





Gerardo Rueda preparing a collage in his studio, 1962.

Photograph: Henecé. Gerardo Rueda Foundation Archive.



*With his sophisticated good taste, his search was a luminous, permanent, astonishing one. He was a great observer and conversationalist and an untiring traveler of refined sensitivity. His frequent, discreet presence was always present in my life. He was lyrical and playful; he transmitted a sensation of tranquility that was one of enjoyment. In him there was a great, contemplative quality as well as a measured balance.*

*When he passed away, my life changed, but I have irreplaceable, marvelous, unrepeatable memories. I will never forget his gaze, sweet and always understanding, that at the same time taught me so much. When one meets such an intelligent person, one has the impression of becoming intelligent.*

*Contemplation made you wise.*

JOSÉ LUIS RUEDA, catalogue of the IVAM exhibition  
*The sculptural poetics of Gerardo Rueda*, May 2006



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Sra. Weismann

*Because without them it would not have been possible to do this exhibition. And to everyone that had preferred to stay in the anonymity.*



Gerardo Rueda, 1959.

*Photograph:* Fernando Zóbel. Gerardo Rueda Foundation Archive.

# GERARDO RUEDA

## *Constructions*

From February 11th to April 11th  
2008

Edited by  
JOSÉ LUIS RUEDA JIMÉNEZ





Gerardo Rueda. Segóbriga, 1961.

*Photograph:* Fernando Nuño. Gerardo Rueda Foundation Archive.

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Gerardo Rueda in Ávila. 1959.

*Photograph:* Fernando Zóbel. Gerardo Rueda Foundation Archive.





*Rueda's black paintings are part of what Tàpies had called 'l'art autre'. They are negation only with reference to the exploration of voids. They seem to investigate the depth of a purely sensitive level, rarely present among Rueda's peers.*

HENRY J. SELDIS, in *The Los Angeles Times*, 17 July 1960

*[The collage] has the place that drawings and notes –lyrical, spontaneous, playful– have for other artists. The term that can best be applied to Rueda’s collages is “elegance”. With the simplest of means, the painter creates quiet places of tranquil enjoyment.*

FERNANDO ZÓBEL, in *The Chronicle Magazine* (Manila),  
February 22, 1964





Gerardo Rueda, 1963.

*Photograph:* Fernando Nuño. Gerardo Rueda Foundation Archive.

# *Introduction*

MARTIN MULLIN

[ DIRECTOR/CURATOR MEET A MUSEUM EXHIBITION PROGRAM  
THE PARK AVENUE BANK NEW YORK CITY ]

**A**s director of the MEET A MUSEUM exhibition program at the Park Avenue Bank I am pleased to welcome the exhibition, *Gerardo Rueda. Constructions: Collages 1964-1996* from Instituto Valenciano de Arte Moderno (IVAM), Spain and the Fundacion Gerardo Rueda which is soon to found the Museo Gerardo Rueda in Spain. It is a great joy to be collaborating with The Queen Sofia Spanish Institute, New York, and The Amie and Tony James Gallery, The Graduate Center, The City University of New York, each of which is simultaneously presenting different aspects of *Gerardo Rueda. Constructions –Sculpture Maquettes* at the Spanish Institute (February 28-April 30, 2008) and *Paintings* (February 29-April 19, 2008) at The Graduate Center.

There is a long and intimate working relationship between bankers and art. Most obviously the Medici family in 15<sup>th</sup> century Florence comes to mind along with the bankers, patrons and collectors in the Lowlands (Netherlands or Belgium and Holland) during the 17th Century. This connection between bankers and art is vigorously alive and thriving in Spain today where banks are among the largest collectors of contemporary art. In the spirit

of giving back to the communities from which institutional wealth and profit is derived, the Park Avenue Bank is hosting the collections of museums, from around the world via the MEET A MUSEUM exhibition program in its home base, thereby making its premises into a virtual community cultural center as well as an energetic banking facility. In this context, we are proud to exhibit the art of Gerardo Rueda, one of Spain's most important artists whose inspiration was often drawn from architecture. He was instrumental in the creation and design of the Museum of Abstract Art, Cuenca. His drawings as well as his collages, paintings and sculpture reflect this relationship to the strong, geometric structural forms of architecture. He is truly a beacon of modern constructivist art.

On behalf of Donald G. Glascoff Jr. Chairman and Charles J. Antonucci Sr. President and C.E.O. of the Park Avenue Bank and our board of Directors I want to extend my heartfelt thanks to Barbara Rose, the insightful curator of *Gerardo Rueda. Constructions*; Jose Luis Rueda, President of the Rueda Foundation; Immaculada de Habsburgo, President, Spanish Institute New York; Diane Kelder, Curator, The Amie and Tony James Gallery, all of whom made the current exhibitions of Rueda's work in New York possible, as well as Martin Fisher, originator of the MEET A MUSEUM exhibition program. Special thanks are also due to Annamarie Suriano, Director of Marketing at The Park Avenue Bank, whose help and support moved this project forward.

Gerardo Rueda's house in Cuenca. Early 1960s.  
*Photograph:* Gerardo Rueda Foundation Archive.





Gerardo Rueda at home in Cuenca. 1965.  
*Photograph:* Gerardo Rueda Foundation Archive.

# *Gerardo Rueda, Structuralist*

BARBARA ROSE

[ ART HISTORIAN ]

**C**oherence and a sound stylistic evolution guarantee quality in an artist's oeuvre. This inner coherence and continuity show a moral essence that determines an interior sense of form, and expresses the cultural and ethical values of the creative individual. As a result, master artists, be they Leonardo, Titian, Velázquez or Matisse, seek a personal style in their early years. Artists come of age when they find an individual form of expression that is their unique way of perceiving the world. In this aspect, Picasso could be reproached for an episodic career, since after Cubism, instead of developing a coherent technique, he created a series of radical ruptures in which style appeared more as an exchangeable costume than as the result of an interior need.

One of the problems art faces today stems precisely from the disappearance of a personal identifiable and untransferable style. Style is now being replaced by a logotype imagery, which is superficial, reiterative and easily recognizable but lacking in originality. The opposite occurs in the trajectory of a genuine artist like Gerardo Rueda. The evolution of Rueda's work over half a century reveals internal soundness and logic. His personal vision of the world and

the need to express it through art fermented at a very early stage of his life. Enhanced by experience and by a growing command of the technique, he transferred his need for structure and order to all the media he worked with, from drawing and collage to painting and sculpture.

During the past century, art historians analyzed the notion that each important artist carries within him a sense of the form that must be expressed through style. In his seminal study *Stilfragen*, eminent Alois Riegl confirmed the existence of an interior sense of the form, even in anonymous artists. He defined it as the *Kunstwollen*, or the will of art, which unconsciously links all the aesthetic manifestations of a given period, from decorative arts to architecture. French writer Henri Focillon, in his *Vie des formes*, took the idea of an internal formal logic one step further. Although both authors studied the recurrence of types of forms in general terms more than in specific individual expressions, their concept of innate formal structures that reappear over historical time seems a timely notion when explaining how genuine personal style appears as the result of an individual's interaction with his or her own experience, both psychological and historical.

Analyzing the work of an artist like Gerardo Rueda from this perspective shows that, whilst on one hand his oeuvre is a sign of his times, on the other, it progressively opposes to the spirit of his era. One of the obituaries published when Rueda passed away was entitled *Death of a Renaissance Artist*. An enthusiast of all arts, and of literature and music, Rueda did not specialize in one field, and that quality sets him apart from most of his peers. His library was not just a collection of history, literature and philosophy; it also contained critical essays on art and architecture. The renaissance notion of artistic integration disputes the fragmentation that characterizes modern culture. In point of fact, one of the main differences between the modern period and art from past centuries is the separation between arts, the emphasis given to personal expression over the universal concepts of harmony and order.

Traditionally, architecture was considered *the mother of all arts*. Before the invention of the modern museum constructed expressly to accommodate independent works, buildings were the containers of paintings and sculpture, which were conceived in terms of the proportions and spaces designed by the architects. During the Renaissance, the most important artists were not specialists; they were professionals of all arts, which were connected through a common classical aesthetic trend. Labeling an artist's style as *classical* does not reveal an

interest in Antiquity as a model; instead it refers to an attitude towards the form that seeks monumentality and harmonious structures that are generally based on geometry.

It goes without saying that architecture dealt mainly with these concerns until post-Modernism allowed architects like Frank Gehry to pursue the freedom of painters and sculptors to express their whims and individualism in their creations. Before the 20<sup>th</sup> century, modern movements like Russian Constructivism and the oeuvre of Dutch artist De Stijl attempted to establish the stylistic unity of all arts, defining the forms of the geometry used in architectural construction as universal artistic ideals. That search for aesthetic unity was inscribed in the utopian program that hoped to create an ideal and harmonious environment, based on equal principles, not on privilege, wealth or power.

Constructivism was, as its name implies, a geometric style rooted in the structural concerns that affect architecture. This international movement flourished in the whole of Europe and North and South America during a good part of the 20<sup>th</sup> century, and emerged as the aesthetic expression of the ideals of utopian Socialism. When the Bolsheviks rejected Constructivist art in favor of political propaganda, geometrical abstraction continued its evolution in Poland, Czechoslovakia, Holland, Germany, Switzerland and England. Paris ended up positioning itself as the centre of Constructivist art, and the abstractionists from the Art Concret group joined forces to establish the magazine *Abstraction-Création* during the period between wars. There were several Latin American artists in the group, including Uruguayan creator Torres-García. The growing importance of architecture as a motif in Rueda's art shows that if he did not actually coincide with Torres-García, he definitely knew his work very well.

After World War II, Paris continued to be the capital of the avant-gardes which were clearly divided between geometric constructivist abstraction and the abstract pictorial expressionism of *informel* art. Rueda, whose mother was French, learned French as a child and was bilingual. During the post-war period he started to visit relatives in Paris, and thus easily accessed the art that was then shown in the French capital. That hands-on acquaintance with the masters from the Parisian school would set him apart from the vast majority of Spanish artists of his generation, who had limited knowledge regarding international avant-gardes. As revealed by the recent exhibition *From Velázquez to Manet*, modern art seems increasingly like a Spanish invention, although those Spaniards who set the foundations did not do it

from Madrid and Barcelona but in Paris. Hence the fact that, in a sense, Rueda's connection with Paris links him to the origins of a modern art whose Spanishness is being progressively acknowledged.

Gerardo Rueda's style is based on a dedication to structure and order, harmony and balance. He was a highly educated and well-traveled man, who studied the different periods of art of the past, finding in them multiple inspirations for his contemporary art. In this respect, it is interesting to see that one of the first works he painted when he was 20 years old, one year after the end of World War II, was a small oil painting depicting the buildings he could see from his window. That painting, a tonal study of familiar architectural shapes summarized and reduced to a few geometric volumes, prefigures his mature style and reveals an essential concern with pictorial-architectural structures already in the early stages of his artistic career.

In the late 1940s, Rueda created a series of line drawings inspired by still life pieces drawn by Juan Gris, the Cubist painter he most admired. Although Picasso created the first genuinely Cubist paintings about architectural themes, Cubism had been applied above all to the figure and to the still life genre, topics that did not interest Rueda particularly. However, his first abstract drawings, which date back to the 1940s, already take architecture as the main motif.

In those early drawings, he frequently used the perspective of architectural drawing, which indicates three-dimensional volumes, whereas Cubists flattened the form. Rueda, who was a generation younger, seems to have known, already in his formative years, that Cubism was no longer a viable creative style. He already strove to overcome its limitations and discover a new space purged of the illusionism that characterized the art of the past, a style that was absolutely modern. Rueda's paintings from the late Forties and early Fifties are especially surprising given the way they reduce and simplify forms into geometric volumes. Those small paintings already reveal considerable originality and inventiveness.

Rueda creates pictorial tension through visual contradiction, combining the laminated planes of Cubist abstraction with projections of depth-indicating perspectives. The seeming simplicity of those buildings cut out against the horizon contrasts with the powerful sensation of a projection and recession of the forms, which suggest the illusion of a three-dimensional volume without completing it. These early works reveal the taste and genius that will

mark his adult style, which is as suggestive as it is reductive, loaded with familiar associations that enhance their formal power and are almost always also architectural structures. Over the years, he will create three-dimensional geometric sculptures that are a throwback to the simple, solid volumes of these initial line drawings.

In his drawings and collages, Rueda would often create miniature worlds, minute ideal cities where rectangles of painted color acted as doors and windows. During his youth, he was particularly drawn to the sensitivity and variety of Klee's drawing. Years later, however, he was attracted more powerfully towards Mondrian's certainty of distant anonymity. Their influence can be perceived throughout the whole of his oeuvre, although the weight changes as the artist evolves and starts to create his own innovative and personal universes on paper and canvas and in sculptures. During the Fifties, his painting presents a delicate painterly art that uses visible strokes. His palette, however, is very reductive. Without fragmenting the form and perhaps unconsciously, Rueda restricted his coloring, as Picasso, Braque and Gris did before him in analytic Cubism, to shades and tones from the grey scale, to transfer sculptural volumes into a bas-relief space. Intense, flat and unmodulated color appears in his works from the 1960s, but is then muted and toned down in ensuing reliefs.

The painting *Urban Vista III*, from the Fifties, is a brilliant study of spatial contradictions, suggesting an entirely new interpretation of Cubism. Although the subject seems to have been a complex of several buildings standing one after another, Rueda uses the forms to compose the monumental volumes of a Romanesque cathedral. It is not so much a critique of the modern urban environment as a confession that modern architecture is lacking the powerful volumes and monumental presence of medieval cathedrals. Another of Rueda's strengths is that he does not allow his admiration of the past be reduced to nostalgia. Instead, he attempts to capture its values in contemporary equivalents.

In actual fact, the first Cubist paintings recognized as such were the abstractions Picasso painted of the industrial blocks in Horta de Ebro, where he spent the summer of 1910. Cézanne analyzed buildings like the Maison du Pendu and broke them down into their constituent rectangles, opening a path for the ulterior abstraction of Cubism. Cézanne himself identified cylinders, cones and spheres as his basic forms. The buildings that appear in perspective in Rueda's paintings from the early and mid-Fifties reflect the industrial agglom-

erations that surrounded the family tannery in the Madrid suburb of Carabanchel. During that period, the young twenty-something painter worked unenthusiastically in the family businesses, aware of his artistic desires but conditioned by the strict sense of responsibility that always marked his behavior. He could not reject his family, but neither could he repress nor renounce his creativity.

During the long working hours he must have spent at the factory, Gerardo Rueda looked out of the window and analyzed the buildings in the area, sketching outlines whenever he had the time. Whilst the other workers took their lunch break, he ate a sandwich and worked on his collages or drawings; designs on paper that he called *bocadillos* (sandwiches). Although they developed into sketches that dabbled experimentally with calligraphy and other elements of *art informel*, those first *bocadillos* –like Rueda’s first collages, which he also made during his lunch break and often using leather clippings from the factory– addressed architectural topics. Rueda subsequently saw many works by Paul Klee. He evidently came upon Klee’s delicate style and exquisite line very early on, when he was still almost unknown in Spain.

Yet, unlike Miró, Rueda was not attracted to Klee’s engravings or doodles, or to his technical experiments; he was drawn towards the way Klee drew small towns and hamlets using blocks of color to indicate architectural structures. His first works on paper often included small rectangles of paper set between lineal grids. They are not only reminiscent of Klee, but also of Mondrian’s rigorous geometric art.

As he matured, Rueda’s style became more strictly *hard-edge* and geometric. Without hesitation, he eliminated anything that was not essential, he suppressed anecdotes and digression. The forms he uses in his pure oeuvre seem to be attached to an invisible reticule, like an implicit structural skeleton, like a framework that supports them. This reticular and orthogonal structure is, obviously, the most stable. When Rueda interrupts it using vertical or diagonal elements that he balances precariously, he achieves a dramatic result, which is even more incisive with its nuances. The importance of that minute transfer of emphasis harks back to the invocation voiced by symbolist poet Mallarmé: “Rien que la nuance.” However, Rueda’s poetic tone does not make him a symbolist; he was too interested in the literal presence of the materials to consider synaesthesia or allusions to other states or moments other than the present.

In subsequent *assemblages-reliefs*, which in a sense are three-dimensional collages, projected from the pictorial plane onto the real space, the simple or common materials used, or the found objects presented in boxes, refer to stages where anonymous dramas are performed. Rid of their original context or identity, the found materials are only reminiscent of themselves. Rueda most approaches symbolist aesthetics in the lyrical collages he creates using torn paper. However, his poetry does not contain the flowery, perfumed decadence of Baudelaire but the vivid concentration of Japanese *haikus*, which use a minimum number of words to imply multiple associations which are often contradictory.

Gerardo Rueda studied Law at the University of Madrid, but his talent and interests were obviously channeled towards architecture. Perhaps one of the reasons that led him to be a painter instead of an architect was that he wanted to be essentially a poet and a philosopher. His sense of order and harmony could be expressed in the intimate worlds of drawing, painting and collage, where he found a freedom that architects do not have, subject as they are to the many practical and financial constraints of their work. However, during all his life, Rueda coexisted with architects and worked with them on design projects. They were also some of his first collectors. Although he was attracted to monuments from the past, in his opinion the two most important living architects were Mexican Luis Barragán and US architect Louis Kahn. Like him, they both showed a special sensitivity towards light and shadow and how they illuminated volumes.

He also admired the master architects of the International Style, Le Corbusier and Mies van der Rohe, granting preference to the economy of resources that Mies summarized in his famous saying: *less is more*. In Rueda's work, as in the best minimalist art, reducing elements to their essence is not about simplification, but about distillation and economy. By removing all external references, Rueda condensed forms in order to reach the artwork's essence, which for him was its structure. In this sense, although he admired Schwitters, his collages are the opposite of the latter's assemblages of personal objects, because they tend towards depersonalization and generalization, granting prominence to structural concerns over iconographic references.

In 1950s Paris, Rueda was not particularly attracted to the works created by his compatriots Picasso and Miró, but to that of tragic French painter Nicolás de Staël, who ended his life in 1955. When the Museo Nacional Centro de Arte Reina Sofía devoted a retrospec-

tive to Staël's work in 1991, Gerardo Rueda was genuinely excited at the prospect. He told José Luis Rueda that Staël, who he apparently met in Paris, had inspired him as an artist in his youth, and that it saddened him to think what he could have become if he had not taken his own life.

Of all the *informel* artists, Staël paid greatest attention to structure over surface. His irregular patches in bright colors, albeit posed on the surface, clearly descend from Cézanne's constructive strokes. During the period he was captivated by Staël, Rueda followed his example and took to painting with a spatula, although he did not overlay planes, which in his case remain isolated. These paintings from the late Fifties, which he probably created in Paris, are like abstract landscapes in bright, intense colors. However, in Madrid, Rueda's palette darkened quickly towards the monochrome and atmospheric paintings of 1960-1961. One of the most beautiful and melancholic works, *Athos* from 1960, named after a remote monastery in Greece, is accommodated in the collection of the Spanish Abstract Art Museum in Cuenca. The somber tones are reminiscent of the emotions caused by Schubert's trios, which were among Rueda's favorite compositions. José Luis Rueda recalls that Schubert made tears come to his eyes, as did Uccello's *The Battle of San Romano* in London's National Gallery or Nicolás de Staël's last works.

In 1955, Gerardo Rueda met Filipino painter and collector Fernando Zóbel, at his friend Isabel Montojo's house, who was the latter's cousin. Zóbel, who graduated from Harvard, had moved to Madrid and had a studio there. His cosmopolitan character had prompted him to travel the world, and he would soon become Rueda's journey partner and one of his best friends. He encouraged him to share a studio in Calle de Velázquez and become a painter. As part of Manila's high class, Zóbel also had a house in Seville, which was a meeting point for artist and intellectuals. It was also the place where Rueda met Carmen Laffón, and commenced a friendship that lasted their whole lives.

Zóbel's style, based on black and white oriental calligraphy, was completely different to Rueda's. Nevertheless, they shared an interest in exotic cultures and religious philosophies. Zóbel probably introduced Rueda to the concept of *wabi*, the basic aesthetic principle that supports Japanese Zen culture. The austerity of *wabi*, championing sobriety and emptiness, responded to an interior need for a space for silence and meditation. Not in vain, one of the

characteristics of Rueda's work in all its conceptions is its elegance and restraint, alongside the imposition of order even among accumulations of found objects. One of his most gratifying experiences was visiting the Zen gardens in Kyoto with Zóbel.

Zóbel, a passionate collector, dreamt of establishing an abstract art museum in Cuenca, an idea that seemed outlandish, to say the least, in the early Sixties. As well as Rueda, there was also another painter who shared his enthusiasm for abstract art: Gustavo Torner. Torner was born in Cuenca, and he invited Zóbel to visit that ancient Spanish city. Back then, Zóbel was considering opening his collection to the public in Toledo. Torner, whom Rueda met when they both presented works at the Spanish pavilion in the 1962 Venice Biennale, convinced Zóbel that Cuenca, with its old Hanging Houses, was the ideal place for an abstract art museum.

Cuenca had been royal town during the Middle Ages, but it was practically an abandoned village in 1963. Nevertheless, happily, many of its buildings, the glorious cathedral among them, were intact. Seduced by the city, Zóbel and Rueda, alongside Antonio Lorenzo, bought a house in Calle Armas, quite close to the Plaza Mayor (the main square) and the great looming Gothic cathedral of San Julián, where the 12<sup>th</sup>-century saint's remains are buried. Shortly after, Rueda bought an old house on Calle de San Pedro which used to belong to writer González Ruano from painter Antonio Saura. He also bought the house next door and knocked both constructions into a single house; he rented the fourth floor out to architects, and set up a studio on the third floor where he made collages in the summer time.

The silhouette of Cuenca's cathedral rises majestically above the city. Its original construction dates back to 1195, although it has undergone many subsequent additions. Rueda studied it in detail, and eventually designed glass windows for the temple. On the cathedral's heavy doors, the superimposed wooden structures that follow the horizontal lines of the lintel and the vertical lines of the jambs form a clear grid, confirming Rueda's command of this type of structures. Actually, architecture appears as a topic in many of the collages he created in Cuenca. The lines of the Hanging Houses themselves appear in some of his masterpieces from the Sixties, the "bastidores" (stretchers) and "cajas de cerillas" (matchbox) series. In them, the wooden stretchers and the matchboxes have been stripped of their original mundane identity and suggest a similar rectangular structure.

In the early Sixties, Rueda took part in the transformation of the Hanging Houses to accommodate the Spanish Abstract Art Museum of Cuenca within, which opened in 1966, and at the same time restored an old house on Calle del Factor, in Habsburg Madrid, for his family. In Cuenca he worked closely with art historian Pablo López de Osaba, who went on to direct the museum and shared Rueda's interest in the vital importance of details. Alongside Zóbel and Torner, they transformed the old Hanging Houses into an institution which Alfred Barr Jr., founder and director of the Museum of Modern Art, New York, defined as the most beautiful small museum in the world.

One of the characteristics that make the Spanish Abstract Art Museum of Cuenca a unique venue is how the walls have been treated. Rueda used the same technique on the walls of the house he was restoring at the time in Calle del Factor in Madrid. According to Pablo López de Osaba, the incomparable velvety creaminess of the surface was achieved by covering the original masonry walls with alternate coats of coarse and fine plaster, and then giving them a compact finish with twenty coats of matt plastic paint. That work experience obviously inspired Rueda. The first "stretchers" from the mid-Sixties are monochrome constructions on canvas, but he soon switched the support and started using wood, a rigid surface covered with many coats of color that produced the same velvety effect as the walls of the museum in Cuenca and the artist's houses in Cuenca and Madrid.

The Spanish Abstract Art Museum of Cuenca currently accommodates some of Rueda's best paintings. Each represents a different interpretation of an architectural theme: *Athos*, an oil painting from 1960, depicts a city in the twilight; the austere simplicity of *Gran pintura blanca* (Great white painting) from 1966, which Zóbel bought from Juana Mordó as indicated by Gustavo Torner, is reminiscent of the façade of a large Romanesque cathedral or the august harmony of a Greek temple. During a visit, Tàpies and Motherwell commented that the monumental modern altarpiece Rueda had devoted to contemplation was the finest painting in the museum. The collection extended subsequently to include important works by Tàpies and Chillida.

A second "stretcher," *Homenaje a Zurbarán I* (*Tribute to Zurbarán I*) from 1965, appears to be a clear reference to the windows in the Hanging Houses. Another painting from that year, *Verde con marco neorrenacentista* (*Green with Neo-Renaissance Frame*), resembles the façade of a building with its allusion to the Plateresque style. *In Memoriam a M. S.*, from

1965, remembers a childhood friend who passed away young, and, as occurs with *El testamento de Felipe II (Philip II's Testament)*, from 1967, it is painted on wood, not on canvas. The same applied to the immaculate white relief entitled *Partenón (Parthenon)* from 1969, with its diaphanous reference to Ancient Greece. This shift regarding the support employed in the paintings from the late Sixties, from canvas to board, underlines his architectural analogies. Among the subsequent paintings he created, which are owned by the museum, *Madera gris con amarillo, blanco y negro (Grey Wood, with Yellow, White and Black)* and the relief *Verdes del bosque de la Alhambra (Greens from the Alhambra Forest)* are assemblages of found objects which, albeit transformed into art, are reminiscent of buildings and structures.

Many of these works reveal that the artist was a person who had great command of the history of architecture. Renaissance architect Andrea Palladio, for instance, was one of his favorites. Rueda had a book about Palladio in his library with notes in the margin, and such was his interest that when he stayed in Venice in 1962, he even traveled around the Veneto region to study Palladio's works. In the Seventies he embarked on another journey, on this occasion accompanied by his friend the figurative painter Carmen Laffón, to visit the great architectural monuments of Egypt. He was also strongly attracted to the Catalan Romanesque style and traveled to many cathedrals and remote locales in Catalonia.

These experiences with architecture unquestionably also had a bearing on his collages. The piece *Construcción (Construction)*, from 1994, is a perfect example which ingeniously alludes to a house by using paper decorated with a brick drawing that has been positioned in perspective to represent a real wall. In two collages from 1995, *Sin título (Untitled)* and *Transparente (Transparent)*, he plays with double meanings using volumes, textures and architectural forms.

Like the objects incorporated into his paintings and reliefs, the personal items that Rueda used in his collages lose their genuine identity and the previous history of their content. Far from becoming sentimental souvenirs, the rectangles made of envelopes, invitations, stamps and letters become purely structural and formal elements, as do stretchers, frames and wooden strips in his paintings. Like the architectural masterpieces of times past, which expressed collective values and a coherent culture, they do not speak of individuality and specificity, but of general and universal characters. By creating forms that are as stable as buildings, the artist obviously wanted them to resist the passing of time.



Gerardo Rueda in his studio. Madrid, 1965.

*Photograph:* Juan Dolcet. Gerardo Rueda Foundation Archive.

Pioneer collage

## *Collage as painting*

BARBARA ROSE

[ ART HISTORIAN ]

Collage is central to the art of Gerardo Rueda for a number of reasons. Most important are the potential of collage to create both an intimate and personal *microcosmos*, as well as its capacity to mediate between illusion and reality. Rueda's use of collage as a medium goes far beyond pasted papers, both expressively and formally: he uses collage to further painterly and pictorial ends, rather than as a way to introduce narrative into what remains fundamentally a graphic rather than a painterly context. There are other ways that Rueda's pasted paper works are novel. For example, in a conventional graphic interpretation of collage, the visual field is broken; it is interrupted by the addition of extraneous materials from the world outside art, where the passage of time rather than the perception of space is paramount.

Narrative images are essential to the work of Kurt Schwitters, Robert Rauschenberg and Joseph Cornell, undeniably masters of collage as a construction that opens the door to three-dimensional assemblage. They interpret collage as a way to recontextualize associative and essentially nostalgic material, as the means "to bridge the gap between

art and life,” as Rauschenberg once described his intentions. Such an interpretation of collage relates not so much to contradicting the illusionism characteristic of Old Master painting as it does to the film technique of *montage*, which is based on the association and juxtaposition of divergent images, often drawn from many different contexts, especially reproduction.

As Rueda interprets collage, it becomes more than an offshoot of graphic art; it becomes a means to bring essentially painterly and pictorial impulses into line with the demands of a contemporary sensibility rooted in literalism. The history of abstract collage and its issues, to which Rueda’s work belongs, is different from that of collage based on assembling fragments of reality, incorporating them into the artwork as nostalgic images that refer to a time other than the present. Often works of this type begin to look *démodé* once the timely concerns of their iconography lose their charge. Rueda’s formally driven collages, on the other hand, cannot become irrelevant because they are not tied to narrative or timely iconographic referents. They deny time to affirm space. They emphasize the enduring formal relationships of colour, surface, light and space, and the expressive potential of specific materials in and of themselves. Their concerns are strictly pictorial concerns, rather than antidote or autobiography. When printed matter is introduced, it is as texture rather than information. Like Matisse’s great *découpages*, Rueda’s collages relate not to cinema or graphic and paper art, but to the history of painting.

To understand the crucial role of collage in the development of contemporary art, we must first outline the reasons why collage became necessary to the survival of painting as a modern art. In the first place, collage marks a critical step on the way to defining the work of art itself, as opposed to what it depicts, as a reality as substantial and actual as any other object in the world. The claim that art does not merely represent reality, but is explicitly material and physical, arose from the realization that to make a claim on the attention of the modern viewer, unmoved by authoritarian systems of *a priori* meanings, art had to shift its emphasis from image and icon making, based on depiction and representation, to proclaiming its autonomous reality as fact and not illusion.

Avant-garde art has a relatively short history, which is identical to that of this unfortunate century. Modernism, on the other hand, is a reformist spirit that has its intellectual

roots in the Enlightenment and its aesthetic origin in the debate concerning illusion and reality. This crucial perceptual distinction, the underlying philosophical reason for the battle between the ancients and the moderns, forced progressive artists to break with the Academy, because academic art insisted on continuing the naïve confusion between the two, which is the essence of *trompe l'oeil* realism.

This relationship between illusion and reality was established as one of the main themes of *Siglo de Oro* literature and theater in Spain long before modernism defined it as such. The issue had been central to Spanish art since Velázquez began his investigation into the correspondence between what is seen and how it is seen, and of how the act of seeing, once it becomes explicitly self-conscious, distinguishes between representation and reality, the fictive and the depicted. Velázquez was the first to focus on the transformation of perceived reality into artistic illusion through the mediation of the human imagination.

Velázquez understood that the salient issue in modern consciousness, that which distinguishes it from the naïve acceptance of the given as the actual, is the degree to which illusion is tempered, if not indeed intentionally compromised, by the consciousness that it is a fiction created by art rather than a perception of reality.

More than two centuries passed before the issue was taken up with equal fervor and incisiveness by Goya. For Goya, the distinction between the illusion of truth and the reality of truth was a fundamental moral issue. Indeed, it could be said that with Goya the question of the probity of art is for the first time central to a definition of ethics as the foundation for esthetics. By now, it is a standard cliché to hail Goya as the father of modern art. Usually what is identified as modern is Goya's deviation from classical norms of proportion, expression, and gesture in pursuit of subjective expressionist distortion or transgressive subject matter. Anti-classicism, however, is no more Goya's contribution to modernism than anti-clericalism. On the other hand, his emphatic insistence on the fact of paint as paint, as well as his radical reduction of illusionist space, and his rejection of any effort to fool the eye tricking it with regards to the distinction between what is pictured and what is real, is profoundly modern.

The first painters to understand Goya's distinction between the pictured image and the real literal materials of which it is made were not Goya's Spanish followers, but the French painters Courbet and Manet. Influenced by the investigations of the Spaniards, they took the next steps in reconciling the illusion of painting with the reality of its material existence as a physical construction of paint on canvas that the human eye translates into images. Art historical literature usually cites Spanish painting as the source of modern Realism. However, the art historical conception of Realism more often than not confuses genre and contemporary "modern" subject matter with the perceptual issues that distinguish modernist thinking. Thus Ribera is a "realist" because he uses the picturesque props of genre painting like tattered trousers, toothless grins and imperfect bodies, rather than because he undercuts illusionism and emphasizes the literal material qualities of pigment and brush stroke.

For a variety of reasons, Spanish painters were willing to forsake the classical ideals of decorum and generalization for the specific, the earthy and the concrete. However, this does not explain the degree of explicit literalism in Spanish art that consistently links it, not to continental European painting, but to American art. In both cases, perceptual deficiencies are translated into terms that become equated with contemporary thinking. The absence of the experience of the Renaissance helps to explain similarities, including why Spanish and American interpretations of modernism share certain concerns. Let us begin with the realization that modernism is more than a style, it is an attitude, a set of principles based on certain philosophical premises that have distinct ethical ramifications.

Idealism identifies truth as beauty. As consciousness became more informed, illusionism *per se*, however, became identified as a lie. The empirical definition of beauty as identical with the truth leads inevitably to uniting fact with perception as the fundamental task in the evolution of a moral conscience. Goya was perhaps the first to focus on the fundamental lack of veracity of *trompe l'oeil* academicism as a lie to be exposed. Not by chance did he choose to live at No. 1 *Calle del Desengaño* [Desillusion Street]. Disillusion in the sense of disenchantment has not only a sentimental meaning, but also a philosophical one. To "undeceive" in a time of hypocrisy and deception becomes a necessary moral act. In this process of undeceiving, of insisting on the difference between illusion or appearance and reality, the coincidence of ethics with esthetics is sealed.

The opposite of classical idealism is not expressionism, but empiricism and pragmatic materialism. “Realism”, not in the sense of anti-classicism, but rather of anti-illusionism, is the Spanish contribution to modernism. Spanish art anticipates the taste for truth, authenticity and immediacy demanded by modern self-consciousness as early as *Los Borrachos* and *Las Meninas*. If we define literalism as the correspondence of fact with perception, we may understand it as the modernist redefinition of the classical identification of beauty with truth. In the work of Rueda, beauty still depends on truth, but truth is a matter of an anti-illusionist attitude toward space and materials. Literalism demands the correspondence of fact with perception. The American predilection for literalism can be understood as part of the search for authenticity described by literary critic Lionel Trilling in his brilliant investigation of the American mind, *Sincerity and Authenticity*. The quest for sincerity and authenticity that leads to a literalist sensibility seems to be specifically American. The Spanish taste for literalism appears to have other sources, possibly located within the intense concrete tradition of Spanish mysticism. For example, both St Teresa and St Ignatius Loyola described mystical states as actual first-hand experiences that are not distanced from reality, but literally *real*.

Rueda’s refusal to deceive –about the nature of his materials and the space they define– is a literalist stance based on an ethical conviction. The way that collage can be used to “undeceive” the eye with a post-Cubist statement regarding a heightened sense of reality –that pictorial space is an illusion– seems a given in Rueda’s early works.. The need to eliminate depiction in the form of line and contour drawing is another way collage plays a decisive role in redefining realism in aesthetic terms as literalism. Tearing and cutting are ways to create forms and edges without separating drawing from painting. Real materials, textures and literal space assume the role of depictions in earlier art. Color that is intrinsic in materials like craft papers, similarly replaces color applied with a brush.

