surface of the canvas, as plane intersections of the visual pyramid.

But from the late 19th century, and largely concurrent with the development of photography, painting began to reverse direction to become increasingly flatter: “After the illusion of depth, artists now strive with equal passion to emphasize the plane.” In 1890, Maurice Denis observed that “a picture, before being a battle horse, a nude, an anecdote or whatnot, is essentially a flat surface covered with colours assembled in a certain order.” This idea “flouted above events forcing the external model to flatten on the plane.”

When it came to attempting to represent objects, uniform expanses of colour presented many problems. In his book on Juan Gris, Kahnweiler explains this clearly. Gris, he says, aspired to depict objects in their own colour, but the need to render his forms with chiaroscuro was prejudicial to local tone. “Colour was not sacrificed voluntarily but because, despite all sorts of experiments […] no solution had been found to the conflict between local tone and volume.” Of course this refers to a certain stage in Cubism, especially Picasso, who despite making continual profound changes in the “external model”, never abandoned either it or the rendering required by his volumes in order to be represented on the plane.

A few years later, Malevich and Mondrian did away with the “external model” altogether. In losing their representational function, light and colour became a real part of the surface of the picture – to the point that all that remained was the latter! In Gibson’s terminology, painting went from representing the **visual field** to being part of the **visual world**. From creating the illusion of volume and depth to being a true surface. From representing an object to being an object.

Even after the Avant-garde transgressed all prior conventions in painting, the square remained. Ever since painting came out of the cave, the square, that is, the rectangle bounded by two vertical and two horizontal lines, has – with rare exceptions such as the vault or roundel – been its real space, rather than the one represented by it. Which is perhaps why, for instance, in Italian *quadro* or in Spanish *cuadro* can mean either square or painting, tacitly acknowledging the essential importance of the former in the latter.

Vertical, horizontal and the right angle at which they cross make up the human space: that of our houses with their doors and windows, our furniture, our cinema, television and computer screens, the warp and woof of our carpets and fabrics, our paper and books, and so on. This reality is so much a part of our environment that we are not even conscious of it.

Clearly a matter of such scope comes before any geometry or aesthetic preference. Euclid’s geometry and Descartes’ coordinates are simply its geometric abstraction. “To say that a space is not Euclid’s space may be intelligible, but...
to say that the *visual world* does not follow Euclid’s postulates violates common sense.7 But what is its rationale, its origin?

Konrad Lorenz – Nobel laureate in Physiology or Medicine in 1973 – held the Immanuel Kant chair in Königsberg before World War II and there became interested in the philosophy of his illustrious predecessor. Although as a scientist he was closer to the British empiricists, in his discoveries of the internal and innate structures that triggered animal behaviour he came closer to Kant. For the empiricists, the concept of space, as well as all other realms and ways of thinking, originated in the sensory experience: “There is nothing in the intellect without first being in the senses.”8 For Kant, the *a priori* forms of our consciousness exist independently of all experience and the latter is only possible because of the former. Their lack of any knowledge of either the theory of evolution or the physiology and the psychology of perception led both the British empiricists and Kant “to overlook completely the brain as an organ” with an origin and structures of its own.9 Lorenz proved Kant right from the ontogenetic point of view, i.e. that of the individual. What he called “*a priori* ideas”, in reality the structures of our brain, were innate. But from a phylogenetic viewpoint, i.e. as members of a species, the empiricists were right:

Seas made waves like those we see today millions of years before there were any fins to carve through them. The sun shone as it does now billions of years before there were any eyes to capture its waves. […] If eyes have evolved with a structure permitting them to concentrate rays of sunlight on their retinae, that structure was determined by the laws of optics that have always governed light rays and that will always exist regardless of whether eyes exist to capture them or not. […] And when a brain evolved with a structure permitting it to do this and to construct a model-like, simplified representation of external reality and its inputs, it evolved in a form that was determined by these inputs from the outside world.10

The plumb and level clearly demonstrate how horizontal and vertical are the products of gravity and how it was the latter that shaped our vision, in the same way that water shaped the fins of the fish or the sun our eyes.

In short, it is gravity – discovered by Newton in the 18th century and basic principle in both his and Einstein’s physics – that creates Euclid’s space, Descartes’ coordinates and Gibson’s *visual world*: the real world to which Adolfo Estrada’s paintings belong, the sole content of which is light and colour, “raw material of vision”,11 and which show us and delight us with the dynamic equilibrium of their surfaces.

