

MIQUEL BARCELÓ

IN COLLABORATION WITH

CHUS BURÉS

SELECTED JEWELS

FRIEDMAN BENDA NEW YORK

MIQUEL BARCELÓ

Felanitx (Majorca), Spain, 1957

“Miquel Barceló and I belong to the same generation. He used to come to my shop in Madrid to buy jewelry and I know he has always admired my work. This close acquaintance enables me to say that he is a fine professional who is deeply respectful, that he listens (a gift in itself!) and leaves the door open to my possible interpretations of his proposals.

For our first joint undertaking he worked in wax, searching for transparency in the metal, a concept which sounds chimerical, stated in those terms. He moulded the wax into a rectangle with his own hands and I found the almost magical, evanescent mark of his fingerprints on it. He was working on the dome for the United Nations in Geneva at the time and I vividly remember that third working session. He had just completed “The Multiplication of the Loaves and Fishes”, his fantastic altarpiece for the Blessed Sacrament Chapel in Palma Cathedral, Majorca. I could see he was immersed in a world that drew life from the sea and plants, a world closely linked to the iconography of that stage in his career. Out of it arose *Les Algues de Mer* (Seaweed) and a series of jewels (earrings, necklaces and pendants) that we entitled *Boucles de Mer* (Sea Curls).

At our very first meeting in Paris in 2007, I told Miquel about my method of working. The next time I saw him he had made an enormous pile of test pieces out of a variety of easily worked materials – aluminium foil, cardboard and pieces of wax he shaped with his hands, leaving fingerprints that are reproduced in some of the jewels. All these he had turned into generous forms which were fully in tune with his serpentine aesthetic of the time. I saw immediately that the art jewels, in this instance, were in some way contained within the proposals. My relationship with Miquel Barceló has endured to the present day, driven by the force of his instinctive, creative personality.”

Chus Burés
Madrid – Paris, 2012

CHUS BURÉS

Barcelona, Spain, 1956

“As in any human activity, some things turn out better than others, and some people have the privilege to find a foothold or make themselves a name immediately. It is in precisely this context that another of the criteria of aesthetic criticism comes into play. That criterion is style, that which sets an artist apart, the discovery of a vocabulary that converts material expression into a personal hallmark. When I work with artists, I naturally have to play a specific and complex role comprising different phases of understanding, analysis and creative development. When the artist’s substance or inspiration blends, sometimes instinctively, sometimes deliberately, with the craftsman’s savoir-faire and secrets, the result is the jewel. One usually achieves this by following the roundabout paths of experience and conducting numerous trials and analyses until all the criteria work together, materially, and give rise to an object.”



Les Algues de mer (Seaweed), 2007

necklace

18K yellow gold, satin finish

diameter: 170 mm / 6.69 in.

height in back: 35 mm / 1.38 in.

cast and hand finish

signed and numbered edition of 20



Les Algues de mer (Seaweed), 2007

bracelet

18K yellow gold, satin finish

diameter: 75 mm / 2.95 in.

height: 40 mm / 1.58 in.

cast and hand finish

signed and numbered edition of 20



Hameçon et appât (Hook and Bait), 2007

earrings

18K yellow gold, satin finish

150 x 32 mm and 78 x 35 mm / 5.91 x 1.26 in.

and 3.07 x 1.38 in.

cast and hand finish

signed and numbered edition of 20



Gousse marine (Sea Pod), 2007

pendant

18K yellow gold, satin finish

130 x 28 mm / 5.12 x 1.10 in.

cast and hand finish

signed and numbered edition of 20

CHUS BURÉS

Chus Burés was born in Barcelona in 1956 and received his artistic training at that city's Llotja School of Fine Art in the 1970s.

Attracted by the anarchical vitality of the punk subculture in England, he went to London in 1978 and there gave free rein to his first artistic experiments, which were based on recycled materials and other concepts to do with jewelry design. Later, in New York, he continued along the same path as a member of the «Art to Wear» movement.