Collage permitted Picasso to play with illusion as much as he wished without relapsing into the pre-modern attempt to trick the eye into believing that fictive space is real space. This confusion of illusion with reality remains even today the staple of academic painting. We now know that Braque pasted paper on canvas before Picasso. It was Picasso, however, who defined collage as an aesthetic statement in the *Ur* collage, the 1912 *Still Life with Chair*

*Caning*. In 1914 he extended the principle of incorporating fragments of reality directly into three-dimensional art work in his first Cubist sculpture, the *Absinthe Glass*.

Far more than the elegant, fastidious and cultivated Braque –with whom Rueda actually has more in common temperamentally–, Picasso lived in the world of popular culture and distracting amusement. The fragment he chose to paste into his painting was a *double-entendre* that comments not only on the contradiction between illusion and reality, but also on the reproduction of the original as a fake. The fragment he chose to paste into his work was not a piece of chair caning at all, but a cut out of smooth linoleum printed with the texture of rough caning. For Picasso as for Oscar Wilde, art was explicitly a lie –in other words, a double deception.

It is not coincidental that Picasso and Miró are the two greatest influences on the New York School. Picasso's collages, which made the art experience more immediate and actual, and Miró's experiments with literal materials, inform the work of both the New York School as well as that of the Cuenca painters, which may explain similarities in the aesthetic program of the two groups of artists. Both subscribe to a type of painterly abstraction that emphasizes materials as the development of a hybrid form of a post-Cubism that sees collage as potentially pictorial. Cubist collage was practiced in America as elsewhere. However, a form of post-Cubist collage, which has many analogies with Rueda's work, was developed by Lee Krasner, Robert Motherwell and Marca-Relli, and by Frank Stella in his shaped canvases with pasted surfaces of the early Seventies. There is, moreover, a curious connection between Frank Stella's 1960 *First Post-Cubist Collage* and Rueda's monochrome works of the same period, which is entirely coincidental, since they did not know each other's works. In this connection, it is also relevant that the balanced relationship in the shaped paintings of Ellsworth Kelly are first conceived with the aid of collage studies and that collaged canvases remain the basis of Sam Gilliam's aesthetic. Gerardo Rueda's work would look very much at home in this group of literalist abstract artists.

Schwitters' and Bauhaus' collages are neither pictorial nor monumental, but essentially narrative, because they are rooted not in painting but in film montage. In Rueda's hands collage is both monumental and intimate. It is not only a means to the end of destroying the illusion of fictive space, but also a vehicle of personal expression that permits

the frangible edges of delicately torn papers to play against the architectonic stability of geometric forms. Rueda's imagination transforms collage into a world of its own, which is not pictured but real and palpably present, in which formal and spatial relationships are expanded to their maximum expressive potential. This definition of collage as a form of painting thus becomes in the later 20<sup>th</sup> century an avenue to expanding the definition of painting as a modernist art.



Gerardo Rueda. Cuenca, 1965.  
*Photograph: Fernando Zóbel. Gerardo Rueda Archive.*

## The end of the road

### *Last works*

BARBARA ROSE

[ ART HISTORIAN ]

*The one question, the one principle, the one crisis in art of the 20th century centers on the uncompromising “purity” of art, and on the awareness that art comes from art only, not from anything else.*

AD REINHARDT, *Art as Art*

**G**erardo Rueda's career displays great consistency: he adheres to a path of investigation that he set out to explore early in life. From the time he began painting small sensitive landscapes in the late 40s until his premature death at the age of 70 in 1996, Rueda's concerns have been the same: solid, architectural structure, a natural sense of order that is never contrived or forced, as well as a commitment to simplification and generalization. Inevitably, such an overriding commitment to aesthetic and formal concerns tends to express itself as abstraction.

In direct opposition to the radical ruptures that characterize Picasso's indulgent excesses and theatrical self-dramatization, Rueda early on selects a specific terrain that he

claims as his, cultivating it assiduously until seeds bear fruit that in turn can be harvested. In this sense, he is far more like Miró, but without Miró's Catalan and Surrealist taste for the grotesque and the ribald. Indeed, from the beginning to the end of his life as an artist, Rueda exhibits a chaste reticence more closely connected to one of Miró's main sources, Paul Klee. Rueda's playfulness, which is innocent and childlike without being childish, has much in common with Klee's piquant, playful spirit and his sense of intimacy. Like Klee, Rueda chooses always to be a private rather than a public artist. What he has to say he wants to say in person, in a one-to-one and not broadcast over any loudspeaker. Entering the private sanctuary of Rueda's collages, we leave behind the babbling competition for attention of the world of publicity and commerce. Here, it is significant that in picking materials for his collages, Rueda does not choose advertisements or any of the throw away promotions of the world of pop culture and mass media. He remains true to the modernist vision of art as a studio activity, whose self referential subject matter is often the contents of the artist's studio itself.

These last collages, with their simply and directly present assortment of cards and letters pasted on board, correspond to the wooden constructions of palettes, brushes and studio materials that are equally referential to the life of the artist. Rueda's choices refer to the activities which occupy the serious artist, which may include attending *vernissages*, invitations to IVAM, lecture program notes, etc. In one work, three pieces of pink and brownish textile are casually folded over a wood block attached to cardboard. The ever so slight diagonal inclination of the piece of wood adds a dynamic element that saves the work from deadening stasis or symmetry. The diagonal axis dominates in these last collages, upsetting the perfection of their balance just enough to keep our interest in the eccentricity of their balance, which is more sophisticated than the simple architectural plinth and beams construction of the purely horizontal and vertical.

The consistency of Rueda's vision proceeds with measured steps. His last works – which he would never know were his last–, the paintings and collages of the 90s continue a path toward harmony, order, silence and peace that he set out as a young painter attracted to the most classical and sensitive of the School of Paris painters, Fautrier and De Stäel. Like them, Rueda never exaggerates, which puts him in many ways outside the mainstream of both Spanish and North American painting, which frequently seem to need to express

a certain violence and *machismo* that they have in common. (Here we should note that the roots of wild West cowboy *machismo* that characterizes so much American art are specifically Hispanic).

Nothing could be farther from the elegant and refined poetic sensibility of Rueda, who was educated at the French Lycée in Madrid. His spirit and upbringing could not be more foreign to the swashbuckling bravado that translates the Spanish life and death drama of *las cinco de la tarde* into the American *High Noon* confrontation of the *Gunfight at O.K. Corral*. Rueda's work is not about violence, but about its opposite, tenderness. Indeed, his last collages are particularly remarkable for their gentle, respectful treatment of materials which he calmly places with absolute assurance rather than in any way manipulating or violating the given. There is, for example, less cutting than in earlier collages, which expresses an acceptance of rather than any will to contradict the given. We can imagine Rueda calmly choosing his materials from announcements and invitations or just random pieces of materials found around the studio, thoughtfully arranging and rearranging them on a colored cardboard surface until he is pleased with the result. We think of this art not so much in terms of the willed and calculated correspondences and order of Western art as we do of certain Zen traditions, such as the floral discipline *ikebana* and the selection and arrangement of stones in rock gardens, whose function is to aid meditation and to quiet the mind.

Throughout his life Rueda chose the thoughtful and reflective *vita contemplativa*. The quality of his collages depends on the precision and apparent naturalness of placement and the sensitive choice of color and materials. Color, which is always important in his work, counts perhaps more intensely in these last works. The cardboard support is a colored ground that is rigid like a stretched canvas rather than flexible like paper. It conveys stability and permanence rather than the ephemeral or the anecdotal. The monumentality of these small collages is remarkable and seemingly contradictory. Perhaps more so than earlier works, the last collages refer not to landscapes but to a specific still life tradition that imbues the things of this life with a metaphorical *noumena*. It is clear from his own work that Rueda often spoke of his admired Morandi, great modern master of the metaphysical still life wrenched from the image of a few bottles and jugs. Morandi's still lifes appear to have no parallel in modern art perhaps because they refer to an older tradition of still-life, which is the metaphysical still life painting of Sánchez Cotán, Zurbarán

and Meléndez. If there is a specific Spanish tradition to which Rueda's work belongs, then surely it is this one, which explains the similarities we perceive between his abstractions and Morandi's still lifes.

Rueda's late pieces marry an Apollonian loftiness and detachment to a respect for the humble, the modest, the simple and the true. Throughout his career, Rueda's works have a musical measure and sense of interval and cadence. Their sure sense of proportion, equilibrium and scale is reminiscent of classical French painters who worked in Italy like Claude Lorrain and Poussin. The sense of decorum, of the appropriate, which is fundamental to any classical vision, is accessible to Rueda by virtue of his temperament, since it seems that the concept of the *juste milieu* and Cartesian rationalist thought and behavior in general are foreign to both Spain and the Americas, where exaggeration rules a larger than life conception of action.

Valid and important art always has both serious meaning and serious purpose. This is certainly true of Gerardo Rueda's works. Their meaning or content is poetic and, therefore, like poetry, it is condensed, multivalent and ambiguous, evocative rather than specific. There is no story or image, but a feeling that relates to the ideal sensuality of the Golden Age of *luxure, calme et volupté* to which Signac, Bonnard and Matisse dedicated themselves. This Apollonian interpretation of classicism based on the harmony between man and nature could never appeal to an artist like Picasso, who sought Dionysiac abandon in the cruelty of tribal rites. We could never imagine Picasso walking through the arches of the School of Athens hand in hand with Plato or Aristotle, but surely Rueda would have felt at home there. As for the purpose of his art, it is to provide a means to achieve the state of mind that ruled there: open and lucid, measured and rational, tranquil, tolerant and humane.



Nightly view of Cuenca.  
*Photograph:* Gerardo Rueda Foundation Archive.

Inauguration of the  
Spanish Abstract Art  
Museum, Cuenca, 1966.

*Photograph:* Fernando Nuño.  
Gerardo Rueda Foundation  
Archive.



# *Twenty four confessions*

[ 1986 ]

GERARDO RUEDA

**P**essoa wrote: “To live a dispassionate, cultured life, beneath the dewfall of ideas, reading, dreaming, and thinking about writing (...). To live a life removed from emotions and thought.”<sup>1</sup>

I take these words as the perfect preamble to my own, and as an ideal index. These lines do not contain “the purge of my heart,” as Basilio Baltasar suggested, not without humor, when I embarked upon writing this text; a suggestion that, with “ghosts,” “nightmares” and “disturbances”, seemed to reflect Novalis’ proclamation whereby artists should “grant the known the dignity of the unknown,” the common and the simple a high significance, and the explicable and the finite “the shine of the infinite.”<sup>2</sup>

Shifting away from the form of the proposal and moving, nevertheless, towards its sense, it would be a case of expounding my aesthetic ideas, desires, intentions, etc.

<sup>1</sup> Fernando Pessoa, *Book of Disquiet*, Spanish edition Seix Barral, 1984, p. 251.

<sup>2</sup> Quoted by Marcel Brion in René Huyghe, *El arte y el hombre*, vol. II, 9<sup>th</sup> Edition, 1977, p. 295

Funnily, on occasion, when artists are asked about art, they usually answer – not without a touch of embarrassment – that how they understand art is best explained through their work. However, the person who posed the question usually thinks they are avoiding a straightforward response.

However, that response would not be questioned if it were given by a writer or a musician, to mention but two examples. Furthermore, nobody would seriously ask the latter to create a painting or a sculpture to explain their work.

Plastic artists should be given permission to point out, like Georges Braque, that “in painting, the only thing worth doing cannot be explained in words.”<sup>3</sup>

Therefore, it is important to realize that the main means required to understand an artist is his or her own work. A body of work –which in my case spreads out over many years– is a daily, punctual –and hopefully sincere– answer to the aesthetic fact.

In my opinion, artists live separate from society. I think said separation increases over time. Even emptiness starts to appear between them. The Renaissance notion that the aesthetic ideal should be in the life, in the society of a certain time, is long gone. That ideal, unquestionably tinged with more than a few propagandistic nuances, was advocated during one of the periods when artists were best understood as individuals immerse in their time.

And what can I say about the artistic production of that period.

Over time, I have come to increasingly admire the artists who lived, worked and created, in isolation, outside a society that not only didn't understand them, but could only offer them “respect” at best. They received the same degree of respect as the unknown, that which cannot be comprehended or are unexpected.

A few years ago I wrote that the artist should know what he's painting, because painting is a choice. That is why painting builds awareness.

I see several possibilities before me and I have to select the ones that suit me and discard the ones that don't. I clarify and qualify at the same time. I want to create an evident, clear,

<sup>3</sup> George Braque in *Le jour et la nuit*.

tidy painting. I want to organize a plastic space. A space that is expressive and sound. A space that can be read easily, whose presence is imposing. I eliminate all foreign references: literary, dramatic, histrionic.

It is easier for me to access the tidy or the obvious, than the untidy and the complex. It's easier to access the Renaissance than the Baroque, the meditated and calm art of Piero della Francesca than the profuse and abundant style of the Rococo. Cubism over Expressionism.

Perhaps this stance, like those that preceded it and will follow it, stem, above all, from a way of living, a vital attitude.

On occasion I have been told, or reproached, that my painting lacks gestural presence. True enough, over the last fifteen years I have abandoned the use of the paintbrush as the means for direct expression, and have made volume and color my primordial tools. ("I'm obsessed about the notion of volume," I once wrote).

However, the absence of the pictorial gesture is not so much a question of immovable aesthetic principles, but a process. Since 1953, I used canvas, oil paints and paintbrushes as my tools.

That painting, influenced by the restless Nicolás de Staël and the Russian constructivists, among others, was characterized by a gesture that revealed, albeit intimately and quietly, the presence of the artist. Thus, the gesture was there, albeit not exasperated – as was the fashion at the time – but reposed and meditated.

I must say that my gesture was always, and above all, a mental gesture. The same gesture that granted intimacy to the blurred patches of the Sixties, presence to the woods of the Seventies or sensual synthesis to my latest still life works.

As of 1965, volume appeared in my painting. Actually, already in the 1960s I showed a series of works in Italy in which a monochrome surface was affected by a series of reliefs and elements created using a spatula which, when touched by light, created an atmosphere of contrasts and lights and shadows.

In the mid-Sixties, I started to introduce autonomous elements in my painting: stretchers, canvases, and so on, which were subsequently constructed in wood to stand the passing of time. The use of acrylic instead of oil paint should also be considered from the same perspective.

Around the Seventies, volume started to preside the work. Commonplace objects started to appear, usually made of wood: legs of furniture, boards or molding. The series “Elegancia social de la madera” (The Social Elegance of Wood) is actually composed in great measure by those objects dyed in a uniform and sensitive manner.

Volume adds the third dimension of space. It strengthens it, makes it less simulated and more genuine. Light makes it variable, transposes it, provides the sensitive value. The painting becomes efficient; it is autonomous art.

This explains what I said before: the absence of a pictorial gesture is a process, not an aesthetic bastion. Volume, like color, is the discovery that comes after suppressing the gesture. At the same time, they are also a choice.

Furthermore, volume provides the tectonics of painting: it grants it a sensual and tactile nuance that presides over my work.

What about color? Is color the cherry that tops the cake?

Spanish painting from the Fifties and Sixties was characterized by the repeated use, in all artists, of dark colors. Blacks, browns, greys, etc. dominated the painting of that period. The use of color was even considered frivolous.

I’m interested in color, even as an extreme experience, sometimes subordinated to volume. I play with the dramatic quality of extreme colors.

Color is expression, it helps us order space and, thus, makes it more evident. It contrasts it and helps us compare the different divisions and subdivisions. Moreover, color can be evocative and, alongside light, it reveals the temporary value of the painting.

In all, when I paint, I seek to integrate in my painting the space factor (space plus volume) and the time factor (light plus color). In my opinion, this integration grants the painting a sense of unity and of completed work.

It's hard to explain the work of an artist. What is his aim? What is the result? How does he see himself? How do others see him? Why does he do what he does?

An exact answer to these questions would be defining. However, it's impossible to answer them accurately. In the best of cases, the result would be approximate.

Painters are not independent. Artists can work, as I do, outside manifestos or schools, which are merely lifestyles (perhaps that same attitude that, as a child, made me take the ball away from my playmates and run off with it). Yet a painter cannot be independent, just like a writer cannot be independent. The artist's mind is filled with painters, schools, styles, movements, etc. They all exist and appear when the painter works in the solitude of his studio. How can one be independent if one has to revisit what has been done before, to avoid repeating what has been said or to qualify what has been suggested by others.

It would be futile to suppose that the artist has a virgin, immaculate, conscience, and confronts the pictorial space as if cave paintings were the only art of the past.

As I wrote a few lines above, an artist's creative life, his sometimes excessive objectives, his pictorial course, all analyzed attentively and with the minimum doses of knowledge, would reveal his ideas, intentions, proposals, etc., which, above all schools or manifestos, are sincere.

Then again, Lady Macbeth's words are never superfluous. What thou would'st highly (and artists, one way or another, seek an ideal), that would'st thou holily.<sup>4</sup>

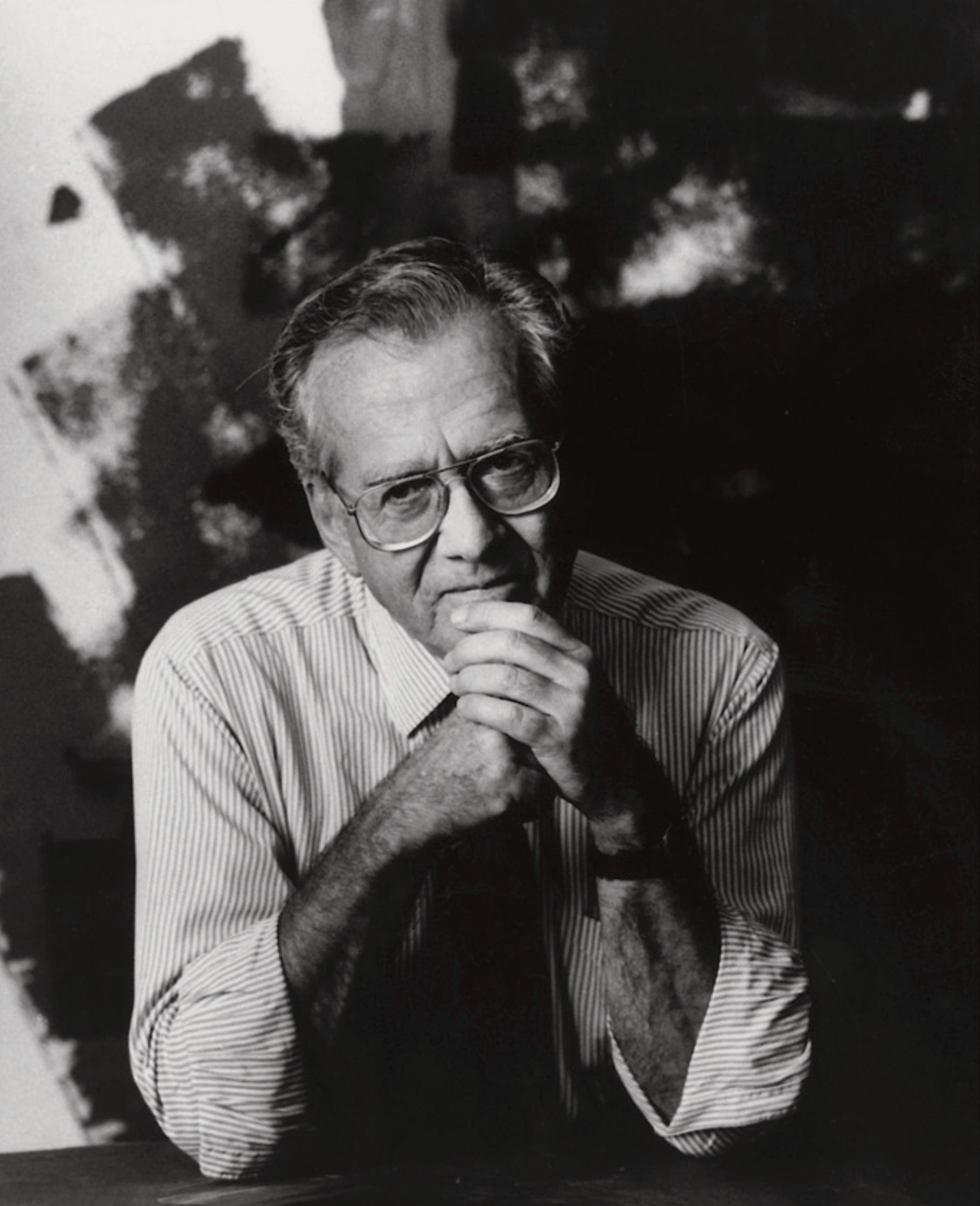
Unpublished text requested by the magazine *Bitzoc* on the occasion of a special issue devoted to artistic creation that was never published.

It contains ideas, texts or suggestions that have appeared in other writings by Rueda, Madrid.

TEXT REQUESTED BY THE MAGAZINE BITZOC, Ed. Caja Madrid, Madrid, 1989, 408 pages, in pages 310-312 and 380-382.

Reproduced in EL GRUPO CUENCA, Ed. Fundación Caja Madrid, Madrid, 1997, 400 pages, and pages 330-331.

<sup>4</sup> William Shakespeare, *Macbeth*, Act I, Scene V.



Portrait of Gerardo Rueda, 1985

*Photograph: Alejandro Cabrera. Gerardo Rueda Foundation Archive.*

*Conference-symposium  
at the Ateneo de Salamanca*

[ 1987 ]

GERARDO RUEDA

**I** really enjoy talking about art, because it really is my whole life and I've devoted my whole career to it (...)

We need to talk about painting; right now, what's happening in the contemporary world, in the art world, with artists, is that people are talking increasingly less about art, and increasingly more about money, shows, promotion... I think it's very important to talk about art and, above all, to feel art. People have to be able to sense art, to understand it, and to recognize and enjoy the artistic experience. (...)

I started like almost every artist. As a child I liked to draw and paint. When I was about fifteen or sixteen, I started studying under an old academic and traditional teacher. He taught me the essential elements of painting, the technique. Then I continued very enthusiastically; I don't know exactly why, but I was very attracted to all things modern. Per-

haps when you're young, you're attracted to modern things because it's like a vital impulse that pushes you to innovate and to move away from, or even oppose to, the styles and trends that came before it.

That's how I started out; I felt very attracted to Impressionist painting, and even made a few landscapes following those stylistic trends.

I soon discovered Cubism, it really caught my eye. In the early 1940s, I started to see a lot of works by Cubist painters that really impressed me. I thought it was fascinating, and I tried to study and see all the works I could. I think this really influenced my subsequent work: the organization of space, the geometry, the formal composition, the sobriety and the asceticism of the first Cubists.

At the end of the day, artists, and spectators of course, always look for what they can relate to. When people ask me what my paintings mean, or what art is, or when people say: "How does this tie in with ancient or modern art?" I answer: "You have to find an art you can relate to, or an art you can feel."

This applies to everything: literature, music, architecture... What type of art can you relate to? Loud, brash art that stuns you violently or art that provides serenity and calm?

This may be oversimplifying, but I think those are the two extremes.

In the end, the essence of art cannot be explained; a lot of people don't know that and are quite amazed: "What does such and such a musician mean with that music, or what does that architect mean with those constructions?" They obviously mean one thing or another. Here's an illustrative example: Gaudi's cathedral or the Parthenon in Athens. Those are the two extremes.

The same applies to painting. So, when I get asked these questions, I explain them as follows: I like a certain type of art, a style that suits my sensitivity. Other artists express themselves differently and relate to a different type of sensitivity, and I think that's great. I think

each viewer, apart from taking this into account, should know whether he or she likes a poetic type of music or a heartbreaking, poignant style.

That's a very important notion, once you're acquainted with that previous idea you can recognize, or assimilate, any new thing, however shocking it may be or seem to be.

Sometimes there are pre-established values, on occasion financial values, which prevent you from seeing the work for what it is.

In my case, for instance, viewers who contemplate the last work I created using old planks and discarded objects – which moved me with their quality, texture or form – could possibly doubt that something so poor could have a meaning. I have tried to compose my latest still life works seeking to convey the emotion I feel upon seeing objects that are modest and humble but which are also solid and defined; this is taken from both the Cubist and the classical still life genre.

In my opinion, a still life by Zurbarán and a still life by a Cubist painter can both convey the same emotion.

I hope this introduction suffices; I also think that contact with the artist, as with any professional who believes in what he or she does, is always interesting. (...)

Even more so at a time when artists are moving away from the public, although I don't really know why. Perhaps because of the lack of intermediate elements. We live in a complex world and in it the role of communication is distorted, invaded as it is by advertising.

For artists, communication is essential: we need to inform the people who contemplate the work. Nowadays, some values are talked about incessantly, but they're not understood. For instance, the tumultuous shows staged in any given location in the world devoted to this or that important painter raise the question: What has happened? Have people really understood what is on display, or do they just go to the show because all the adverts tell them they have to? Obviously, in a city with four or five million inhabitants, anything that is given a minimum amount of publicity will be visited by dozens of thousands of people, be it a foot-

ball match, a show, an opera or anything. People go because they think they should go. There is a cultural offer that requires attention if you want to be up to date. Moreover, some people even talk about events they haven't been to, they just read about them in the newspaper and that's enough. That really distorts the knowledge of an artist's oeuvre.

I don't know how that could be solved.

*In view of the latter and going back to architecture, how has this field influenced your work?*

I've always been extremely interested in sculpture, and the organization and relation of bodies in space.

My work sometimes contains schematic elements that I take to the limit, and others that are not that schematic.

I also find factors like evocation, memory, poetry and, in a way, lyricism important; sometimes one solution or another can predominate. The fact that Cubist painters attracted me at such an early age, without knowing much about painting, is, obviously, because there was a factor that stood out above the rest.

*True. I think a lecturer at the School of Architects in Seville used Gerardo Rueda works to illustrate architectural composition.*

Yes. As I said before, architecture started to attract me from a very young age. I don't really know why: why did a building have a certain volume or proportion, and why were spaces arranged in one manner and not in another?

*Sometimes, seeing works by Nicholson, Morandi or Juan Gris, I have thought that, given the austerity of resources, the oeuvre of certain Spanish abstract artists shares a classicism that resembles the style of the works by those artists, which does not appear in the work of young painters. They show certain provisionality, foreign to the calm and peace I see in your works. Some of us see the*

*Spanish abstract avant-garde as the last, genuine one. In your opinion, what do you think of the expressionism that appears in contemporary painting?*

I spoke about that before. You mentioned those artist, Nicholson, Morandi, Juan Gris, and for a reason. I already explained it; that is the style of painting that I really like, and I am well aware of that, which is why I am where I am. I don't reject the other style, I simply understand it less. Nevertheless, I think it's another valid way of expression.

In any case, everything is valid. I think there are magnificent expressionist artists, even in antiquity; now it's just a collective phenomenon. Over the last years the number of painters has increased; the same as the population. Wherever you go there are hundreds of painters. Furthermore, due to the increase of information and its penetration, messages spread a lot easier.

I'm sure that many people who aren't altogether sure about their ideas simply attempt to go with the flow, do what's fashionable, what's modern. However, there are also many expressionist painters who are sincere and do what they do very well.

*So, do you think your message is a bit out of step?*

Oh, definitely. It's completely out of step. I'm very aware of that, but you have to be honest. I think all creators have to be honest and have to do what comes from the heart, what they really believe in. If they are talented, the work will always be valid.

I tell that to many young artists who ask me. They have to work from the heart, that's what is important. The rest is very dangerous: for instance, it's dangerous to be very successful, and get a lot of attention when they're young, and for artists of my generation it's dangerous to change styles every two or three years, to see if you can adapt to what's in vogue that year. That's just pathetic.

*You must know that you are part of a group of artists that opened a way forward in Spanish art at a specific time; can you still be considered "avant-garde"? To what extent was that group or*

*generation of informel painters influenced by global art trends: abstract expressionism, minimal art, suprematism...? Were you able to absorb those trends?*

Well, first I'd like to clarify that I don't have much in common with what you call "my generation," because basically they tended to work with abstract expressionism.

The information we had obviously influenced us. Nobody can be born without a mother and a father. Nobody invents a world, it's very difficult. Everything originates from things that occurred before.

Once again, sincerity and transparency are essential. You have to be able to say: this is the world that interests me, this is the reason why I do this, because this is what really moves me and what prompts me to make a work.

There are obviously a great number of mimetic artists, at any given historical moment, that often make brilliant works that are lacking in content, sense or sincerity.

It is not a sign of the times, it has always happened. It's simply more obvious nowadays because there are more media and more advertising, and more artists than ever before. I guess there must be millions upon millions...

*Somehow, that solemn pictorial asceticism you have sometimes used involves certain risks: to become engrossed in a white painting, framed with certain urgency... Do you think a time may come when you have closed your mind, captivated by that elementality?*

That is precisely the danger (and the virtue) of the artist. To express something sincerely, regardless of whether it is something minimal or maximum. The danger is not knowing how to express it or not having enough talent to do so.

Again, that happens both in the artist who expresses a lot and in artists who express very little... Just consider a still life by Morandi or one by Zurbarán, which contain so little! Or the opposite, what can or cannot be expressed by a Baroque still life... their sense of emptiness.

Thus, it is the essence of art itself, its mystery or its secret. An emotion that cannot be defined.

Goya and his *Portrait of the Duchess of Chinchón* come to mind; the painting moves me every time I see it, although not all of Goya's portraits affect me, some leave me cold and indifferent. It's a sort of artistic intensity. I don't really know what we should call it.

*There are no sudden changes in Gerardo Rueda, no jumps following fashions, or triggered by a whimsical nature. The evolution is existent and continuous, slow but sure. Rueda has never stopped. He still does new things. I'd like to ask Gerardo Rueda a tricky question: how do you create your works using material assistants that put together your outline, your project?*

That's hard to answer... I was thinking before that some artists create a single work, like Morandi, who always seemed to paint the same painting, and artists with a very varied oeuvre, like Picasso, for instance.

There are some artists, like the Italians from the Renaissance, Piero della Francesca or Leonardo for instance, who did not want to evolve, they always wanted to paint well.

I think that's a valid answer. I don't know if the problem of evolution is important. I don't know if it's important to do new things. How important is it?

Many artists seem to want to reinvent themselves continuously. Sometimes people will say: this show is very similar to the one you had three years ago. Well, if the show was really good three years ago and the one you have now is good too, isn't that what's important? After the years, when you look back on both, is it more important to have evolved quickly, to have evolved, to not have evolved or to have had a bumpy evolution?

No one can say, after a certain time, if a painting was created in 1672 or 1675. After a certain amount of time, that sort of obsession about renovation has disappeared.

Some artists are too obsessed with renovation, to make what they do noticed. If it comes from within, it's natural, but if it's prompted by external factors, it's clearly artificial.

*You didn't answer the malicious question.*

What was it?... I can't remember.

*How can you justify your creation when you use technicians in the creative process?*

I make outlines, sketches or studies, I even place the materials, and then when the piece has been assembled, I sometimes retouch or change the composition.

Other people are always needed, I mean, frames are made by professionals and sculptors need a foundry worker to melt the bronze before they can work with it...

*Here goes another malicious question:*

*Can the schematic structure of a painting and the sophisticated use of materials sometimes lead to the creation of decorative or ornamental pieces?*

I'm not the best person to pass judgment on my work.

It can obviously be dangerous, but again, talent is what counts.

A painting by Mondrian can appear to be a stylistic exercise, but it's not: a few lines on a white background... That's not an exercise, it's a lesson.

*I disagree with the previous question because of the use of the adjective "schematic." Rueda's work is finished, polished. It stands out precisely for its finalization. (...) During his whole evolution. I also see Rueda colors, "Rueda green," "Rueda grey"... So I disagree with the adjective "schematic" applied to his painting. His work is polished, accomplished.*

Your questions are very interesting, they actually help me to understand my work, however strange that may seem.

I'd like to elaborate on the issue of the finish. My work could have a better finish, it's not as good as it could be. I'm sometimes amazed by the excellent finish of works by artists who create works similar to mine; my finish is sometimes a bit sloppy. I'm not that bothered because I think the idea is what matters most. So I don't mind if there are some small defects, although I attempt to finish them suitably.

I don't want my work to be cold, I want it to be synthetic, I want it to transmit an emotion.

*So you acknowledge the existence of a "Rueda green"...*

For sure.

*So, how many colors have you made your own to date?*

I may tend to use certain colors instead of others... That would definitely require a more scholarly and in-depth analysis...

*You have been talking about painting, but I think you've also worked with the sculpture genre.*

Yes, I had a sculpture show last year, entitled *Bodegones (Still life)*, using wood and discarded objects that I found.

When you start working with elements in relief and grant them importance, moving away from the form, you get sculpture. Sometimes, the transition from painting to sculpture leaves intermediate areas, but the end result is always a sculpture.

*After your long career in the art world, you seem to be trying to move away from painting and into the sculpture field.*

Yes...

*Ultimately, how important is the artist in that search?*

Well, I'm not really interested in that process, since as a painter I pursued simulated volume, then moved onto real volume, and finally reached total volume and found sculpture; I'm not interested in that process, it is not a premeditated goal, it comes naturally. It's almost like a biological process in an artist's life.

*Another slightly evil question:*

*Nowadays, interior design magazines display magnificent rooms, which sometimes contain your creations. Do you make those paintings considering what they are going to decorate or do decorators come to choose the work?*

Usually it's the decorator who chooses the work. I have received the occasional commission for a special painting for a specific location and I've accepted; like a muralist who does murals, I have made murals now and again. First I had to understand what they wanted to me to do, or express something about the place where the work was going to be displayed or about the people it was going to belong to.

I haven't really done that much work by commission, however.

It's usually people who have a painting of mine and, even though it might sound ironic, that has nothing to do with me. The painting embarks on its own life and history and sometimes appears in places that surprise even me... Sometimes I've found myself saying, "What a strange painting!" ... and it turned out the painting was mine...

*What does the beauty of art mean for you?*

Wow...

That's a difficult definition.

Each person has their own concept. There is a historical concept of beauty, which has been commonly accepted, which we are free to, and should, deny. We should all have our own criterion, although I think defining it is no easy enterprise.

For me, it's about harmony, serenity... everything I said I pursued in my paintings.

Although some consider Picasso's paintings from the Forties and Fifties horrific, I think they're beautiful. Regardless of whether there are two or four eyes on a face, regardless of the fact that they do not correspond to the classic concept of beauty. The work of art is what's beautiful, not the person depicted.

*Should a painting only seem harmonious, beautiful or aesthetic in a specific location, or should it seem so everywhere?*

Real paintings can stand any location.

Obviously there are some cases where art can be positioned in the wrong place; for instance, imagine Velázquez's *Las Meninas* surrounded by a cluster of bits and bobs that prevented you from seeing it. Art needs to have serenity and space around it so that it can be contemplated peacefully. That stands to reason.

This becomes quite patent in museum productions, which are guided by a few key elements that have to be followed to ensure that a painting is viewed correctly; if these guidelines aren't taken into consideration, paintings can be hampered by excess light, shadows, reflections, and so on.

