

` ` Works from the 70s and 80s ´ ´

Richard Serra

Sep 25 - Dec 7, 2020

CarrerasMugica

CarrerasMugica is pleased to present *Richard Serra. Works from the 70s and 80s*, the gallery's third exhibition of work by the US artist following *Echoic Drawings* (2012) and *Tracks* (2009).

The show features nine artworks—one sculpture and eight large-format works on paper. The sculpture, *Three Unequal Elevations* (1975), comprises three forged steel blocks, all three with the same width and depth of 65 and 31cm but each one with a slightly different height: 25, 27 and 29cm respectively. The blocks are arranged in an equilateral triangle with a separation of 6metres between them. This notable example of minimalist art elicits the spectator's active engagement, formulating the relationship between sculpture and space through the sensations conveyed by the material, volume, mass and weight.

Among the works on paper a special mention is deserved for four which could be termed "echoic" in the parlance of the art critic Yve-AlainBois. They are drawings that refer to sculptures but made after they were installed, as a kind of echo. These include *Federal Plaza I* (1984) referring to the controversial Tilted Arc, a solid steel plate measuring 37 metres long by 4 metres high, which was installed in Foley Federal Plaza in Manhattan between 1981 and 1989 and whose withdrawal was the cause of heated public debate and indeed legal action that eventually led to the passing of the Visual Artists Rights Act to protect artists' rights over their works. Equally interesting are the drawings *Tujunga Cut* (1983) and *Bilbao Jungle* (1983) referring to the sculpture *Bilbao* (1983), which the artist made for *Correspondencias. 5 arquitectos / 5 escultores* (1983), his first exhibition in Spain, held at the Museum of Fine Arts of Bilbao, curated by Carmen Giménez and Juan Muñoz.

Other germane examples of echoic drawings on view in this exhibition are *C.C. IV* (1983-4) and *C.C. VIII* (1983-4) referring

to the sculpture *Clara Clara* (1983) installed in the Tuileries gardens in Paris.

All these works on paper were executed with a combination of black oil-stick, pigment and wax heated and applied with pressure, a recurrent technique used by the artist to imbue the works with a material quality that blurs the distinction between drawing and painting.

The exhibition will travel to Galería Guillermo de Osma in Madrid in February 2021 and will be accompanied by a publication with texts by the curator Carmen Giménez and the artist Asier Mendizabal.

Richard Serra (San Francisco, 1939) studied English Literature at the University of California and Art at Yale University. His relationship with Spain can be traced back to 1982 when he first travelled here to better acquaint himself with Mozarabic architecture. He visited Bilbao for the first time in 1983 for the exhibition Correspondencias. 5 arquitectos / 5 escultores at the city's Museum of Fine Arts. During this trip he met with art school students in an event organized by EAE (Euskal Artisten Elkartea). In 1986 he exhibited his work Equal-Parallel: Guernica-Bengasi at MNCARS, Madrid, which then hosted a retrospective survey of his work six years later in 1992. In 1997 the Guggenheim Museum Bilbao included his work Snake in the museum's inaugural exhibition, and in 1999 it exhibited his Torqued Ellipse, in 2005 The Matter of Time (permanent installation in Hall 104), in 2008 Plow (also on permanent display) and in 2011 Constantin Brancusi & Richard Serra. In 2018 the work Bilbao (1983), created for the exhibition at the Museum of Fine Arts of Bilbao Correspondencias. 5arquitectos / 5 escultores, was donated to the museum and is now on permanent display there. In 2020 the work Five Plates Counter Clockwise Pentagon (1987) was installed in the gardens of Palacio Miramar in Donostia-San Sebastián. In 2008 he was awarded the Order of Arts and Letters of Spain and in 2010 the Prince of Asturias Award for the Arts.



Installation view



Installation view

FEDERAL PLAZA 1, 1984
Oilstick on japanese paper.
193 x 101,5 cm.





FEDERAL PLAZA 1, 1984. Oilstick on japanese paper. 193 x 101,5 cm. (detail)



NOVA SCOTIA HORIZONTAL CURVE, 1986. Oilstick on japanese paper. 98 x 189,5 cm.



