

Booth F30

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LONDON

Fuentesal Arenillas

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Fuentesal Arenillas' work delves into the fields of semiotics and anthropology to structure a type of artwork that is, at the same time, a game, a totem, an archive, and an event. The duo draws on the Dadaist tradition and concrete art to define an imaginary in which the mundane, accidental, and superfluous acquire a quasi-monumental dimension. Fuentesal Arenillas has generated a universe of artistic objects deeply marked by physical and thought duality. Among the defining ideas of their work, we can mention the exploration of a drawing-like volume in which line becomes solid matter, the evolution as a vital event, the mutation of materials, the time as the center of attention, a taste for popular craft traditions in the face of defiant modernity, an interest in the unfinished and often disposable states of the staging of the canon. This peculiar aesthetic means that each object they imagine is an echo of the body, a cell of meaning in which all discussions of the erotics and mysticism of being are stripped of conflict, sexism, or doubleness.

Fuentesal Arenillas
Frieze London 2024

Aparejo I, 2022
Canvas, pinewood, MDF, plywood,
pattern board, paint and pencil
130 x 80 x 70 cm (51.1 x 31.4 x 27.5 in)

FA-01FRIEZE2024







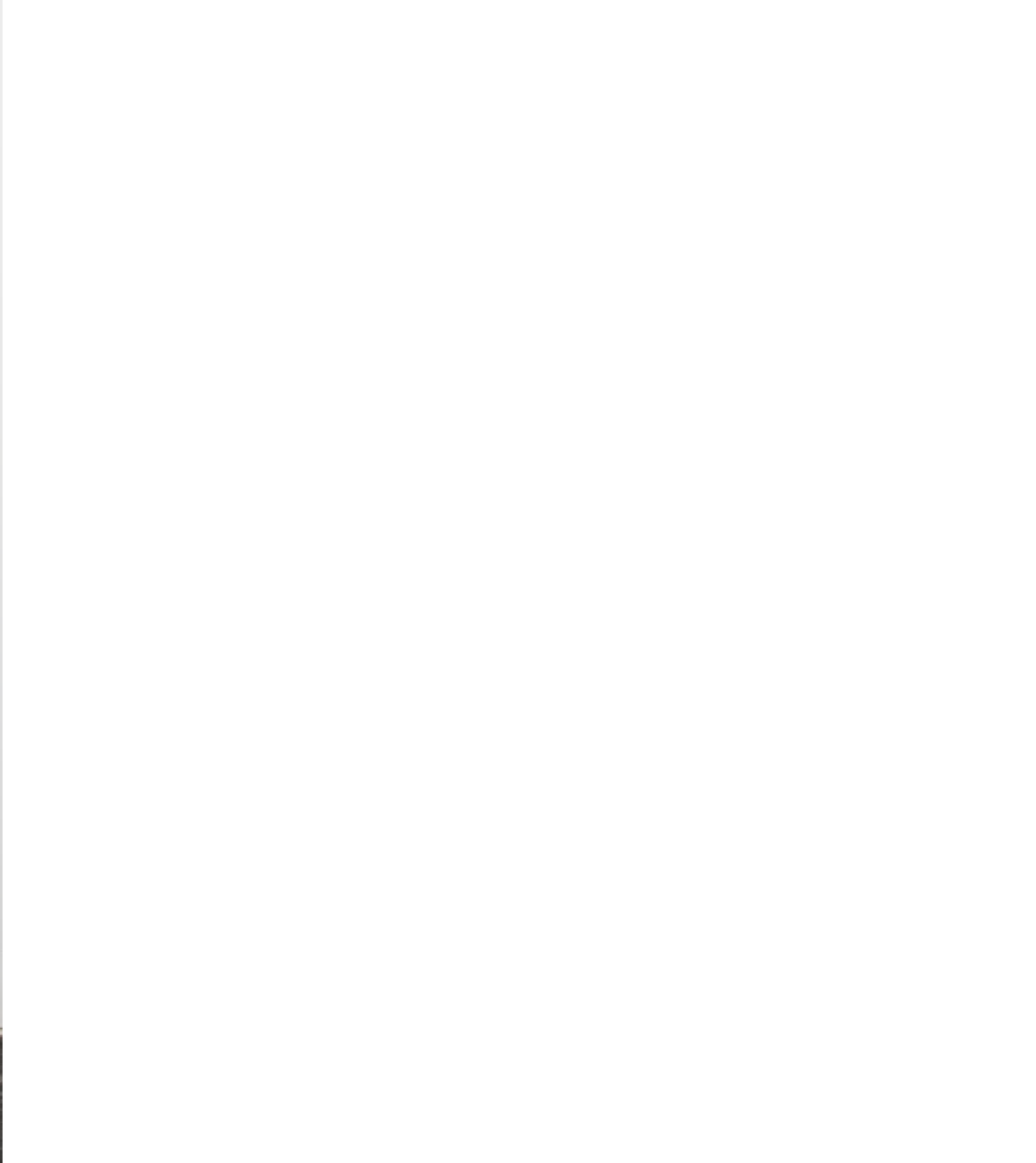


Fuentesal Arenillas
Frieze London 2024

Aparejo II, 2022
Canvas, pinewood, MDF, plywood,
pattern board, paint and pencil
160 x 55 x 80 cm (62.9 x 21.6 x 31.4 in)

FA-02FRIEZE2024







Fuentesal Arenillas
Frieze London 2024

Comisura X, 2024
Chestnut and sapele wood, rope
205 x 73 x 3 cm (80.7 x 28.7 x 1.1 in)

[FA-03FRIEZE2024](#)







Fuentesal Arenillas
Frieze London 2024

Comisura XI, 2024
Iroko wood and sapele, rope
204 x 74 x 3 cm (80.3 x 29.1 x 1.1 in)

[FA-04FRIEZE2024](#)









Fuentesal Arenillas
Frieze London 2024

Viña IV, 2024
Iroko wood and hand-sewn linen
222 x 150 x 15.5 cm (87.4 x 59 x 6.1 in)

[FA-05FRIEZE2024](#)





Fuentesal Arenillas