*I suppose an artist doesn't really know how a career is forged, but I would like to know which phenomena or artists you recognize publicly to have influenced your work... Could you summarize your career in terms of the visions your retina has had of your favorite painters.*

I said before that Cubists really impressed me, more than Cézanne, whom I understood a lot later, even though he still is the "father" of all Cubists.

Nicholson also impressed me when I saw his work in the late Forties, because it had that emotion that makes you say: "What is this?", without knowing, until time passes, to analyze and make history. You then recapitulate all the emotions and see that they all have something in common.

I see those influences and I think no artist can say he or she has no relation with what came before him or her. That would be impossible.

*I don't really understand some of your paintings, the monochrome pieces in bright colors, with marks like traces...*

Those are from the 1960s, from a period when I was terribly concerned about space, derived from the previous, more pictorial, grey paintings.

When I used the monochrome I pursued space and also the effect of a volume that transforms subsequently.

*So it was a brief period...*

Definitely. I then returned to more geometric structures... I haven't completely abandoned it, though. For instance, in my collages I try to combine both aspects.

*I really like the way you used torn paper... It grants great spontaneity to your collages...*

Yes, that usually occurs when I work, I move from one thing onto another. When I do things that are too sober, I get bored and I end up saying, "Enough," because I prefer something else, and then I return to what I was doing before.

*I can clearly see two different periods in your painting. One is more painterly, with an atmosphere of landscapes...*

Yes, quite.

*Would you not like to rediscover the landscape in your painting?*

I have considered it on occasion and I have attempted to paint traditionally, but it didn't seem all that convincing. Maybe someday I'll find the key...

*Do you feel nature intimately?*

I feel it a great deal intimately; but since I see it, I like seeing it more than I like rendering it, because it's never going to look like what I see. It's never going to come close. The best landscape artist in the world can make amazing paintings, but the landscapes one sees are unrepeatable. Not to mention what one feels...

*I mean suggestions.*

Oh yes, we can attempt to repeat it, but that is what a figurative or hyperrealist painter does, or you can attempt to convey the feeling linked to that landscape, which is what Zóbel used to do. That attempt contains a very varied range, but I find it impossible.

*I wanted to ask you if you were not attempting to approach the landscape in your painting...*

Look, I think an artist has to decide what is interesting and ignore the rest. Right now, I prefer objects, still life, which is what interests me most, though I may return to that one day.

Artists cannot do everything and encompass all territories.

*As regards the still life works, why has it taken you so long?*

I had attempted them before.

I have been making paintings with similar compositions for ten years. Furthermore, looking back at some of my paintings, I see that some of the things I make now have the same meaning as works from twenty or thirty years ago.

*I think emotions, the exaltation of feelings, are the point of departure for your work, which then moves on towards reason...*

I believe feelings are a very important part of my work. I think many artists who think that emotion is detrimental to the work of art should perhaps bear that in mind.

I feel that I have to be true to what I do. I have realized over the years that that is very important for me, and I have to do what I can do as well or as badly as I can.

*Are you afraid that some of your still life works may resemble Arte Povera?*

I think my work is actually quite close to Povera, perhaps even closer than to other trends with which I have no affinity at all.

*From what you've said, I think I understood you would like to go back to your initial pictorial roots.*

No, not at all, maybe I didn't express myself clearly. There is no intentional desire to go back to my roots. Nevertheless, when I look back at my initial works, I realize that in a retrospective way, my present work has a close relation to those origins, which is very different. (...)

*In connection to what you were saying: you are a classic in the avant-garde. Does the fact that most people accept you as a classic lead to certain pictorial pigeonholing?*

I don't exactly know what you mean by avant-garde. I clearly think that I am not the avant-garde. Avant-garde means artist who are under thirty years old (...); I may have been part of the avant-garde. I'm not really bothered about being part of it or not, actually. There's

not much point in worrying about that kind of digressions: whether one is avant-garde or not, or modern or not.

*One last evil question. What do you think of the artists who consider you an example?*

I don't think I've ever been the first to do anything, but if that had been the case, I'll say what I said before: those who have talent breathe life into what they inherit, and those who don't, just create vulgar imitations.

Transcript of the conference-symposium on Gerardo Rueda's work.  
Organized by the Ateneo de Salamanca and staged  
in the Red Hall at the Caja de Ahorros de Salamanca on February 26, 1987.  
Transcript of the conference-symposium at the Ateneo de Salamanca. 1987. Ed. Caja de Madrid, Madrid, 1989,  
in pages 314-321 and 384-391.  
Reproduced (fragment) in Gerardo Rueda. Ed. Junta de Comunidades de Castilla-La Mancha and Sala Granero,  
Cuenca, 1988, 38 pages, in pages 5-9.





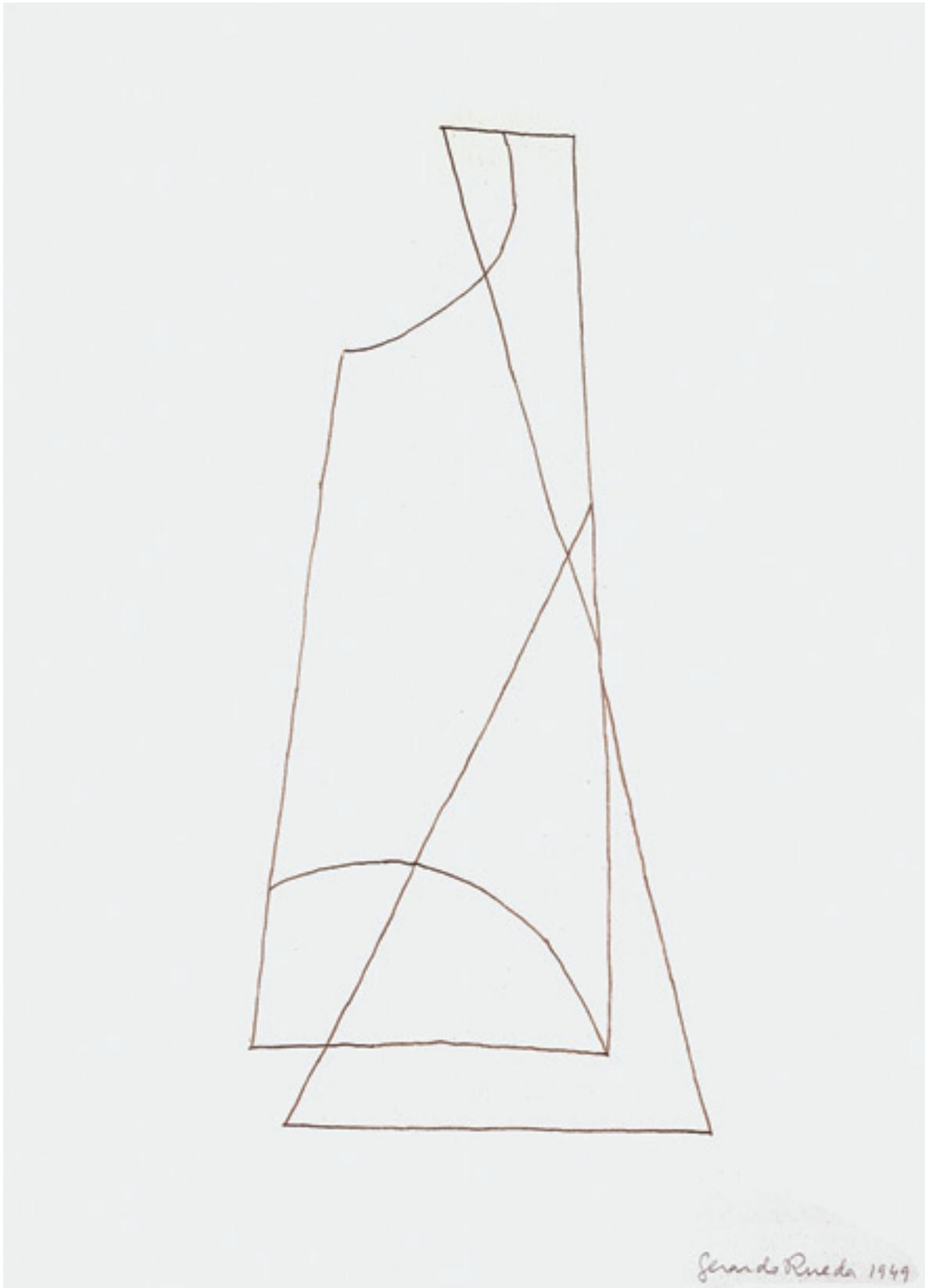
Gerardo Rueda making collages at home in Cuenca. August 1981.  
*Photograph: Pinós. Gerardo Rueda Foundation Archive.*



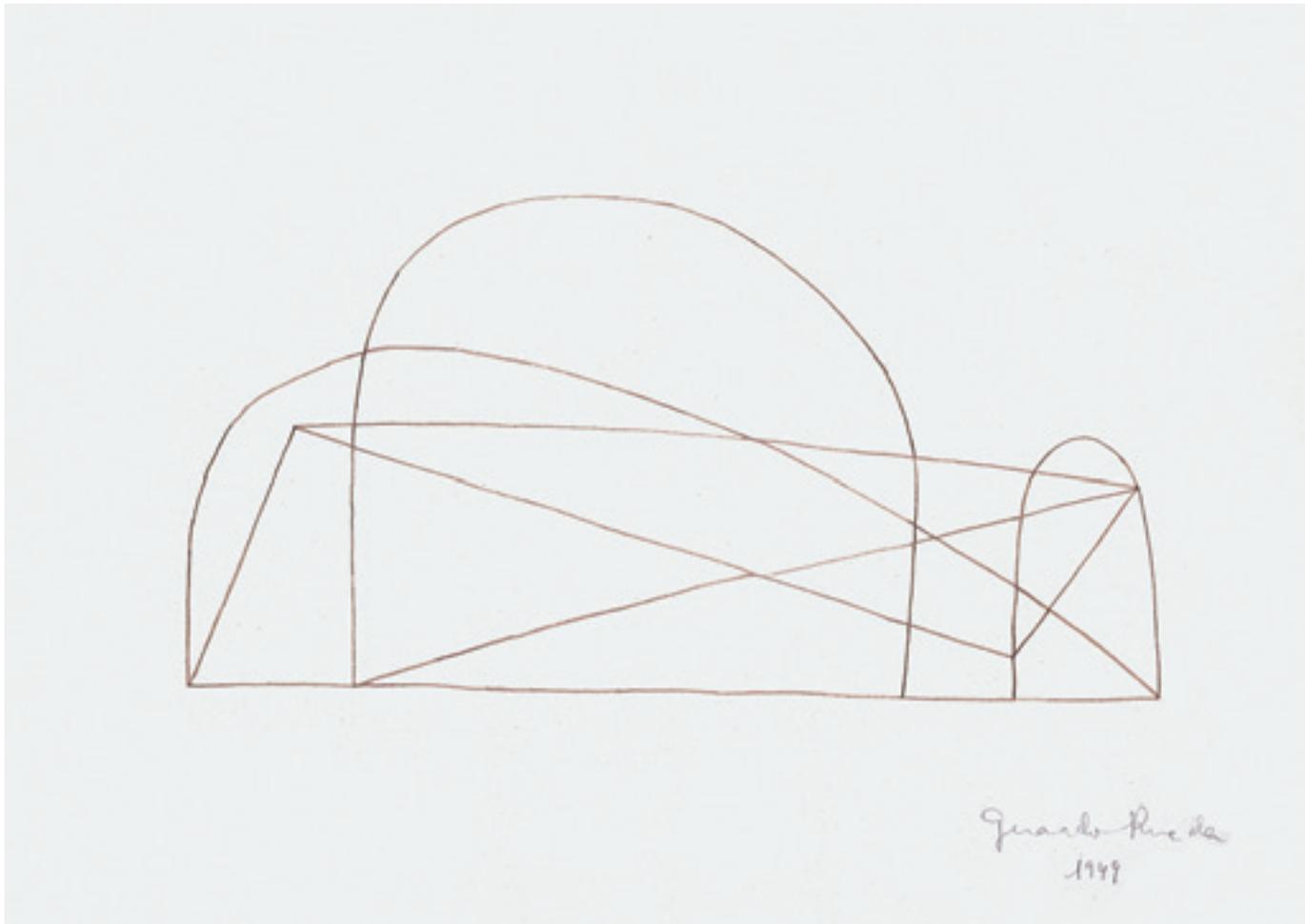
Spanish Abstract Art Museum of Cuenca.  
*Photograph:* Gerardo Rueda Foundation Archive.

*Drawings and collages*

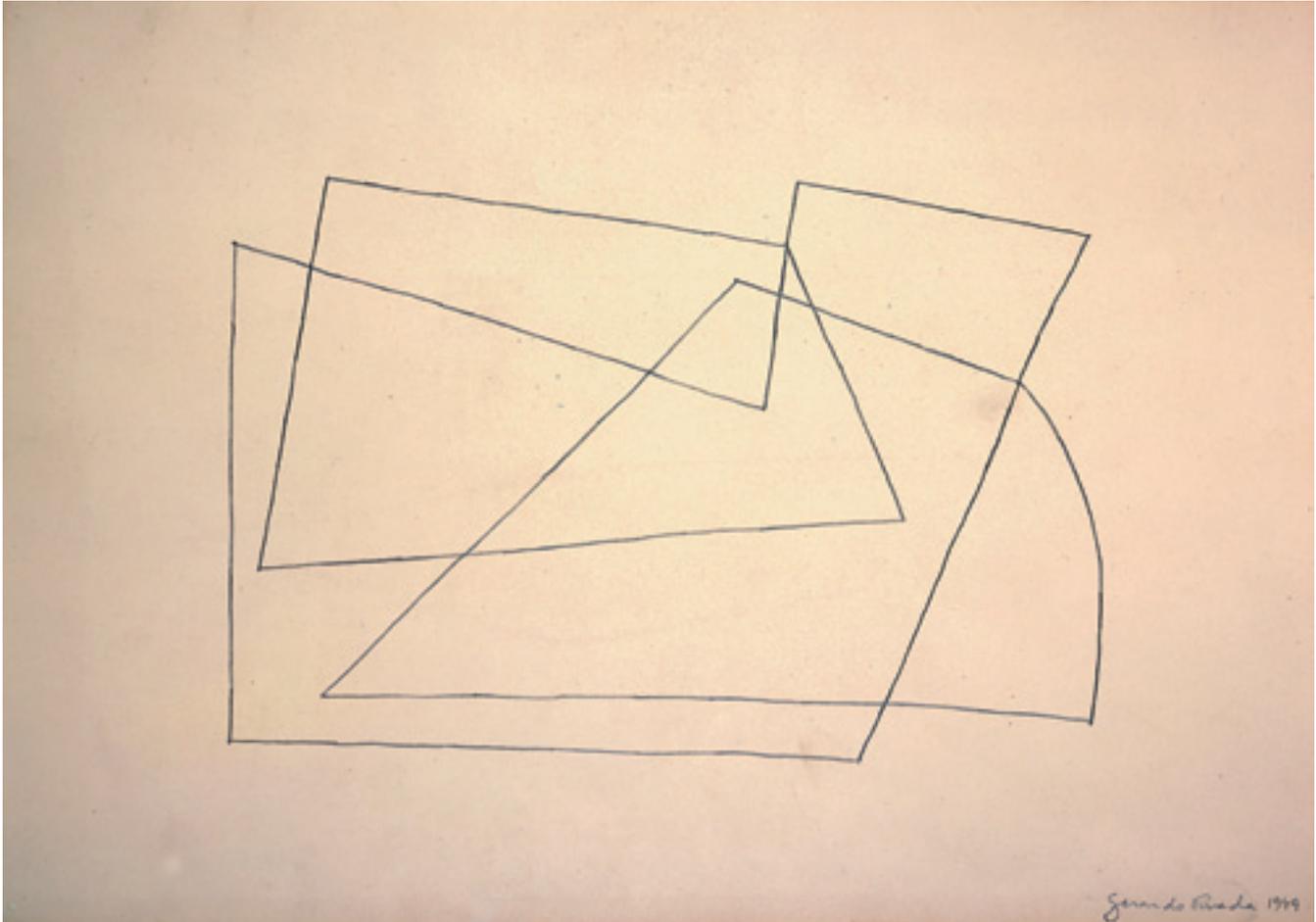
[ 1949 - 1996 ]



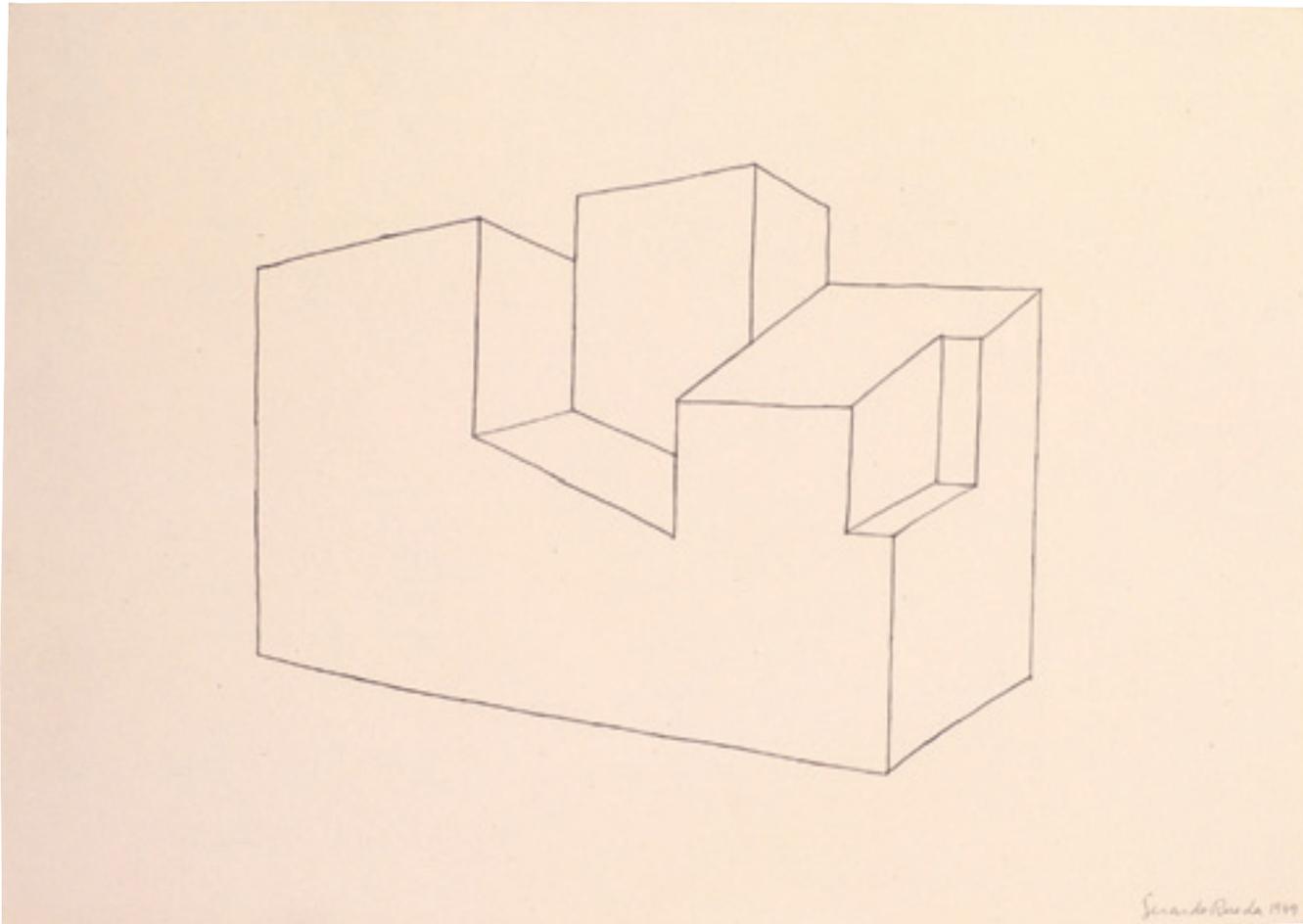
*Untitled*, 1949  
Pencil on paper. 34.4 x 24.5 cm  
José Luis Rueda Jiménez Collection



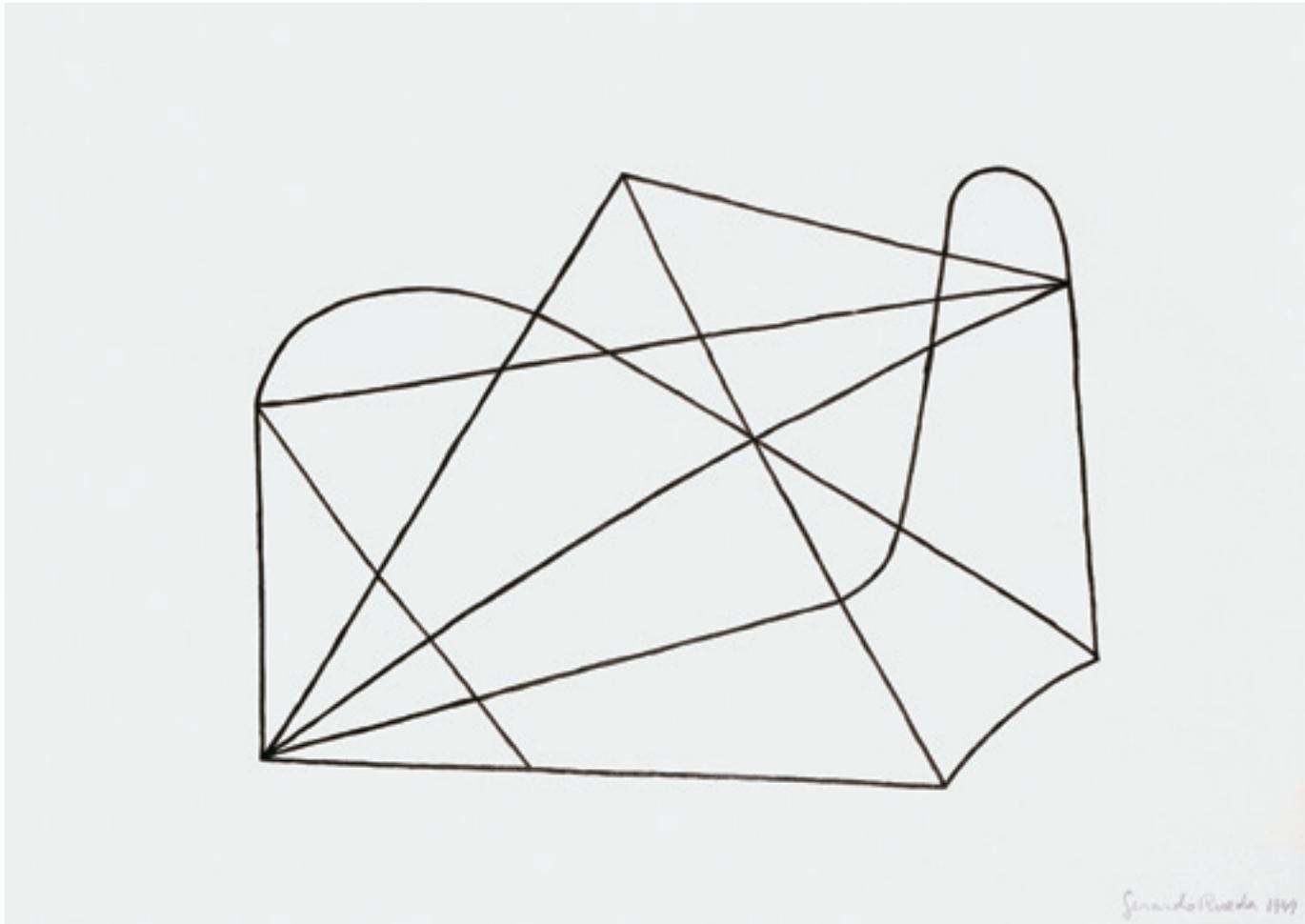
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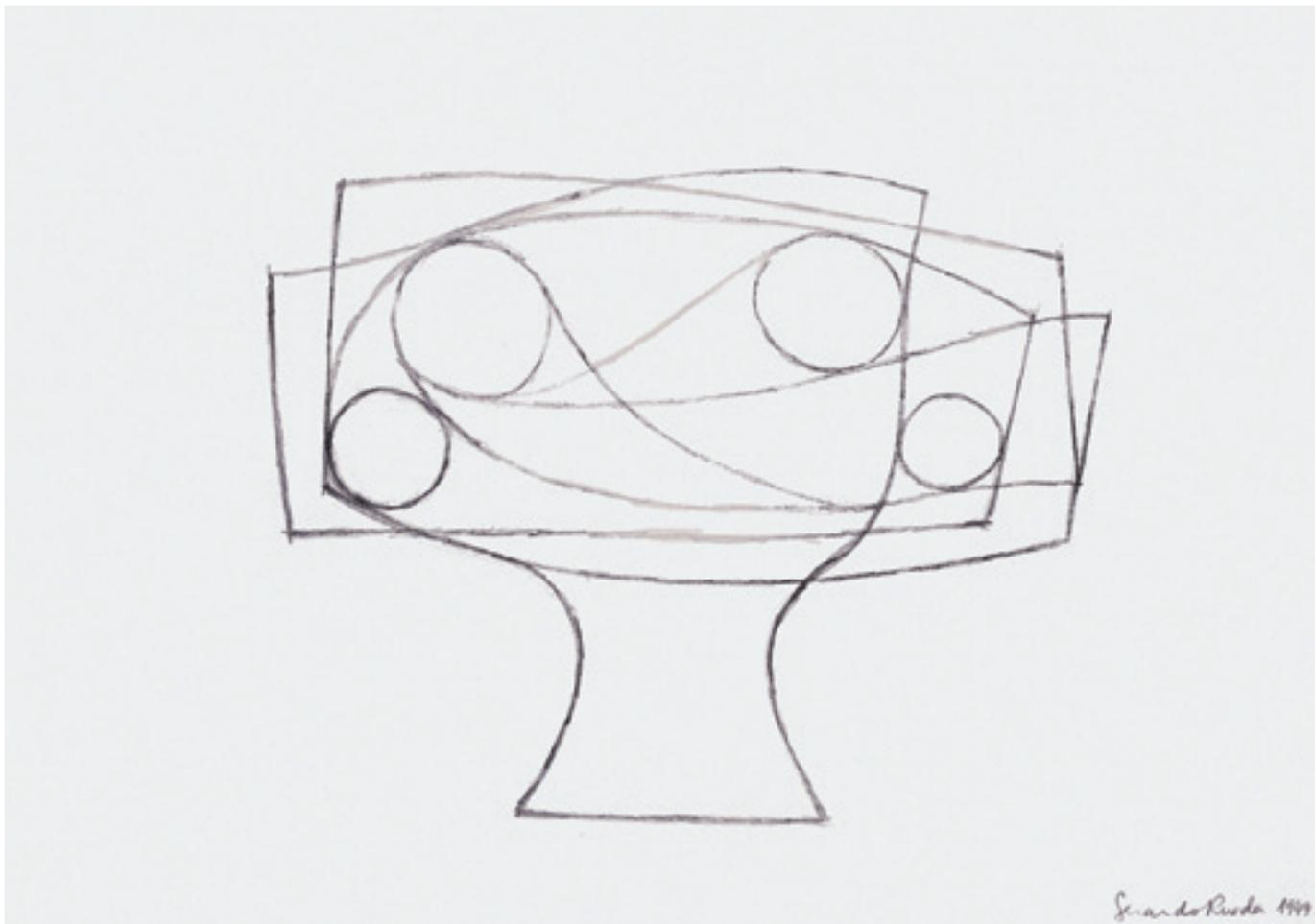
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José Luis Rueda Jiménez Collection



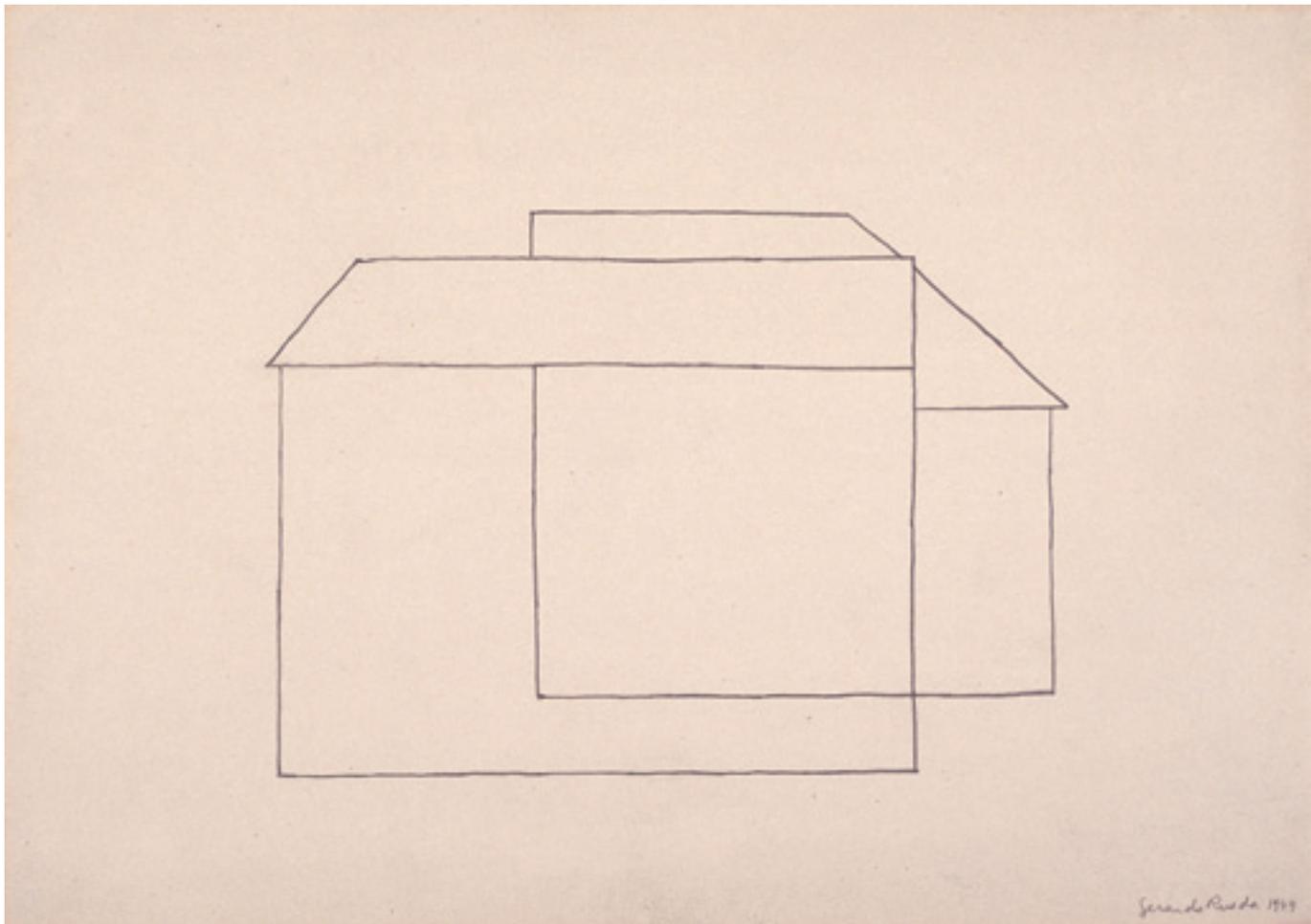
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Pencil on paper, 34 x 24 cm  
José Luis Rueda Jiménez Collection



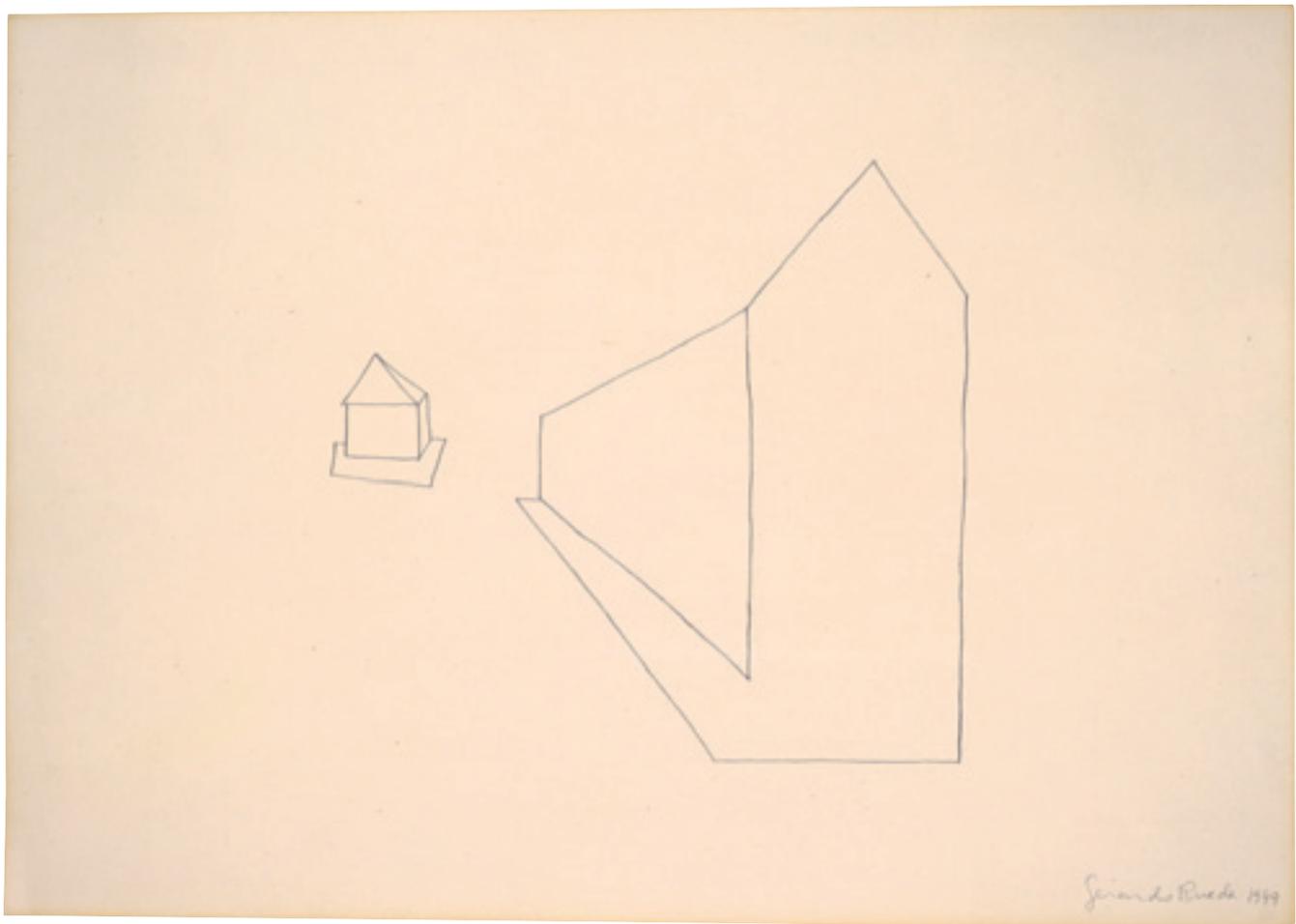
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Pencil on paper, 34.5 x 24.5 cm  
José Luis Rueda Jiménez Collection



