

Frieze Los Angeles: Secundino Hernández

Booth B10, 15–17 February 2019



Secundino Hernández, *What you isn't*, 2018-2019
301 x 241 cm, 118 1/2 x 94 7/8 in
© Secundino Hernández, courtesy the artist and Victoria Miro, London/Venice

Victoria Miro is delighted to participate in the inaugural edition of Frieze Los Angeles with a solo booth of new paintings by the Spanish artist Secundino Hernández, who will be present at the fair with the gallery.

One of the most dynamic painters of his generation, Secundino Hernández is celebrated for a spirited enquiry into the language, history and enduring potential of abstraction. New works made especially for Frieze LA continue his investigation into the vocabulary of painting – line, form, gesture and colour – and historical classifications of the medium – action and colourfield painting, the monochrome – to create images that, radiating a sense of urgency, explore not only their own process of creation but our responses to a painted surface.

For Hernández, painting is both a physical and cerebral activity, a conduit for intellectual and philosophical enquiry. Whether employing strong linear elements, by turns painterly or calligraphic, or rich bursts of colour, his work corrals diverse influences within a signature abstract language, often collapsing traditional distinctions and hierarchies. In Hernández's hands, a monochrome might also be an action painting, while an action painting might, on closer inspection, reveal itself to be an almost archaeological excavation of the picture plane.

These latest paintings pivot between spontaneity and improvisation, action and reflection. Foregrounding colour and gesture, sometimes partially erased through a process of washing the canvas with a jet of water, the resulting works have a dramatic, exploratory quality and openly display the triumphs and challenges of the artist's practice. Discussing the tension between calculation and spontaneity in these works, the artist says: 'When the works succeed, I see a dance between pictorial languages and a balance

between something which is very much under control and something else which is accidental.' The use of the word 'dance' is key. Rhythms – variously turbulent, lilted or exuberantly waltzing – impress themselves both within and between the works on view.

The presentation also includes a number of small-scale 'palette' paintings by the artist. Created through a highly visceral accumulation of pigment, the palette works, which Hernández refers to as being 'like a diary of everyday life in the studio', are akin to amplified versions of the functional artist's palette. Their intense impasto-like surfaces transform the 'stuff' of painting, its blunt materiality, into undulating terrains of pigment – elemental and compelling.

About the artist

Secundino Hernández was born in 1975 in Madrid, where he currently lives and works. Solo exhibitions of his work have recently presented at CAC Málaga, Spain (2018); Taidehalli Helsinki, Finland (2018); Yuz Museum, Shanghai (2015); Maison Louis Carré, Bazoches-sur-Guyonne, France (2014); Galerie Krinzinger, Vienna, Austria (2007, 2010, 2014); Galerie Forsblom, Helsinki, Finland (2010, 2014, 2017); Galerie Heinrich Ehrhardt, Madrid, Spain (2006, 2009, 2011, 2013, 2014, 2019) and Galerie Bärbel Grässlin (2013, 2016, 2018). The artist has also participated in group shows including *Summer Exhibition*, Royal Academy, London (2017); *Abstract Painting Now*, Kunsthalle Krems, Krems, Austria (2017); *Das Allerletzte Prof. Winkler Stipendium at Kunstverein Weiden*, Austria (2013); *Alone Together* at the Rubell Family Collection / Contemporary Arts Foundation, Miami, USA (2013); *Dialogos DKV - Patio Herreriano* at Museo de Arte Contemporáneo Español, Valladolid, Spain (2013); *Berlin Status 1* at Künstlerhaus Bethanien, Berlin, Germany (2012) and *Berlin Klondyke 2011* at Art Center Los Angeles, USA (2011). His work is in numerous institutional and private collections, including National Museum of Wales, Cardiff, UK; Auckland Art Gallery, New Zealand; Museo Patio Herreriano, Valladolid, Spain; Helga de Alvear Foundation, Cáceres, Spain; The Rubell Family Collection, Miami, USA; Kunstdepot Göschenen, Switzerland and the Art Gallery of Ontario, Canada.

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