

SOTO

La "T"

Opening

Thursday, September 12, 2024

Blanca de Navarra, 7 y 9, Madrid

CAYÓN
Madrid · Manila · Menorca

- “Vibration is a relationship existing outside of the elements.
- (...) but it is through these elements that I can demonstrate its evidence”.
- Soto

(In an interview granted to Gloria Carnevalli, 1981).

Cayón is pleased to announce a new exhibition by SOTO (1923-2005) in its two Madrid spaces. This marks the artist's fifth project at the gallery and, undoubtedly, one of the most special.

This exhibition in Madrid has a very specific intention: to showcase exclusively Soto's works incorporating fine metallic T-shaped elements, which are certain to evoke the artist's most vibrant, subtle, and ethereal creations. It is the first occasion where an exhibition is solely dedicated to this particular body of work. Therefore, 'Soto, la T' aims not to offer a general overview of Soto's oeuvre but rather an exclusive focus that encapsulates, unlike any other aspect of his extensive and intricate corpus, the artist's aspiration for sublimated purity.

Distributed across both spaces, fourteen works will showcase Soto's conception of light and the vibrancy of elements—a formal approach fundamentally derived from his admiration for the Impressionists, whom he regarded as the pioneers of modern art.

For the first time, the exhibition will feature what is considered to be the first 'T'—a small wooden piece (referred to as a 'log' in Soto's language) created in 1961, which introduces the metallic element in a ninety-degree form as a novelty. In this instance, it is a small nail positioned away from the background by a wire. Over the years, particularly in the seventies, this nail would vanish, replaced by the slender metal specifically crafted to engender the artwork, its movement and, for this very reason, its spatial indefiniteness.

In regard to the creation of this significant piece, it's noteworthy that at the time—and thus, for this particular artwork—Soto, accompanied by his friend Jean Tinguely, sourced recycled materials in Paris and reclaimed pieces of wooden beams to craft this series of works. *“The idea was to take anodyne but strongly formal objects: old wood, wires, needles, grates and pipes, integrate them into the work and bring them to a state of disintegration through pure vibration. Undoubtedly it was not easy at all, and an immense amount of work had to be done to dematerialize a piece of wood. On the pictorial level, in the same way, I introduce elements that I already possessed since school, such as textures, for example.”*¹

¹ Jesús Soto. *En conversación con Ariel Jiménez*, Fundación Cisneros, Nueva York, 2011, pág. 168.

That is to say, the process of “disintegration through vibration” is obtained by Soto from the scratch that serves as a background and from the action of the T (or the pre-T, if the expression fits) that is placed on that scratch. This idea of disintegration is translated into the fine series that is presented at Cayón Madrid, and that Soto developed from the early seventies onwards.

The T's were first exhibited in the creator's retrospective of 1971 in Caracas, Venezuela, and since then have been part of his line of work and were quickly accepted as a highly effective solution to the disintegrating intention: *“Soto is at his best when he seeks a uniform image over the entire surface, as in his series of Tees, in which rows of evenly spaced elements in that form project from the bare background and create a flurry of vibrations”*.²