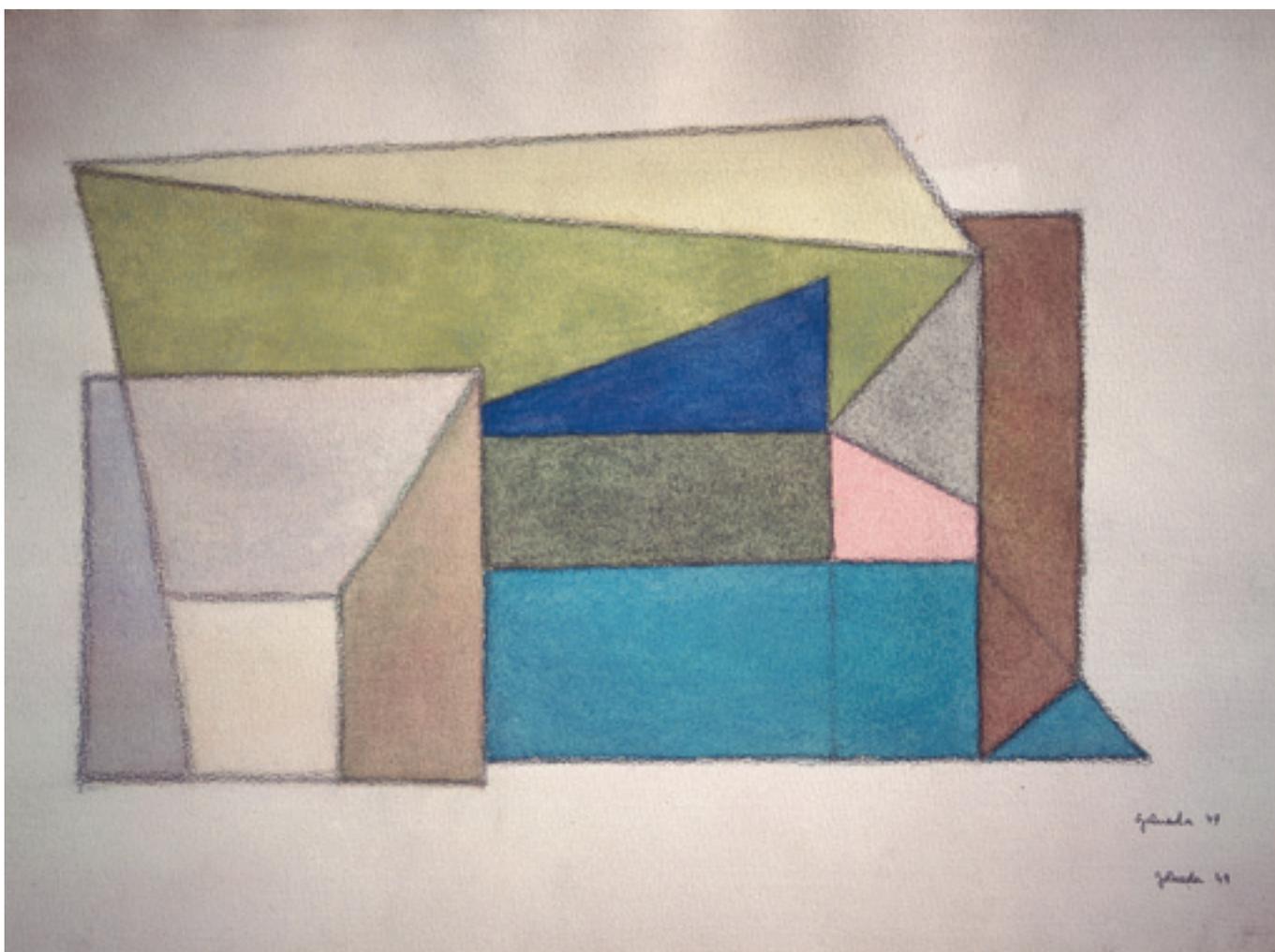
*Fruit bowl III*, 1949  
Drawing in pencil on paper. 24.7 x 34.3 cm  
José Luis Rueda Jiménez Collection



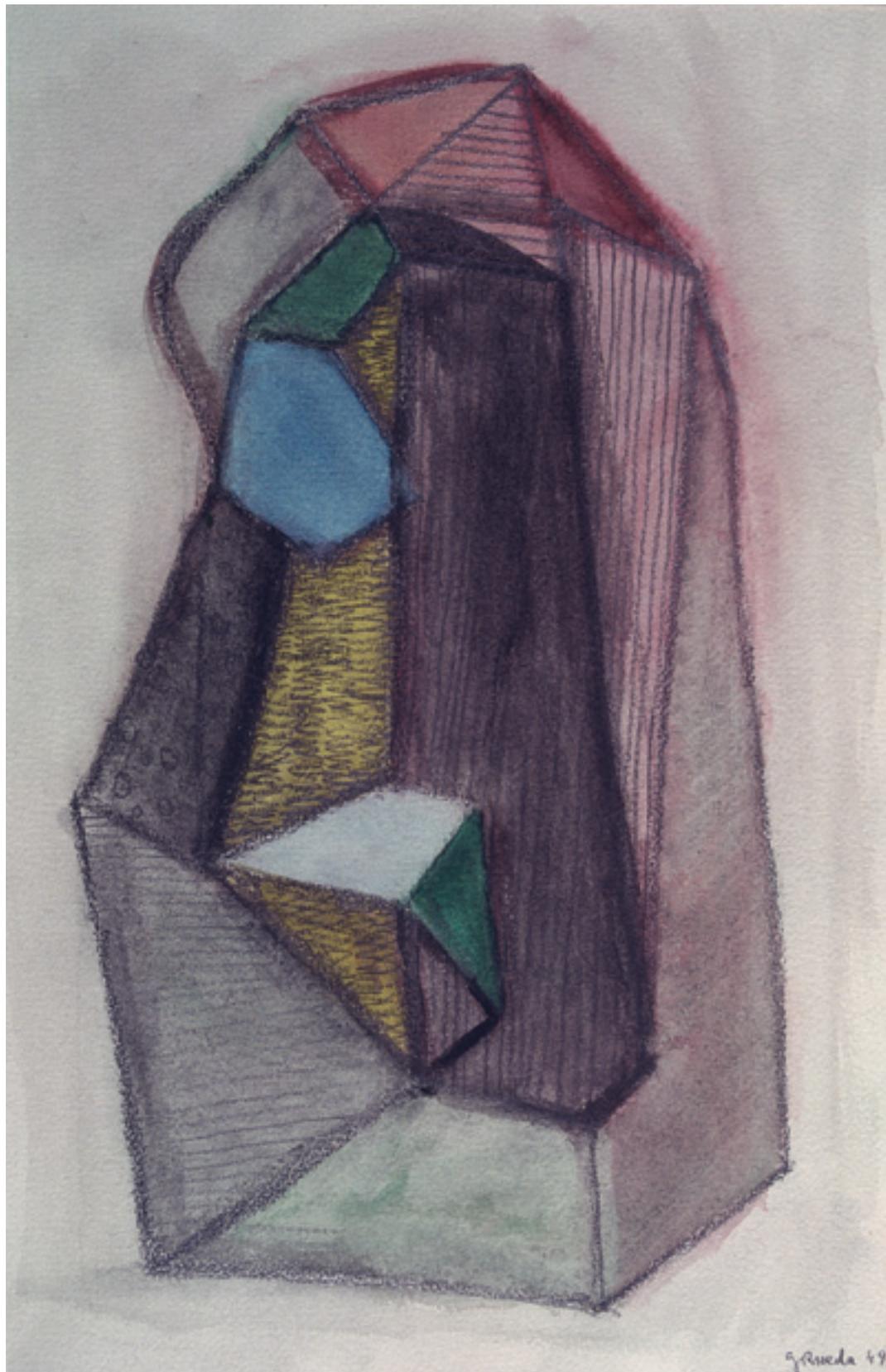
*Houses I*, 1949  
Pencil on paper, 24 x 34 cm  
José Luis Rueda Jiménez Collection



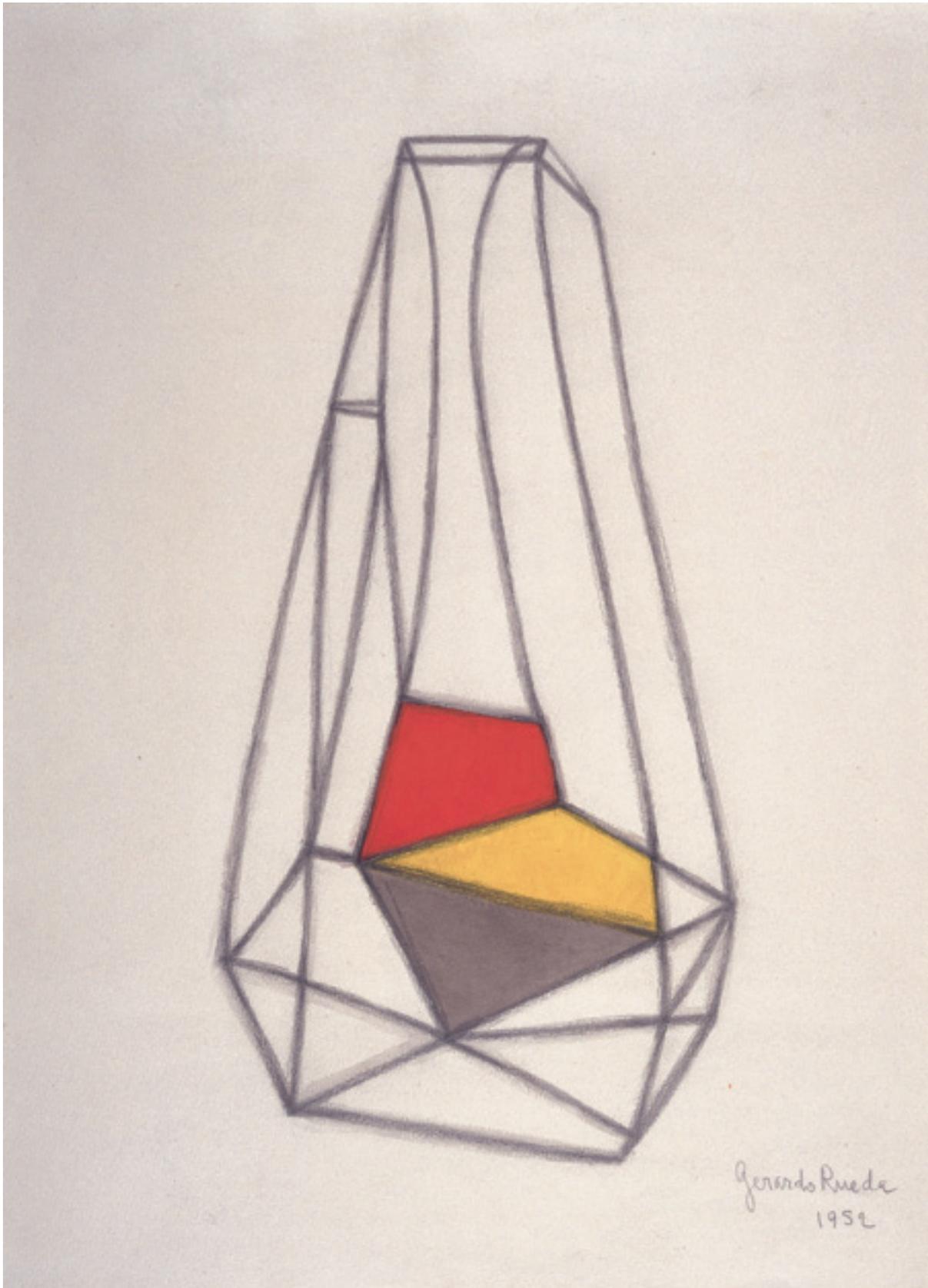
*Houses II*, 1949  
Pencil on paper, 24 x 34 cm  
José Luis Rueda Jiménez Collection



*Trapezium*, 1949  
Pencil and *gouache* on card. 25.5 x 43 cm  
José Luis Rueda Jiménez Collection



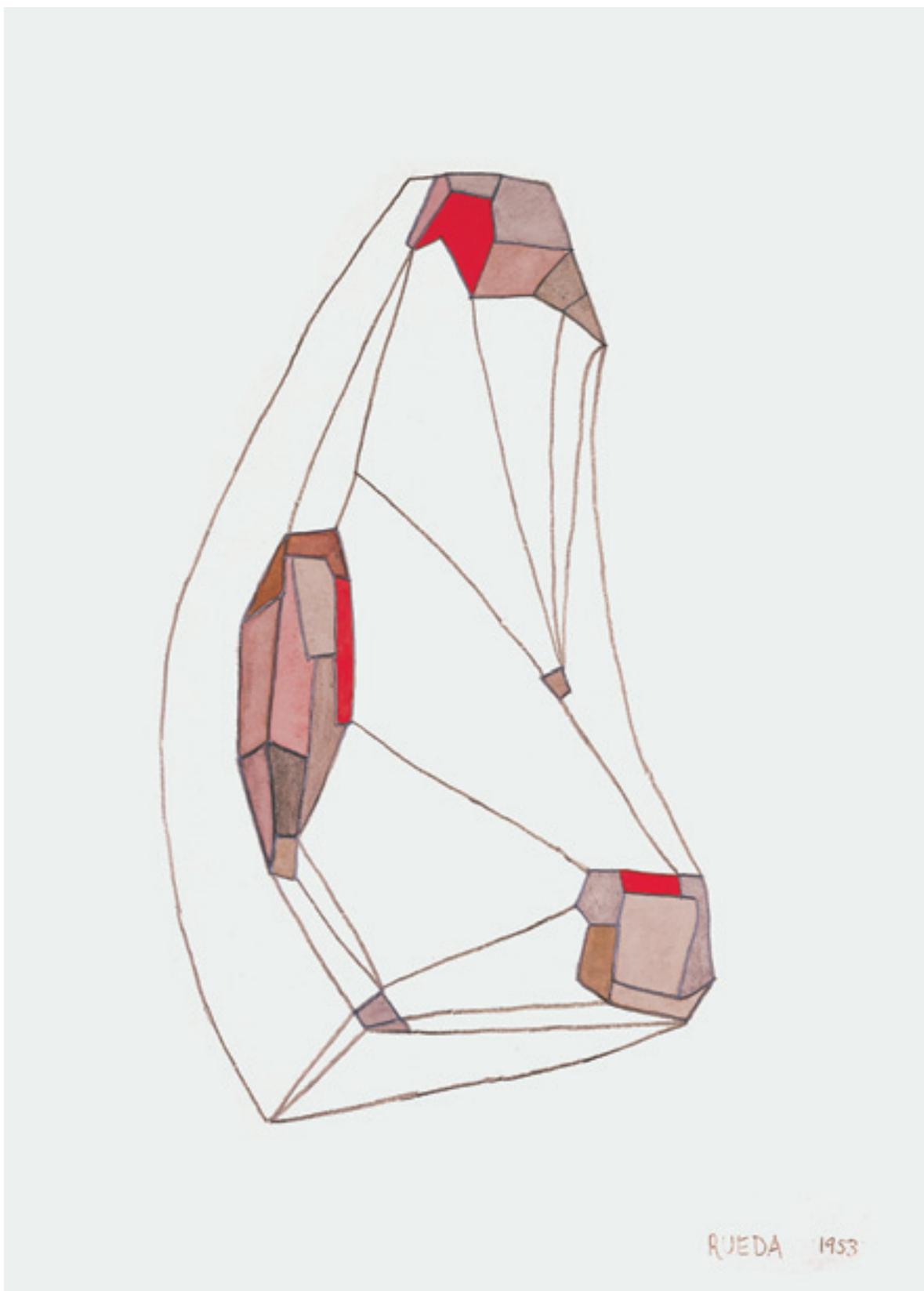
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Pencil and *gouache* on card, 41 x 25.5 cm  
José Luis Rueda Jiménez Collection



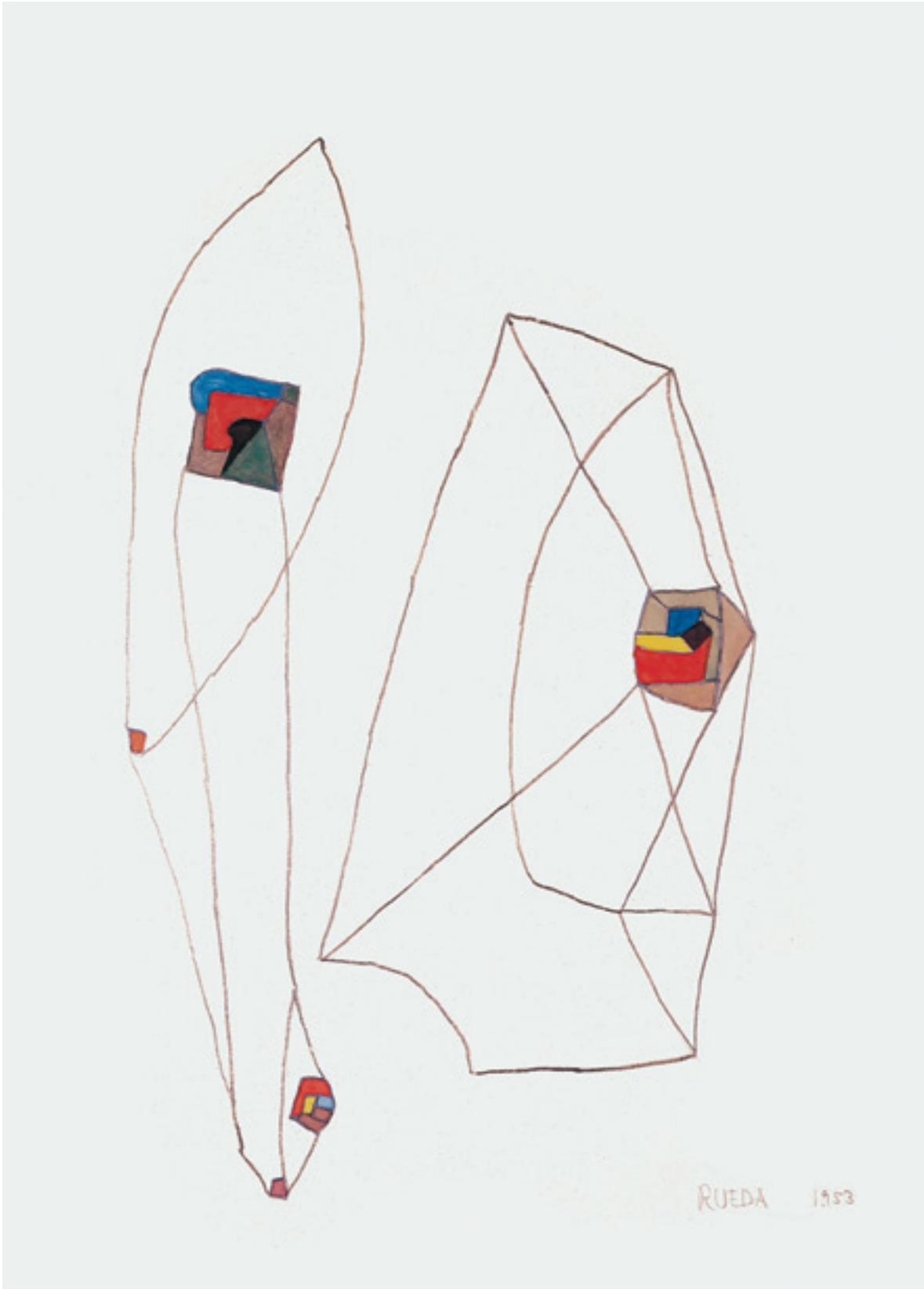
*Untitled*, 1952  
Drawing in pencil and *gouache* on card. 64 x 44 cm  
José Luis Rueda Jiménez Collection



*Untitled*, 1953  
Pencil and *gouache* on paper. 34.5 x 24.6 cm  
José Luis Rueda Jiménez Collection



*Untitled*, 1953  
Drawing in pencil and *gouache* on card. 34.3 x 24.6 cm  
José Luis Rueda Jiménez Collection



*Untitled*, 1953  
Drawing in pencil and *gouache* on card. 34.3 x 24.7 cm  
José Luis Rueda Jiménez Collection



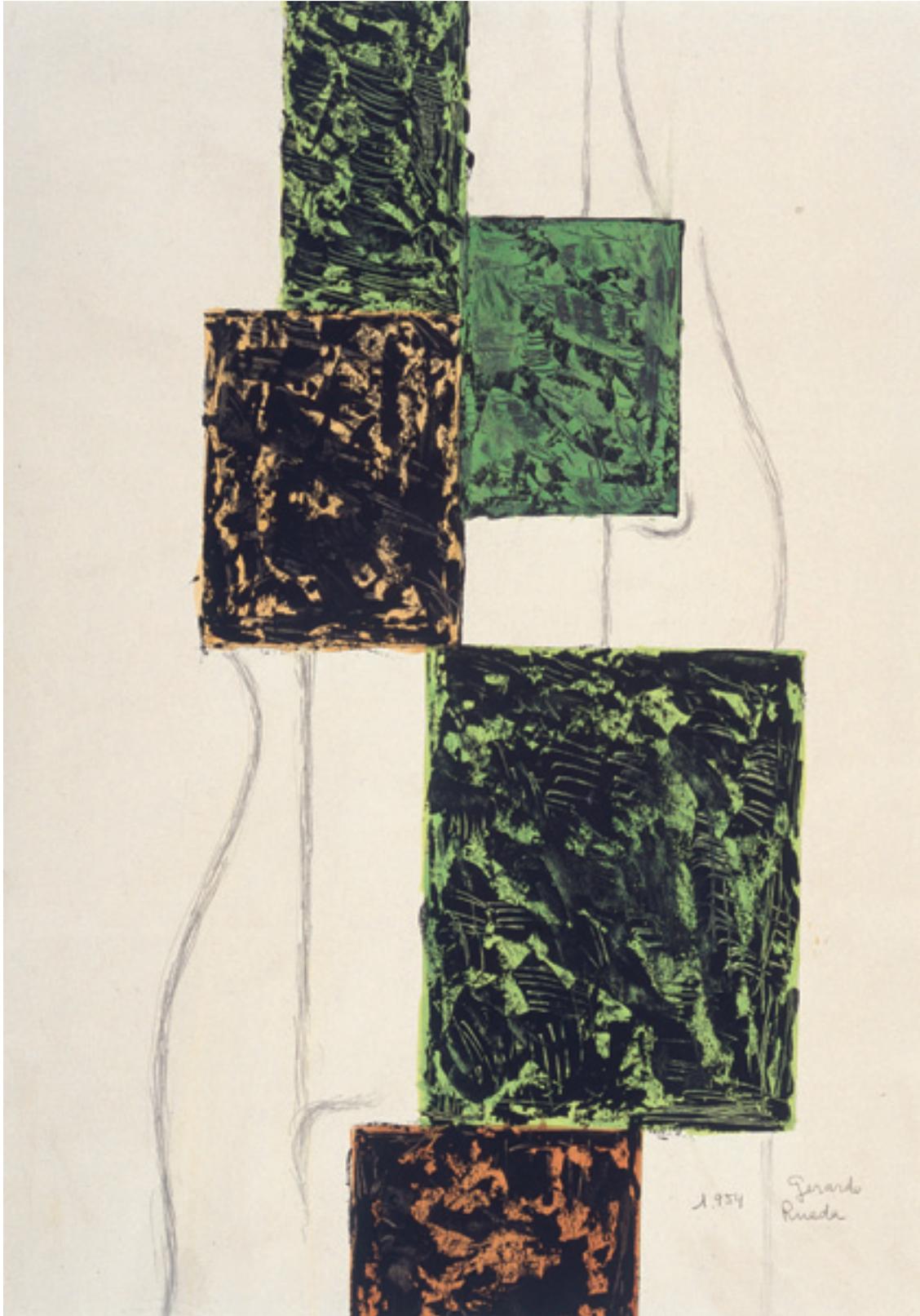
*They seem to echo J.R. Jiménez' words: So do not touch it again, that is the way the rose is, because in them we observe the inevitable manipulation of the familiar gesture of the craftsman's activity and the inexplicable, natural wonder of creation... These collages, constructed with that occasional rigor, so wisely organized by its prudent inventor, also conserve the trembling at the unexpected, the premonition of something that arrives unexpectedly, like a flower on a meadow or a renting of the clouds at nightfall.*

ALFONSO E. PÉREZ SÁNCHEZ, Catalogue of the exhibition *Gerardo Rueda: Collages*, Queen Sofía National Museum and Art Center, Madrid, 1997.

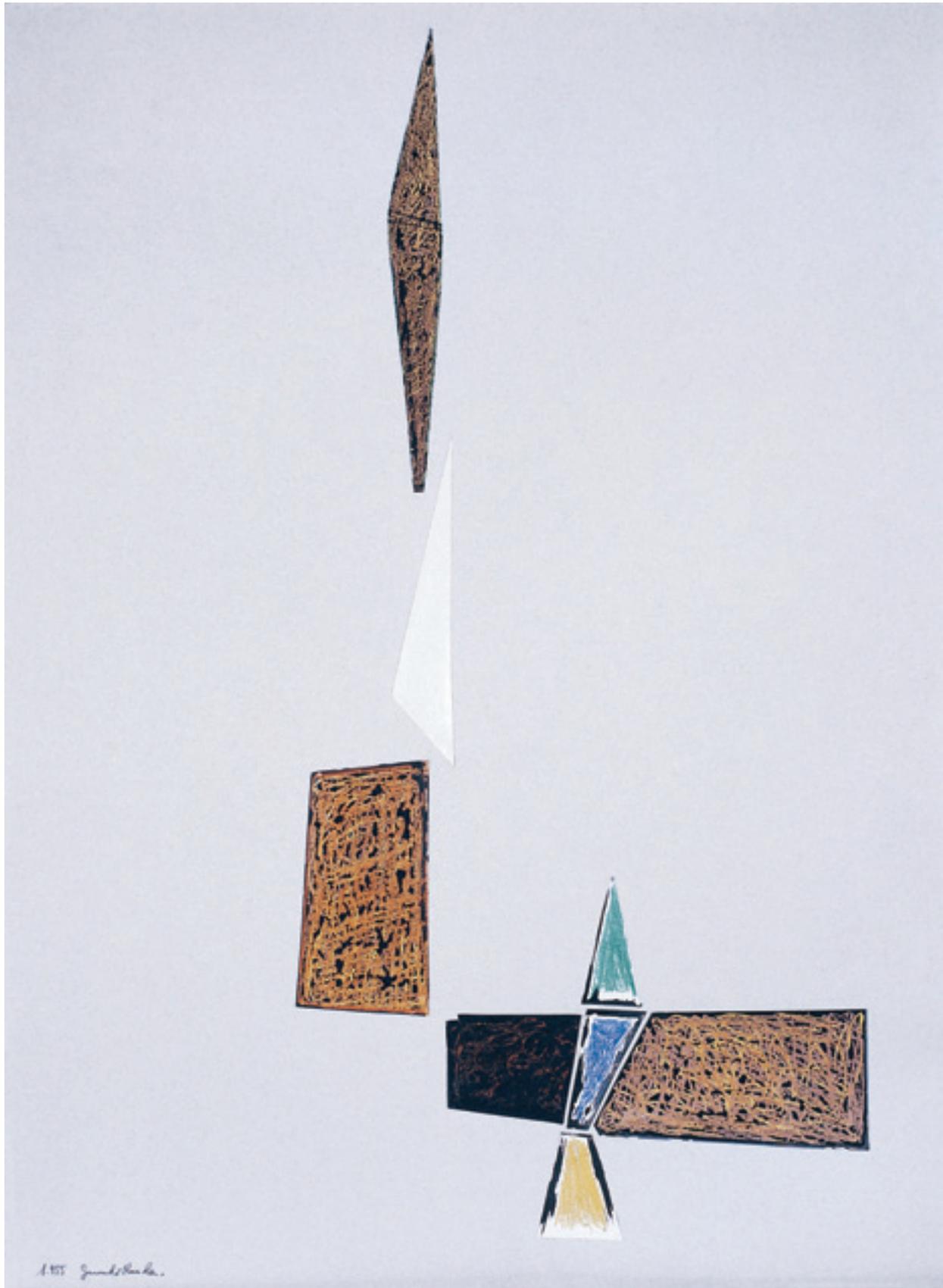
*The collage defines the sensibility of elegant, ironic, analytic spirits in that whoever executes them has to know how to construct, has to know how to combine, and above all has to have the ability to open up unimagined perspectives on materials, forms and meanings. In sum, he has to create as if nothing were happening and almost out of nothing, from anything. Rueda fulfilled all these conditions with ease, which tells us that in this ambitious, enormously varied retrospective, there is not one single instance of weakness. ...Lightness is the quality of winged spirits that fly over reality with the gift of intelligence and manage to keep the heaviest burden afloat. It is intelligence at the service of understanding.*

FRANCISCO CALVO SERRALLER, article on the exhibition *Gerardo Rueda: Collages*,  
Queen Sofia National Museum and Art Center, Madrid,  
in *El País*, April 18, 1997.

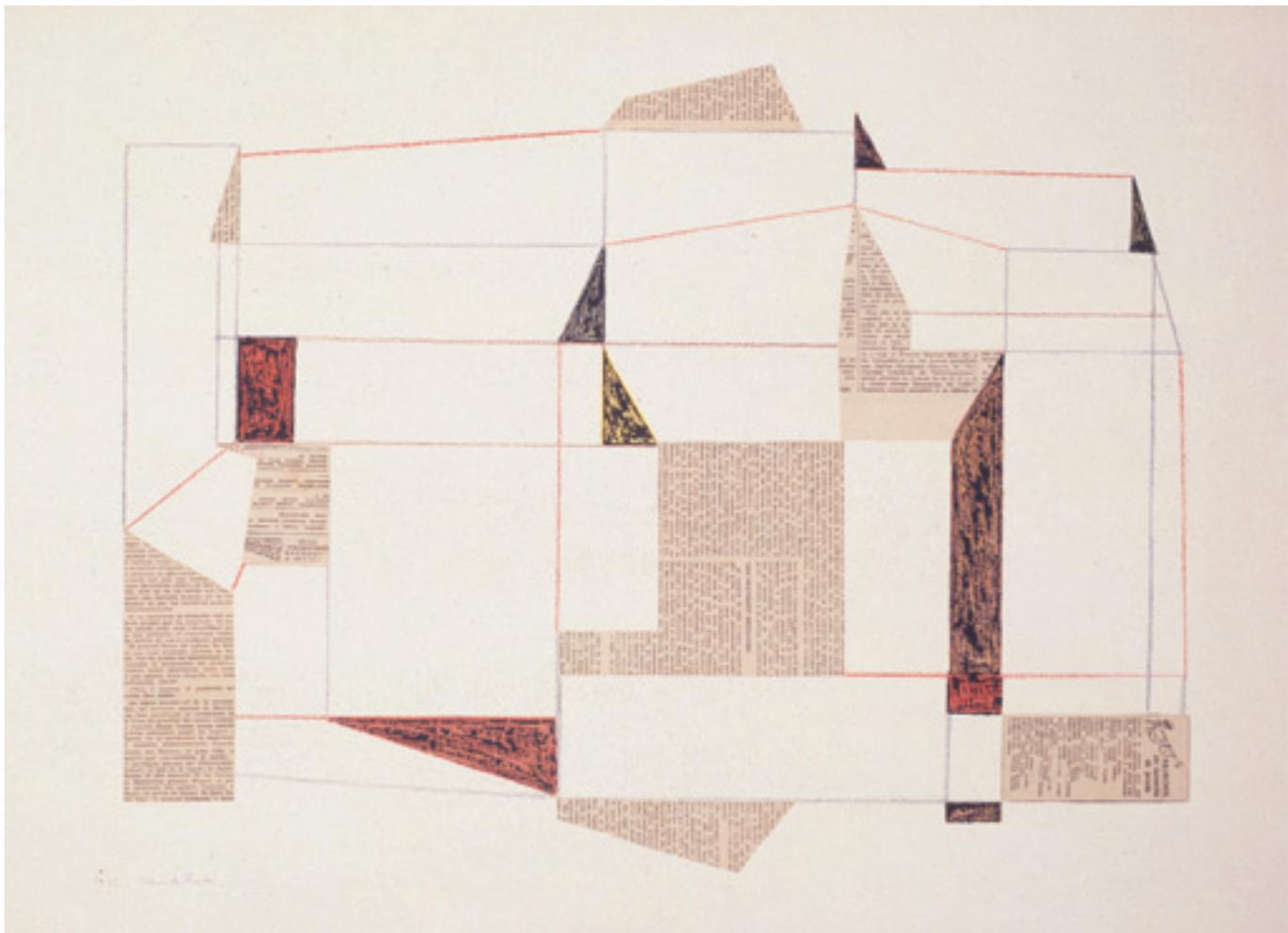




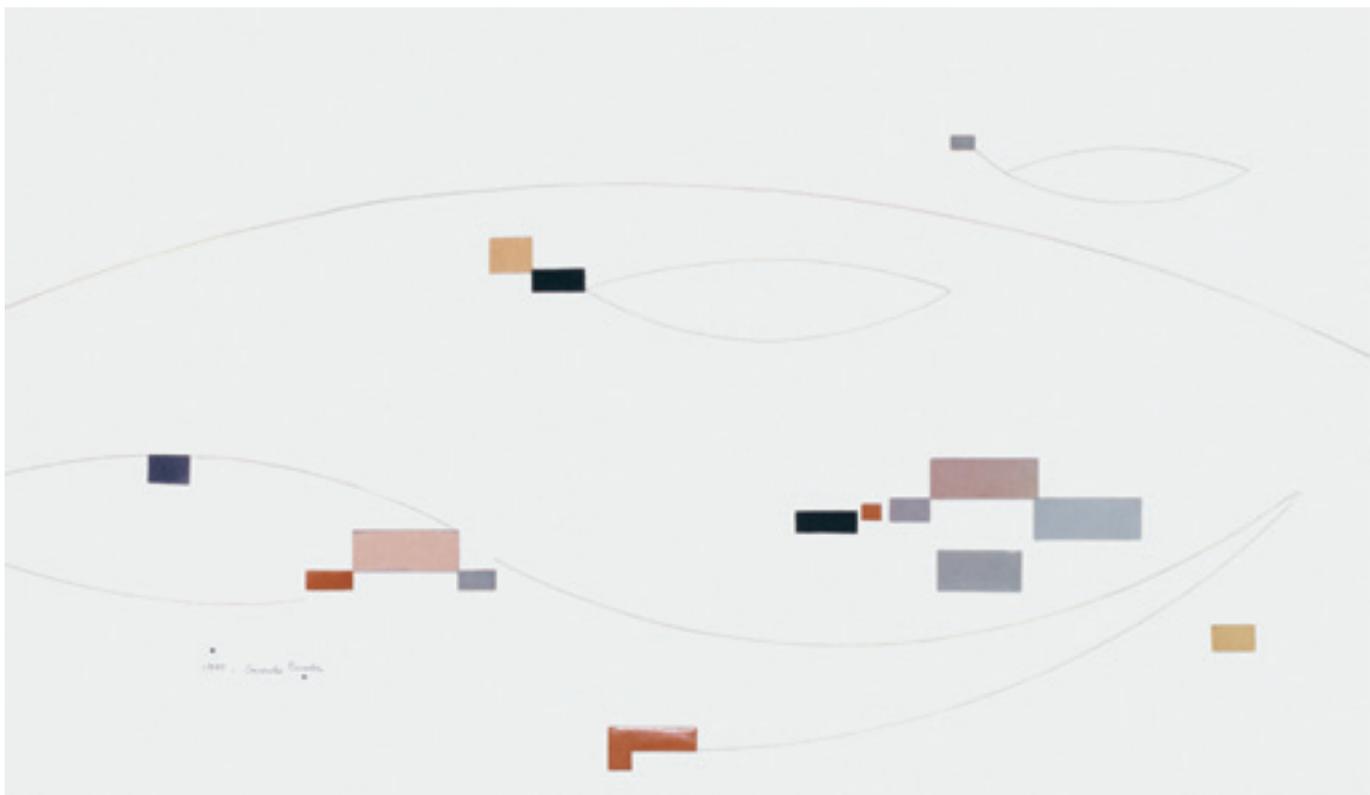
*Untitled*, 1954  
Graphite and *gouache* on paper, 54 x 39 cm  
José Luis Rueda Jiménez Collection



