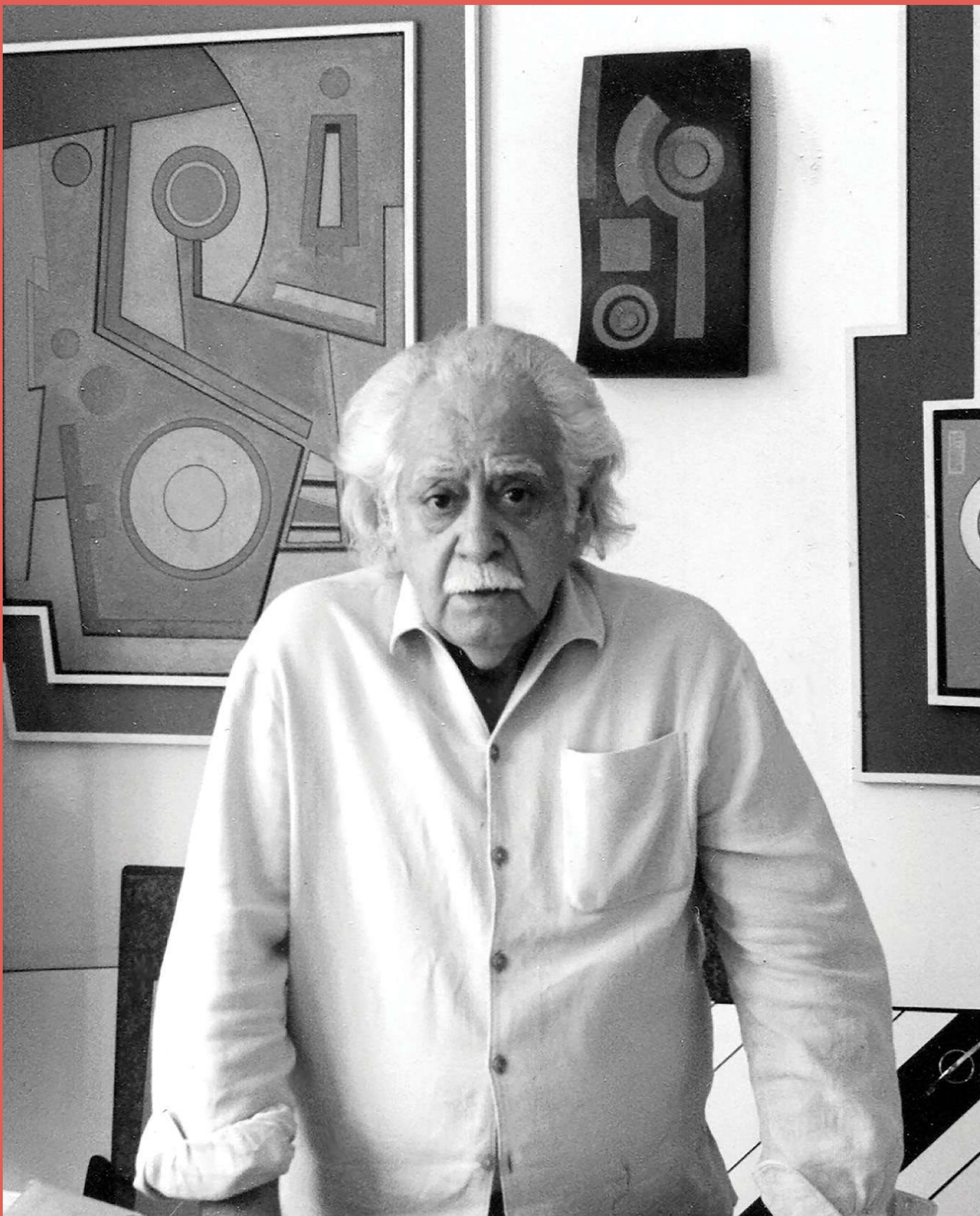


To immerse ourselves in this journey, we would like to present to you six fundamental strategies to help us become familiar with the life and work of Carmelo de Arden Quin.

Let's learn, observe, and experiment through these strategies.



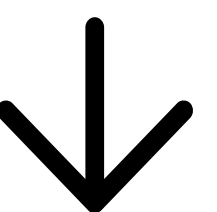
Carmelo Arden Quin, in his *atelier* at Savigny-sur-Orge.  
Archivo Carmelo Arden Quin.