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2 Ibid.
9 Ibid.
10 Ibid.
12. Workshop, Sant Martí Vell, Girona, 2005

CHRONOLOGY
1942

Born in Buenos Aires, the second of ten children. His father is an architect. Learns to draw by copying architectural details.

His art teacher at school is the painter Ignacio Colombino, at whose workshop he takes painting lessons after school.

It was in those years, when I first started learning to paint, that I first saw images of Romanesque and Byzantine art and Masaccio and Giotto. Looking back, I believe that that first introduction to painting was decisive because it shaped my tastes for life. Somewhat later, in 1958, I saw an exhibition by Serge Poliakoff and another of British artists, among them Ben Nicholson. Those were my first contacts with abstraction and I’d say my earliest influences in that realm.

Interview with Luiz Vita, São Paulo, August 2007
Meets Alberto Greco, with whom he remains close friends until the latter's death in Barcelona in 1965.

Greco had been in Brazil after an extended sojourn in Europe. Buenos Aires was in the throes of Informalism. Rafael Squirru, with his walking museum, was the moving spirit of the art scene. It was the time of Romero Brest and the Bonino and Pizarro galleries.

Adolfo Estrada, Alberto Greco en Piedralaves, Del Centro Editores, Madrid, 2009

Sees the opportunity to combine the two disciplines that interest him most, painting and architecture, in the programme of the Ulm School of Design (Hochschule für Gestaltung), founded in 1953 with Max Bill as its first director. Now under the directorship of Tomás Maldonado, the faculty includes members of the Bauhaus such as Johannes Itten and Josef Albers.

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Adolfo Estrada, Alberto Greco en Piedralaves, Del Centro Editores, Madrid, 2009

Enters the School of Philosophy and Letters.

Shows his work for the first time, at Galería Pizarro in Buenos Aires. There are eleven oil paintings, clearly influenced by Poliakoff, in which he links and superimposes planes, and a set of ink drawings of characters from his recent readings of Samuel Beckett.

In his introduction to the catalogue, Manuel Mujica Láinez writes:

[...] Just nineteen years old, his restraint is surprising. [...] The paintings he’s now showing are quite representative of him. Like him, they are measured, far from overstated, with an element of secret.

He has had but one tutor, Ignacio Colombres, and if through him he initially inherited the influence of Rouault, none of that remains today, except perhaps for a trace of mysticism. His unsettling drawings, often caricatureque and even cruel, are the expression of a quiet, highly-focused person whose apparent disengagement from the reality that surrounds him is punctuated here and there by a sudden bolt of irony.
At the gallery, receives a visit from an Italian friend, professor of philosophy, who makes – in response to his enthusiasm for Matisse’s work in the Chapelle du Rosaire in Vence, France, enthusiasm not shared in his circle – a comment that will mark him for life: “massimo di spirito, minimo di materia”.

In July 1962 arrives in Barcelona. Visits the Museum of Romanesque Art –now Catalan National Museum of Art– gets his first direct exposure to a style foremost among his interests.

Travels to Madrid, where he finally takes up residence. Enrolls in the Academia de San Fernando. Studies German with the idea of transferring to Ulm.

In Madrid he meets the Argentine architect Ernesto Katzenstein, who sparks his interest in contemporary Spanish architecture. Together, they visit Toledo, Ávila, the Escorial and Segovia.

Alberto Greco comes to Madrid; as happened before in Buenos Aires, Greco introduces him into the city’s artistic circles.

The move to Spain was decisive in my career for many reasons. Although it wasn’t my original plan, here I learned my trade and here my work went ways I had never expected. Undoubtedly, it was very stimulating to walk by the Academia’s Zurbaráns every morning on my way to class and to have the Prado right there to visit whenever I fancied. And, after twenty years of dictatorship, Spain was just coming out of its isolation and endemic melancholy.

Interview with Luiz Vits, São Paulo, August 2007

In Madrid he meets the Argentine architect Ernesto Katzenstein, who sparks his interest in contemporary Spanish architecture. Together, they visit Toledo, Ávila, the Escorial and Segovia.

Alberto Greco comes to Madrid; as happened before in Buenos Aires, Greco introduces him into the city’s artistic circles.

Tiger Dream, 1965, oil/canvas
1963

His son Camilo is born.

1964

Meets Franz Weissman and, with Manolo Calvo, they have a group show at Galería Edurne in Madrid.

Rents a workshop in calle de la Bolsa, where he meets the American artist Robert Janz. Together they start Equipo N.

First schemes and squares. The colours are flat. The textures characteristic of his early works disappear.