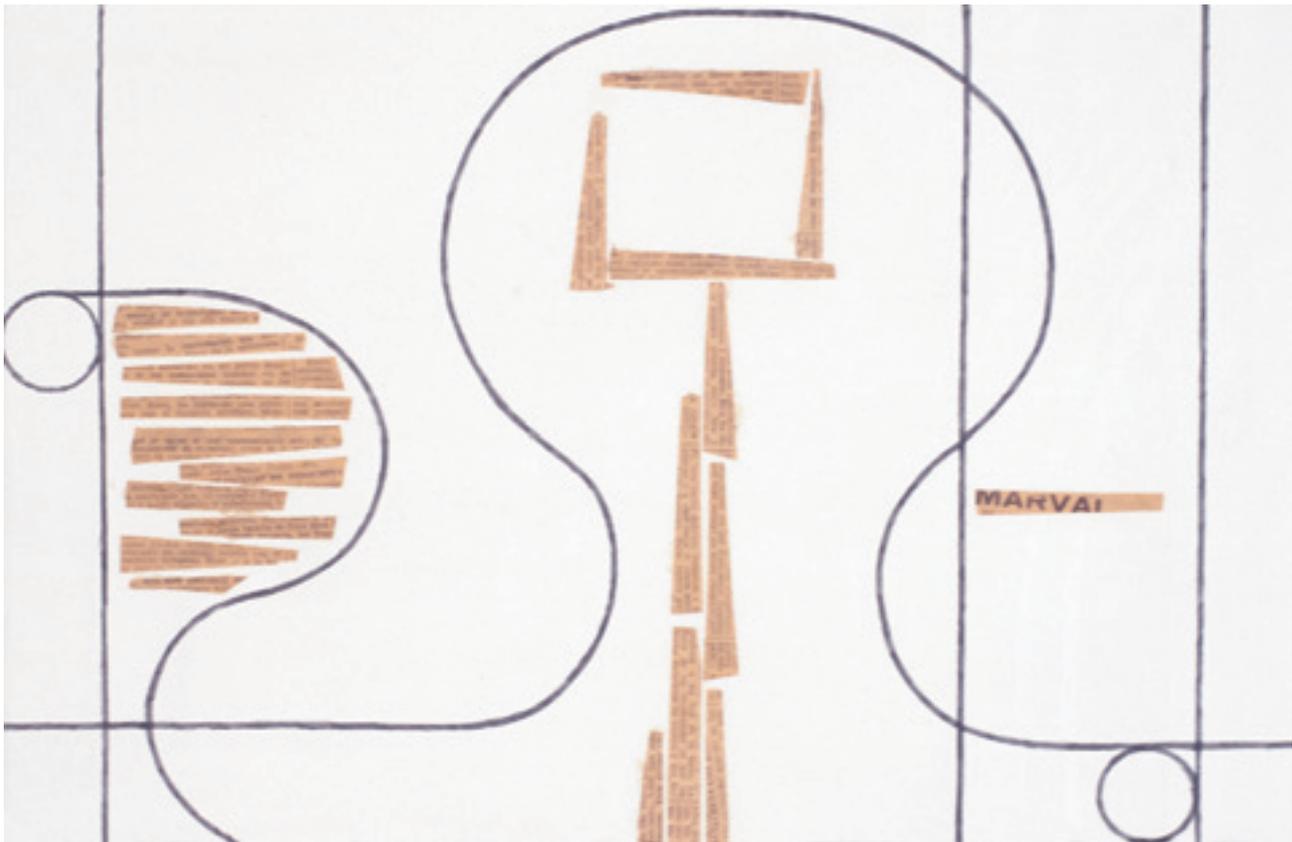
*Untitled*, 1955  
Collage using wallpaper with wax and Indian ink on card. 63 x 46 cm  
José Luis Rueda Jiménez Collection



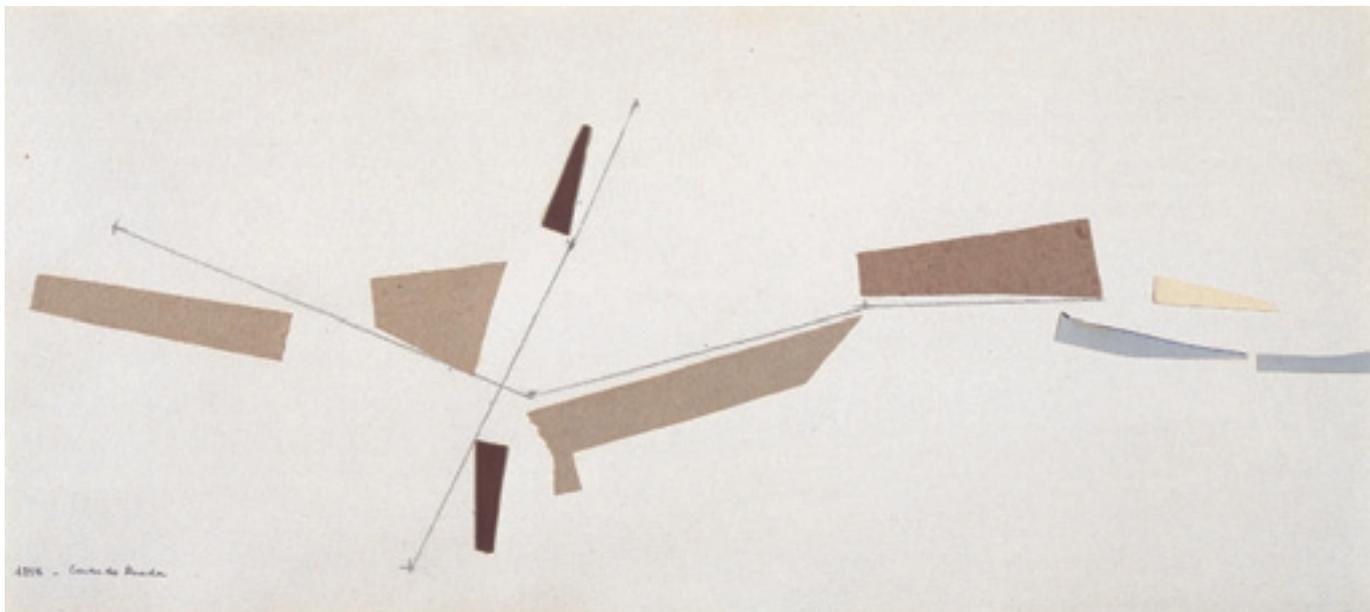
*Structure*, 1955  
Newspaper and wallpaper *collage* and drawing in crayons and grattage on card. 47.3 x 64 cm  
José Luis Rueda Jiménez Collection



*Curved structure*, 1955  
Collage using leather and fabric, with pencil on card. 37.5 x 63.7 cm  
José Luis Rueda Jiménez Collection



*Forms*, 1955  
Newspaper *collage* and drawing in Indian ink on cardboard. 27.5 x 42 cm  
José Luis Rueda Jiménez Collection



*Untitled*, 1956  
Paper *collage* on drawing in pencil on paper, 21 x 47 cm  
José Luis Rueda Jiménez Collection



*The collage format clearly served as Rueda's creative laboratory, the medium in which he operated with the greatest degree of curiosity and freedom.*

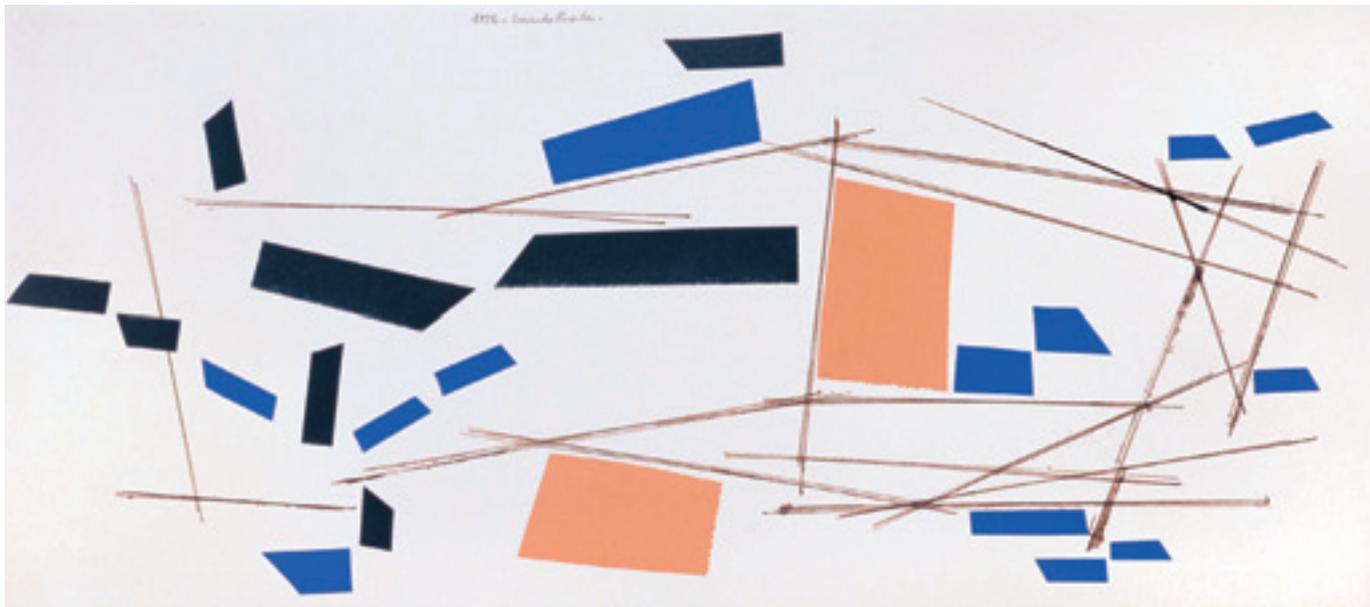
*I would like to add an argument in support of this opinion: that of the importance that the setting acquires in these works, and with it, implicitly, the handling of space.*

TOMÁS LLORENS, *The flavor of paint. The material and the object.*  
Catalogue from the retrospective the Reina Sofía National Museum  
and Art Centre devoted to Gerardo Rueda's Collages. April 1997.

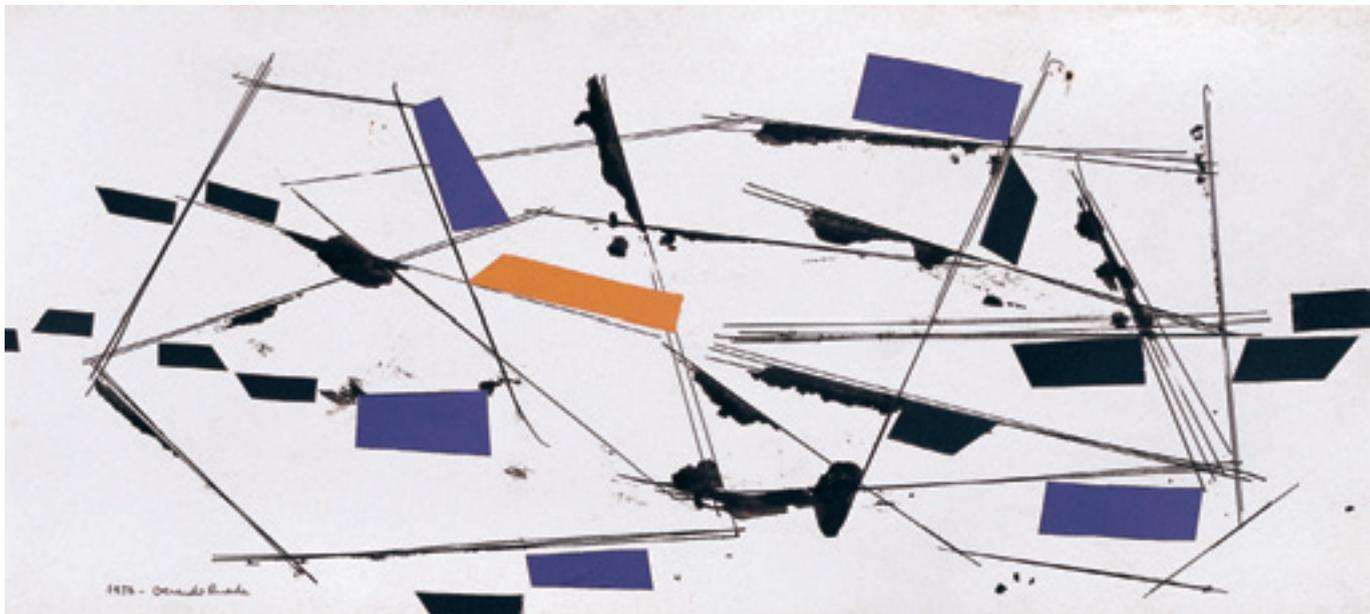
*They belong to a certain branch of the modern sensibility that extends from the poetry of Montale and Jorge Guillén to Arp's reliefs and Klee's analytical and labyrinth-like drawings; it is a branch which, in Spanish art of this century, is best represented by Rueda's collages.*

TOMÁS LLORENS, *The flavor of paint. The material and the object.*  
Catalogue from the retrospective the Reina Sofía National Museum  
and Art Centre devoted to Gerardo Rueda's Collages. April 1997.





*Untitled*, 1956  
Paper *collage* and ink drawing on cardboard. 21 x 46.5 cm  
José Luis Rueda Jiménez Collection



*Untitled*, 1956  
Paper *collage* and ink drawing on cardboard. 21 x 46.5 cm  
José Luis Rueda Jiménez Collection



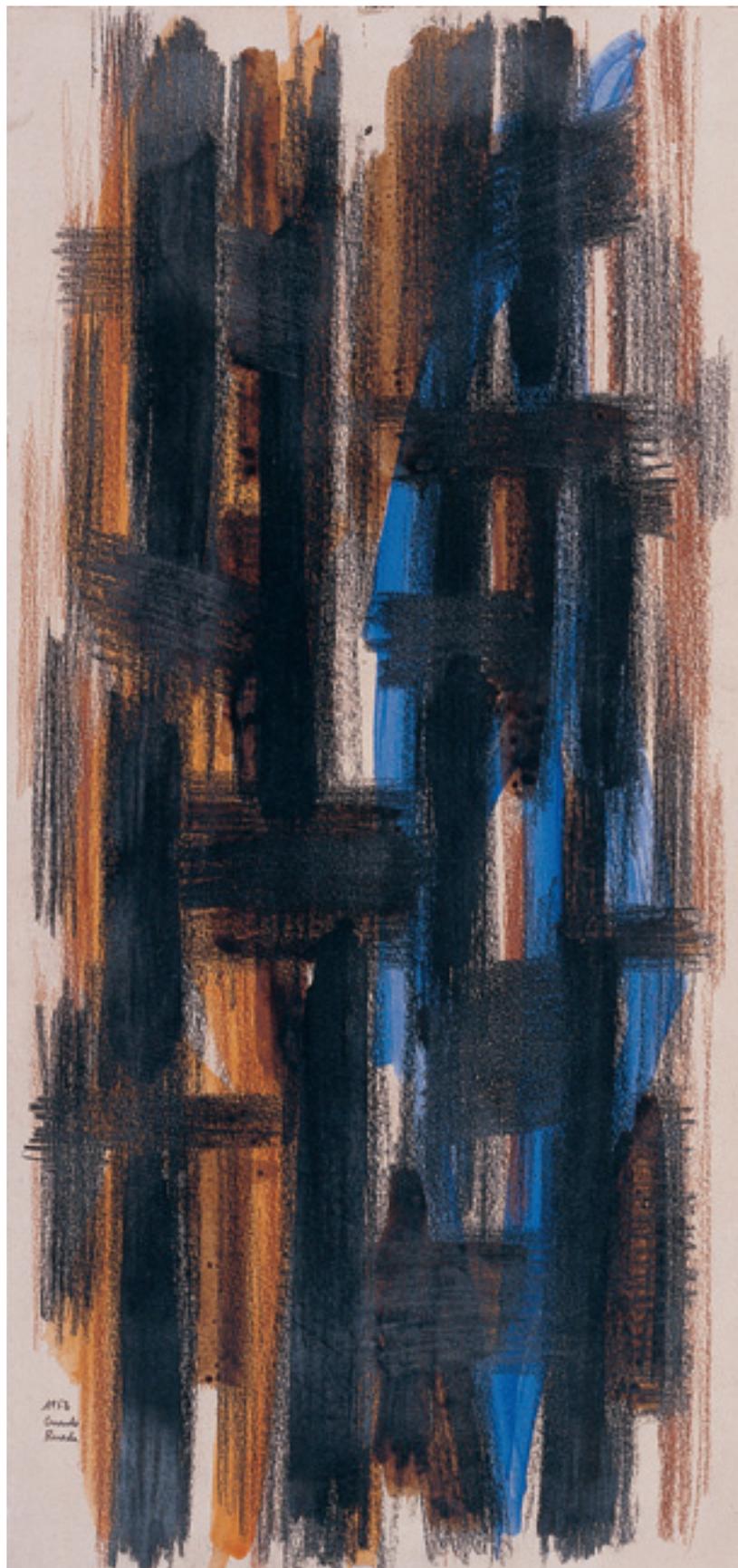
*Untitled*, 1956  
*Gouache* and watercolour on paper. 23.5 x 50.5 cm  
José Luis Rueda Jiménez Collection



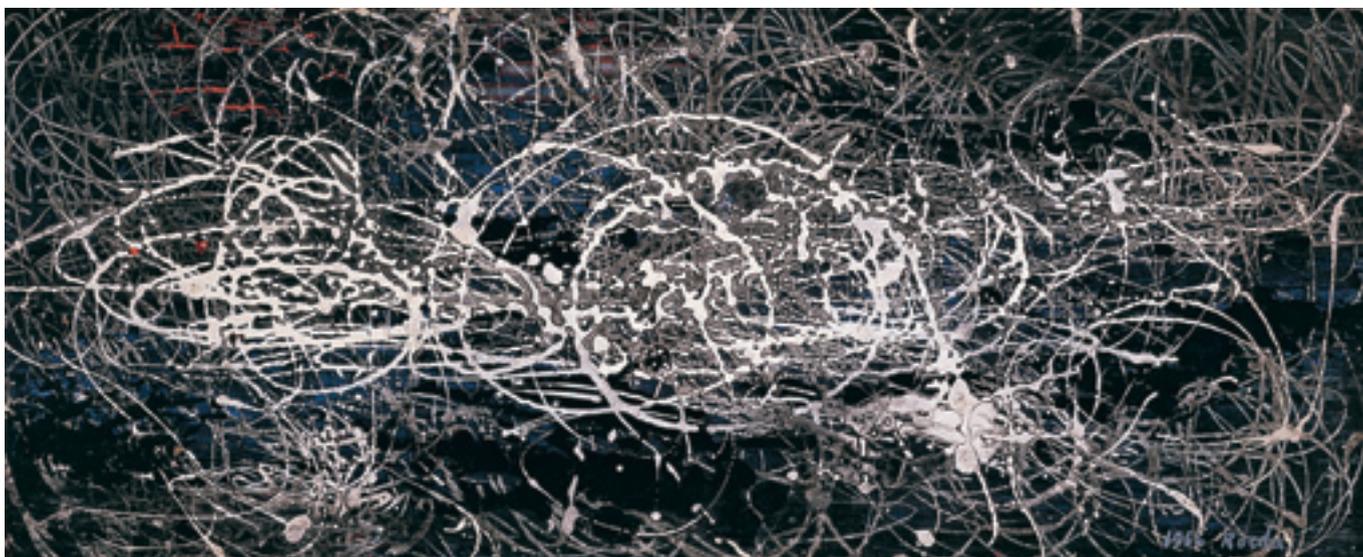
*Untitled*, 1956  
*Gouache* and watercolour on paper. 23 x 49.5 cm  
José Luis Rueda Jiménez Collection



*Untitled*, 1956  
Gouache and wax on paper. 50.2 x 23.2 cm  
José Luis Rueda Jiménez Collection



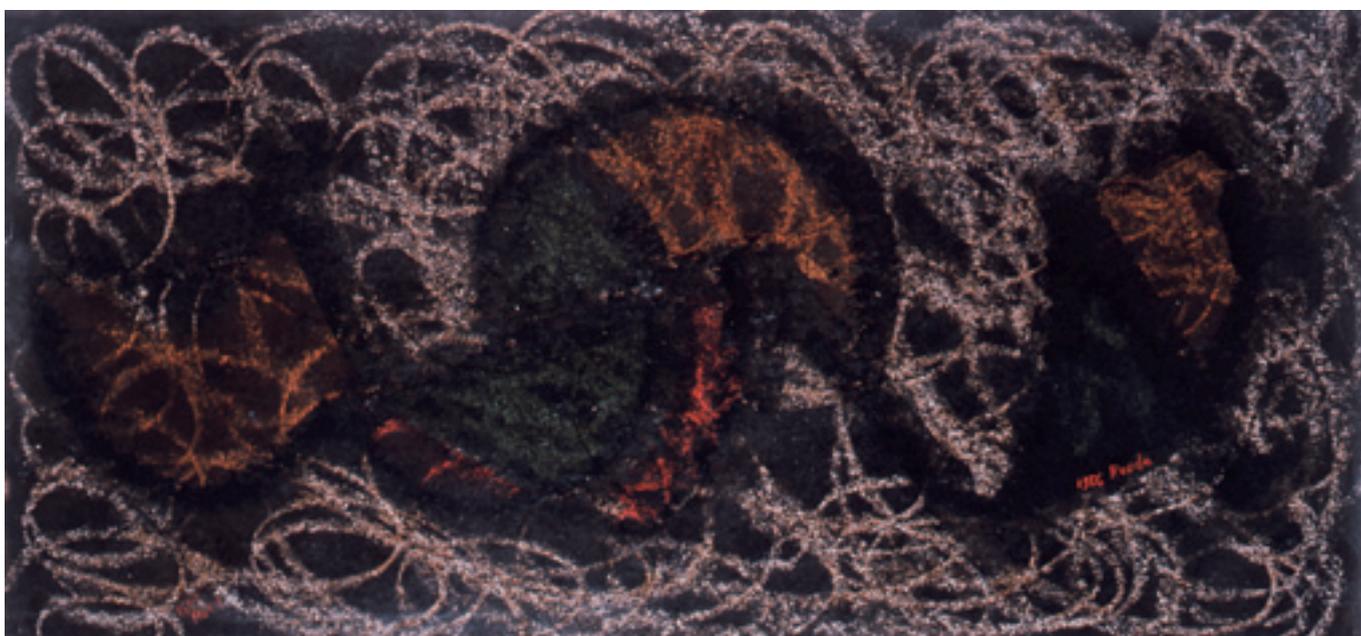
*Untitled*, 1956  
Gouache and wax on paper. 50.2 x 23.5 cm  
José Luis Rueda Jiménez Collection



*Untitled*, 1956  
Oil paint on table board, 19 x 46.2 cm  
Encarna López Jiménez Collection



*Untitled*, 1956  
Oil paint on table board. 19 x 46 cm  
José Luis Rueda Jiménez Collection



*Untitled*, 1956  
*Gouache* and wax on paper, 23.5 x 50.5 cm  
José Luis Rueda Jiménez Collection



*Untitled*, 1957  
*Gouache* and wax on paper, 23.5 x 50.5 cm  
José Luis Rueda Jiménez Collection



*Untitled*, 1957  
Gouache drawing on paper. 23.6 x 49.8 cm  
José Luis Rueda Jiménez Collection



*Untitled*, 1957  
Gouache drawing on paper. 23.6 x 49.8 cm  
José Luis Rueda Jiménez Collection



*Untitled*, 1958  
Wallpaper *collage* on paper. 22.5 x 47.5 cm  
José Luis Rueda Jiménez Collection



*Untitled*, 1958  
Gouache drawing on paper. 23.6 x 49.8 cm  
José Luis Rueda Jiménez Collection



*Repeatedly pointed out as an essential quality in his work –as well as in the artist himself- is sobriety, that elegant distinction, that delicate restraint, which always expresses itself in a modest, low voice. And it is in these collages where that delicate sobre humility is revealed more obviously.*

*Whatever there is of chance (or whatever we suppose there is), in his collages becomes, on a closer look, the manifestation of a kind of order, the extremely subtle reconstruction of a unity achieved from scattered pieces.*

ALFONSO E. PÉREZ SÁNCHEZ, *Natural recollections. Collages.*  
Catalogue from the retrospective the Reina Sofía National Museum  
and Art Centre devoted to Gerardo Rueda's Collages. April 1997.

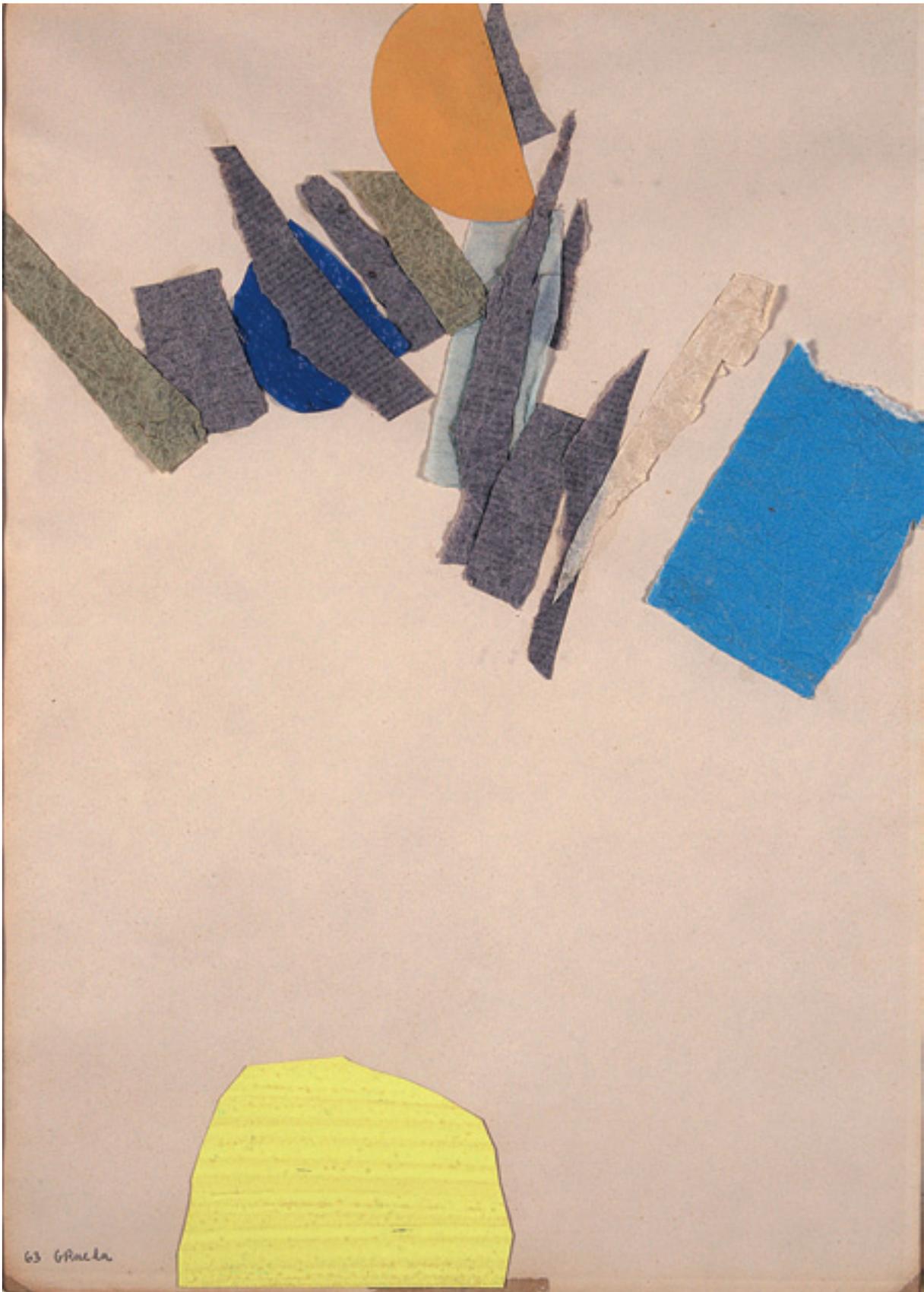
*Of all Rueda's work, these collages are what in a more direct way allow us to perceive (more than in any of his other works –so well-finished and so perfect in their closed geometry) the palpitating trace of his hands; hands which cut, tore and arranged, on the surface of the cardboard, paper or tablex, those so modest bits of coloured paper, used envelopes, cut-outs from card or papyrus, and subtly them to and from until they found a position, a relative play of lines, volumes and colours formed in a delicate balance which seems random and yet is closed, final.*

ALFONSO E. PÉREZ SÁNCHEZ, *Natural recollections. Collages.*  
Catalogue from the retrospective the Reina Sofía National Museum  
and Art Centre devoted to Gerardo Rueda's Collages. April 1997.

