

## **ÁNGEL ALONSO**

(1923 Laredo, Spain – 1994 Paris, France)

Between 1938 and 1939, after the fall of Bilbao during the Spanish Civil War, Ángel Alonso was arrested, imprisoned and sentenced to death. His family presented a clemency petition, which was then accepted.

Alonso returned home but a few months later was arrested again for desertion, not having completed his compulsory military service. Deported to the island of Fuerteventura, Alonso managed to escape and after a period of hiding, reached the French border in 1947. At this point he permanently left Spain and remains in Paris.

The years he spent in prison constitute one of the foundations of his unbreakable friendship with Maria Zambrano (1904-1991, Spanish essayist and philosopher) also a political refugee. They will come to know each other in the early 50s.

A series of fortunate encounters and friendships guide the first stage of his work: Vieira da Silva, Árpád Szenes and especially Pierre Tal-Coat and Nicolas de Staël.

Guy Dumur in his book *Nicolas de Staël, le combat avec l'ange*, recalls: "He [de Staël] meets with known people. First of all, Georges Braque, whom he sees regularly, André Lansky, already mentioned, a young Spanish painter, Ángel Alonso".

In 1950, under threat of extradition to Franco's Spain by French authorities, a support committee is organized, composed among others of Michel Leiris, Francis Ponge, Henri Calet and Pierre Descargues. Alonso will finally receive French nationality in 1971 with the support of his stepfather, Roger Rigaud, former vice president of the Council of Paris.

In 1952, Ángel Alonso waives to exhibit his paintings at the prestigious parisian Galerie Jeanne Bucher who represented De Stael, Giacometti, Vieira da Silva among others.

In 1955 an exhibition is held at the Galerie André Schoeller, which at the time represented Rebeyrolle, Fautrier, Messagier, Gnoli, Arroyo, etc. Starting from this exhibition his materials become denser.

In 1956, Angel Alonso moves to La Laurencie near Chartres, where he lived until 1961. There, his work becomes more involved in the research of materials, using marble powder, cement and natural pigments applied to this depicting the landscape of the Limousin region.

In 1962, he discovers the landscapes of Genainvilliers and immediately decides where to live and work, finding an endless source of inspiration and renewal. There he builds his studio. There Alonso begins a series of large black paintings compounding coal dust, burned plants, straw, leaves and soil which will culminate years later into his famous "Disasters" painting series.

In 1972, he publishes under a pseudonym (A. Genainvilliers), a long poetic text that intrigues the readers of *La Délirante* (# 4/5). *Avec Beauté Cadavre et L'Âme noire et la Peinture*, La Laurencie Éditeur 1996), Alonso poetic texts are finally published post-mortem.

In 1982, Alonso moves to 7 of rue Brézin, in the studio of his close friend Pierre Tal-Coat. For a long time he commutes between the studios of Genainvilliers and Paris before moving permanently there in the early 90s.

A year later, Alonso exhibits at The Cahiers d'Art with works where the color constitutes the landscape itself. With the exceptional expertise of materials learned from studying painting treaties of previous centuries, Alonso came to create his own colored pigments, closer to nature and springing from the porous surface of his paintings.

In 1987, Juan Carlos Marset, a Spanish intellectual and academic, close to philosopher Maria Zambrano, meets Ángel Alonso in Paris, , and became aware of the importance of the work by Alonso.

A major retrospective is planned in Spain but the sudden death of Ángel Alonso in Paris on December 20, 1994, transforms this retrospective exhibition into a posthumous tribute. It will finally take place in France, at the Cervantes Institute (Paris, 1996), and in Spain in the Marcelino Botin Foundation (Santander, August-September 1996) and the Círculo de Bellas Artes (Madrid, January 1997).

In 2009, the Spanish Ministry of Culture purchases a large number of his works, while the Spanish state becomes custodian of his archives (writings, correspondence, documents), aiming at the creation of a foundation in Santander.

In 2013, a large exhibition was celebrated in France, where numerous pieces were gathered thanks to the efforts of private collections, art galleries, french public entities .

### **SINGLE EXHIBITIONS**

**2017**

Pinturas, Michel Soskine Inc., Madrid (Spain)

**2014**

Michel Soskine Inc., Madrid (Spain)

**2013**

Ángel Alonso Musée d'art contemporain l'ar[T]senal, Dreux (France)

**2000**

Ángel Alonso Galería La Aurora, Murcia (Spain).

**1999**

Blanc et Noir, Galería René Metras, Barcelona (Spain)

**1997**

Ángel Alonso (1923-1994) Círculo de Bellas Artes, Madrid (Spain)

**1996**

Ángel Alonso (1923-1994) Marcelino Botin Foundation, Santander (Spain)

**1996**

Ángel Alonso Instituto Cervantes, Paris, (France)

**1992**

Galerie Sapone, Niza, (France)

**1989**

Galerie Barbier, Paris (France)

**1986**

Galerie Barbier, Paris (France)

**1955**

Galerie André Schoeller, Paris (France)

C/ General Castaños 9, 28004 Madrid tel (+34) 91 431 06 03

michelsoskineinc@gmail.com

**MICHEL SOSKINE INC.**

## **BIBLIOGRAPHY**

FUNDACIÓN MARCELINO BOTÍN: *Ángel Alonso (1923-1994)* Santander, 1996.

Catálogo de la exposición: Fundación Marcelino Botín, Santander, 1996; Instituto Cervantes, París (Francia), 1996; Círculo de Bellas Artes, Madrid, 1997.

Texts by: Ángel Alonso; Francisco Jarauta Marión; Juan Carlos Marset; Fundación Marcelino Botín; Instituto Cervantes; Círculo de Bellas Artes (Madrid).

CONSEIL GÉNÉRAL D'EURE-ET-LOIRE: *Ángel Alonso (1923-1994)* Somogy éditions d'Art (France), 2013. Exhibition catalogue: Conseil Général d'Eure-et-Loire, from October 10, 2013 until January 5, 2014. Texts by: Pascal Bonafoux, Jean-Marc Providence and Juan Carlos Marset.