1965

First solo exhibition in Spain, at the Ateneo de Madrid. Moves to Mojácar, Almería.

1966

In Córdoba, presents with Robert Janz the exhibition Continuum (series of works experimenting with interchangeable forms).
Moves to the seaside town of Cadaqués, never again to live in a city. In Cadaqués he meets the American architect Peter Hamden, who with absolute simplicity transforms into open spaces the interiors of traditional village houses, thus showing him a different way of doing architecture. At Harnden’s home, over the sitting room of which presides a large iron sculptural chimney of his own design, he is exposed to works by Calder, Max Bill, Bertoia and Rickey.
1970

Travels to London at the invitation of the Hornsey College of Art and the Wimbledon School of Art.

First works conceived of as series. The linear schemes disappear and the structure of the compositions is simplified. The colour, less strident and more subtle, applied in small brushstrokes, lends the surface a certain texture.
1971

Shown at Galería Vandrés in Madrid, run by Fernando Vijande, and Galería Bonino in Buenos Aires.

“Look, look.” AE points, “How there the colour, applied in successive layers, becomes transparent, which gives you the idea that underneath there might be another colour, and another, and another.” It’s true, with a patient, meticulous technique for applying colour, the artist gives his strict rational constructions phenomenal depth and mystery. “Hombre”, he laughs, “it’s like Aston Martin; they give their cars ten coats of paint, and I give these at least six.”

[...] He admits an obsession with continuity, “the moment in which one thing ceases to be in order to transform, almost imperceptibly, into another.”

[...] Although he dismisses the notion of “being inspired” (one must call it something) by images from concrete reality, he recognizes that “natural phenomena are what most move him” and make him work. “And one might almost think that his latest works “contain something of landscape, without it being that, of course.” He is the epitome of the hard worker – at times, other times he produces nothing, but just goes along collecting images, ideas which later explode into his famous schemes, “for which [he] always does sketches that look like floor plans, as if setting out to build a house.”

As he plots his return to his peaceful exile in Cadaqués, he gazes at a series of his oil paintings and remarks: “Actually, rather than the individual paintings that make up the series, I’m interested in what happens among them when they hang together, which is a bit outside each one.”

Ernesto Shoo, “Lo mismo que Aston Martin”, Panorama, Buenos Aires, 12 October 1971
1972

Travels to Buenos Aires and spends several months on the Atlantic coast. On his return to Spain, moves back to Alicante, this time to Altea.

1974

Exhibition in Madrid at Aele, gallery run by Carmen Waugh.

The works in the show are arrangements of space, and they prove the fact that one geometrically regular form needs another one beside it to counterweight it with its size and colour. Despite its clarity, Rationalism is one of the most enigmatic paths in art. Because intelligence governs everything. But we don't know who guides that intelligence in arranging the given materials. We don’t know why that intelligence, obeying a set of unspoken laws, slopes a line, sharpens an angle, highlights a red spot on an impassive void. The spectator [...] must be content only in the recognition that all in his works is right and beautiful. That it is clear and yet enigmatic.

José Hierro, Nuevo Diario, Arte, Madrid, 31 March 1974
1975

Moves to Sant Martí Vell, Girona, where he still lives.
Re-encounter with Robert Janz.

Galería Cadaqués, Jerez, Estrada, Girona.

1976

Engages in his interest in "architecture without architects" refurbishing country houses.

1978

The few works produced in these years evidence his concern for texture.
1981

Sojourn in London. Executes collages on paper and works on his first reliefs and volumes. Hereafter, wood becomes his preferred support because it can be sanded after each layer of paint. First transparencies.

On his return to Sant Martí Vell, builds his house-workshop with help from the architect Lanfranco Bombelli. For several years lives without electricity, relying on natural light to work by. His routine still follows the same cycle today.


1984

Jordan Gallery, London.

1985

Galería Cadaqués, Girona.


Dedicates virtually all his time to his “constructions”, conceived of as autonomous volumes, made of different materials, mostly wood and cement, often coloured or painted. Works in refractory clay.

First use of curves, which he will abandon after just a few years.

Galerie L’Ollave, Lyon.

“Simplicity isn’t an end in art, rather you arrive at simplicity, despite yourself, as you approach the real meaning of things.”

Constantin Brancusi,
from the exhibition catalogue

AE works the spaces between the planes and volumes of ideal forms. Like mountains seen at different times of the day or from different distances, the relationships between ideal forms continually shift focus in colour and volume. This is an art of changes perceived in that which does not change, an art of variations upon the invariable. It is an art of precisions, the precisions of silence.