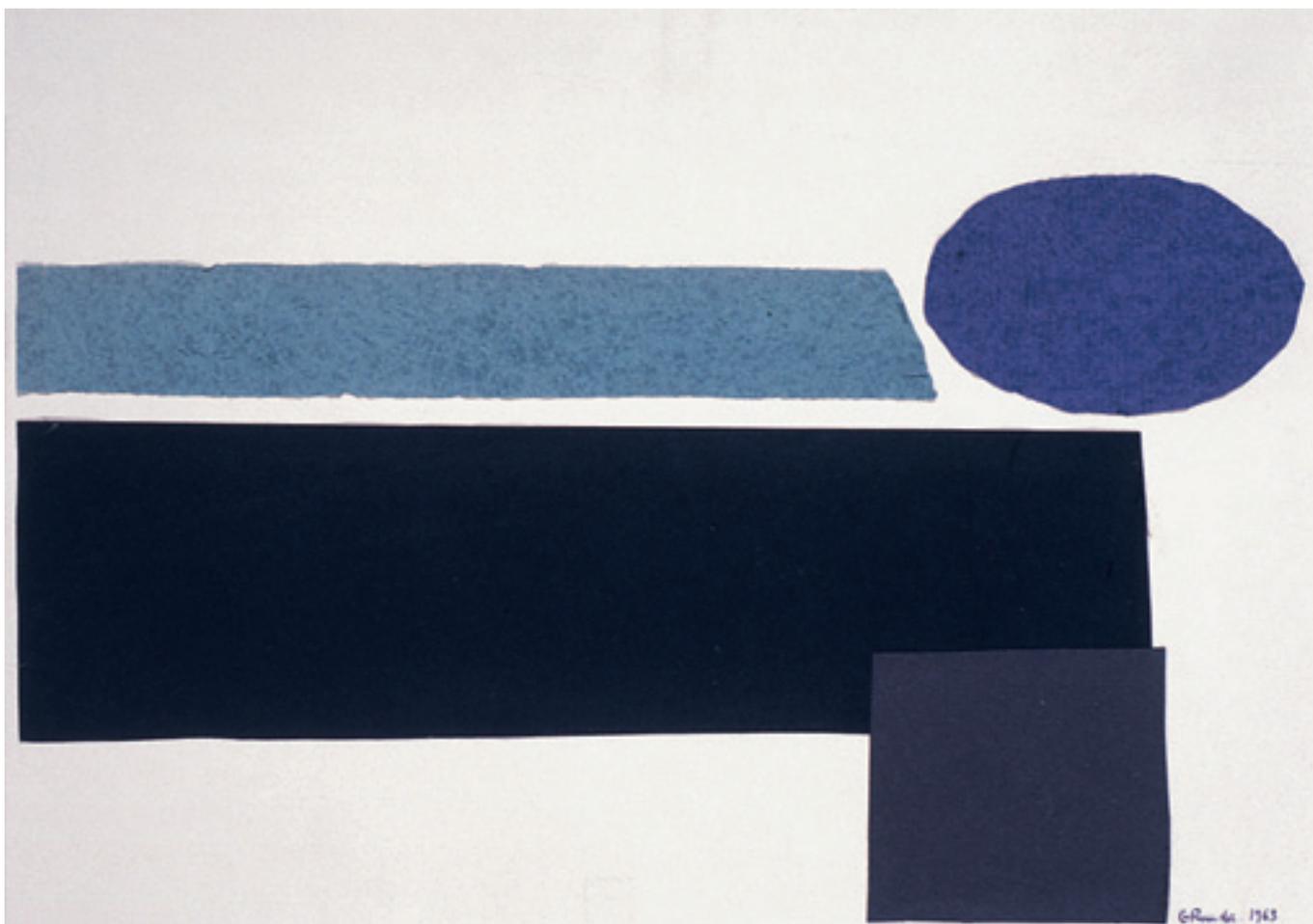




*Para mayores*, 1962  
Tissue paper and newspaper *collage* on card. 33 x 22.5 cm  
José Luis Rueda Jiménez Collection



*Collage No. 84*, 1963  
Collage of silk paper and paper on cardboard, 33 x 23.5 cm  
José Luis Rueda Jiménez Collection



*Collage n° 117*, 1963  
Tissue paper and card *collage* on cardboard. 23.5 x 33 cm  
José Luis Rueda Jiménez Collection



*The Cherry on the Cake*, 1969  
Collage of silk paper on cardboard, 47 x 62 cm  
José Luis Rueda Jiménez Collection



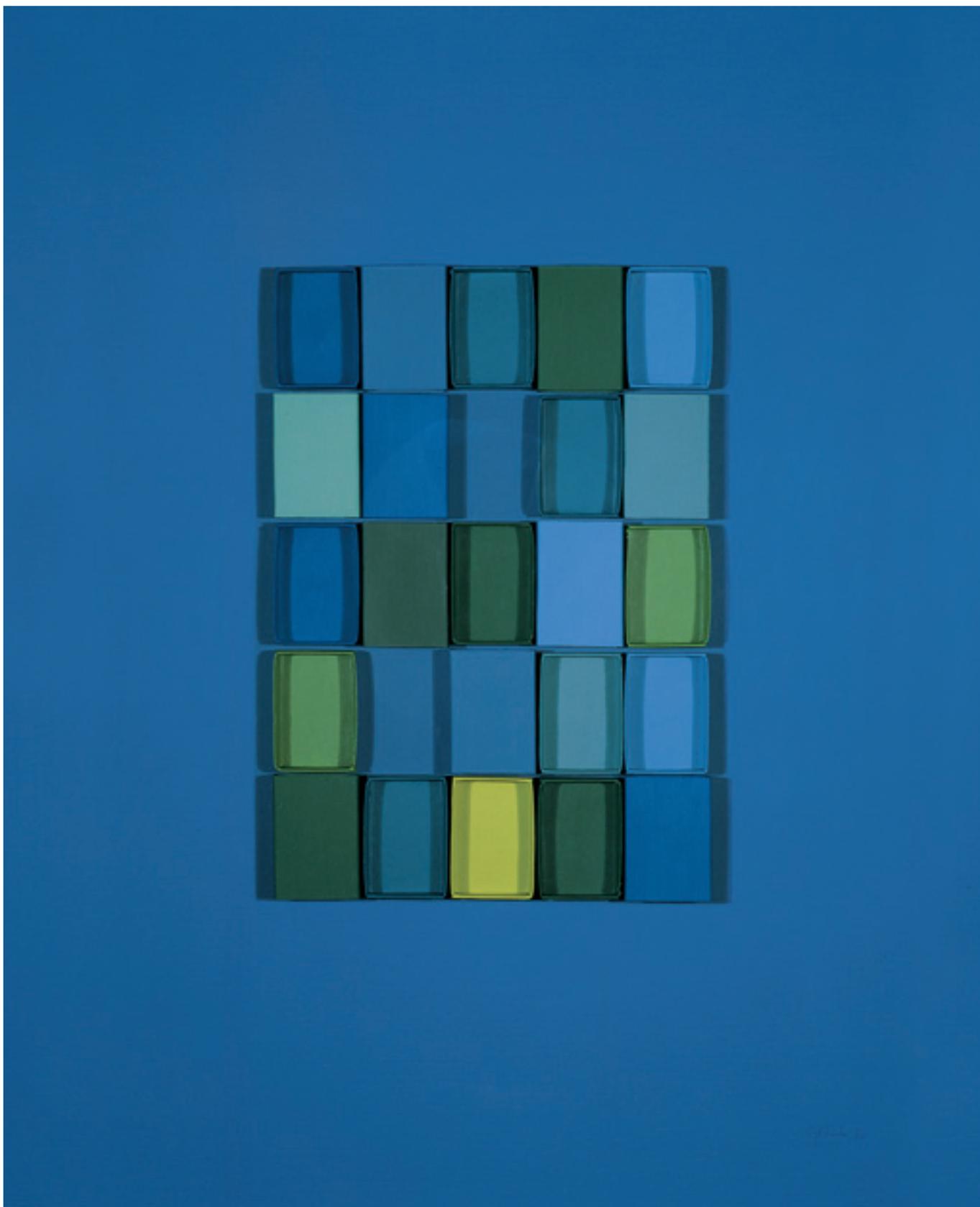
*Blues II*, 1962  
Collage of silk paper on cardboard, 33 x 23.5 cm  
José Luis Rueda Jiménez Collection



*Blues II*, 1962  
Collage of silk paper on cardboard, 33 x 23.5 cm  
José Luis Rueda Jiménez Collection



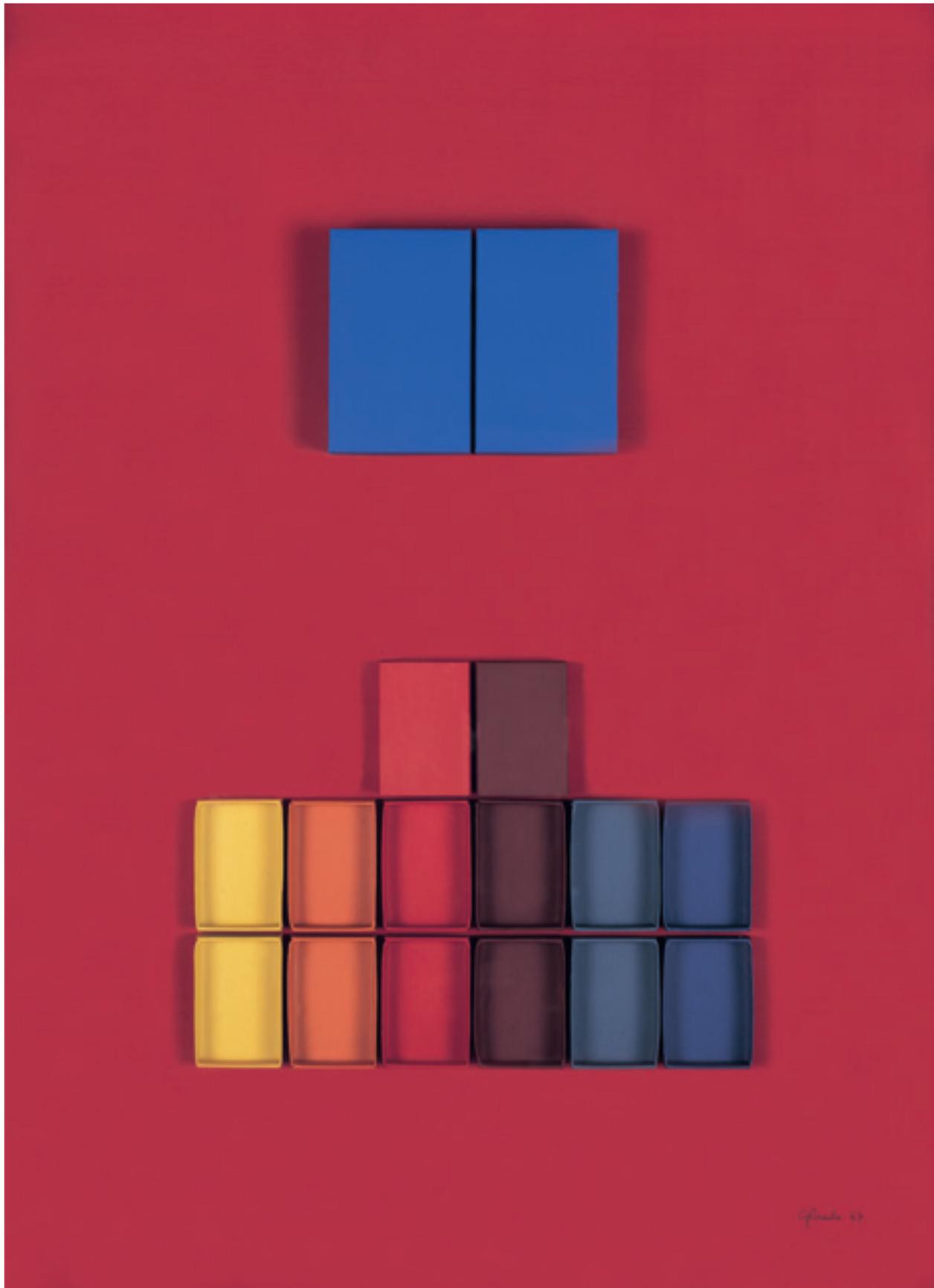
*Yellow with green*, 1966  
Cardboard box *collage* painted on tablex board. 30 x 26 cm  
Rosario Jiménez Familiar Collection



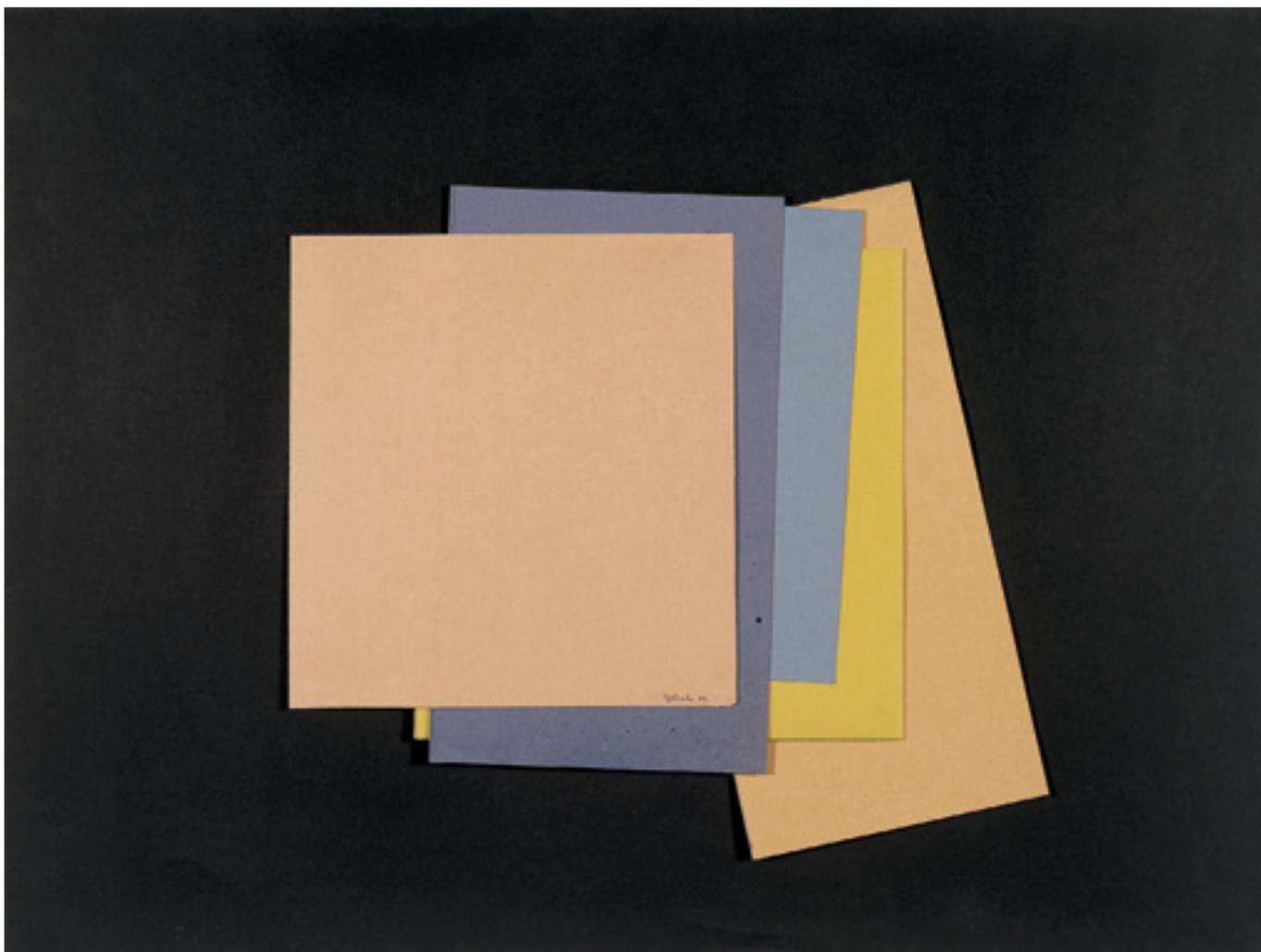
*Greens and Blues*, 1966  
Collage of painted cardboard boxes on particle board, 53.4 x 43.3 cm  
José Luis Rueda Jiménez Collection



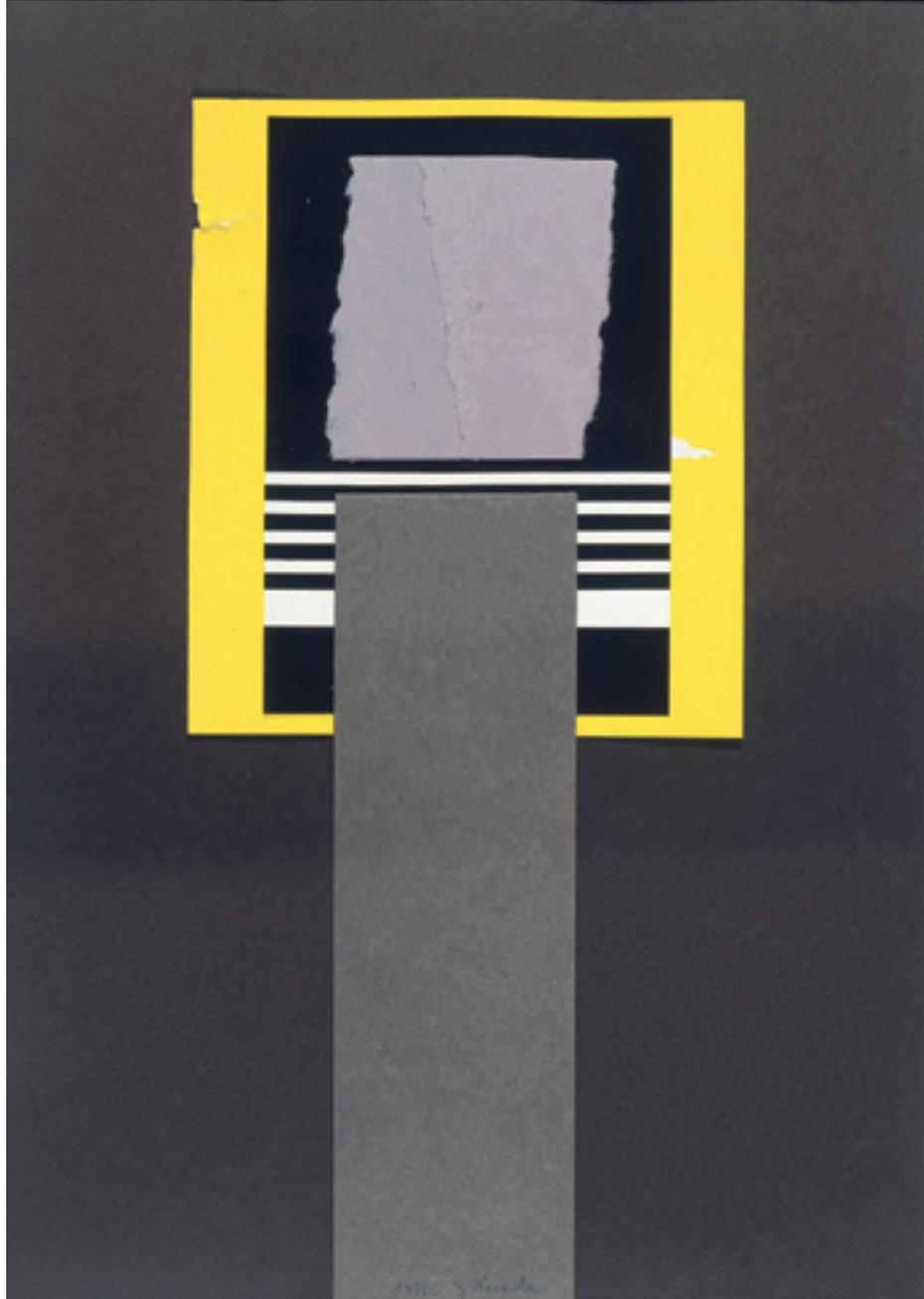
*Collage*, 1966  
*Collage* of painted cardboard boxes on particle board, 50 x 40 cm  
José Luis Rueda Jiménez Collection



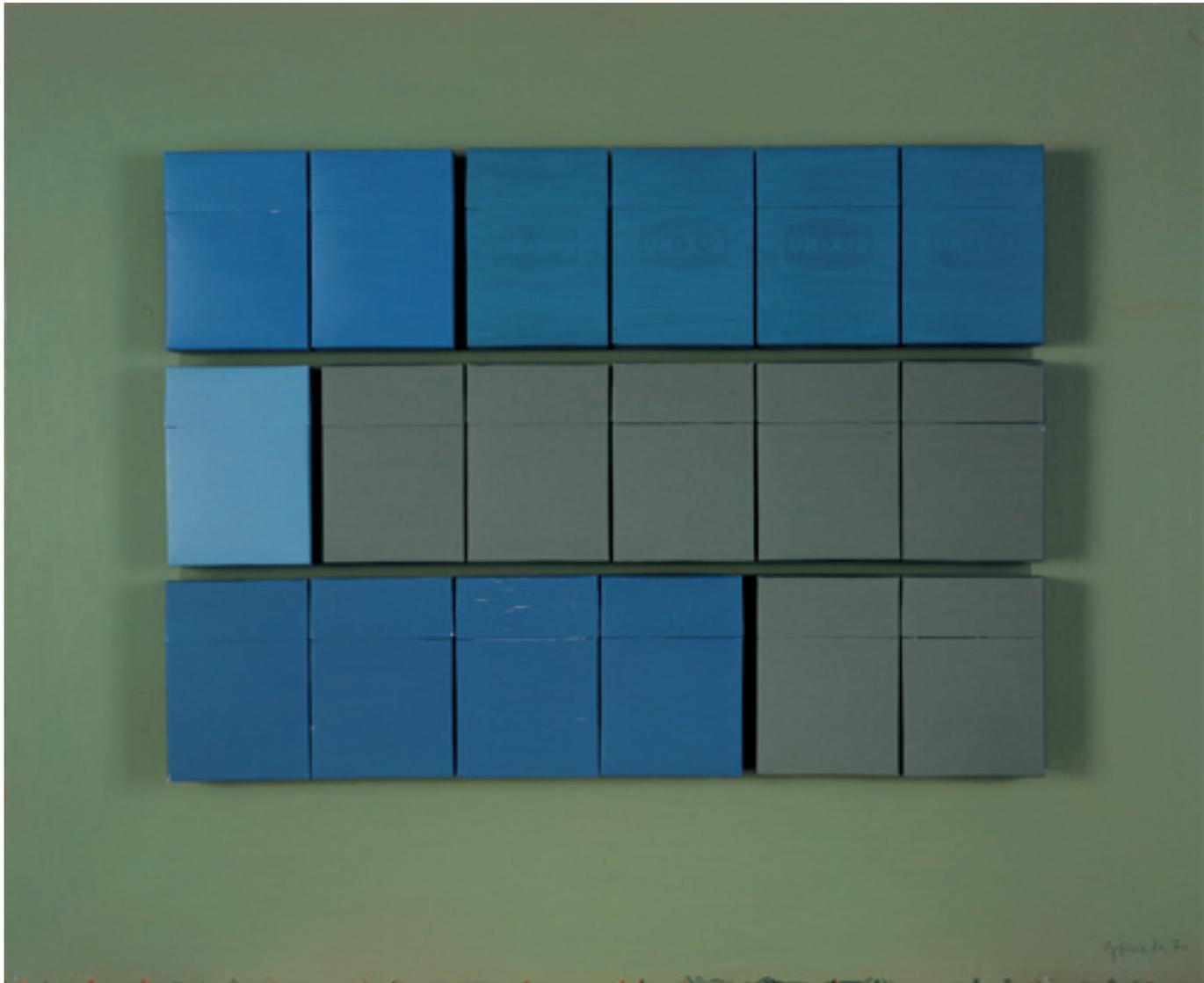
*Untitled*, 1967  
Collage of painted cardboard boxes on particle board, 53.5 x 43.3 cm  
José Luis Rueda Jiménez Collection



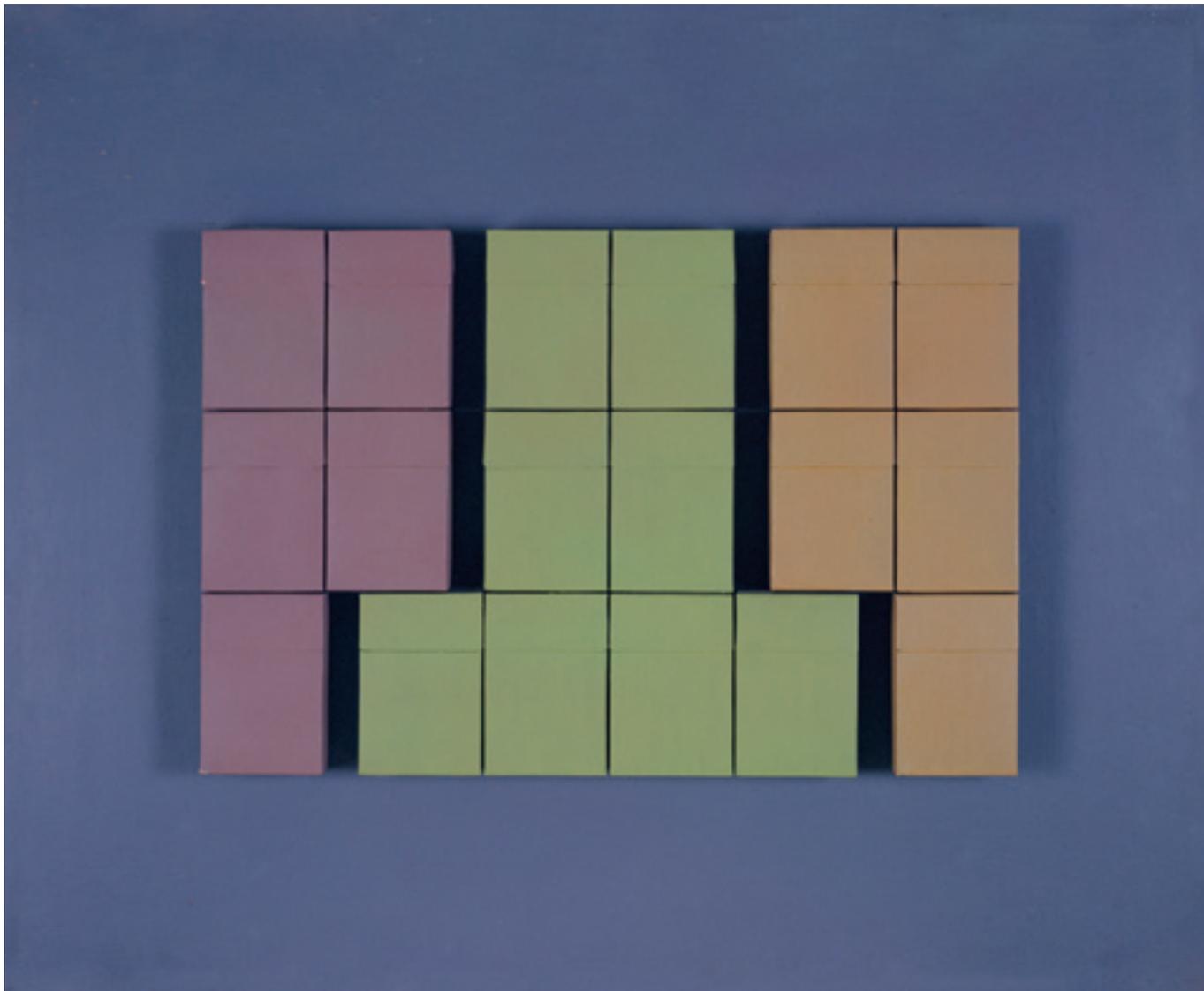
*Six superimpositions*, 1969  
Paper *collage* on cardboard. 47 x 60 cm  
José Luis Rueda Jiménez Collection



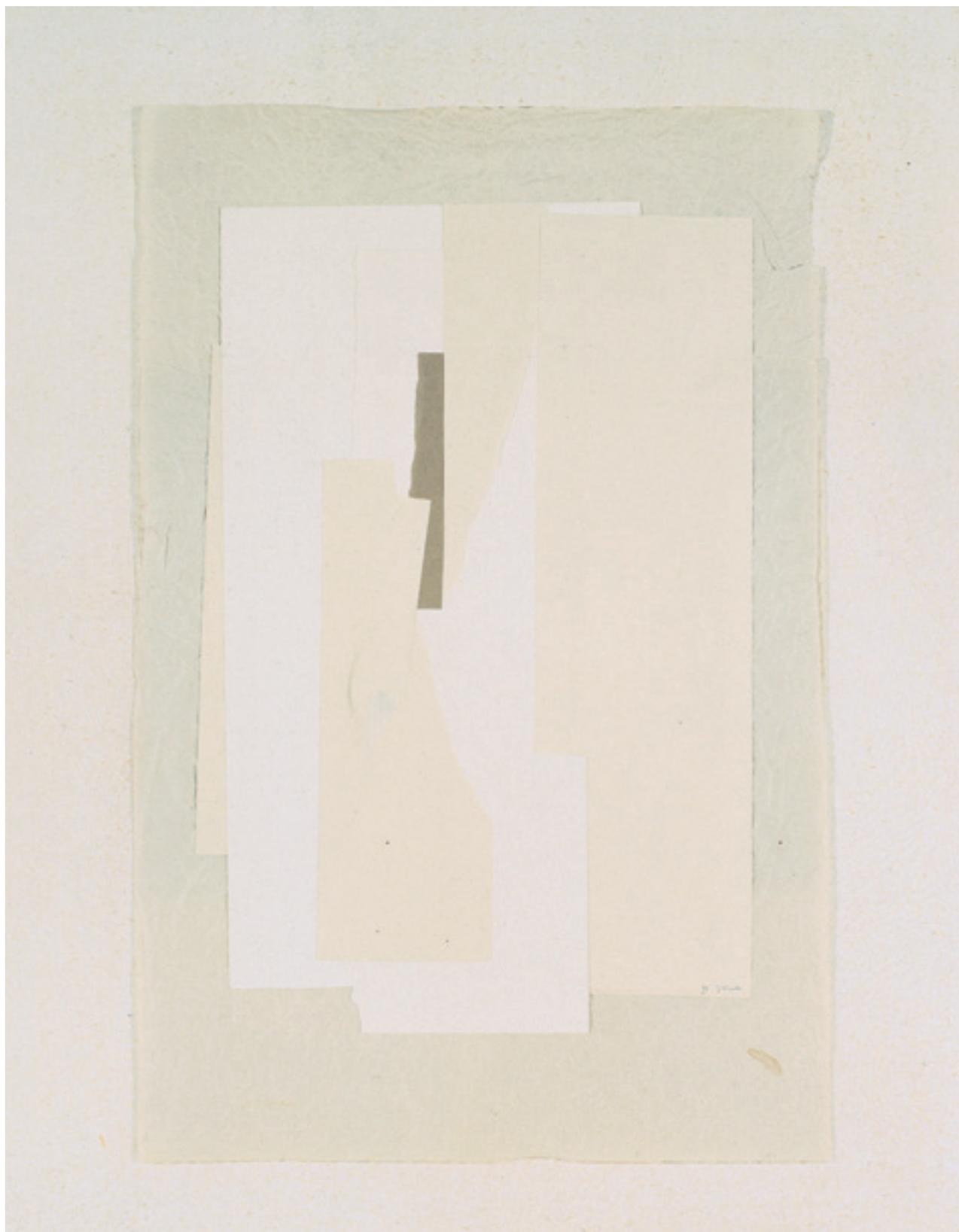
*Untitled*, 1971  
Paper *collage* on cardboard, 33 x 23.5 cm  
José Luis Rueda Jiménez Collection



*Collage (Box over Box)*, 1970  
Collage of painted cardboard boxes on particle board, 47 x 57 cm  
José Luis Rueda Jiménez Collection



*Collage*, 1970  
*Collage* of painted cardboard boxes on particle board, 47 x 57 cm  
José Luis Rueda Jiménez Collection



*Sepia collage*, 1973  
Paper *collage* on wood. 80.5 x 60.5 cm  
José Luis Rueda Jiménez Collection



*For Matisse*, 1979  
Card collage on tablex board. 34 x 28 cm  
José Luis Rueda Jiménez Collection



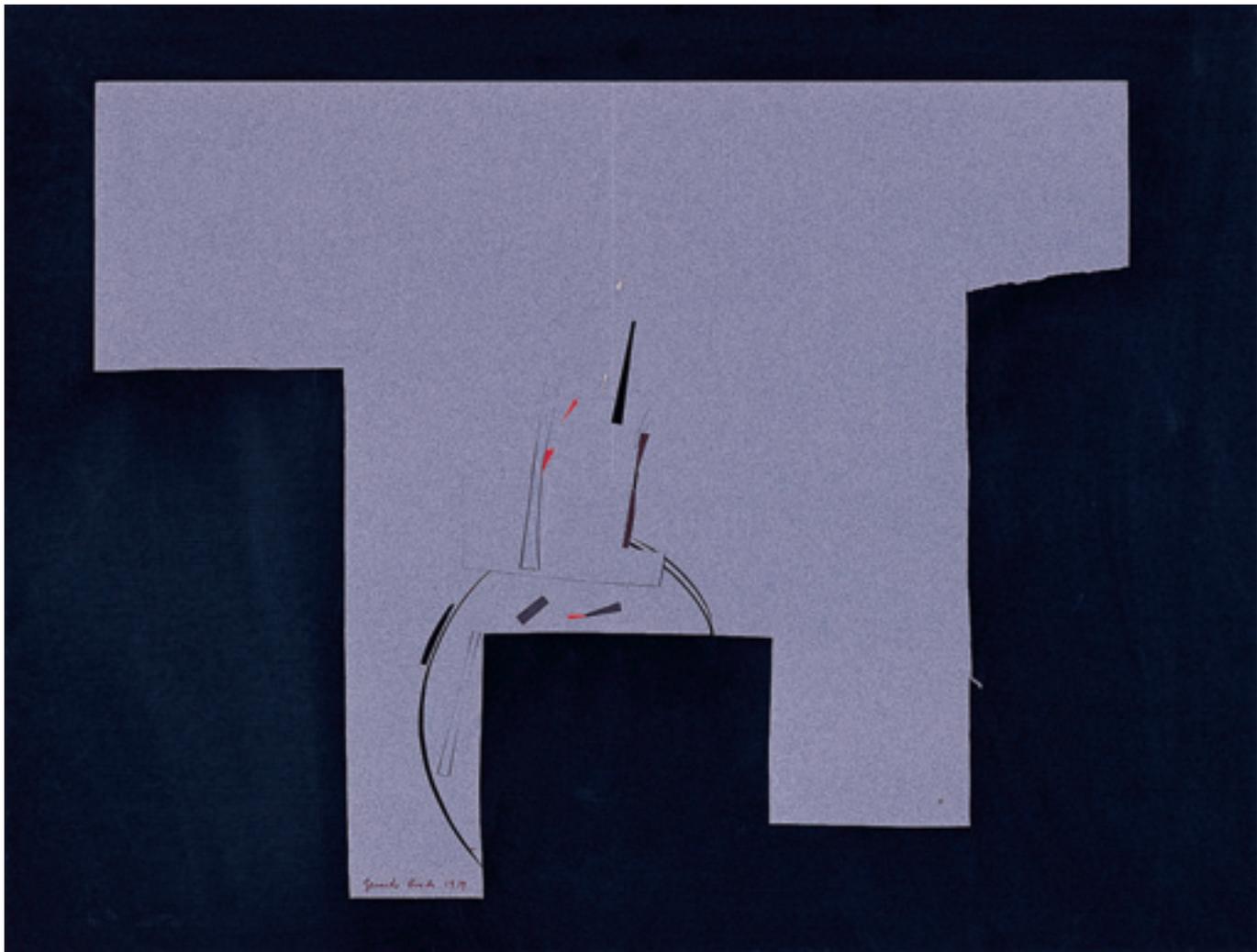
*Of all the possible materials, objects to do with the mail were favoured by Rueda. Although they are numerous, the artist seems to have wanted to make use of all kinds, every possible thing: letters and cardboard packages, printed sheets, advertisements, envelopes, invitation cards, stamps, postmarks, string are just a few examples. The boxes and cardboard packages are a continuation of the research Rueda had begun with match-boxes and cigarette packets.*

SERGE FAUCHEREAU, *The Architecture of the envelope. Mail in suspense.*  
Catalogue from the retrospective the Reina Sofía National Museum  
and Art Centre devoted to Gerardo Rueda's Collages. April 1997.

*Gerardo Rueda was quick to rebel against the waste he saw in that tiresome mail which pursues us home with offers and advertisements. It makes up a good part of the mail but who takes any notice of it? On most occasions, those motley sheets are casually torn up with scarcely a glance and thrown into the waste-paper basket.*

SERGE FAUCHEREAU, *The Architecture of the envelope. Mail in suspense.*  
Catalogue from the retrospective the Reina Sofía National Museum  
and Art Centre devoted to Gerardo Rueda's Collages. April 1997.





*Elephant Bridge*, 1979  
Collage on cardboard. 48 x 60 cm  
José Luis Rueda Jiménez Collection



*Informal*, 1986  
Wallpaper and newspaper *collage* on cardboard. 58 x 58 cm  
José Luis Rueda Jiménez Collection



*Artists' Things*, 1986  
Collage of paper, cardboard and paint tube on particle board, 30 x 25 cm  
José Luis Rueda Jiménez Collection



*Princess*, 1987  
Paper and fabric *collage* on paper. 26 x 30 cm  
José Luis Rueda Jiménez Collection

Retrospective exhibition of *collages* by Gerardo Rueda at the Queen Sofia National Museum and Art Center in April 1997.

Photograph: Joaquín Cortés, Gerardo Rueda Foundation Archive.





