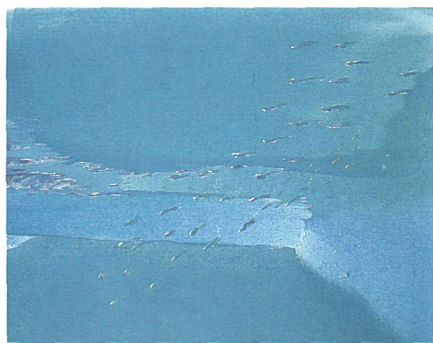


## REVIEWS

# García Alvarez in Madrid

During the past month of October the Ynguanzo Gallery in Madrid that normally exhibits the work of García Alvarez in the Spanish capital, showed a dozen oil paintings by this relevant artist of the generation between the 70's and the 80's.

Having reached his fortieth birthday, and enjoying general recognition in the islands, one doesn't expect García



G.A. *Under the Sea*, 1993. Oil on canvas.

Alvarez to produce any major innovations, nor to introduce abrupt changes in his line of work, that has adopted a personal character, in general terms not bowing to the transitory tendencies and options that have marked the development of neoconceptual radicalism, the installation and object-making boom. In his case abstraction goes back to normal. However, the surprise of this Madrid exhibition is that García Alvarez goes against fashions and returns to figurative paintings that once brought him fame, after a long, sometimes raging, expressionist period.

In this sense, and although in previous series García Alvarez intentionally referred to the sea as a basic theme, it is now, among the seagulls on the shore

that the Canarian painter recovers, together with the presence of light, the marine references that gave his work that initial recognition.

With these new paintings Alvarez achieves a degree of maturity in his style and in his technique that make us recall his best moments and also remember the precursors of the modern spirit. All of his work is an open dialogue on the



G.A. *Under the Sea*, 1993. Oil on canvas.



J.A. García Alvarez. *Untitled*,  
1994. Oil on canvas.  
130 x 162 cm. Courtesy  
Ynguanzo Gallery, Madrid.

shore, at the limit of the insular worlds, among lights and shadows, waves and beaches that polarize the dual perception of his underlying poetry.

Moreover, it isn't normal that without the public support of the Canarian Government, Madrid gallerists and in general Spanish gallerists take the risk of exhibiting little known Canarian artists in Madrid, despite the fact the Government of the Canary Island sponsors the annual meetings of the Spanish art gallerists in Lanzarote, that celebrated their second meeting just a few months ago.

In this sense the Ynguanzo Gallery is a notable exception, remarkable indeed as is the case of Madrid galleries such as Cámara y Garrigues and Oliva Arauna, who represent the work of the canarian painters Juan Copar and José Herrera. Given the failure in Madrid of such public art supporting initiatives, it would be convenient for Canarian artists to realize that only the intrinsic merit of their work and not state sponsorship or tutorship can in the long run determine their recognition.

At this moment, the famous Canarian novelist resident in Madrid, J.J. Armas Marcelo, that has recently presented his last novel, "Madrid, Distrito Federal", published by Seix Barral, and which has received considerable critical and public acclaim, is finishing a monographic study on the work of García Alvarez.