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Robert Fishko, *Director*

CÉSAR GALICIA

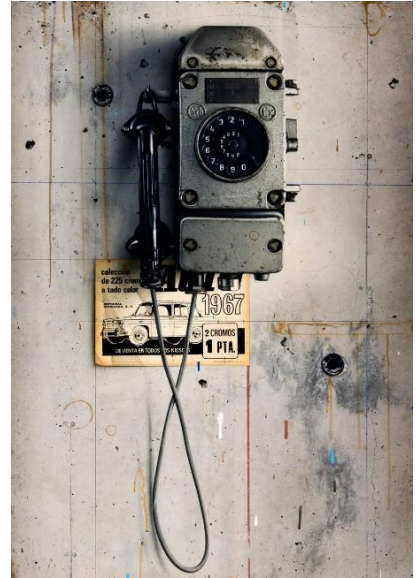
(b. 1957)

Telephone, 2012

mixed media on board

36 ¼ x 25 ¼ inches

signed middle right "*César Galicia*"



Provenance

The Artist

[Forum Gallery, New York]

Private Collection, Philadelphia

Exhibited

Five Decades: Art and Artists of Forum Gallery, 1962-2012, Forum Gallery, New York, NY,
June 28 - August 31, 2012

Note

Renowned for his “greater than life” or “more than real paintings,” César Galicia, a native and resident of Spain, has been referred to as a “sensation of contemporary trompe l’oeil.” Championed for his illuminating renderings of what are seemingly ordinary objects – toys, public telephones, air pumps, motorcycles – Galicia’s subjects are always painted from life and never from photographs. In this way, they serve as deeply absorbing and fascinating portraits of contemporary life.

In each of his paintings, Galicia employs the traditional study of “things natural,” reconstructing his subjects in a process which goes from the inside to the outside (he even paints the interiors of devices which will never be seen, as they are hidden by their covers), leading him to a concept of reality in its extreme. Putting into operation both the visual appearances of his subjects and the knowledge we have of them, the effect on the viewer and the surprise of a visual reality in paint is pure César Galicia virtuosity. The Artist has taken the craft of painting to its limits; his works have become fantastic and nearly real. Drawing on the experiences he had during his years in New York as well as life in his native Spain, César Galicia has developed an urban mysticism in which beauty explodes on each graffiti-covered wall.

In *Telephone*, César Galicia returns to a subject that has captured his fascination since the 1980s. The wall-mounted payphone with its rotary dial and wired tether, has ceased to be a device for communication and seems more of an ancient artifact to be admired for its strange beauty. The weathered, pockmarked and stained walls of *Telephone* are inscribed with vertical and horizontal intersecting lines and near perfect circles, a recurring element. And a yellowed 1967 auto advertisement by Editorial Bruguera is painted in perfect trompe l’oeil as if its weathered edges have come unstuck from aging adhesive.

Author Pablo Jiménez describes how such still life paintings by Galicia are “the portrait of an object” that has been “taken out of its habitual existence and brought to the art laboratory.”¹ Yet, from our vantage point in the future, with computers in our pockets to access limitless information and the ability to instantly connect with anyone, anywhere on the planet, it cannot be forgotten that the invention of the telephone was a revelation in global communications and truly revolutionized the Twentieth Century, democratizing the choice of where to live, the way we conduct business, and the way we socialize. Galicia’s *Telephone* then becomes an object of reverence and an icon of a century that witnessed technological development like none other before it.

Works by César Galicia can be found in public collections that include the Albright-Knox Art Gallery (Buffalo, NY), the Museum of Contemporary Art (Chicago, IL), and the National Museums of Spain and Mexico, along with private collections in Japan, Spain, Mexico, Switzerland and the United States.

César Galicia has been represented in the United States by Forum Gallery since 1994.

¹ Jiménez, Pablo. *César Galicia: Por La Cara Norte (The North Face)*, Ediciones Sinsentido, Madrid, 2003, p. 65