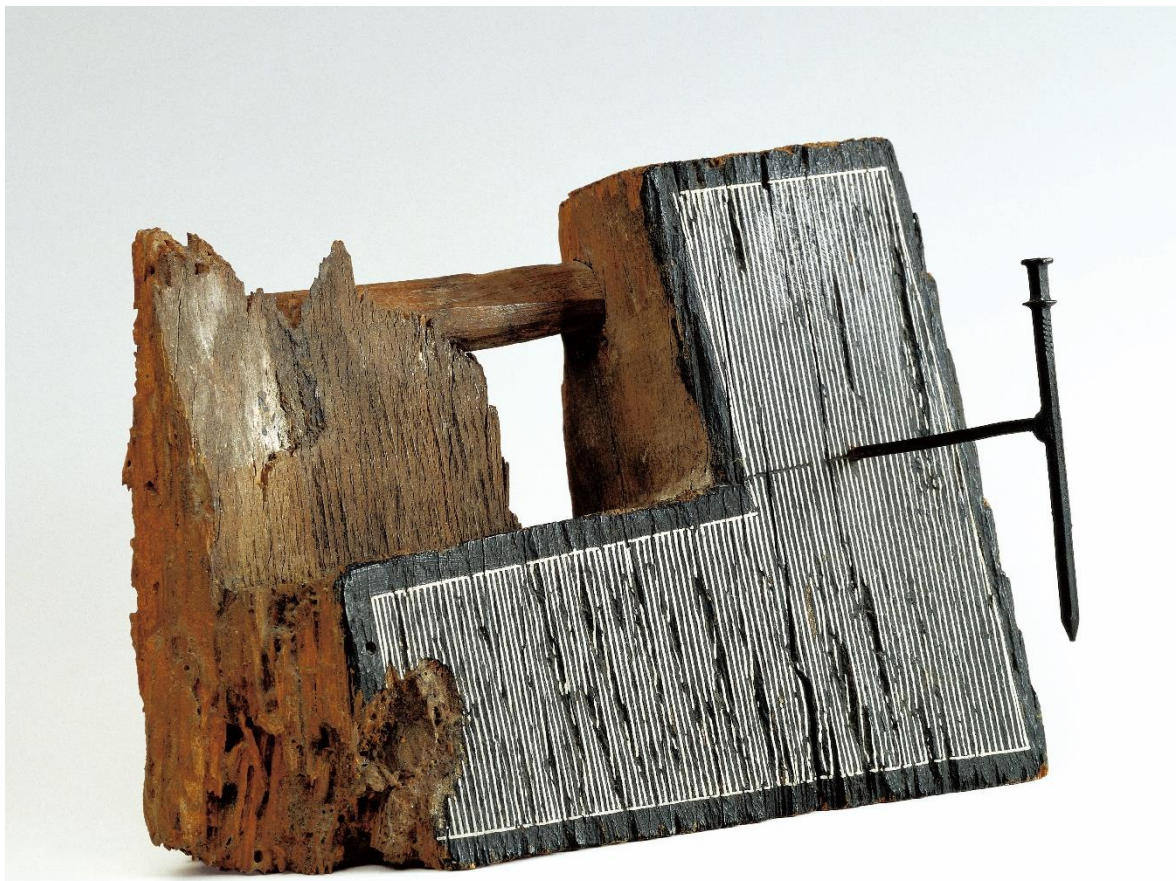
Although the first 'T,' or pre-'T,' from 1961, embodies complete informality, the works in the series from the 1970s onwards distinctly reflect Soto's fascination with serial music. Unlike any other work by the artist, they demonstrate a taste for order, diverging from solutions such as the displacement of elements that characterize the Ambivalences.

This project, coinciding with Apertura 2024 in Madrid, maintains a conceptual continuity with the exhibition held this summer in our Menorcan space. The two exhibitions in Menorca and Madrid, therefore, are not merely a continuation, but rather complementary to each other. With almost 75 pieces showcased across our two venues, visitors will have the opportunity to delve deeper into the work of this artist who revolutionized the way we perceive, and above all, experience art.

Since his fundamental retrospective held at the Guggenheim Museum in New York in 1974 and after his individual participation in the Venezuelan Pavilion at the XXXII Venice Biennial in 1964, his work has been recognized in dozens of solo exhibitions, among which stand out: Palacio Velázquez (Madrid) and Fundación Miró (Barcelona), 1982; Musée Soulages (Rodez), 2015; or Guggenheim (Bilbao), 2019.