Robert Janz, from the exhibition catalogue
1989

Large paintings and reliefs, nearly monochromatic works.

Starts titling his works according to the technique followed by a four or five-digit number indicating the year of execution (first two digits) and the production number for that year.

Galería Guereta, Barcelona.
References to the silhouettes and floor plans of medieval Pyrenean architecture – religious buildings (churches and monasteries) and fortifications (walls, castles, fortresses and towers) – begin to appear in his work.

Galerie L'Ollave, Lyon.

Oliver Dowling Gallery, Dublin.

Spanish artists, more than most, tend to split into two types, the austere and the exuberant. Estrada belongs very definitely to the first category, and his style is severe and often geometrical, sometimes an overlay of coloured planes, sometimes almost monochrome paintings very faintly in the "colour field" line. Monochrome is a slightly misleading term, since the colour is almost always worked over and graded. The surfaces, however, are flat and the paint has been applied very thinly.

61. Ochre, 1990, oil/wood

62. Assisi, 1990, oil/wood

63. Painting 9001, oil/wood

64. Painting 9007, oil/wood

65. Painting 9324, oil/wood

66. Painting 9327, oil/wood
1992

Large monochrome reliefs in which he breaks the strict limits of the rectangle in the manner of a “shape-canvas”.

66. Blue relief, 1992, polychrome wood
67. Gold relief, 1992, polychrome wood
68. Grey relief, 1992, polychrome wood
69. Relief, 1992, polychrome wood
1993

Returns to Buenos Aires after twenty-year absence. Gallerist Alejandro Furlong proposes a show for the following year. Re-encounter with landscape of the Pampa and with Rationalist architecture.

1994

Ceramic series.
Chair series, based on the image of a 15th-century B.C. Egyptian chair from the collection of the British Museum, London.

74. Egyptian chair: Thebes (18th and 20th dynasties), 1550-1069 B.C.

75. Gouache 9479, gouache/handmade paper

76. Gouache 9478, gouache/handmade paper

77. Gouache 9481, gouache/handmade paper

78. Gouache 9482, gouache/handmade paper
Art House, Buenos Aires.

Rather than like a series of snapshots in which one can always identify the object and precise instant which brought them about, the work of an artist, seen as a whole, is more like a discourse stretching over time and linking the themes it deals with.

Alfredo Hlito, 1997

Adaíllo Estrada’s quest, his recherche patiente, is littered with encounters: the reiterations, the variations, the series. As in Piero della Francesca or Chardin and, nearer us, Cézanne or Morandi, for him the subject is nothing more than the stimulus he needs to set off on a journey whose starting point he will soon forget and whose final destination is unknown. Meanwhile, the works mark the stages along the way: moments overlaid in the memory and in the practice of the artist and which, like with an ancient palimpsest, will reappear suggested in the new creations. Thus, in the latter, we can grasp his interest in texture and the subtle interaction of the precise forms in his early paintings, within a fidelity to abstraction that will lead him to experiment with the combination of geometric themes in the future.

[...]

A palette filled with nuances and unexpected tender tones avoids the trap of a simple graphic game. Later, the series will come: the Venuses, the Queribuses, the Vielmurs, the Isarns – names which must belong to a private autobiography. In them he avoids facileness and effect in order to focus on the severity of rigorous, sharp-lined forms, and on the choice of colours and textures that shape them. In some cases they suggest stratified or crystal formations, in others, profiles, dense and forceful, stand out on relatively neutral grounds. From there to volume all that remains is the step he takes in his recent reliefs and constructions…

Ernesto Kastnerstein, from the exhibition catalogue 79.

Leopoldo Pomés, Fontclara, Girona, 1991

[...] The forms that appear as series originate at points associated with archaic constructions – ancient and medieval walls, fortresses, temples, churches – found in the Pyrenees, close to the artist’s home... Floor plans that lose their conditions as such, overlaid, and that in their origin were designed by different civilizations (to tribute to their gods, or to facilitate daily life, or to defend themselves from others) contain one another in the paintings, just as happens with so many European buildings built over the foundations of previous buildings, which in turn were erected over pre-existing ruins. It is within this juxtaposition of times and images, at once both freed from and burdened with their history, of times within time, of silence and of artistic choices and of life, that part of his work unfolds.

Fabián Lebenglik, “El tiempo dentro del tiempo”, Página 12, Buenos Aires, 19 April 1994

As a complete form (gestalt), the set is balanced micrometrically, such that the slightest of variations, the shadow of a small projection beyond the imposed field of colour, would change the whole of the set.