When Burés returned to Spain, his output was very warmly received. He settled in Madrid, where he presented a silver collection entitled «Madrid» at Juana de Aizpuru's celebrated gallery. The following year it went on show at the Galería Ciento in Barcelona.

These early exhibitions in the international design world took place one after the other and his collections were presented in Paris, Milan, London, New York and Tokyo. In 1985 Chus Burés created the emblematic *Matador* hairpin, which was the murder weapon in Pedro Almodóvar's film of

the same title. It was followed by a collection for another Almodóvar film: *Tie me up! Tie me down!* He has worked with other movie directors too, among them Vicente Molina Foix, for whom he designed the ring worn by Robert Wilson in the film *Sagitario*.

Chus Burés was selected by the Spanish Film Academy in 1980 to design its prestigious «Gold Medal» and in 2007 the Ministry of Culture commissioned him to make Spain's largest annual trophy, which is awarded to the best fashion designer. Chus Burés' personality and creative powers have opened the doors of the art world to him. He has successfully collaborated in the creation of 'off-the-peg art' with such artists of worldwide repute as Louise Bourgeois, Jesús Rafael Soto, Miquel Barceló, Santiago Sierra, Jiri Dokoupil, Carlos Pazos, Cinzia Ruggieri, Fernando Sánchez Castillo, Kcho and François Morellet.

In 1996 the government of Thailand invited him to hold a series of contemporary design workshops with a view to stimulating the Thai jewellery industry. He has pre-

sented similar projects and given lectures in Argentina, India, Italy, Spain and Morocco. In 2007, he was chosen by the Polytechnic University of Catalonia in Barcelona to organize experimental workshops linked by internet to other universities the world over, notably the Architecture and Design School of the KMUTT in Bangkok. His experiences in Thailand inspired his first gold collection, «TG943», based on the traditional craftsmanship of the jewelers of Sukhothai, the ancient capital of the kingdom of Siam. More recently, his collection «Mae Nam» has provided a masterly reflection of the ideas that arose out of his two-year experience of running workshops in Thailand.

Aside from jewels, Chus Burés makes objects from crystal, iron, ceramics, leather and silver. He designs hand-woven carpets too, such as those in the collection «Vol de Nuit», which was shown in Fes, Morocco, Palma (Majorca), Madrid and Milan. The catalogue to this exhibition features an introduction by Paul Bowles and an article by Pierre Restany.

Jewels and other items created by Chus Burés in tandem with various artists are in major public and private collections throughout the world. Other works arising from teamwork have been chosen for exhibitions including: «L'art vous va si bien» at La Piscine in Roubaix, France;

«Bijoux d'artistes, une collection» at the Musée du Temps in Besançon, France; «De Picasso à Warhol – Bijoux d'artistes des avant-gardes» at the Museum für Angewandte Kunst, Cologne; and «From Picasso to Koons, the Artist as a Jeweler» at New York's Museum of Art and Design and subsequently at the IVAM in Valencia, Spain, and the Benaki Museum in Athens, Greece.

Works by Chus Burés have recently been seen as part of «Tomasello, Visible Structure and Reflected Color» at the Ascaso Gallery in Miami, Florida, the Beyeler Foundation in Basel, Switzerland, and the Tegenboschvanvreden Gallery in Amsterdam. The exhibition «Bijoux d'artistes, une collection» at the Crédit Municipal de Paris (October – January 2013) also included creations of his.

Chus Burés has recently put the finishing touches to a joint project with eleven international kinetic artists for «DYNAMO. Un siècle de lumière et de mouvement dans l'art. 1913-2013» staged at the Grand Palais in Paris. The results of his collaboration with Julio Le Parc was presented at the Le Parc retrospective at the Palais de Tokyo, also in Paris, in February 2013. Chus Burés has other projects underway in China and New York, Tokyo, Miami, Hamburg, Mexico, Rio de Janeiro and Sao Paulo.

10 OCTOBER - 20 DECEMBER 2013
MONDAY - FRIDAY, 10:00 - 6:00

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