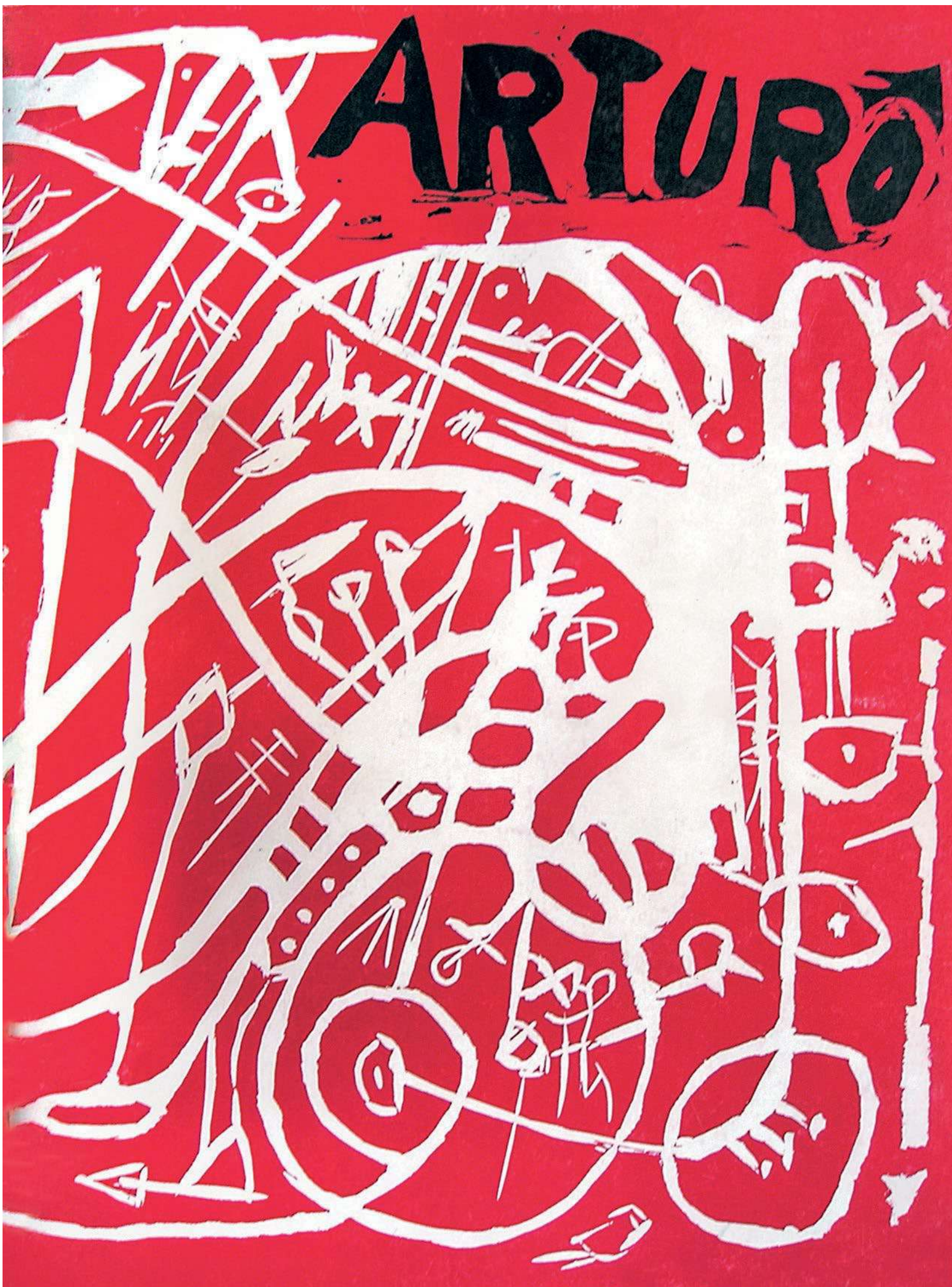




## GROUP WORK AND THE FORMATION OF COLLECTIVITIES

Carmelo Arden Quin, from his connection with the works, texts and perspectives of Uruguayan artist Joaquín Torres García throughout his life and until the last moments of his artistic career, left his mark thanks to the various groups he founded and participated in. Of these, it is worth to highlight the Movimiento de Arte Concreto Invención (MACI), *Arturo* magazine, *Ailleurs* magazine, his contact with Chilean artists, and his decisive role in the founding and expansion of MADI at the international level.

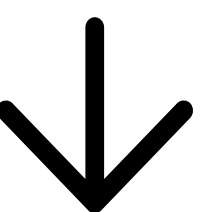




*Arturo*, Buenos Aires, 1944.

(Facsimile edited by Fundación Espigas)

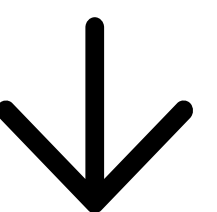
These connections, apart from evidencing Carmelo's collaborative approach and urgency, reveal the ways that allowed the artist's work and production to survive and continue to be interpreted and researched today.