To the point that it brings to mind a line by the great Peruvian writer Ricardo Palma, who said, with hyperbolic reference to a Spanish playing card: “He was so subtle he could hear the rattle of the king of hearts’ sword.”

Rafael Squirru, “Ejercicios espirituales”, La Nación, Buenos Aires, 29 April 1994

Giorgio Morandi, Landscape, 1962, oil/canvas

75

74

79. Leopoldo Pomés, Fontclara, Girona, 1991
Galería Alejandro Sales, Barcelona.

Galería Cadaqués, Girona.

It seems as if having been born in Buenos Aires in 1942 – at a time when the city, with groups like Madi, Concretismo, Involución and Perceptismo, was one of the liveliest and most important centres of geometric abstraction in the world – left its mark on him.

[...]

When I first saw his work, it immediately evoked in me the craft and originality of one of the figures of contemporary Buenos Aires: Alfredo Hlito. [...] Given his age, he couldn't have any direct relationship with those circles. Nevertheless, still today [...] his sensitivity in the arrangement of planes, his subtle command of scale and his frontal treatment of composition and extraordinary conceptual rigour do relate to Hlito's contribution.


Series of the Fourteen Stations.
88. Station Seven
89. Station Eight
90. Station Nine
91. Station Ten
1996

Series of vertical constructions in polychrome wood. Introduces gold leaf, which he will later use in a series of paintings he refers to as "icons", the colours of which recall Russian icons.

96. Construction 96/70, polychrome wood.

97. Workshop, San Martí Vell, Girona, 1997
99. Painting 9642, oil/wood
100. Painting 9643, oil/wood
101. Painting 9644, oil/wood
Gallerist Jorge Mara organizes an itinerant show, starting at his gallery in Madrid and travelling to several other cities.

Galería Jorge Mara, Madrid.

Galería Italia, Alicante.

Galería Alejandro Sales, Barcelona.

His world is always essential and unadorned. There are neither suggestions, nor allusions nor metaphors to distract the focus in his works. Nevertheless, his vision parallels that of the builders of pyramids and cathedrals. The affinity with their interests and concerns is clear. In this way, with strictly standard materials, worked at very small scale, he joins the ranks of those few artists who in this century have explored furthest the sublime: Newman and Barragán.

Robert Janz, from the itinerant exhibition catalogue, 1997-1998

The negligence of time is what gives to his painting their disconcerting eternality. [...] We know that these pictures, which have no title in order to avoid all temptation of equivalence with any pre-existing thing, are neither explicit nor represent anything outside themselves, and they limit themselves to existing, just as we see them, without offering to the least explanation, the slightest anecdote, the most perfunctory title.

 [...] A photo of the painter’s workshop in the catalogue clarifies these concepts and by including a dog lying on the floor proves that personally the artist is not abstract.

Julián Gállego, “Estrada, pintura pura”, ABC de la arte, Madrid, 13 June 1997

For years he’s lived in the silence of the Girona countryside. This reclusion is inherent to the nature of his work [...] “I’m very interested in architecture,” he says, in relation to his work, adds: “I believe art should be minimal, it should be poor and religious always.”


View from the window of the workshop, Sant Martí Vell, Girona, 1997
1998

Tea spills accidentally on a sheet of paper gives rise to a series in which chance becomes the point of departure in each work. The ground is no longer neutral.

Galerie Jacob, Paris.

Galería Ruth Benzacar, Buenos Aires.

Galería Fernando Santos, Oporto.

Hachmeister Galerie, Münster.
1999

Galería Alejandro Sales, Barcelona.

[Painting 9939, oil/wood]

[Painting 9940, oil/wood]

[Painting 9941, oil/wood]
Construction of: Tino ehi, polychrome wood

Pico Harnden, Detail of a house designed by AE
in the province of Girona, 1982
Some of the new constructions are formulated in the manner of altarpieces. Others, like Construction 9959, insofar as they consist of more than one element, admit multiple positions, like the works in the nineteen-sixties exhibition Continuum.
111. Construction 9720, polychrome wood

112. Construction 9721, polychrome wood

113. Painting 9956, oil/wood

114. Painting 9960, oil/wood
2000

Gallery owner Sabine Puget commissions a self-portrait with text for a group exhibition at her gallery in Paris.

I will always remember the impression I had when I saw Brancusi’s workshop for the first time. The traces of his presence seemed so clear in these photos, which he himself had taken in the nature of some secret ceremony. Each one showed a different perspective of the space, in sequence, until they had covered everything.