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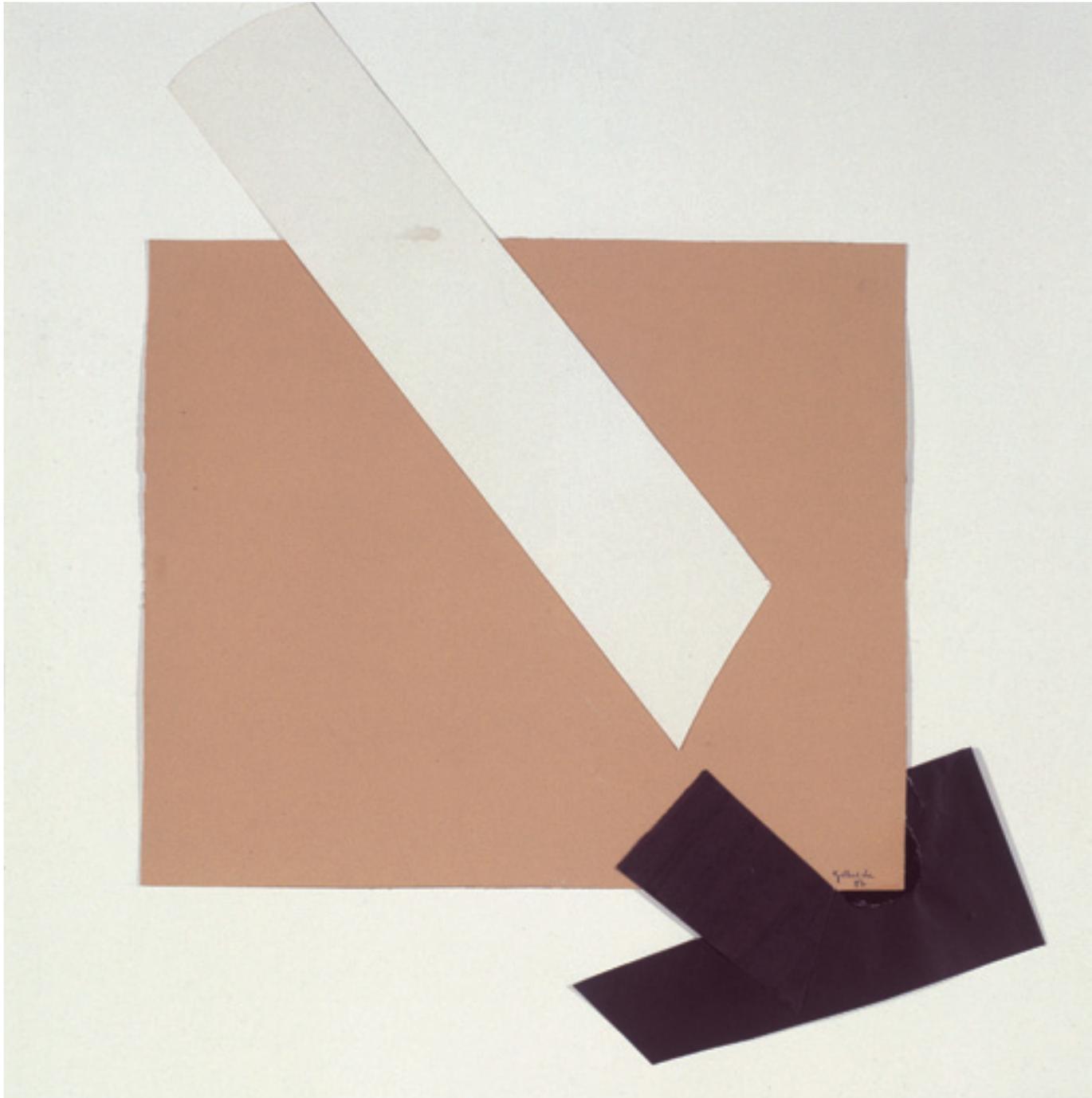
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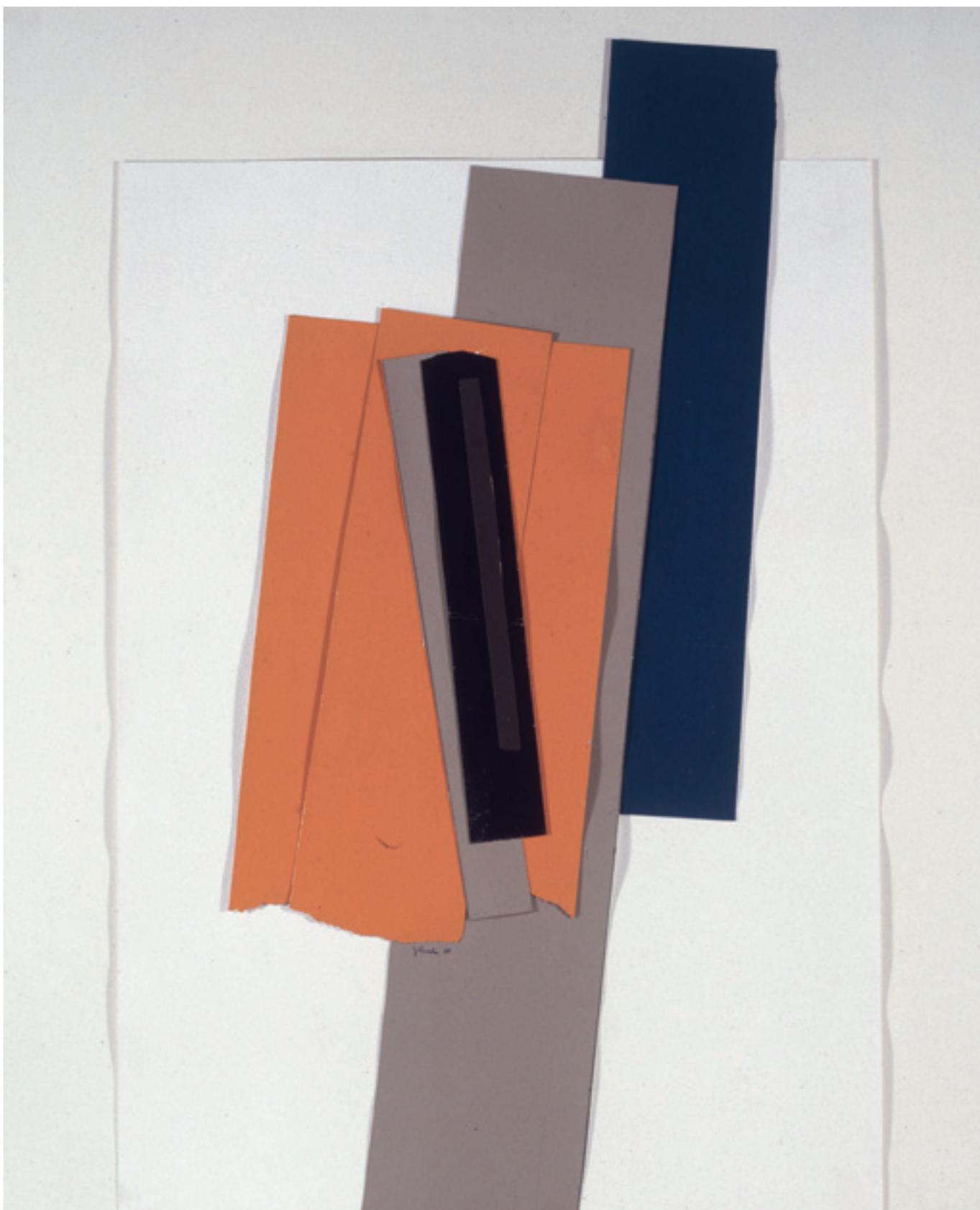
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*Support*, 1987  
Card *collage* on board, 52.5 x 52.5 cm  
José Luis Rueda Jiménez Collection



*Superimposition*, 1988  
Card collage and drawing in pencil on board. 88 x 70.5 cm  
José Luis Rueda Jiménez Collection



*Folder*, 1988

Collage of cardboard, cloth and paper clips on cardboard, 30 x 25 cm  
José Luis Rueda Jiménez Collection



*The comb*, 1989  
Paper and plastic *collage* on cardboard. 30 x 25 cm  
José Luis Rueda Jiménez Collection



*From Earth to Paradise* (1989-1992). Stained Glass Window done by Gerardo Rueda for Cuenca's Cathedral.  
*Photograph:* Arturo Luján. Gerardo Rueda Foundation Archive.





Gerardo Rueda at Vítrea while making the stained glass windows of Cuenca's Cathedral, 1991.

*Photograph:* Arturo Luján. Gerardo Rueda Foundation Archive.



*Untitled*, 1989  
Wallpaper and newspaper *collage* on cardboard. 110 x 75 cm  
José Luis Rueda Jiménez Collection



*Wooden Crest*, 1990  
Collage of wood and fabric on cardboard, 38 x 33 cm  
Rosario López Jiménez Collection



*Double presence*, 1991  
Wallpaper and newspaper *collage* on cardboard. 72 x 65 cm  
José Luis Rueda Jiménez Collection



*En Sobre blanco, the colours are discreet and the whole almost suggest a white and grey cameo. Here the envelope is back to front; although the name of the addressee is hidden, the diagonals on the back where it is closed can be seen. As we know, the tension caused by diagonals is often present, as much in Rueda's collages as in his other work.*

SERGE FAUCHEREAU, *The Architecture of the envelope. Mail in suspense.*  
Catalogue from the retrospective the Reina Sofía National Museum  
and Art Centre devoted to Gerardo Rueda's Collages. April 1997.



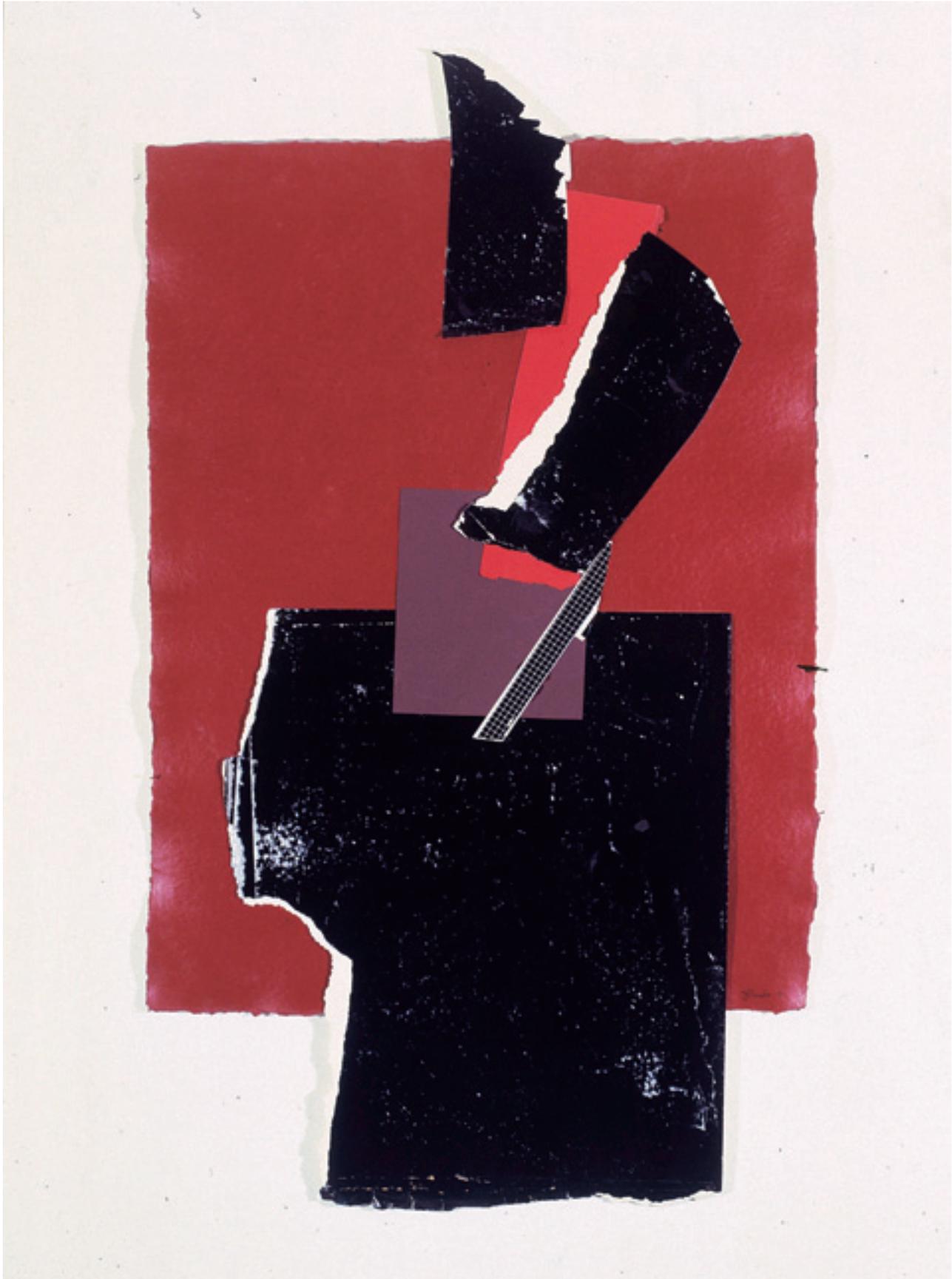
*Spatial green*, 1991  
Wallpaper *collage* on paper. 72 x 65 cm  
José Luis Rueda Jiménez Collection



*Collage with stripes II*, 1991  
Wallpaper *collage* on board. 102 x 86 cm  
José Luis Rueda Jiménez Collection



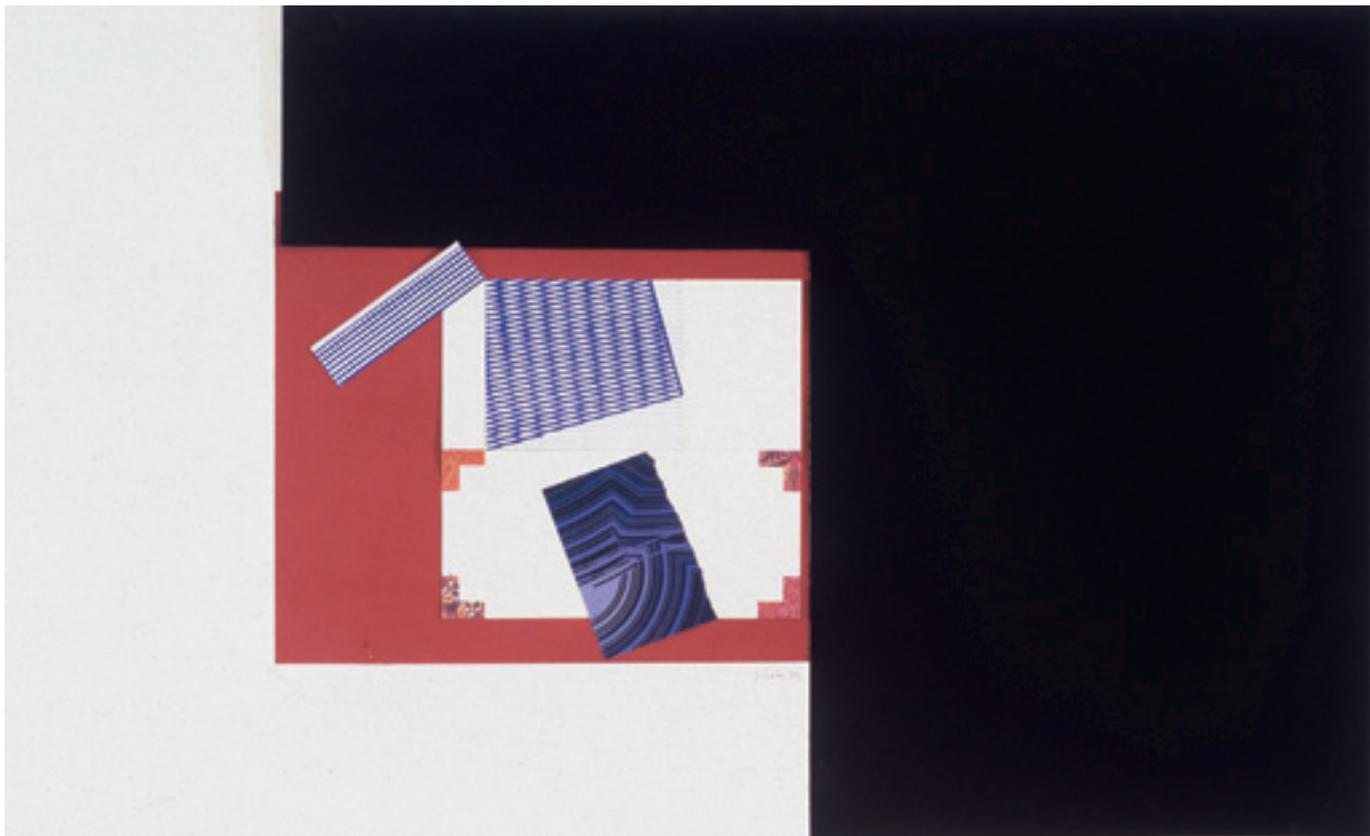
*Collage with stripes III*, 1991  
Wallpaper *collage* on board. 102 x 86 cm  
José Luis Rueda Jiménez Collection



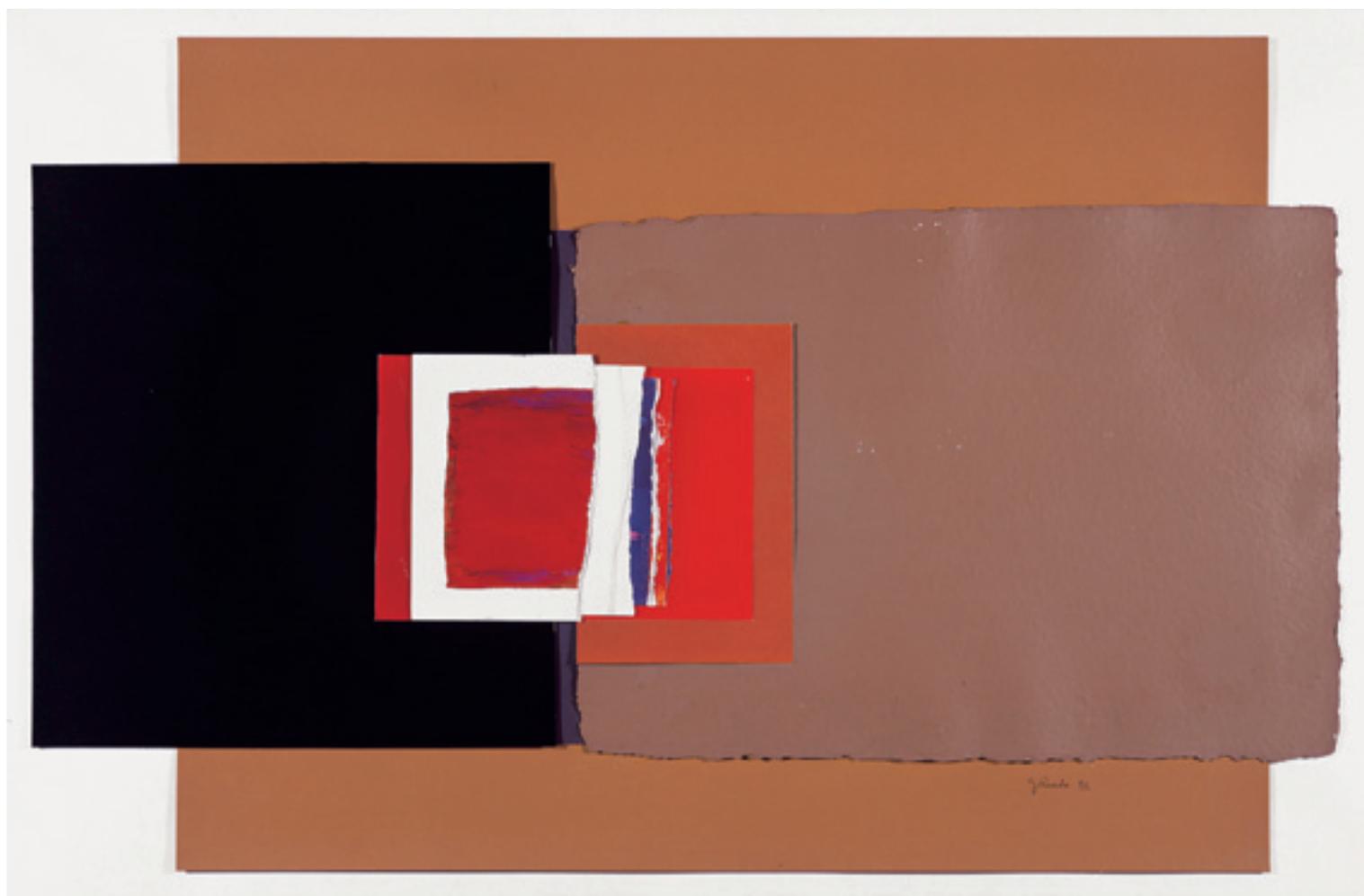
*Red and black fragments*, 1991  
Wallpaper *collage* on cardboard. 110 x 80 cm  
José Luis Rueda Jiménez Collection



*The vine*, 1992  
Wallpaper *collage* on paper. 25.2 x 45.5 cm  
José Luis Rueda Jiménez Collection



*Optics*, 1992  
Paper *collage* on cardboard, 53 x 83.5 cm  
José Luis Rueda Jiménez Collection



*Encounter*, 1992  
Paper *collage* on cardboard. 53 x 81.5 cm  
José Luis Rueda Jiménez Collection



*Artists' things*, 1992  
Card and paper *collage* on cardboard. 68.5 x 53.5 cm  
José Luis Rueda Jiménez Collection



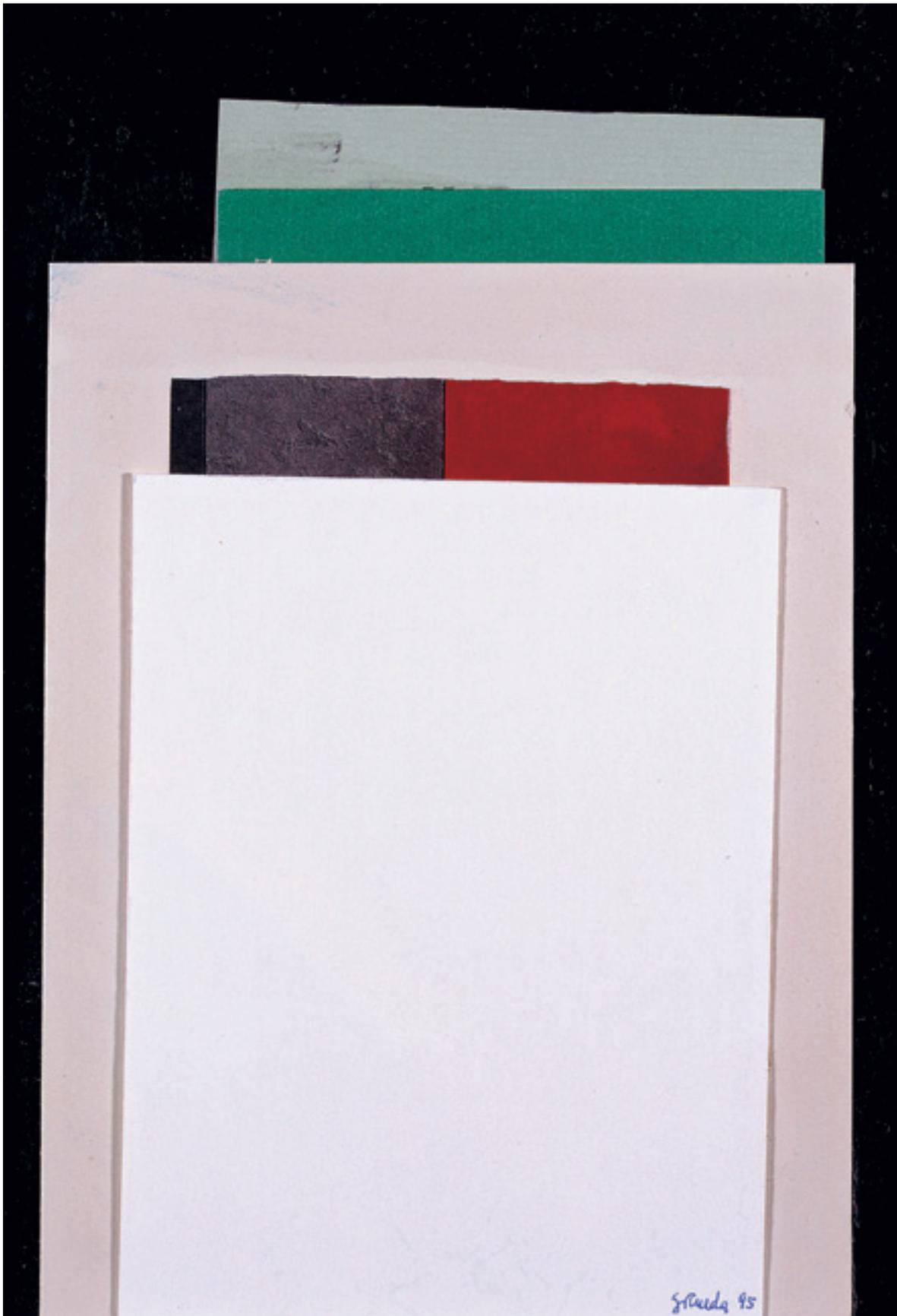
*Spike*, 1994  
Wallpaper *collage* on cardboard. 105 x 50 cm  
José Luis Rueda Jiménez Collection



*Untitled*, 1994  
Paper *collage* on cardboard. 47.5 x 21.5 cm  
José Luis Rueda Jiménez Collection



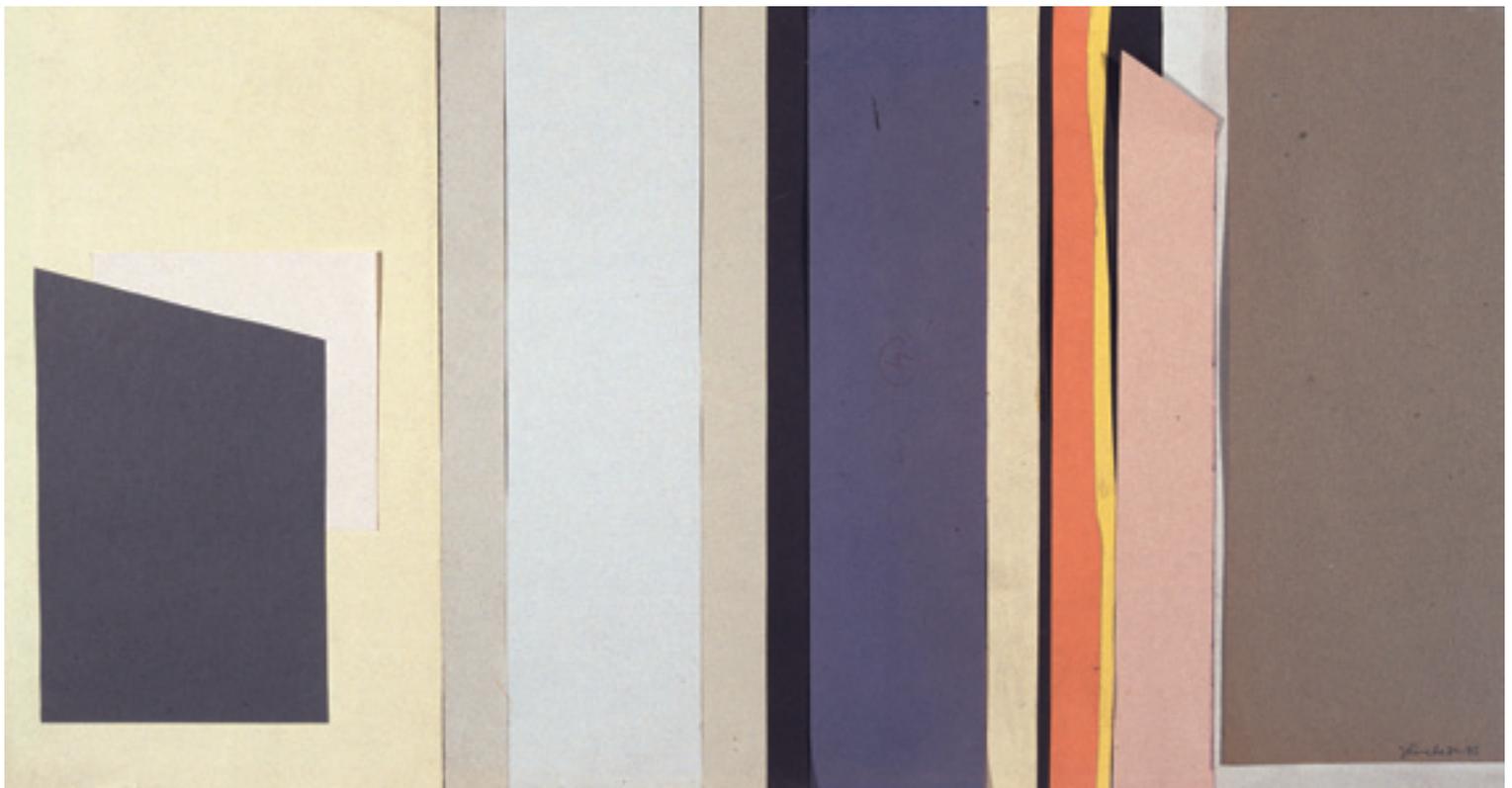
*Construction*, 1994  
Card collage on cardboard. 48.5 x 33.8 cm  
José Luis Rueda Jiménez Collection



*Untitled*, 1995  
Paper *collage* on cardboard, 23 x 15.5 cm  
José Luis Rueda Jiménez Collection



*Untitled*, 1995  
Paper *collage* on cardboard, 23 x 15.5 cm  
José Luis Rueda Jiménez Collection



*The wheat field*, 1980-95  
Paper collage on cardboard, 30 x 56.5 cm  
José Luis Rueda Jiménez Collection



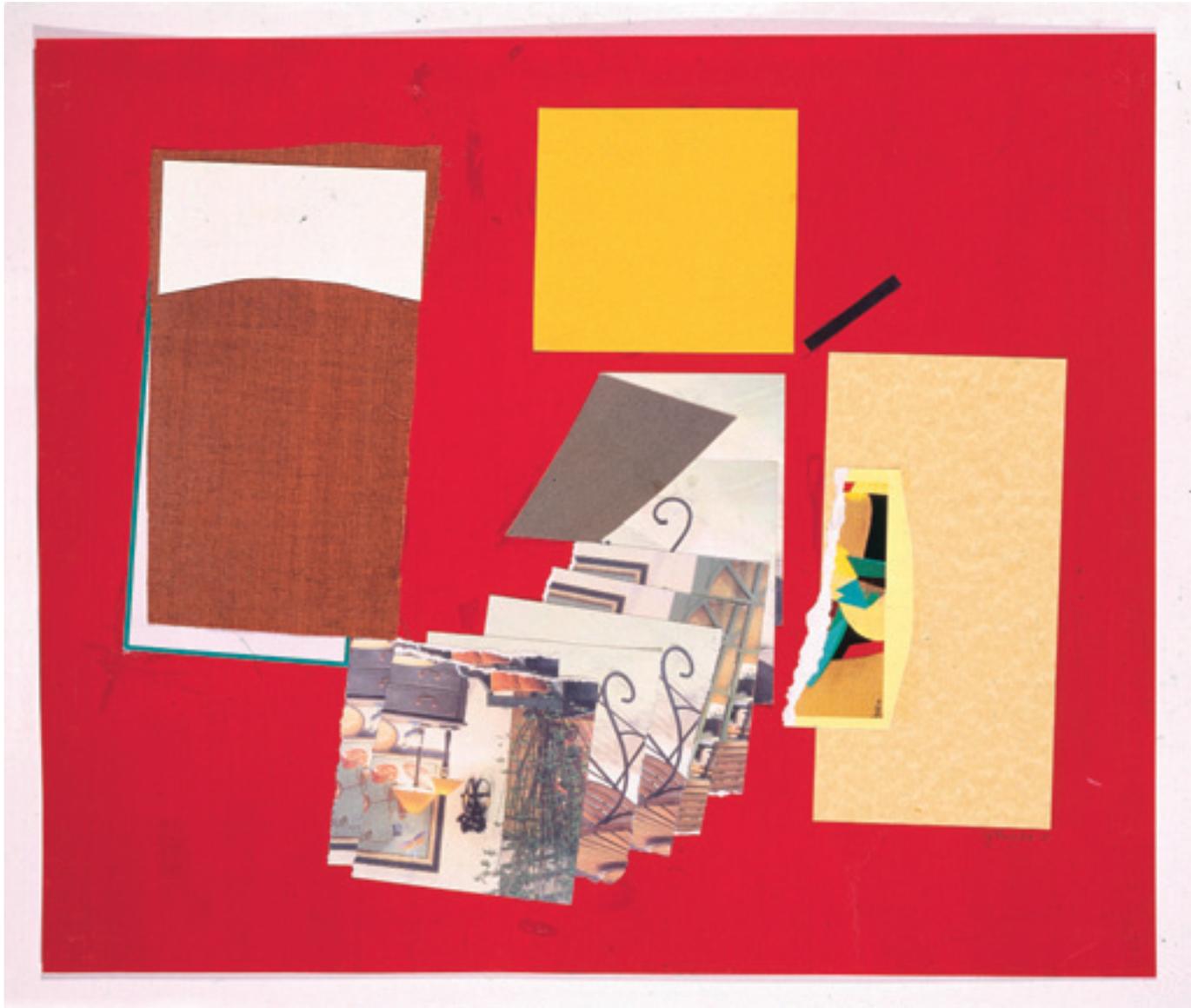
*Greens*, 1996  
Paper *collage* on card. 44.5 x 36.5 cm  
José Luis Rueda Jiménez Collection



*Transparent*, 1995  
Papyrus, wood and card collage on cardboard. 23 x 15.5 cm  
José Luis Rueda Jiménez Collection



*Melancholy*, 1996  
Paper collage on cardboard. 36.5 x 44.5 cm  
José Luis Rueda Jiménez Collection



*Home*, 1996  
Paper and fabric *collage* on card. 36.5 x 44 cm  
Karin y Manuel Trujillo Collection



*The cave*, 1996  
Collage painted on cardboard. 70 x 50 cm  
José Luis Rueda Jiménez Collection



*Nocturnes Series*, 1996  
Collage of paper on cardboard, 23 x 15.5 cm  
José Luis Rueda Jiménez Collection

Gerardo Rueda in San Francisco. November 1995.  
*Photograph:* José Luis Rueda Jiménez. Gerardo Rueda Foundation Archive.





Cuenca. January 1985.

*Photograph:* Fernando Zóbel. Gerardo Rueda Foundation Archive.





Gerardo Rueda with Ms. Weisman in her house in Los Angeles, 1995.

*Photograph: José Luis Rueda Jiménez. Gerardo Rueda Foundation Archive.*

# Biography

Gerardo Rueda Salaberry, the third of five children born to Ana Salaberry Darraidou and Andres Rueda Benito, was born in Madrid on April 23<sup>rd</sup> 1926. A graduate in Law and a polyglot, Rueda entered the Lycée Français in 1942. In 1955, the artist met Fernando Zóbel, his life-long best friend, whom he shared a studio with three years later in Madrid and then again in Cuenca.

Gerardo Rueda's art soon started to cause a stir in artistic circles, and in 1957 the artist had a solo exhibition at Galerie La Roue, in Paris. This show introduced him to the art world. Jean Cassou, director of the Musée d'Art Moderne de la Ville de Paris at the time, bought his work *Composición gris* or *Balbina* (1962). His 1958 solo exhibition at the Ateneo de Madrid made a great impact. In 1959, he met painter Carmen Laffon, who would also become one of his closest friends. Three of his paintings were included in the Spanish Pavilion at the 30<sup>th</sup> Venice Biennale: *Atocha* (Paolozzi Collection, Milan), *Alcalá* (Contemporary Art Collection, Museo Patio Herreriano, Valladolid) and *Almansa* (Boschi Di Stefano Collection, Palazzo Reale, Milan). Gerardo Rueda helped Fernando Zóbel put together a splendid collection of works by Spanish post-war abstract artists, which they would subsequently display in a location both scouted out in Toledo. The collection found a permanent abode in 1966, after the creation of the Spanish Abstract Art Museum in Cuenca, which Rueda founded together with Fernando Zóbel.

In 1965, the artist showed some works at Galería Juana Mordo in Madrid, which subsequently became his flagship gallery, and he struck up an excellent friendship with the owner. In 1966, Gerardo Rueda received the Hermanos Serra Award at the 10<sup>th</sup> May Salon in Barcelona.

In 1967 he held the position of acquisition adviser for the Fundación Santander Central Hispano, contributing to the institution's collection. Two years later, he took part in the XII Festival dei Due Mondi, at the Palazzo Collicola in Spoleto. In 1973, Rueda made a granite mural relief

entitled *Volumen, relieve, arquitectura* [Volume, Relief, Architecture], currently part of the Open-Air Sculpture Museum in the Paseo de la Castellana in Madrid. A year later, the artist was included in Herta Wescher's seminal book *Collage*. In 1977, Gerardo Rueda and other artists designed the sets for the program *Trazos* [Strokes], broadcast on the Spanish national network Televisión Española.