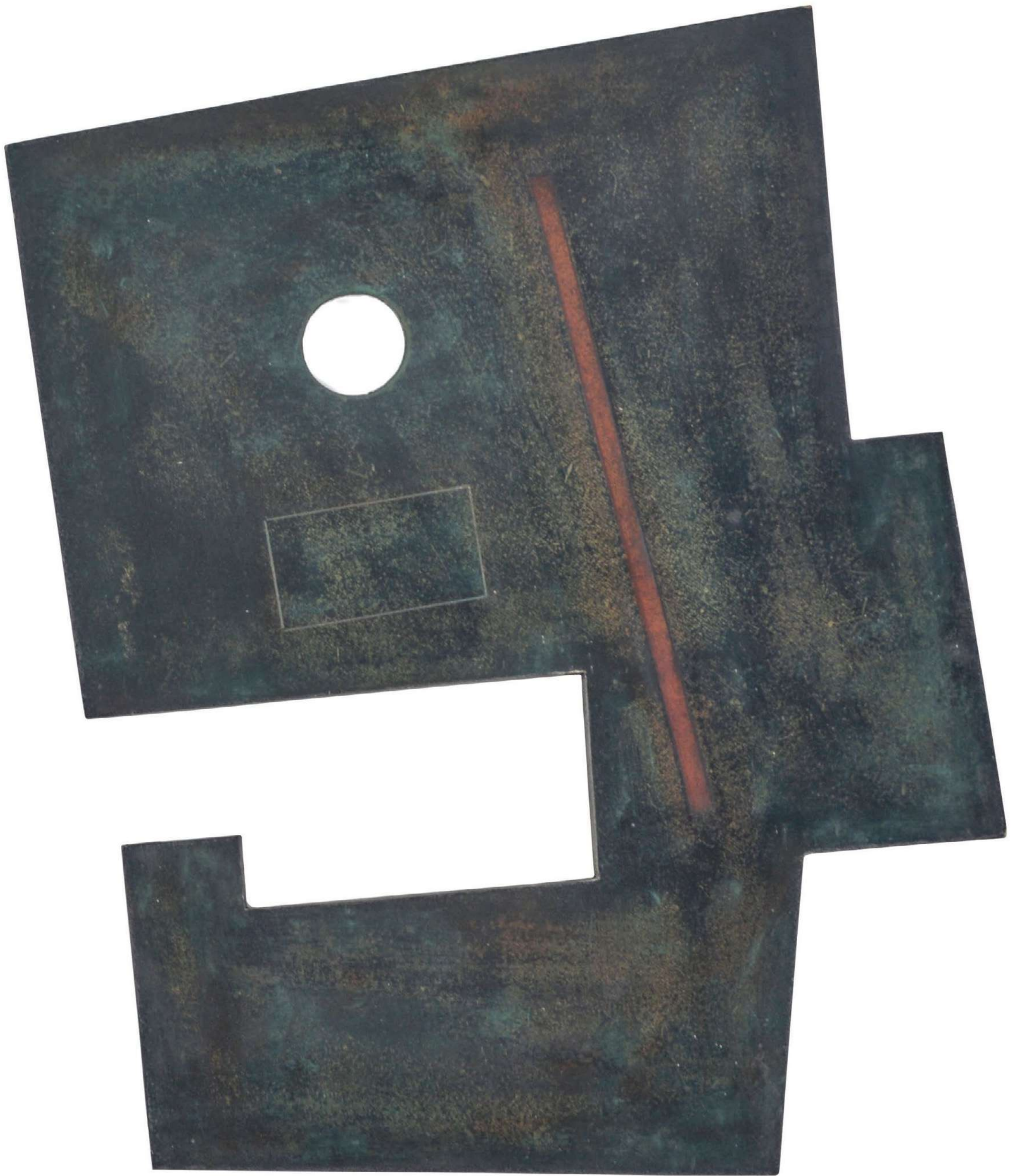




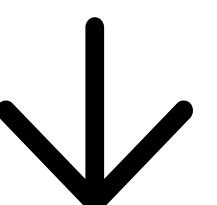
## LET'S WALK AROUND, OBSERVE AND TALK

As a first stop, we propose to see the *Cubiste [Cubist]* (1938) and then the *Forme Noire 6 [Black Form 6]* (1942), both by Carmelo. Can you see those muted tones? What figures do you notice in these works? If you can identify these elements, you have found the fundamental aspects of Torres and Arden Quin's constructivism. But, let's look at another detail, don't you find it interesting that the name of both works is in French? This is a result of the transit of the artists between Latin America and Europe. Both of them traveled and lived in France while keeping a solid relationship with their places of origin, with other Latin American artists, and with the social processes of the time in the continent.





Carmelo Arden Quin, *Forme noire 6* [Black form 6], 1942.  
Oil on cardboard, 46,5 x 35 cm. Legado Arden Quin.



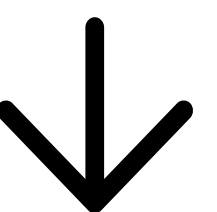


## MANIFESTOS AND PUBLICATIONS

The publication of magazines was a constant during Arden Quin's life. These platforms allowed to establish the links between the artist and other exponents, as well as to publicize the avant-garde movement raised by MADI.



Grete Stern, *Madí Ramos-Mejía*, 1947. 2017 copy.  
Composite, silver gelatin on paper, 41,5 x 36 cm. Archivo  
Grete Stern. Courtesy of Galería Jorge Mara-La Ruche.

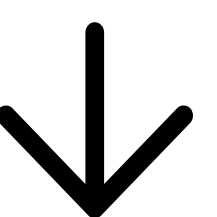




In addition, the writing of manifestos is complemented by what is mentioned above, since it was through publications that the ideas and foundations of the various groups and collectives formed and articulated by Carmelo were fixed, marking his work from its beginnings to posterity.

## **GROUPING TOGETHER TO DEFEND AND DISSEMINATE**

The factor that allowed MADI ideas to spread globally was undoubtedly the formation of Madist collectives along Arden Quin's travels. But every journey has its starting point, and the publication of *Arturo, Revista de artes abstractas* was the beginning of this story.

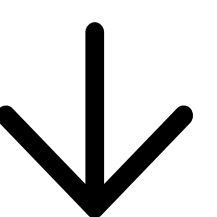






Arden Quin, Edgar Bayley and Gyula Kosice managed to capture through *Arturo* the idea of “invention against automatism”, as well as give it an interdisciplinary character by collaborating with poets, artists, photographers, historians and a variety of people from different backgrounds with a constructivist tendency.

From this, Carmelo participated in a wide range of publications throughout his production, such as the aforementioned *Arturo*, the madist manifestos, *Ailleurs*, and other publications that we will be able to see throughout the exhibition archive.

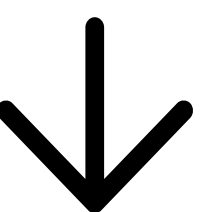




*Phalène* in front of the tomb of Guillaume Apollinaire, in the Père Lachaise cemetery, Paris, June 1962. To the left in profile Arden Quin, Iommi on his back, while André Laude recites a poem.