And suddenly, I saw his image, almost ghostlike, amidst his works. It was there without being there, and his image appeared as if it were accompanying his spirit.

I had this same experience again with another two of my favourite artists, Mondrian and Morandi.

What I mean is that I have always found the true portrait of the artist to be his workshop. I look at Morandi’s and Mondrian’s work tables with their objects, their glasses, their matches, and I see the artists with amazing clearness.

Toying with the idea of my own portrait, I thought of a photo of my workshop that I like very much. I’m not in it. I found a snapshot of myself and I put myself in the photo... I entered my workshop. When I saw myself sitting there alone, I recalled the starkness of Mondrian’s workshop in rue du Départ and I realized I needed to cloak myself in that starkness.

Now I do see myself in my workshop as a ghost among his ghosts.

Large formats, almost always horizontal.

Galerie Sabine Puget, Paris.

Galería Alejandro Sales, Barcelona.
118. Painting 0165, oil/wood

119. Painting 0166, oil/wood
120. Painting 0256, oil/wood

121. Painting 0339, oil/wood

122. Painting 0220, oil/wood

123. Painting 0213, oil/wood
New series of small (32 x 28.5 cm) paintings with a strong presence of gold leaf.
His small reliefs and collages, made out of bits of wood and paper, are sometimes the origin of works that he later produces on a larger scale.
Executes a 2 x 13 metre wall painting for the Hospital Universitario in Santiago de Compostela.

The truth is that time passes in a different way in a hospital; it has a different value. The work that I do requires this sort of concentration. […] That’s why I have always thought that my work would serve for a hospital or for a church. For a place where the passage of time is a decisive, essential element. […] The artist must adapt to the architecture, but without preconceptions. Sometimes it’s just an idea, a suggestion about a certain lighting. […] Something like the way in which Barragán and Goeritz worked together.

Interview with Josep Maria Font, El País, Barcelona, 29 January 1999
New paintings in the manner of altarpieces.

Michael Duner Art Projects, Torroella de Montgrí, Girona.

Galería Alfredo Viñas, Málaga.
Painting 0242, oil/wood
149. Painting 0345, oil/wood

150. Painting 0362, oil/wood
151. Collage 0398, collage/paper
153. Collage 0373, collage/paper
154. Collage 0374, collage/paper
155. Painting 0309, oil and gold leaf/wood
156. Painting 0318, oil and gold leaf/wood
157. Painting 0310, oil and gold leaf/wood.

158. Painting 0328, oil and gold leaf/wood.
2001

Executes icons in which he now uses gold leaf only rarely. The works can be grouped into series which, following a certain scheme with slight modifications, differ among themselves in the variations in colour. The different planes can be better appreciated due to the succession of delicately applied layers. Because the pieces weigh so much, he goes back to working on canvas.

The architect Luis Fernández-Ingulda commissions him to produce a mural and a series of silk-screens for the entrance hall and patients rooms of the Hospital de Valdecilla in Santander.
163. Painting 1952, oil/wood

164. Painting 1951, oil/paper
165. "Painting 0356," oil/canvas

166. "Painting 0380," oil/canvas
167. Painting 0369, oil/paper
In my painting, I apply what in other arts is taken for granted. That is, the performance is prepared in the rehearsal, the exercise precedes the recital, the blueprints the execution. It is still good practice in music, dance and the theatre, in architecture and typography. It also remains good practice in poetry and sculpture. And it was the norm among the early masters of painting.

Josef Albers, circa 1948
2005

Trip to Japan. Encounter with an aesthetic that had always attracted him. Visits temples and gardens in Kyoto and Nara. Finds especially striking the rural architecture of the region of the Japanese Alps. Despite his dislike of big cities, Tokyo dazzles him.

Galerie de Rijk, The Hague.

Galería Joanna Kunstmann, Palma de Mallorca.
175. Painting 0508, oil/wood
176. Painting 0446, oil/wood
177. Painting 0504, oil/wood
178. Painting 0509, oil/wood
179. Painting 0783, oil/canvas
180. Painting 06103, oil/canvas

181. Painting 06104, oil/canvas
182. Painting 0841, oil/canvas
183. Painting 0850, oil/canvas

Painting 05112, oil/wood

Painting 05111, oil/wood
190. Painting 0554, oil/wood
191. Painting 0555, oil/wood
192. Painting 0558, oil/wood
2007

Show at the Dan Galeria in São Paulo. Direct contact with the Brazilian concrete art. Travels to Minas Gerais to see the Baroque architecture and art.
Returns to simpler wooden constructions, which he calls "totems".

