



*Interior fluid, painted wire, copper, steel, wool and esparto grass on stainless steel base, 72h x 124 x 58 cm*

## Antonio Crespo Foix

### AERIUM

**Opening November 25 from 7:00 p.m. to 9:30 p.m.**

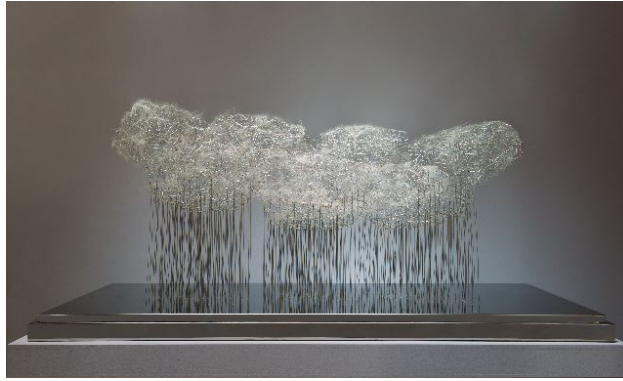
Michel Soskine Inc. presents a new exhibition of Antonio Crespo Foix in Madrid.

Antonio Crespo Foix (Valdepeñas, 1953). Graduated in Fine Arts from the University of Valencia.

His work continues the "tradition" of aerial sculpture with a poetic reading, since the tangible forms, originating in the sculptor's mind, are **visual poetry**.

The works on display delight us from different points of view; and what appears to us so volatile is nothing more than a series of epidermis of superimposed and assembled material. The material and formal complexity is extrapolated to his evanescent soul, of transparency, of unreality, in the purest essence of him.

Returning to the idea of the tradition of aerial sculpture (of which Juan Manuel Bonet tells us in "**Historia de lo leve**", a text expressly written for the catalog of an exhibition that took place at Michel Soskine Inc.) and of this visual poetry contemporary, Bonet, leads us to artists such as Calder, Julio González, Ángel Ferrant, Moisés Villèlia, Adolfo Schlosser, among others. In addition, Bonet, linking with this line of subtle, "not very solid" sculpture, in its various forms and contexts, continues it to this day with the work of Crespo Foix.



*Lethargy I, 2009, pins, copper and hemp on steel base, 72.5h x 149 x 59 cm*

Crespo Foix's work always oscillates between **the immaterial, the ethereal, the subtle or the weightless**, among many other adjectives that vibrate in this same tune. His sculptural work transports us to a timeless, evanescent atmosphere, through the materials that he uses such as wires, pins, copper, bamboo, among others, creating a warp that visually results in a kind of aerial texture.

The microcosm that the artist creates is not the product, in any case, of the casual, it is rather the result of his direct relationship with his surroundings from La Mancha, because in his sculptures there is **wind**, there are **clouds**, ...

Enrique Andrés Ruiz in his text "**El Peso de los Vilanos**", written for the catalog of the exhibition "**Body of the Cloud**", held at the Museum of Santa Cruz de Toledo in 2019, insists on the idea of the cloud as an epicenter element. In addition, titles of his sculptures such as *Nube*, *Red de Aire*, ... define his particular world in which his clouds suggest a kind of tangled nests where fogs also inhabit.

"**AERIUM**" conforms a metaphor of time and existence itself, through ten sculptures where minuteness and matter / immaterial are the two starting points towards an exploration of a cosmology made up of lights and shadows and a fog that, as an atmosphere elusive, does not cease.



*Letargo, 2020, painted wire, copper and vegetable matter on lead, 39h x 53 x 32.5 cm*

We are before a sample of aerial forms as indicated by the title chosen for the exhibition; forms that play with the intangible and diffuse as opposed to the earthly. A volatile *je ne sais quoi*, enigmatic, but beautiful in its purest essence.

Antonio Crespo Foix, one of the most renowned Spanish sculptors abroad, has work in public and private collections in **Germany, Belgium, the United States, France, Hong Kong, England, Italy, Malaysia, Portugal and Switzerland.**



*Body and Bruma II, 2019 wire, vegetal matter on stainless steel, 53h x 52 x 39.5 cm*

The exhibition will take place until January 29, 2022.

**Antonio Crespo Foix**

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