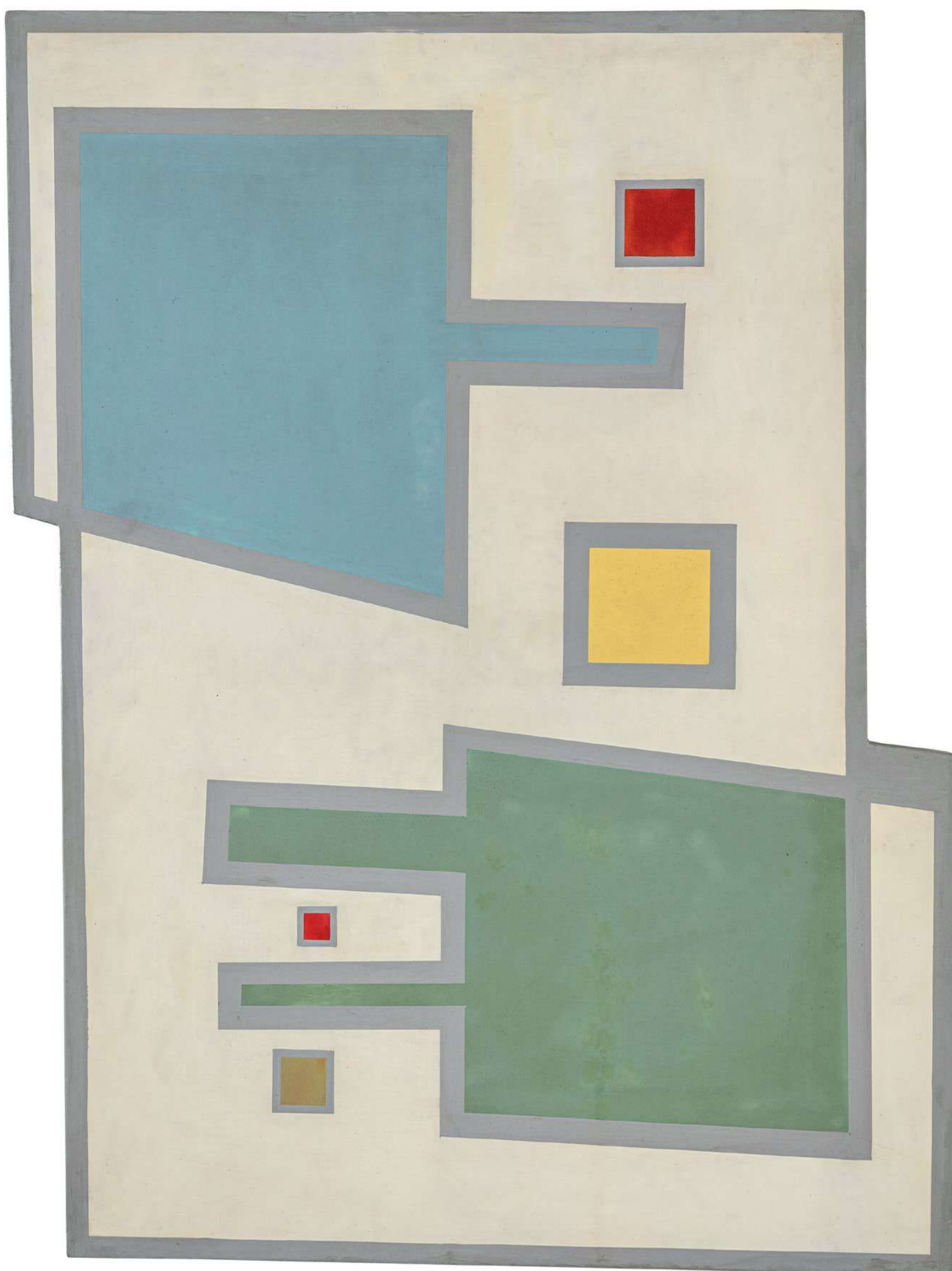
## **MÁS ALLÁ DEL CUADRO, ¿ES ARTE?**

One of the most striking aspects of the exhibition is, without a doubt, the use of cut-out frames. Traditionally painting has been accommodated to the structure of the frame, in this case, Arden Quin breaks the scheme with a traditional painting format.

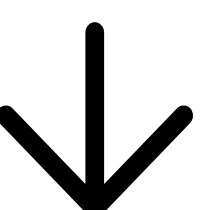




We can also recognize the use of surfaces such as cardboard, sanded oil and paper, exploring curved, articulated, wavy (*Galbée*), perforated and coplanar forms.



Carmelo Arden Quin, *Contrainte [Tensión]*, 1951-1952.  
Óleo lijado sobre madera, 57 x 44 cm. Legado Arden Quin.

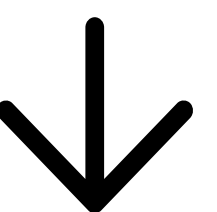




## LET'S LOOK AT THE SHAPE OF THE PICTURE

Arden Quin's work is characterized by the presence of geometric elements and the questioning of the "painting-picture". This is the origin of the well-known cut-out frames and object-paintings, which, with their curious dimensions and compositions, invite us to discuss conventional forms.