Sala Robayda, Mingo, Santander.

Dan Galeria, São Paulo.
Since I first took up painting, my interest in the line and geometric simplification has been quite determinant. Building, arrangement and the pursuit of harmonic balance have always been objectives in my work in all its stages. It is clear that in this quest my aspiration is to create, by means of stripping down and simplification, a more spiritual world. My interest in icons, Suprematism and the religious art of the 12th and 14th centuries are a very clear indication of this.

For me it is essential to live in isolation surrounded by nature. I need this in order to be able to do my work. Within this environment, which I have gradually built up over the years, my work routine takes place. I start with small pieces of paper or wood, with which I construct the forms-embryos, which I draw and draw again, making changes which then evolve independently.

Interview with Luiz Viva, São Paulo, August 2007

Generally, I use a limited range of colours in which oxides predominate. I apply them in successive layers, following simple schemes and with slight variations.
206. Painting 0845, oil/canvas

207. Painting 0775, oil/canvas
2008

Trip to Patagonia, Argentina, a project long delayed.

Accentuation of the horizontality of his works. The relationship with the immensity of the Patagonia landscape is unquestionable.

Michael Dunev Art Projects, Torroella de Montgrí, Girona.
Painting 0886, oil/canvas

Painting 0817, oil/canvas

Painting 0893, oil/paper
Ever dear to me was this small hill,  
The hedge row round it that obstructs the view  
Of boundless distances where the earth and sky  
Merge as one. My sitting there, my gazing out  
On spaces limitless, unending silence, on  
The depth of quietness my thoughts can sense  
Undo the heart almost. I hear the wind  
Ruffle the hedge row and I must go on  
Balancing an infinite silence with this voice.  
So come to mind the eternal and the dead  
Seasons, the present and the living, the sound  
Of them: immensities in which my thoughts drown,  
Though sweet to me the foundering in such sea.

[Translation by C. John Holcombe]
218. Painting 1093, oil/wood

219. Painting 0963, oil/wood

220. Painting 1089, oil/canvas
221. Painting 0891, oil/canvas

222. Painting 08100, oil/canvas

223. Painting 0969, oil/canvas

224. Painting 0935, oil/canvas
225. Farm building, province of Buenos Aires, May 1994

226. Painting 1969, oil/canvas
227. Painting 1060, oil/canvas

228. Painting 1038, oil/canvas

229. Painting 1036, oil/canvas
230. Relief 0854, polychrome wood / 231. Relief 0837, polychrome wood

232. Relief 0832, polychrome wood / 233. Relief 0833, polychrome wood
234. Painting 1104, oil/canvas

235. Painting 0965, oil/canvas
Painting 1021, oil/canvas
2010

Travels to Brazil and Argentina.

Galería Alejandro Sales, Barcelona.
246. Painting 1122, oil/canvas
247. Relief 1066, oil/wood
248. Relief 1068, oil/wood
249. Relief 1111, oil/wood
250. Relief 1063, oil/wood
251. Relief 1067, oil/wood
252. Relief 1069, oil/wood
253. Relief 1061, oil/wood
254. Painting 1146 (Triptych), oil/wood

255. Painting 1153 (Polyptych), oil/wood
2011

Three-month stay in Brazil, where he executes new reliefs and start working on his folding constructions, which he finishes upon his return.
257. Construction no. 1 (faces a-b), oil/wood
258. Construction 252 titled positions, oil/wood
259. Construction 1152, oil/wood

260. Construction 1156, oil/wood
LIST OF REPRODUCTIONS

From 1989, his works are titled according to the technique followed by a four or five-digit number indicating the year of execution (first two digits) and the production number for that year.