Installation view



THREE UNEQUAL ELEVATIONS, 1975. Forged steel. 3 blocks, 61 x 31 x 25, 61 x 31 x 27, 61 x 31 x 29 cm. (detail)

THREE UNEQUAL ELEVATIONS, 1975. Forged steel. 3 blocks, 61 x 31 x 25, 61 x 31 x 27, 61 x 31 x 29 cm.





THREE UNEQUAL ELEVATIONS, 1975. Forged steel. 3 blocks, 61 x 31 x 25, 61 x 31 x 27, 61 x 31 x 29 cm. (detail)



THREE UNEQUAL ELEVATIONS, 1975. Forged steel. 3 blocks, 61 x 31 x 25, 61 x 31 x 27, 61 x 31 x 29 cm. (detail)

C.C. IV, 1983-84
Oilstick on paper.
203 x 157,5 cm.



C.C. IV, 1983-84
Oilstick on paper.
203 x 157,5 cm.

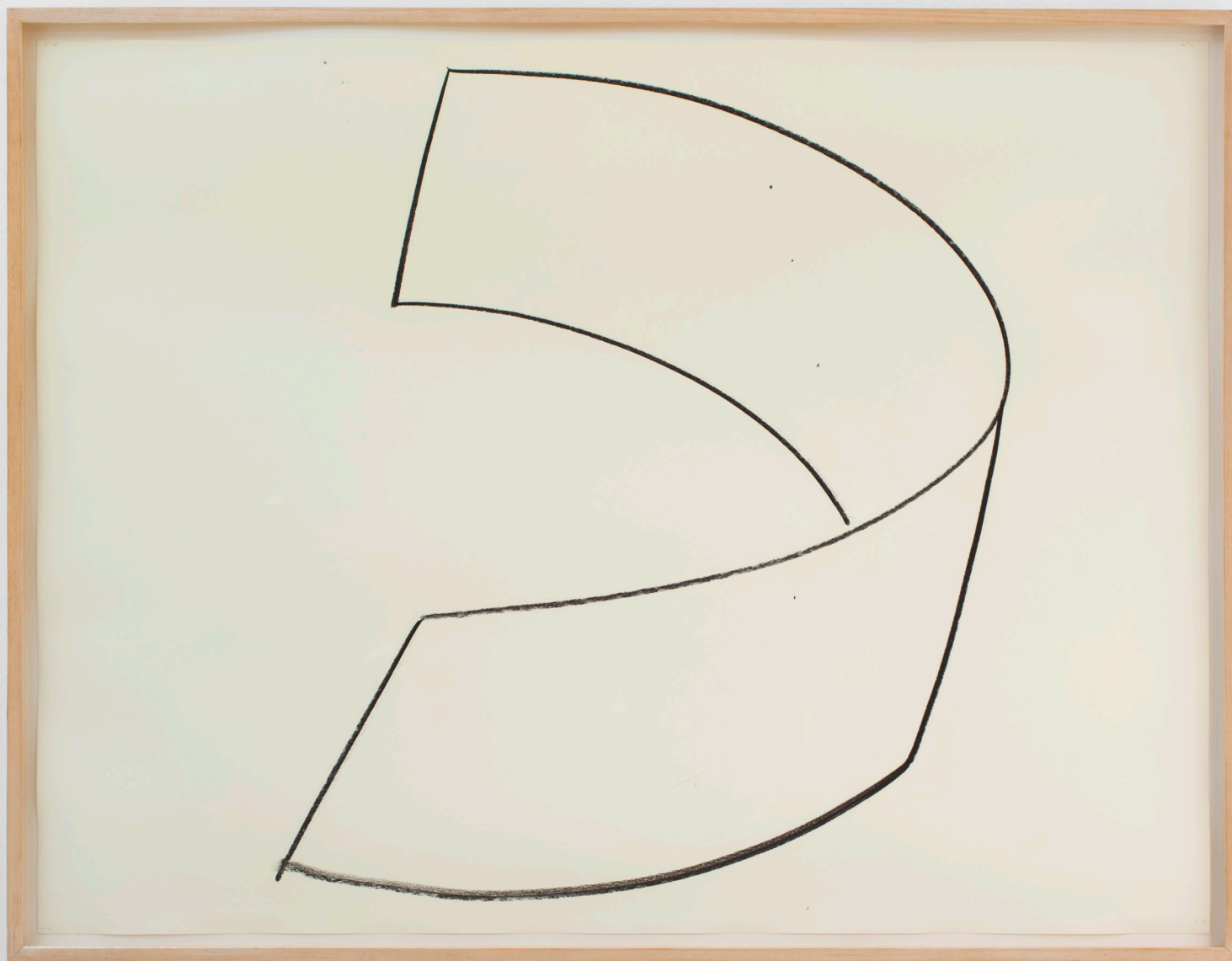




Installation view



UNTITLED (SIGHT POINT), 1975
Oilstick on paper.
255 x 60 cm.