Frieze London 2024

Viña V, 2024
Iroko wood and hand-sewn linen
222 x 150 x 15.5 cm (87.4 x 59 x 6.1 in)

FA-06FRIEZE2024









Fuentesal Arenillas
Frieze London 2024

Untitled (*Familia VI*), 2023
Iroko, sapele, and soft pine;
iron and vinegar. Chipboard, canvas and cardboard
120 x 80 x 47 cm (47.2 x 31.4 x 15.8 in)

[FA-07FRIEZE2024](#)





Fuentesal Arenillas
Frieze London 2024

Tangram III and Tangram IV, 2018
MDF, paint, methacrylate
and sapele wood
120 x 80 x 47 cm (47.2 x 31.4 x 15.8 in) e/o

[FA-08FRIEZE2024](#) / [FA-09FRIEZE2024](#)







Fuentesal Arenillas

Julia Fuentesal (Huelva, Spain, 1986) and Pablo M. Arenillas (Cádiz, Spain, 1989)

The starting point of the collaborative duo Fuentesal Arenillas' work (Julia Fuentesal and Pablo M. Arenillas) is the exploration of the multiple relationships established within the practice of sculpture: between form and content, representation and abstraction, concealment and traceability of the production process, between signification and meaninglessness. There is a poetics of gestures constructed in the act of pointing beyond the medium. A praxis concerned with the accessory, the discarded and unfeasible materials, the halfway forms.

After graduating from the University of Fine Arts of Seville in 2014, Julia Fuentesal and Pablo M. Arenillas have consolidated a robust career inside and outside the Spanish territory. Among their most important personal exhibitions are *Fuentesal Arenillas. La danza mudanza* (Centro Andaluz de Arte Contemporáneo, Andalucía, 2023), *Casapuerta* (Luis Adelantado gallery, Valencia, 2022) and *Cubierta brillante/Margen delgado* (Sala de Arte Joven, Comunidad de Madrid, Madrid, 2021). On the other hand, their works have participated in group exhibitions such as *Lo que pesa una cabeza* (Tenerife Espacio de las Artes (TEA), Tenerife), *Escultura Expandida* (Centro Andaluz de Arte Contemporáneo (CAAC), Andalucía), *Turno de réplica. Construction/Composition* (Museo Patio Herreriano, Valladolid), *Sight and Touch [ca. 1929-30]* (Centro Federico García Lorca, Granada), among others.