1. Painting (1981), Oil and gold leaf/wood, 41 x 81 cm
Private collection, Girona

2. Painting (1982), Oil and gold leaf/wood, 41 x 81 cm
Private collection, Girona

3. Portrait of Adolfo Estrada (1989), Oil/canvas, 78 x 60 cm
Private collection, Girona

4. Portrait of Adolfo Estrada (1989), Oil/canvas, 40 x 20 cm
Private collection, Girona

5. Portrait of Adolfo Estrada (1989), Oil/canvas, 40 x 20 cm
Private collection, Girona

6. Portrait of Adolfo Estrada (1989), Oil/canvas, 40 x 20 cm
Private collection, Girona

7. Portrait of Adolfo Estrada (1989), Oil/canvas, 40 x 20 cm
Private collection, Girona

8. Portrait of Adolfo Estrada (1989), Oil/canvas, 40 x 20 cm
Private collection, Girona

9. Portrait of Adolfo Estrada (1990), Oil/canvas, 78 x 60 cm
Private collection, Girona

10. Portrait of Adolfo Estrada (1990), Oil/canvas, 78 x 60 cm
Private collection, Girona

11. Portrait of Adolfo Estrada (1990), Oil/canvas, 78 x 60 cm
Private collection, Girona

12. Portrait of Adolfo Estrada (1990), Oil/canvas, 78 x 60 cm
Private collection, Girona

13. Portrait of Adolfo Estrada (1990), Oil/canvas, 78 x 60 cm
Private collection, Girona

14. Portrait of Adolfo Estrada (1990), Oil/canvas, 78 x 60 cm
Private collection, Girona

15. Portrait of Adolfo Estrada (1990), Oil/canvas, 78 x 60 cm
Private collection, Girona

16. Portrait of Adolfo Estrada (1990), Oil/canvas, 78 x 60 cm
Private collection, Girona

17. Portrait of Adolfo Estrada (1990), Oil/canvas, 78 x 60 cm
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18. Portrait of Adolfo Estrada (1990), Oil/canvas, 78 x 60 cm
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20. Portrait of Adolfo Estrada (1990), Oil/canvas, 78 x 60 cm
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21. Portrait of Adolfo Estrada (1990), Oil/canvas, 78 x 60 cm
Private collection, Girona

22. Portrait of Adolfo Estrada (1990), Oil/canvas, 78 x 60 cm
Private collection, Girona

23. Portrait of Adolfo Estrada (1990), Oil/canvas, 78 x 60 cm
Private collection, Girona

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Private collection, Girona

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Private collection, Girona

31. Portrait of Adolfo Estrada (1990), Oil/canvas, 78 x 60 cm
Private collection, Girona

32. Portrait of Adolfo Estrada (1990), Oil/canvas, 78 x 60 cm
Private collection, Girona

33. Portrait of Adolfo Estrada (1990), Oil/canvas, 78 x 60 cm
Private collection, Girona

34. Portrait of Adolfo Estrada (1990), Oil/canvas, 78 x 60 cm
Private collection, Girona

35. Portrait of Adolfo Estrada (1990), Oil/canvas, 78 x 60 cm
Private collection, Girona

36. Portrait of Adolfo Estrada (1990), Oil/canvas, 78 x 60 cm
Private collection, Girona

37. Portrait of Adolfo Estrada (1990), Oil/canvas, 78 x 60 cm
Private collection, Girona

38. Portrait of Adolfo Estrada (1990), Oil/canvas, 78 x 60 cm
Private collection, Girona

39. Portrait of Adolfo Estrada (1990), Oil/canvas, 78 x 60 cm
Private collection, Girona

40. Portrait of Adolfo Estrada (1990), Oil/canvas, 78 x 60 cm
Private collection, Girona
Collage. Private collection, Girona.


Painting 212. Oltans suicides, 12 x 10 cm. Private collection, Girona.

Painting 213. Oltans suicides, 12 x 10 cm. Private collection, Girona.

Painting 214. Oltans suicides, 12 x 10 cm. Private collection, Girona.

Painting 215. Oltans suicides, 12 x 10 cm. Private collection, Girona.

Painting 216. Oltans suicides, 12 x 10 cm. Private collection, Girona.

Painting 217. Oltans suicides, 12 x 10 cm. Private collection, Girona.

Painting 218. Oltans suicides, 12 x 10 cm. Private collection, Girona.

Painting 219. Oltans suicides, 12 x 10 cm. Private collection, Girona.

Painting 220. Oltans suicides, 12 x 10 cm. Private collection, Girona.

Painting 221. Oltans suicides, 12 x 10 cm. Private collection, Girona.

Painting 222. Oltans suicides, 12 x 10 cm. Private collection, Girona.

Painting 223. Oltans suicides, 12 x 10 cm. Private collection, Girona.

Painting 224. Oltans suicides, 12 x 10 cm. Private collection, Girona.

Painting 225. Oltans suicides, 12 x 10 cm. Private collection, Girona.

Painting 226. Oltans suicides, 12 x 10 cm. Private collection, Girona.

Painting 227. Oltans suicides, 12 x 10 cm. Private collection, Girona.

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Painting 260. Oltans suicides, 12 x 10 cm. Private collection, Girona.