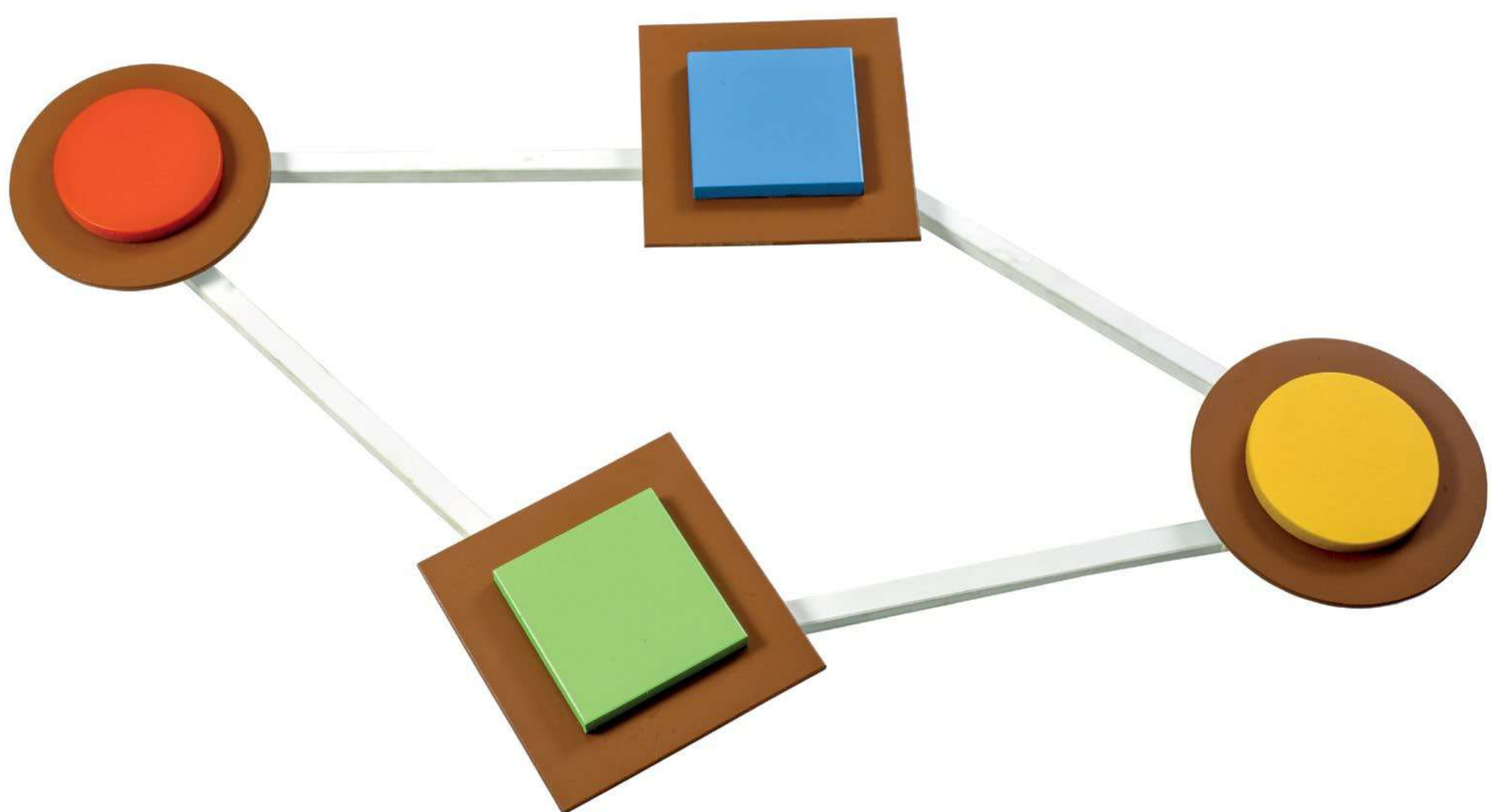
To understand the concepts of cut-out frames and object-paintings, let's try to find *MADI VIII* (1945) and *Brume* (1945). Did you find them? What do you see in them that is different from the paintings you know?



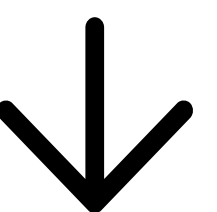


Although the work *Brume [Haze]* is stuck on the wall, Arden Quin made it in such a way so that it is transformable. Exactly! It is an articulated work that can be moved and whose planes (figures) cooperate with each other, which is why the artist called them “coplanar”.

In the video, MADI - Buenos Aires, you can see Carmelo moving these pieces, creating new possibilities.



Carmelo Arden Quin, *Coplana* N° 66, 2007. Acrílico sobre PVC espumado, 65 x 55 x 5 cm. Legado Arden Quin.