Likewise, the duo has received several awards and has won relevant grants. Among them are the Real Academia of Spain in Rome Scholarship (2022-2023), winners of the Generations 2023 edition, convened by La Casa Encendida, in Madrid (2023) and the VI Cervezas Alhambra Award for Emerging Art ARCO (2022), the Artistic Residency María José Jove Foundation (2022) and the Blueproject Foundation (2018). Fuentesal Arenillas' pieces are part of permanent collections such as the Comunidad de Madrid (Spain), CA2M. Museo Centro de Arte Dos de Mayo (Spain), Pietro Molina's Collection (Italy), Fundación Banco Sabadell (Spain), Blueproject (Spain), CuldeSac Collection (Spain), DKV Collection (Spain), Fundación Universidad Complutense (Spain), Fundación Universidad Santa Isabel de Hungría (Spain), Fundación Universidad de Huelva (Spain), Fundación Newcastle (Spain), Fundación Valdearte (Spain), Fundación Cañada Blanch (Spain), Gandía Blasco Collection (Spain), La Escalera Collection (Spain) and Fundación María José Juve (Spain).

“With the same eagerness, almost voracious, with which Fuentesal Arenillas travels, analyzes and breaks down the sculpture places that since the mid-sixties have been configured from the metaphorical possibilities of materials, its allegorical and linguistic implications, in short, from its multiple transformations, contaminations and drifts in that celebrated expanded territory, their objectual constructions are inserted -installed- in other circuits of material and cultural -popular- production whose route is independent of the itineraries of modernity. In other words, Fuentesal Arenillas' work is situated in an intersectional space that draws almost equally from both traditions. Moreover, their sculptures represent a constant playful exercise between the mechanics of handicraft and the continuous winks to the formal and conceptual repertoire of the modern genealogy in three-dimensional practice.

This constant coming and going is the basis of a practice of “despiste” (distraction) that finally situates and legitimizes their pieces in the present, as if it imposed a necessary and non-negotiable mandate for the scope of a sculpture that tries to find newly expanded territories. But unlike other historical and well-known moments in which the complexity and elasticity of three-dimensional forms no longer produce astonishment, there seems to be now a return to certain elementary conditions in the configuration of objects more typical of other past moments: assembling, articulating, rotating, balancing, stimulating kinetic conditions, manifesting a dynamic of dis(balance), making of sculpture, in short, a three-dimensional and articulated collage. (...)”

(Carrying the sculpture on the back by Juan de Nieves)



La danza mudanza, Centro Andaluz de Arte Contemporáneo (CAAC), Sevilla, Spain (curated by Bea Espejo), May.-Oct. 2023
Installation views / Photos by Maru Serrano (Courtesy CAAC Sevilla)

“There is a way of working that brings the reverse side (yes, they also said: underside) to the front, showing in the burrs, the biases, or the margins of seams opened with the iron. In fact, what happens is that the distinction between opposites is annulled. It is a procedure linked to certain textile practices, such as the perfect embroidery, recognized by the coincidence of the back and the front. A way of doing by displacement of another. They have said: slipping. One of its variants would be the patterns, the materialization of the different forms a thing or subject can adopt without ceasing to be itself. Some seem to result from a work of extension and unfolding of certain volumes a posteriori, instead of before the confection.

The joint evokes the folding that makes assembly and disassembly possible. It requires temporary fasteners that snap in and out with ease. Here, it is possible to make by undoing, and during the back-and-forth, it may be that some parts claim their autonomy, separate, and build themselves as other things. It is the making of the unfinished, of the endless, and if observed with shrewdness and a sense of humor, it lets the world be seen in many ways. The only interest for the finished is that of surfaces, the soft touch that certain woods acquire when polished, directly, or after being bathed with a light slurry of paint, for example. They said: the memory of the hands. The assemblage suits the way of being of the artifacts that inhabit provisional spaces such as scenographies or transit areas and the transportable items of temporary rooms. Here, “furniture” appears dismembered and deployed in a non-ordinary order that reinvents itself without ceasing to recognize itself for what it is when it is arranged and used as God intended. They have said: the table is the floor of the hands. Everything can be disassembled and reassembled (sometimes put in boxes) but in other ways that, precisely, in a kind of journey in the opposite direction, say in different ways what they are and move away from the conventional. The most intimate: the pages of a notebook, a notebook of memory in which there are a lot of cultural references that never, literally, materialize, are torn out and distributed among friends (they said) so that they too can join in this revelry of composition. They said: the joy. To bring back the making of the collective, it is necessary to string again, to string together in continuity. They said: we accompany each other. (...)”

(Hosts by Selina Blasco)



La danza mudanza, Centro Andaluz de Arte Contemporáneo (CAAC), Sevilla, Spain (curated by Bea Espejo), May.-Oct. 2023
Installation views / Photos by Maru Serrano (Courtesy CAAC Sevilla)



La danza mudanza, Centro Andaluz de Arte Contemporáneo (CAAC), Sevilla, Spain (curated by Bea Espejo), May.-Oct. 2023
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