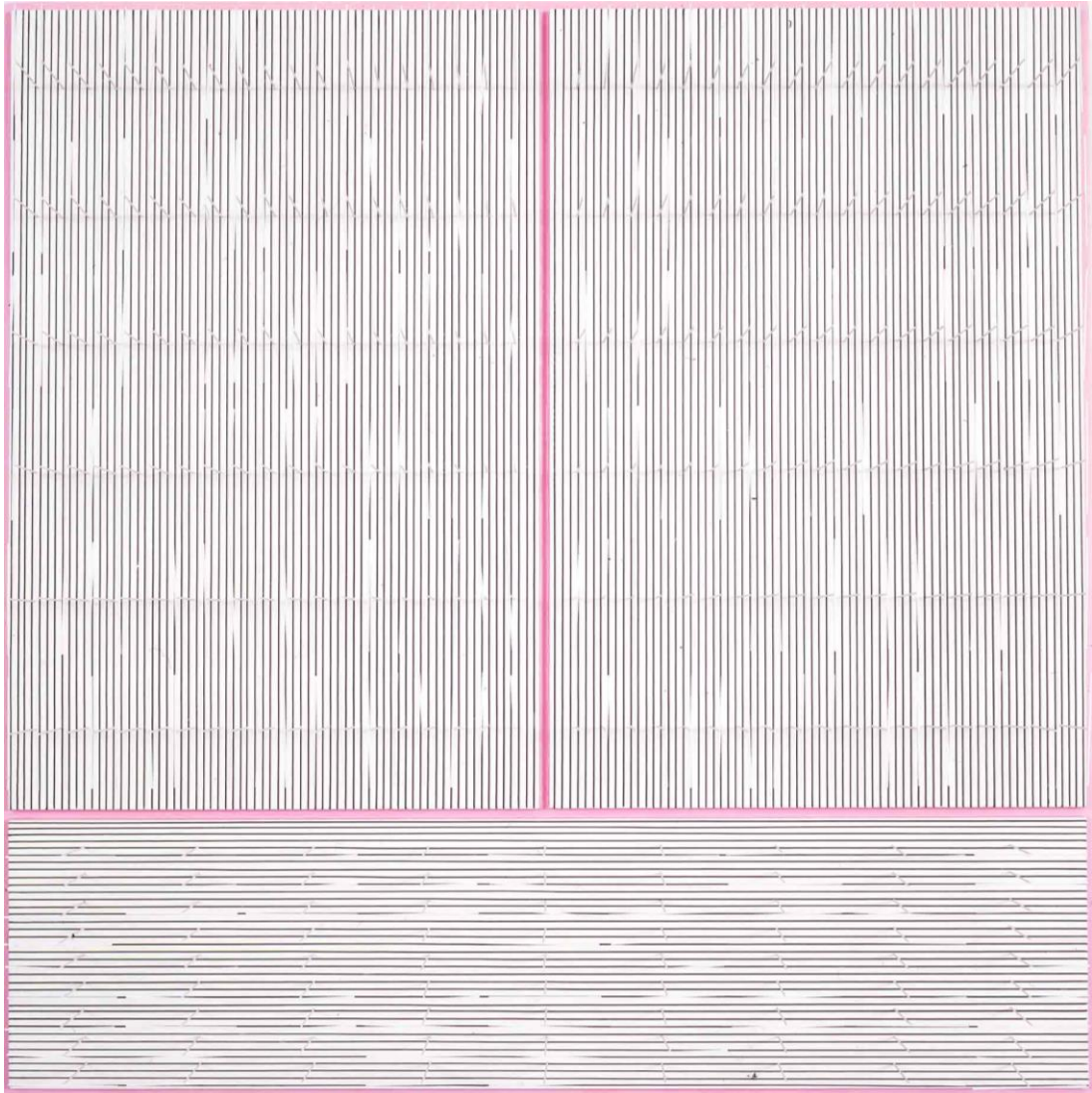
Jesús Rafael Soto's work is part of the permanent collection of prominent international museums such as the Tate Gallery in London, the Georges Pompidou Art Center in Paris, the Museo Nacional Centro de Arte Reina Sofía in Madrid, the Museum of Modern Art in New York, the National Museum of Contemporary Art in Seoul or the Helga de Alvear Museum of Contemporary Art, Cáceres.

² David Bourdon, Good vibrations, The Village Voice, New York, November 21, 1974, p. 116; review appeared on the occasion of the retrospective at the Guggenheim Museum, New York, 1974.