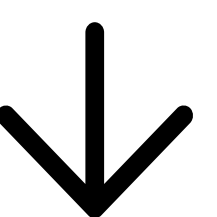


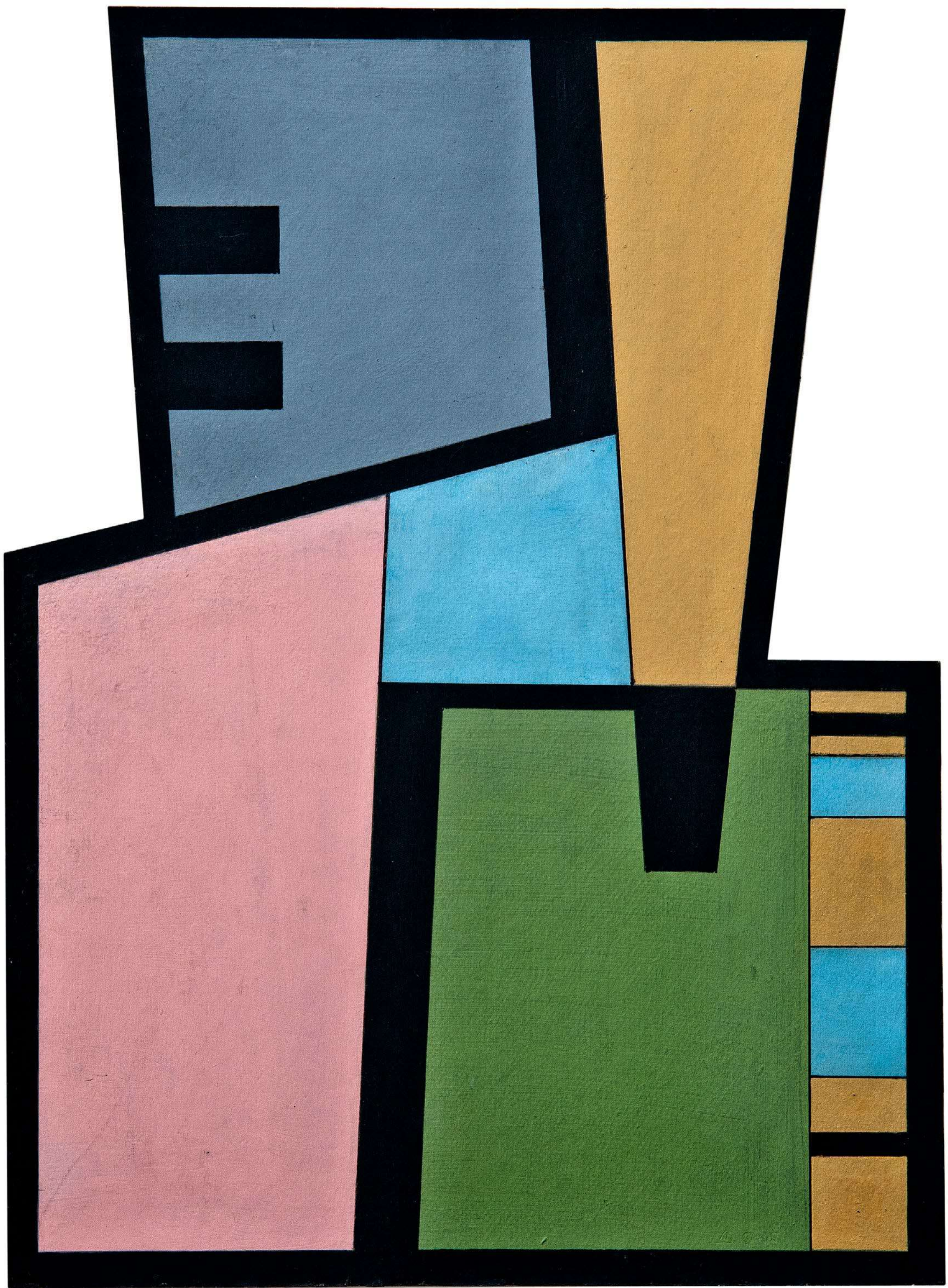


## THE IMPORTANCE OF PLAY AND PLAYFULNESS

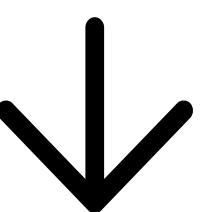
During the early childhood process, the development of our main cognitive, social and emotional capacities revolves around play, which is something that Arden Quin was not indifferent to.

His paintings, sculptures and mobile poems link the verbal with the performative and the playful. The conjunction of these factors intends to promote creativity in the spectators, inviting them to make use of their inventive and creative minds.





Carmelo Arden Quin, *MADI VIII*, 1945. Oil on cardboard, 40 x 29,5 cm.  
Private collection.

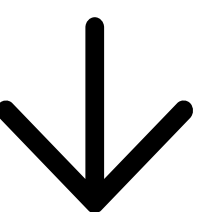




## PLAYING TO CREATE

We have already seen the work *Brume*, whose transformable nature allows us to play with the elements we see in it. Now, let's move to the module with two wooden sculptures, did you see them? Great! Here we will stop at *L'automate [The Automaton]* (1953) to analyze the materials used, the shape and other aspects that will catch your attention.