Rueda was one of the founding members and patrons of the Fundación de los Amigos del Museo del Prado (Friends of the Prado Museum Foundation), set up in 1980, for which the artist also designed the logo. Three years later, the museum accommodated the show *Goya. Obras maestras en las colecciones madrileñas* [Goya. Masterpieces in Madrid Collections], which Rueda produced entirely. In 1989, the artist designed the book *El martirio de San Bartolomé* [The Martyrdom of Saint Bartholomew] devoted to Bernardo Cavallino's homonymous work, commissioned by the aforementioned foundation, which the artist was closely linked to. In 1990, Rueda gave a lecture entitled "Mis flechazos en el Prado" [Love at First Sight in El Prado], organized by Francisco Calvo Serraller.

In 1986, the Madrilenian artist was selected through public tender and commissioned a mural painting for the main building of the Spanish Embassy in Riyadh, Saudi Arabia. The Semana de Musica Religiosa (Religious Music Week) commissioned the design of a plaque commemorating its foundation and, a year later, of the poster and catalogue for the 26<sup>th</sup> edition of the Religious Music Week. In 1987, Rueda undertook the renovation of the galleries of the Museo de Santa Cruz in Toledo to accommodate the collection of 16<sup>th</sup> and 17<sup>th</sup> century art owned by the Fundación Santander Central Hispano. He was appointed member of the board of the Faculty of Fine Arts of Cuenca that same year. From 1986 to 1996, he traveled the world (United States, Latin America and Europe), visiting numerous museums with José Luis Rueda. Several of these journeys were made to London, where they visited the National Gallery and Paolo Uccello's *The Battle of San*

*Romano*, one of Rueda's favorite paintings, and the Tate Gallery (now the Tate Modern), to see the Rothko gallery, among others, before traveling on towards Manchester.

They traveled very frequently to Paris. Gerardo Rueda loved the French capital and had been closely linked to the city since the 1950s. They embarked on enlightening, pleasant visits to the Louvre Museum, Centre Georges Pompidou, Musée d'Orsay, Picasso Museum, Musée d'Art Moderne de la Ville de Paris and Galerie National du Jeu de Paume. They also visited other French cities, such as Bayonne, Toulouse, Carcassonne, Grenoble and Saint Étienne, visiting the modern art museums of the two latter, which housed some of his favorite collections. They subsequently moved on to tour the Alps and the Pyrenees.

Then there were journeys to Holland: Amsterdam (Van Gogh Museum, Stedelijk Museum), Otterlo (Kröller-Müller Museum, Rueda was fascinated by the location and the collection), Rotterdam (Boymans-Van Beuningen Museum) and Eindhoven.

Among the journeys he made to Latin America, the most noteworthy were several trips to Mexico, where he visited the Rufino Tamayo International Contemporary Art Museum on different occasions, once attending the opening of the show *Rueda, una vision – Trayectos* [Rueda, A Vision, Routes]. Tamayo actually commissioned a canvas, *Casares*, which is on show in the museum. They also visited Monterrey, which organized a retrospective devoted to his body of work after his passing, with production and itinerary designed by the Institut Valencià d'Art Modern (IVAM). Still in Latin America, they visited Colombia and Venezuela; in Caracas they attended the inauguration of the retrospective show *Trayectos*, organized by the Sofía Ímber Contemporary Art Museum, where Rueda struck up a close friendship with the director and founder. That journey, which would be the last he made to the South American continent, ended in Buenos Aires with a show at the National Fine Arts Museum, which subsequently traveled to Brazil, Chile, Peru and other countries, with the attendance of José Luis Rueda.

His trips to the United States were also influential. Rueda visited Dallas and the Meadows Museum, which accommodated the retrospective *Gerardo Rueda* in 1998, with production and itinerary designed by the IVAM. The venue currently houses the itinerant show *La Escultura de Gerardo Rueda en la Colección del IVAM* [Gerardo Rueda's Sculpture in the IVAM's Collection]. During that same journey, they visited the Nasher Collection and the magnificent Kimbell Museum, whose building

was designed by one of Rueda's favorite architects, Louis Kahn. During their tour, they also visited the Fort Worth Museum and traveled to San Antonio to visit the city's museum.

Houston was another exciting destination, where they discovered the magnificent Menil Collection, contemplated the Rothko Chapel and Barnett Newman's *Broken Obelisk*, and visited the Museum of Fine Arts. In 1995, they traveled to California, departing from Los Angeles, where they visited the Getty Museum, the Los Angeles County Museum of Art, MoCA Museum of Contemporary Art, Armand Hammer Museum of Art and Cultural Center {*Gerardo Rueda. Collage*, 1997), the Norton Simon Museum in Pasadena, where Rueda was captivated by the magnificent collection, and the Frederick R. Weismann Museum of Art (*Gerardo Rueda*, with production and itinerary designed by the IVAM, in 1997). Accompanied by Ms. Weismann, they were able to contemplate the superb painting collection. Robert Erburu also opened to doors to his private collection, featuring a magnificent series of drawings by Picasso.

In San Diego they took in the museum with its magnificent *Bodegón del membrillo, la col, el melon y el pepino* (Still Life with Quince, Cabbage, Melon and Cucumber, 1603), by Juan Sánchez Cotán. In San Francisco, they were accompanied by Madeleine H. Russell, friend, art benefactor and owner of Gerardo Rueda's *Bodegón del Coliseo* (Still Life of the Coliseum), who was a marvelous host and showed them her substantial collection. They visited the art museum at Berkeley University and at the San Francisco MoMA, where they caught an exhibition of De Kooning's last works and some thirty drawings by Paul Klee. They traveled frequently to Portugal to several exhibitions in Lisbon, and to the Calouste Gulbenkian Museum; they visited the Serralves Foundation in Porto during a delightful journey with Pablo Lopez de Osaba. Rueda fell in love with both cities.

In 1988, he was commissioned to make the stained glass windows for the central nave of the Cathedral in Cuenca, which he worked on from 1989 to 1992. The 1980s ended with a retrospective devoted to the artist organized by Caja Madrid to mark its 150<sup>th</sup> anniversary. The opening was attended by H.M. the King and Queen of Spain, Mr. Jaime Terceiro, the bank's CEO at the time, and Mr. Pablo Lopez de Osaba, director of the Sala de las Alhajas, the gallery that housed the show.

In 1991, the Museo Patio Herreriano, Valladolid, acquired several of Rueda's works for its Contemporary Art

Collection through the intermediation of his adopted son and residuary legatee José Luis Rueda, who from then on has undertaken the organization of all Gerardo Rueda's projects, both in Spain and abroad, and has managed all major exhibition projects devoted to Rueda's oeuvre, from shows like *Trayectos*, which traveled around Latin America, to the exhibitions organized in the United States and Europe. This unflagging task has positioned Gerardo Rueda as one of the few artists in the world to have shown twice at the Reina Sofía National Museum and Art Centre (MNCARS), and the IVAM has honored him with nine productions, including exhibitions and catalogues, from 1996 through to 2008. His shows have also been curated by some of the most important art historians in the world, such as José Ramón Danvila, Tomàs Llorens, Serge Fauchereau, Barbara Rose or Francisco Calvo Serraller.

In 1992, the artist won a restricted tender for the creation of the doors to the Spanish Pavilion at the 1992 Seville World Expo, after submitting four models: *Sevilla I and II* and *Klee in Sevilla I and II*. Rueda topped that year by being awarded another tender, this time for the production of two mural reliefs for the building that accommodated the Agencia Estatal de Administración Tributaria, a department of the Spanish Ministry of Economy and the Treasury. On that occasion, Rueda submitted four models, *La Moneda, el tiempo y su laberinto I, II, III and IV* [Coin, Time and its labyrinth], as a tribute to Jorge Luis Borges. He ended 1992 receiving an honorary medal granted by the Egyptian Ministry for Culture at the 4<sup>th</sup> Cairo Art Biennale.

In 1994, Juan Manuel Bonet published a monograph on the artist entitled *Rueda* (published in Spanish by Polígrafa); the book was translated into French (Cercle d'Art) and English. That same year, by means of another tender, Rueda created an important relief in metal sheet, *De construcción* [Of Construction] (216.5 x 315 in.) for Madrid's regional government, for which he also created several preliminary collages as studies.

On March 28<sup>th</sup> 1996, a Rueda retrospective opened at the IVAM, curated by prestigious French art historian Serge Fauchereau. On April 3<sup>rd</sup>, Gerardo Rueda suffered his first brain hemorrhage in Madrid, despite which he was adamant to travel to Valencia by car to visit the show with José Luis Rueda. The artist suffered two further attacks, the last of which was fatal. Rueda passed away in Madrid on May 25<sup>th</sup> 1996. A year after his demise, his friend the French art critic Serge Fauchereau released the book *Du collage et de Rueda*, published by Cercle d'Art, which was also published in Spanish and presented at the

Residencia de Estudiantes in Madrid. In 2001, the Reina Sofía National Museum and Art Centre acquired 73 works from José Luis Rueda through purchase and bequest. The museum had presented and published the book *Gerardo Rueda, escritos y conversaciones* [Gerardo Rueda, Writings and Conversations] in 1999, and in 2003 the institution released *La vida es arte y el arte es vida* [Life is art and art is life], a Gerardo Rueda biography written by acclaimed art historian Barbara Rose, who back in 1996 had already labeled him Spain's most important artist of his time. In 2006, the book *Mis flechazos en el Prado*, by Francisco Calvo Serraller, was presented at the IVAM. José Luis Rueda coordinated the publication and edition of these books.

The presentation of this book coincided with the show *La poetica de Gerardo Rueda y la tradición del arte moderno* [Gerardo Rueda's Poetics and the Tradition of Modern Art] at the IVAM, curated by José Luis Rueda and Tomas Llorens, which was a great success both due to the important works by fundamental 20<sup>th</sup> century artists (Jean Arp, Sonia Delaunay, Lucio Fontana, Julio González, Kandinsky, Klee, Poliakov, Kupka, Matisse, Morandi, Barnett Newman, Ben Nicholson, Laszlo Peri, Picasso, Reinhardt, Schwitters, Vieira da Silva, Staël, Taeuber-Arp, Torres-García and Vantongerloo, which accompanied the exhibition of 95 works by Gerardo Rueda) and due to the number of visitors, which amounted to 85,000 people, setting a new record for the museum.

That year also saw the creation of the Gerardo Rueda Foundation, established to promote and safeguard his work, whose board includes art historians and personalities from the national and international cultural panorama. Exhibitions organized since its creation include *Siglo XXI, Arte en la Catedral de Burgos: Gerardo Rueda* [21<sup>st</sup> Century, Art in the Burgos Cathedral: Gerardo Rueda], accommodated in the cathedral itself and which attracted 85,000 visitors, thus positioning it as the most visited exhibition organized in that venue. The show was curated by Rafael Sierra and included works from the Gerardo Rueda collection which were exhibited for the first time.

In 2007, the *Gerardo Rueda: Parque Escultórico del Turia* sculpture museum was established thanks to an agreement between the Council of Valencia and the IVAM, accommodating the works *Cubo* [Cube] (1970) and *Rosario* (1992).

Between March and June 2007 and during the America's Cup, an exhibition of monumental sculptures by Gerardo Rueda from the IVAM collection was on display. The

show, entitled *La poetica escultórica de Gerardo Rueda*, was curated by Consuelo Císcar, Bernardo Pinto de Almeida and Barbara Rose. Said show will travel to an unprecedented number of cities, attracting an important number of visitors. It set off from Porto (Portugal), thanks to the support of the University of Porto and the city's Municipal Chamber, where its inauguration coincided with a summit of European Union Heads of State. From September to November it was at the Fundación Don Luis I Cascais Cultural Centre, and will travel to New York in February 2008 where, thanks to the intellect and generosity of Dr. Manuel Trujillo, it will be presented in the privileged surroundings of Park Avenue, opposite Mies Van der Rohe's Seagram Building, in the gardens of the Mount Sinai, Bellevue and Metropolitan hospitals, and in front of the Museo del Barrio. It will coincide with the *Gerardo Rueda, Spanish Modernist* show. The exhibition will also travel to Dallas in collaboration with the Meadows Foundation, making Gerardo Rueda the only Spanish artist to ever have two shows on display at this unique museum. It will be inaugurated at the same time as the square created for temporary open-air sculpture exhibitions by the Meadows Museum.

On 1<sup>st</sup> July 2007, on the occasion of the meeting of European Union Heads of State, coinciding with the aforementioned exhibition of monumental sculptures by Gerardo Rueda, the *Gerardo Rueda, Spanish Modernist* exhibition opened in Porto in different venues: the sculptures (models) were housed in the University of Porto's Galeria da Reitoria, whilst the paintings and collages were accommodated in the Museu Nacional de Soares dos Reis. The show will subsequently travel to New York, where the sculptures (models) will be housed in the Queen Sofia Spanish Institute and the paintings and collages will be displayed at The Amie and Tony James Gallery, The Graduate Center of The City University of New York. The event is, thus, a milestone in both Porto and in New York. Moreover, in New York the show also coincides with the aforementioned display of Gerardo Rueda's monumental sculptures. The general curating and itinerary was undertaken by José Luis Rueda Jiménez, and the shows were curated by Consuelo Císcar, Bernardo Pinto de Almeida and Barbara Rose. An important catalogue was published with texts penned by Consuelo Císcar, Bernardo Pinto de Almeida, Barbara Rose, Diane Kelder, Inmaculada de Habsburgo, Manuel Trujillo, Maria João Vasconcelos and Marqués dos Santos.

The Porto, Madrid and Valladolid events showing the monumental sculpture exhibition are sponsored by Caja Duero Obra Social (Caja Duero Benefit Society). The

catalogue includes texts by Consuelo Císcar, José Luis Rueda, Julio Feroso, Manuel Trujillo, Barbara Rose, José Guirao and Fernando Capa. On the occasion of said show, which kicked off during the America's Cup, prestigious psychiatrist and professor Dr. Manuel Trujillo gave a lecture entitled *Gerardo Rueda, artista y coleccionista* [Gerardo Rueda, artist and collector]. Dr. Trujillo is one of the latest members of the Fundación Gerardo Rueda and is presenting a new vision of Rueda's life and oeuvre.

The prestigious Park Avenue Bank accommodated another exhibition of Gerardo Rueda collages entitled *Construcciones*, curated by Barbara Rose, with catalogue text by Ms. Rose and Gerardo Rueda. Furthermore, in November 2007 the IVAM will be hosting *Gerardo Rueda. El museo imaginario* [Gerardo Rueda. The Imaginary Museum], which will travel to the Museo Santa Cruz de Toledo in January 2008, sponsored by Caja Castilla La Mancha. Coordinated by José Luis Rueda and curated by Francisco Calvo Serraller, the show will present for the first time the collection put together by Gerardo Rueda including objects and pieces from other cultures (Japanese *inros*, Chinese *celadons*, Chinese ceramics or Egyptian carvings, as well as antique furniture and frames, and glass from La Granja, among other elements), and paintings by Gerardo Rueda and other major artists (Laffon, Zóbel, Mompó, Teixidor, Guerrero, Julio González, Solana, Benjamín Palencia, Millares, Torner, Sempere, Antonio López, Sorolla, Palazuelo, Vázquez-Díaz, Rembrandt, Durer and Tiépolo, among many others). The IVAM will accommodate paintings by these artists and by Rueda, whilst the objects will be located in the Museo de la Ciudad (City Museum) alongside works by Rueda. The show will be accompanied by a catalogue with texts by José Luis Rueda, Consuelo Císcar, Francisco Calvo Serraller, Bernardo Pinto de Almeida and Manuel Trujillo, with the collaboration of art historian Javier Caballero, who has documented this magnificent collection.

Barbara Rose recently published an essential article in the important American magazine *Art & Antiques*, placing Rueda's collection among the one hundred most important collections in the world. Ms. Rose also published an article in the magazine *Sculpture* where she praised Rueda as one of the most important sculptors of the 20<sup>th</sup> century. This prestigious US historian is a Rueda scholar, and has dedicated over a decade of her life to studying his work. She also published an article in the summer issue of *Letra Internacional*. José Guirao also wrote an interesting article for the magazine *Descubrir el Arte* devoted to Rueda's life and sculpture.

### *Selection of works in collections and museums*

Gerardo Rueda is represented in the world's most important collections and museums including the Valencia Institute of Modern Art (IVAM)(106 works); the Queen Sofia National Museum and Art Center, Madrid; and the Museum of Spanish Abstract Art of Cuenca-Juan March Foundation, Madrid (27 works); the Sofia Imber Museum of Contemporary Art of Caracas (MACCSI); the Rufino Tamayo Museum of International Contemporary Art CONACULTA/INBA, Mexico City; the Meadows Museum, Dallas; the Kampa Museum, Prague; the Armand Hammer Museum of Art and Cultural Center, University of California, Los Angeles; the Frederick R. Weisman Museum of Art, Malibu, California; the Museum of Monterrey (Mexico); Madrid Atheneum, Madrid; National Library, Madrid (76 works); the Museum of the San Fernando Royal Academy of Fine Arts, Madrid (84 works); the Musée d' Art Moderne de la Ville de Paris; the Contemporary Art Collection, Patio Herrariano Museum, Valladolid; the British Museum, London; the Brooklyn Museum, Brooklyn, NY; the Cathedral of Cuenca (the stained-glass windows of the central nave); the March Collection of Contemporary Spanish Art, Palma de Mallorca; Bankinter Collection, Madrid; Collection of the Region of Castile-La Mancha, Toledo; the Banco Santander Central Hispano Collection; the Banco Zaragozano Collection; La Caixa's "Testimonial" Collection; El Monte-Caja de Ahorros de Huelva y Sevilla; the Banco Pastor Collection; Iberdrola; the Arthur Andersen Collection, Madrid; Artium, Vitoria/Gasteiz; the Banco Español de Crédito Collection, Madrid; the Caja de Madrid Art Collection, Madrid; Fine Arts Museums of San Francisco; The Achenbach Foundations, San Francisco; the César Manrique Foundation, Lanzarote; the Rafael Alberti Foundation, El Puerto de Santa Maria; the Galleria Moderna, Verucchio; the Goteborg Art Museum; the San Francisco Museum of Modern Art; the IBM Collection, Madrid; the Memorial Art Gallery, University of Rochester, New York; The Fogg Art Museum, Cambridge, Massachusetts; the Ministry of External Affairs, the Spanish Embassy, Riyadh; the State Tax Administration Agency, Ministry of the Economy and Treasury, Madrid; the Ministry of Transportation, Tourism and Communications, Barajas Airport, Madrid; Museum of Art and History; Cholet; Andalusian Contemporary Art Center, Seville; the Museum of Modern Art, Barcelona; the Open Air Sculpture Museum, Madrid; Museum of the Ateneo de Manila; Museum of Fine Arts, Bilbao; Spanish Pavilion, 1992 Seville World's Fair; National Heritage, Madrid; Spanish Television, Madrid; Tabacalera, Madrid; UNESCO, Paris.

### *Selection of his most important group shows*

Rueda has also participated in numerous group shows, notably the 1959 show of *Young Spanish Painters* (Kunsthalle, Basel; Museum of Decorative Arts, Paris; Museum of Art and History, Fribourg; Spanish Cultural Institute, Munich) In 1960 he participated in a groups show at the Guggenheim Museum in New York entitled *Before Picasso, After Miró*; in the show *Space and Color in the Spanish Painting of Today*, which visited Montevideo, Buenos Aires, Santiago (Chile), Lima, Bogota, and Sao Paulo; and in *Contrasts in Modern Spanish Painting*, which in that same year visited Tokyo, Nagoya, Osaka, Denver, San Francisco, Dallas and New York. In 1961, he took part in the Biennial of Finland and in the show *Spanish Painting of Today*, which toured Tokyo, San Francisco, New York, Brussels, Helsinki, Berlin, Bonn, Munich, Hamburg, Berkeley, and Vienna in 1962. In that year, he showed his work at an exhibition of Spanish painting at the Tate Gallery which also toured in the English cities of Southampton, Hull and Liverpool. In 1963, he was invited to the Tokyo Biennial, *The Seventh International Art Exhibition of Japan*, which was seen in some ten Japanese cities: Tokyo, Osaka, Takamatsu, Kito Kyushu, Kagoshima, Fukuoka, Saseho, Kumamoto, Nagoya and Sendai. In that year and the next, he participated in the show *Art in America and Spain*, which toured Madrid, Barcelona, Naples, Rome, Berne, Berlin, Lisbon, Salamanca, Seville, Valencia, San Sebastian, and Bilbao. Also in 1963 he was took part in *Present-Day Art in Spain* at the Casa di Cervantes in Bologna. In later years, Rueda participated in *Homage to Cornell*, held in 1978 at the Juana de Aizpuru Gallery in Seville, the *Homage to Chardin* organized by the Jacob Gallery of Paris in 1979 and *Homage to Miró* in 1984. In 1988, his works were included in the show *Spanish Painting: Aspects of a Decade (1955-1965)* at La Caixa in Madrid while in 1992 they were present in the show *The Prado Museum Seen by Twelve Contemporary Artists*, organized by the Friends of the Prado Museum Foundation. Rueda's works were part of the show *The Cuenca Group* that was held at Caja Madrid's Sala de Alhajas in 1997. The Valencia Institute of Modern Art (IVAM) organized the show *Sculpture and Landscape*, which included a work by Rueda, at the Astroc Foundation in the Bendinat Castle in Palma de Mallorca in 2005.



The Gerardo Rueda retrospective exhibition in Hall A1 of the Queen Sofía National Museum and Art Center, Madrid, October 2001

*Photograph: Joaquín Cortés, Gerardo Rueda Foundation Archive.*

# One Man Shows

- 1953 Exhibition, Sala Abril, Madrid
- 1954 Collages and Abstract Drawings, Sala Abril, Madrid, Spain
- 1956 Gerardo Rueda, Jovellanos Atheneum, Gijon, Spain
- Gerardo Rueda, Sala Abril, Madrid
- 1957 Gerardo Rueda, Sala Abril, Madrid
- Rueda, La Roue Gallery, Paris, France
- 1958 Rueda, Jardín Galleries, Barcelona, Spain
- Gerardo Rueda, Sala Abril, Madrid
- Gerardo Rueda, Madrid Atheneum, Sala del Prado, Madrid
- 1959 Paintings and Drawings, San Eloy School of Fine Arts, Salamanca
- 1960 Paintings by Rueda, Sala Teka, Bilbao, Spain
- 1961 Gerardo Rueda, Biosca Gallery, Madrid
- 1962 Rueda, Círculo de la Amistad, Liceo Gallery, Cordoba, Spain
- 1964 Gerardo Rueda, Ferrari Gallery, Verona, Italy
- Gerardo Rueda, Art Gallery 2000, Bologna, Italy
- Gerardo Rueda, Quadrante Gallery, Florence, Italy
- Rueda and Gorris, Il Centro Gallery, Naples, Italy
- Gerardo Rueda: Collages on paper, The Luz Gallery, Manila, the Philippines
- 1965 Rueda and Sempere, Concret Books, Valencia, Spain
- Gerardo Rueda Juana Mordó Gallery, Madrid
- 1966 Gerardo Rueda, La Pasarela Gallery, Seville, Spain
- 1968 Gerardo Rueda: Works 1967-1968, Juana Mordó Gallery, Madrid
- 1969 Gerardo Rueda, Grises Gallery, Bilbao
- Trayectoria [Career], Edurne Gallery, Madrid
- 1971 Rueda, Juana Mordó Gallery, Madrid
- Rueda, Val i 30 Gallery, Valencia
- Rueda, Juana de Aizpuru Gallery, Seville
- 1972 Ten Years of Collages: 1962-1972, Egam Gallery, Madrid
- 1974 Gerardo Rueda, Varron Gallery, Salamanca
- 1977 Gerardo Rueda, Juana de Aizpuru Gallery, Seville
- 1979 Gerardo Rueda, Hilde Müller Gallery, Winterthur, Switzerland
- 1980 Gerardo Rueda, Theo Gallery, Madrid
- 1981 Gerardo Rueda: Recent Work, Theo Gallery, Madrid

- 1982** **Rueda and Gordillo**, Fine Arts Circle, Santa Cruz de Tenerife, Spain
- Rueda**, Sa Pleta Freda, Son Servera, Mallorca, Spain
- 1985** **Gerardo Rueda**, Theo Gallery, Madrid
- Gerardo Rueda: Thirty Years of Painting**, Granero Gallery, Cuenca, Spain
- Gerardo Rueda**, Varron Gallery, Salamanca
- Gerardo Rueda: Collages**, Palace Gallery, Granada, Spain
- Gerardo Rueda; Private Collection (Thirty Years of Painting)**, Manuel de Falla Cultural Center, Granada; City Hall Exhibition Rooms and Posada del Potro, Cordoba (1986) Museum of Contemporary Art, Seville (1986)
- 1986** **Still Lifes: 1985-1986** Estampa Gallery, Madrid
- En la tinta plana**, ARCO 1986, Stand 113, Madrid
- Gerardo Rueda**, Hilde Müller Gallery, Winterthur
- Gerardo Rueda**, Carmen Durango Gallery, Valladolid, Spain
- Gerardo Rueda**, Inmaculada Savings Bank, Sala Luzán, Zaragoza, Spain
- 1987** **Recent Works**, Joan Oliver Maneu Gallery, Palma de Mallorca, Spain
- El Orden Sensible [The Perceptible Order]**, Peironcely Gallery, Madrid
- Recent Works**, Fúcares Gallery, Almagro, Spain
- The Collage**, Chamartín Municipal Cultural Center, Madrid
- 1988** **Recent Works**, Association of Communities of Castilla- La Mancha, Alonso de Ojeda Hall, and Granero Gallery Cuenca, Spain
- Gerardo Rueda**, Arteunido Gallery, Barcelona
- 1989** **Gerardo Rueda; Retrospective Exhibition (1944-1989)**, Sala de las Alhajas, Caja de Madrid, Madrid
- El sobre [The Envelope]**, Estampa Gallery, Madrid
- Works on wood, collage, and graphics**, Tolmo Gallery, Toledo, Spain
- One-Man Show**, Greca Gallery, Interarte: Stands 131-133, Valencia
- 1990** **Recent Works**, Elba Benítez Gallery, Madrid
- Recent Works**, Benlliure, Greca and Punto Galleries, Interarte, Valencia
- Recent Works**, Joan Oliver Maneu Gallery, Palma de Mallorca
- Recent Works**, Greca Gallery, Barcelona
- Serie Diez Más Seis [Ten Plus Six Series]**, Estiarte Gallery, Madrid
- 1991** **Una aproximación retrospectiva [A look back]: Paintings, sculptures and collages since 1946**, Provincial Savings Banks in Alicante, Denia, Elche and Villena.
- Recent Works**, Banco Zaragozano, Zaragoza
- Serie Diez Más Seis [Ten Plus Six Series]**, Viciana Gallery, Valencia
- 1992** **Recent Works**, Alfinsa-Almirante Gallery, Madrid
- Recent Works**, Félix Gómez Gallery, Seville
- Retrospective: Rueda**, Amicale des Beaux Arts, Franciscan Abbey, Châteauroux, France
- Still Lifes 1992**, Juan Gris Gallery, Madrid
- Painting with Paper, Drawings and Collages since 1949**, Municipal Cultural Center, Alcoy, Spain
- Fourth Art Biennial**, Pavilion of Honor, Cairo, Egypt

- 1993** **Rueda: Recent Works**, Provincial Savings Bank of Cordoba, Cordoba, Spain
- Rueda: Paintings and collages**, Rosalía Sender Gallery, Valencia
- Rueda: Recent Works**, Tretze Gallery, Castellon, Spain
- Rueda: The Complete Graphic Works: 1946-1993**, Museum of Fine Arts, Bilbao, Spain
- Rueda**, Bat Gallery, Madrid
- 1994** **Graphic Works**, Estiarte Gallery, Arco 1994, Madrid
- Collages and Engravings**, Joan Prats Gallery, Barcelona
- Memory of Samarkand**, Estiarte Gallery, Madrid
- Rueda: A vision-Journeys**, Tecla Hall, Barcelona  
Rufino Tamayo Museum of International Contemporary Art, Mexico City, Mexico.  
Museum of Modern Art, Bogota, Colombia (1995)  
Museum of Modern Art, Medellin, Colombia (1995)  
La Tertulia Museum of Modern Art, Cali, Colombia (1995)  
Avianca Cultural Center, Barranquilla Colombia (1995)  
Sofía Imber Museum of Contemporary Art, Caracas, Venezuela (1996)  
National Museum of Fine Arts, Buenos Aires, Argentina (1996)  
Juan B. Castagnino Municipal Museum of Fine Arts, Rosario, Argentina (1996)  
Assis Chateaubriand Museum of Art, Sao Paulo, Brazil (1996)  
National Museum of Fine Arts, Santiago, Chile (1997)  
Emilio A. Caraffa Provincial Museum of Fine Arts, Cordoba, Argentina (1997)  
Spanish Cultural Center, Lima, Peru (1997)
- Rueda-Domela**, Thessa Herold, Paris
- Rueda: Graphic Works**, Zaragoza Gráfica Gallery, Zaragoza
- 1995** **Graphic Works**, Association of Civil Engineers, Madrid
- Space in Space**, Museum of Spanish Contemporary Engraving, Marbella, Spain
- Gerardo Rueda: Recent sculpture**, Juan Barjola, Gijon
- Gerardo Rueda: Works (1955-1995)**, Ibercaja Exposition and Conference Center, Zaragoza  
Camón Áznar Museum, Zaragoza  
Amós Salvador Hall, Logroño  
Almudí Palace, Murcia, Spain (1996)
- 1996** **Gerardo Rueda**, Dan Gallery, Sao Paulo
- Gerardo Rueda: Original Graphic Works**, Viciiana Gallery, Valencia
- Gerardo Rueda: Valencia Museum of Modern Art**, Julio González Center, Valencia  
Monterrey Museum, Monterrey, Mexico  
Exhibition Hall of the State Board of Voluntary Promoters, Zacatecas, Mexico  
Frederick R. Weisman Museum of Art, Malibu, California, USA (1997)  
Bochum Museum, Bochum, Germany (1998)  
Meadows Museum, Dallas, USA (1998)
- Gerardo Rueda: Matter and Time**, Galicia Auditorium, Santiago, Spain
- Gerardo Rueda (1946-1996)**, City Hall, Jerez de la Frontera, Spain
- 1997** **Gerardo Rueda: Collages**, Queen Sofia National Museum and Art Center, Madrid  
Museum of Fine Arts, La Coruña, Spain  
Château d'O, Montpellier, France (1998)  
Bochum Museum, Bochum, Germany (1998)  
Sofía Imber Museum of Contemporary Art, Caracas (1998)
- Gerardo Rueda: Spanish Master of Collage**, Armand Hammer Museum of Art and Cultural Center, UCLA, Los Angeles
- 1999** **Collages: 1956-1996**, Ludwig Foundation of Cuba, Convento of St. Francis, Havana, Cuba

- 2000** Gerardo Rueda: **Retrospective 1946-1996**, Royal Palace and Castel Nuovo, Naples  
Mudima Foundation and Grossetti Gallery of Contemporary Art, Milan (2001)  
Palazzini dei Giardini-Civic Gallery, Modena, Italy (2001)
- 2001** **Unpublished Drawings: (1949-1958)**, ARCO 2001, *El Mundo* Stand, Madrid
- Gerardo Rueda: **Retrospective Show (1941-1996)**, Queen Sofia National Museum and Art Center, Madrid  
Kampa Museum, Prague, Czech Republic (2002)  
Szépművészeti Múzeum, Budapest, Hungary (2002)  
Museum of Art History, Palais Herrach, Vienna, Austria (2002)
- Gerardo Rueda: **Collages (1954-1996)**, Municipal Arts Center, Alcorcon, Spain
- 2002** Gerardo Rueda, **Sculptor**, Eduardo Capa Foundation, Santa Bárbara Castle, Alicante, Spain
- Gerardo Rueda: **Collages**, The Spanish Institute, New York, New York, USA
- Gerardo Rueda: **Monochromes**, Paul Rodgers Gallery, New York
- 2003** Gerardo Rueda: **Constructions**, Museum of Spanish Abstract Art, Cuenca
- Gerardo Rueda: **Madrid, Paris, Madrid (1956-1996)**, Amos Andersons Museum of Art, Helsinki  
Museum of Modern Art, Oostende, Belgium  
Chelsea Art Museum (2004)
- 2005** Gerardo Rueda: **Fountains**, Valencia Institute of Modern Art, Valencia
- 2006** Gerardo Rueda: **The sculptural poetics of Gerardo Rueda**, Valencia Institute of Modern Art, Valencia
- The Poetics of Gerardo Rueda and the Modern Art Tradition**, Valencia Institute of Modern Art, Valencia
- Twenty-First Century, Art in the Burgos Cathedral: Gerardo Rueda and Martín Chirino**, Burgos Cathedral
- Art for Sacred Places: Rueda, Rubens, Calvo, Navarro, Barceló and Chirino**, Carlos de Amberes Foundation.
- 2007** Gerardo Rueda: **Turia Sculpture Park**, Valencia Institute of Modern Art (IVAM) and the City of Valencia.
- Gerardo Rueda: **Monumental Sculpture from the IVAM Collection**, IVAM, America's Cup, Paseo de la Malvarrosa, Valencia.  
Praça Gomes Teixeira, Praça de Parada Leitão, Campo dos Mártires da Pátria, Jardim da Cordoaria, Jardim do Corregal, Rua Dr. Tiago de Almedida, Porto.  
Lisboa. Cascais.  
Park Avenue, New York (2007-2008)  
Sculpture Plaza, Meadows Museum, Dallas, Texas (2008)  
Plaza de Colón, Madrid (2008)  
Plaza Mayor, Valladolid (2008)
- Gerardo Rueda: **Spanish Modernist**, Soares dos Reis National Museum, Porto  
Galeria da Reitoria, University of Porto, Porto  
Queen Sofia Spanish Institute, New York (2008)  
The Amie and Tony James Gallery, The Graduate Center, The City University of New York, New York (2008)
- The Imaginary Museum of Gerardo Rueda, Artist and Collector**, Valencia Institute of Modern Art (IVAM)  
Santa Cruz Museum, Toledo (2008).
- 2008** Gerardo Rueda. **Constructions**, The Gallery at the Park Avenue Bank, New York.



Gerardo Rueda in front of one of his works, the door to the cube  
of the Spanish Pavilion at the 1992 Seville World's Fair.  
*Photograph:* Gerardo Rueda Foundation Archive.



Gerardo Rueda at the door of the Church  
of St. Nicholas, Madrid, March 1996.

*Photograph: Larry Mangino, Gerardo Rueda Archive*

GERARDO RUEDA

*Constructions*

*Printing was completed on 31 January 2008,  
the Feast Day of St. Juan Bosco. Type was set in Garamond.*

*Layout and printing were done at the  
Gráficas Cuenca works on 135-gram  
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