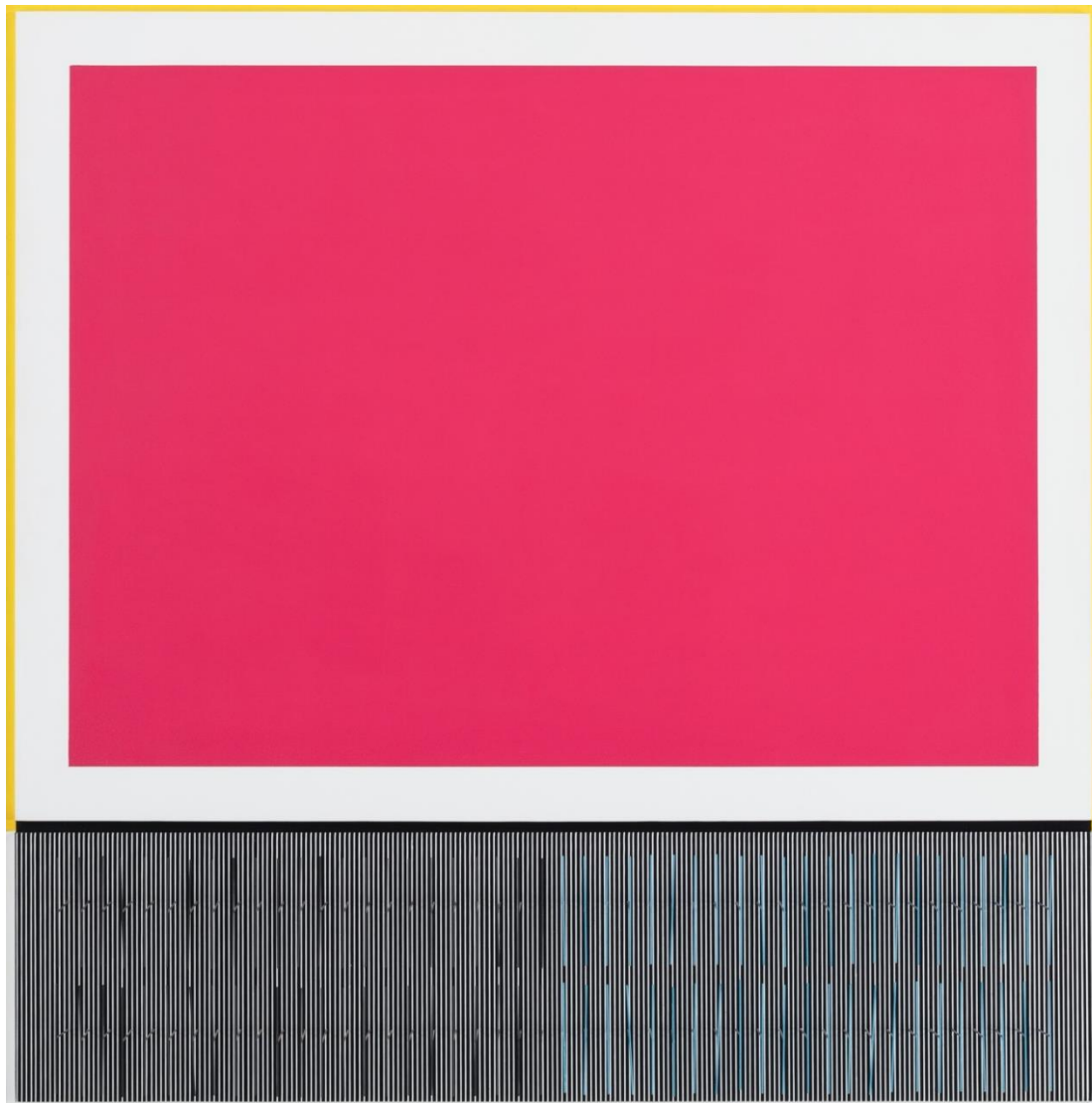
Soto, *Sin título*, 1961. Painting on wood and metal, 15 x 22 x 14 cm.

Courtesy Archives Soto. Artist right: © Jesús R. Soto/ADAGP, Paris - 2024
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Soto, *Sin título*, 1985. Painting on wood and metal, 103 x 103 x 16 cm.

Courtesy Archives Soto. Artist right: © Jesús R. Soto/ADAGP, Paris - 2024
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Soto, *Rojo II*, 1996. Painting on wood and metal, 103 x 102 x 17 cm

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Press

(If you would like more information about any of the works in the exhibition, please contact us).

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