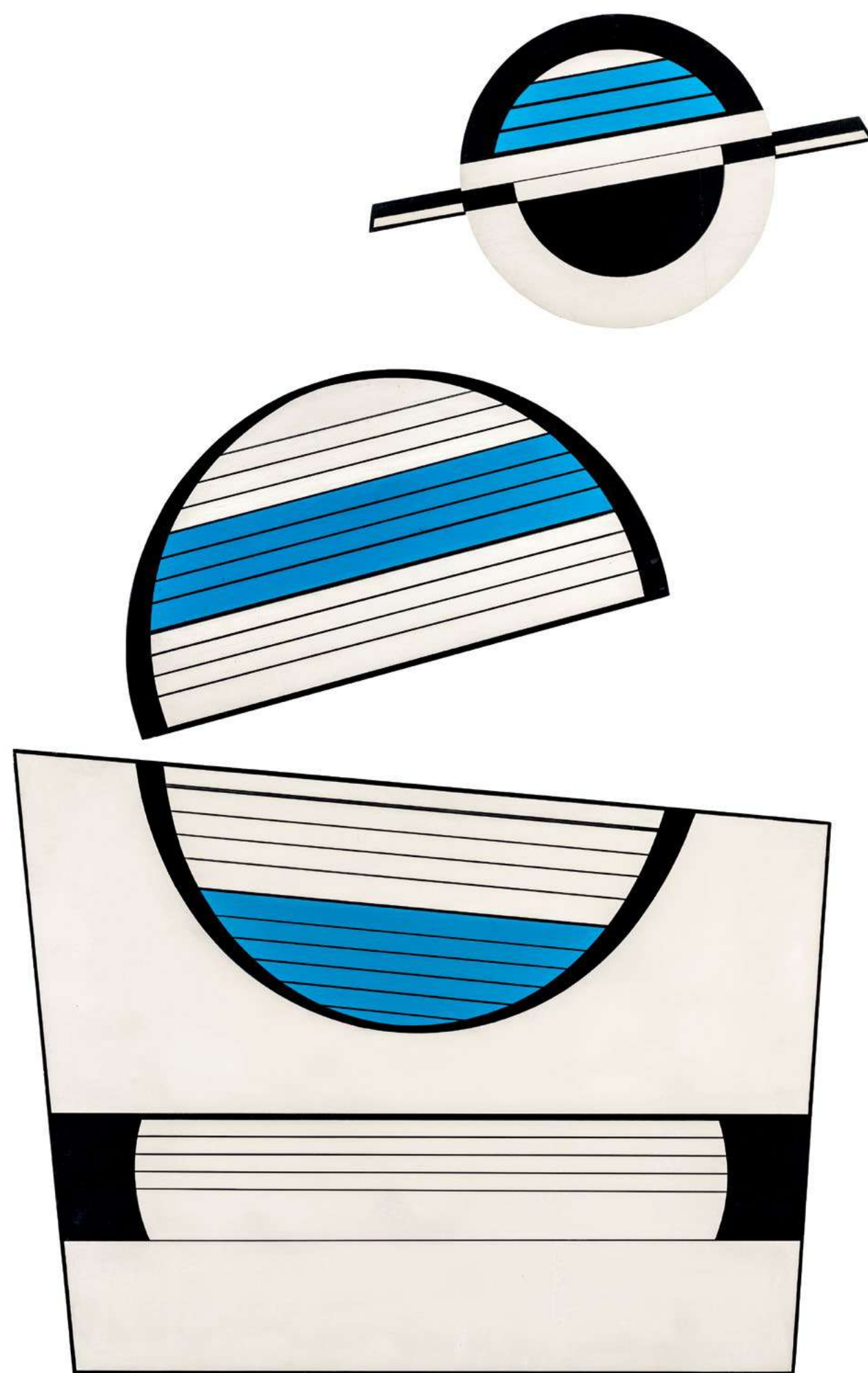
And, yes, as you may be wondering, this sculpture is articulated, and also pierced. Through it, the questioning of form and surface is intensified and merged with the playful character provided by the articulations and holes, allowing us to change the structure of the work.



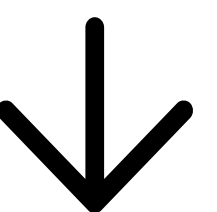




Do you remember Arden Quin's teacher, Joaquín Torres García? Well, he took from him the idea of encouraging play to expand the creative and inventive capacity of spectators. To see this idea graphically, we invite you to see Torres García's *Figura masculina (azul)* at the beginning of the exhibition.



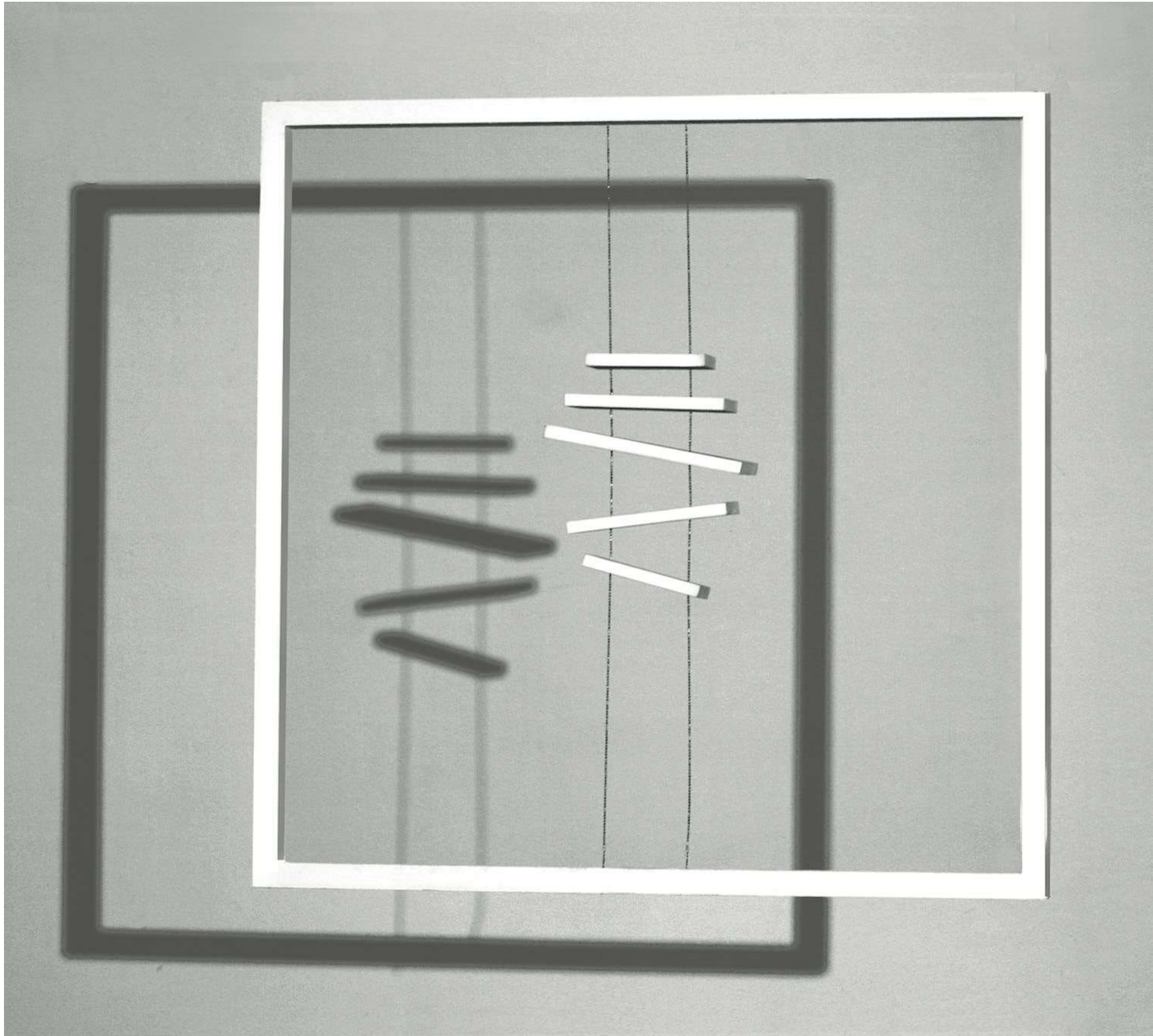
Carmelo Arden Quin, *Triptyque [Triptych]*, 1977-1979. Acrylic on wood.  
189,5 x 70 cm y 60 x 32,5 cm in its greatest extension. Legado Arden Quin.