C.C. VIII, 1983-84. Charcoal on paper. 96,5 x 127 cm.



Installation view

TUJUNGA CUT, 1983
Oilstick on paper.
196,5 x 147 cm.





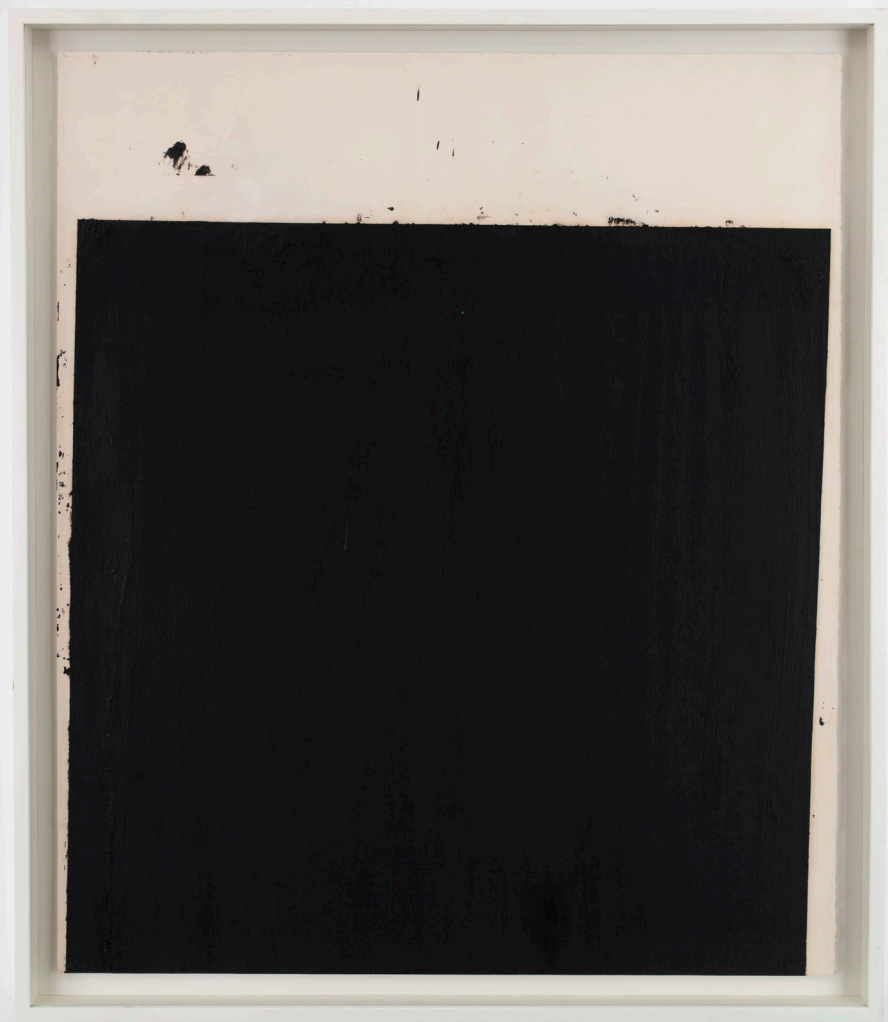
Installation view



Untitled, 1985.
Oilstick on paper.
126 x 203 cm.



Installation view



BILBAO JUNGLE, 1983
Oilstick on paper.
150 x 127 cm.



BILBAO JUNGLE, 1983
Oilstick on paper.
150 x 127 cm.



Installation view





THREE UNEQUAL ELEVATIONS, 1975. Forged steel. 3 blocks, 61 x 31 x 25, 61 x 31 x 27, 61 x 31 x 29 cm.

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