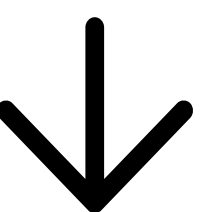


## CONTACT WITH CHILEAN CREATORS

Arden Quin's traveling spirit allowed him to create collective networks throughout Latin America and Europe. In his trips, it is worth noticing the connection he had with Chilean artists and creators, which was permanently maintained in Carmelo's artistic journey.



Gustavo Poblete, *Elemento integración plástica no 7*, 1994. Painted wood, 100 x 100 cm. Fundación Gustavo Poblete, Arte Constructivo.



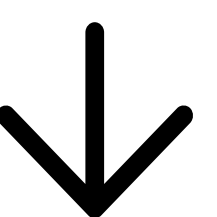


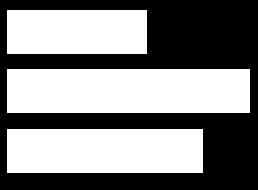
His collaboration with Vicente Huidobro, his relationship with Gustavo Poblete and Claudio Girola, and his friendship with Godofredo Iommi, who had had a significant presence in the School of Architecture of the Universidad Católica de Valparaíso, give us an insight into his collective vocation and his conviction to gather and align constructivist artists from his land.

## **INVENTION VERSUS FIGURATIVE REPRESENTATION**

Let's go to our penultimate stop now! Throughout this tour, we have come across many determining factors, haven't we?

One of the artists who kept in touch with Arden Quin late in his artistic career was Claudio Girola, with whom he shared the disruptive moment of the inventive avant-garde of the forties and met again in Paris in the sixties.

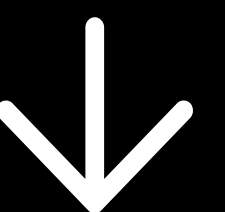




Although in this last stage both artists had taken a turn in their aesthetics, Claudio Girola remained firm with the questioning of figurative art.

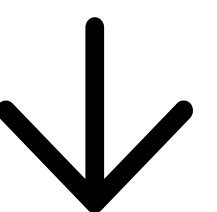


Carmelo Arden Quin, *L'automate [The Automaton]*, 1953. Articulated wood, 108 x 22 x 30 cm. Legado Arden Quin.





In order to understand this point, let's stop at Claudio Girola's sculptures and observe: Can you see any familiar forms? what materials can you see? Doesn't the pedestal seem strange to you? If you are unable to identify any forms, then you have found the criticism to figurative art, since figurative representation sought to expose identifiable objects through recognizable images. However, Girola seeks to break this paradigm by using roughness, tactile effects and materials such as marble, bronze and aluminum.

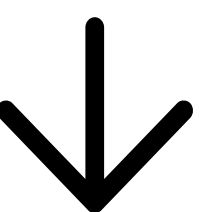


## MATERIALITY

We have traveled a long journey through the life and work of Carmelo Arden Quin, in which we have seen a variety of trips, artists, archives, forms and surfaces. Also, along this journey we have witnessed his evolution in the use of materials, such as oil on cardboard, paper, wood, and a last stage marked by the use of increasingly industrial elements.



Carmelo Arden Quin, *Madigramme ONOUOUN*, undated. Seven pieces of cardboard, collage, ink and graphite pencil. 25 x 17 cm each. Exhibition copies mounted inside acrylic supports. Private collection.

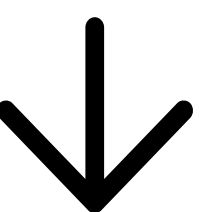




## LA BASE ES LA EXPERIMENTACIÓN

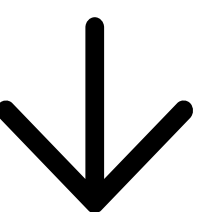
Let us turn to the work *Aléatoire no. 14* [*Random no. 14*] (1972). Let's take a closer look. Let's remember Arden Quin's artistic career and ask ourselves: What are the differences between this Carmel and the Carmel of the forties? What kind of dye was used in this painting? The luminosity and the sloppiness of the "stains" are a big clue.

Yes, they are done with aerosol, which reflects the artist's interest in experimenting with new materials, and also how his work changed over time.





Carmelo Arden Quin. *Aléatoire n° 14 [Random no. 14]*, 1972. Acrylic in aerosol on paper, 63 x 37 cm. Legado Arden Quin.





# CARMELO ARDEN QUIN

IN THE FABRIC OF CONSTRUCTIVE ART

CENTRO

CULTURAL

LA MONEDA

