

Lorenzo Belenguer

Fine Arts
United Kingdom

View the full portfolio at <http://www.thecreativefinder.com/lorenzobelenguer>

Professional Experience and Curriculum Vitae

I was born in Valencia in 1970. After graduating in Economics, it became clear to me that I needed for a change of direction. In the quest for this, I took the opportunity to travel. I spent some time in Paris and then, on coming to England, I eventually moved to London. This became the place where my career as an artist took shape; I became involved in mounting and participating in exhibitions in unorthodox spaces. This gave me the freedom to develop my own artistic expression.

Please see below a critique written by Kathy Battista, Director, Contemporary Art at Sotheby's.

Lorenzo Belenguer's work straddles the realms of sculpture, painting and drawing. In one area of his practice, he transforms metal objects into sculptures that evolve from the visual rhetoric of Minimalism and double as 'canvases'.

Belenguer is like a hunter who trawls the city for found objects, sometimes sourced as locally as the back garden of the studios' church. The work is then dictated by his discoveries, which include steel grids, a mattress reduced to its mesh of springs, and blacksmiths' tools. These he reads as masculine objects. He intervenes with these structures by oxidising the metal elements in salt water or acids and dabbing them with paint of primary colours. This transforms how the objects are read, emphasising the points at which layers of meaning converge.

For example, the artist paints the cone of an old anvil a vivid yellow, thereby morphing it into phallic form. In "Homage to Pollock" a spring mattress becomes a three-dimensional, and strangely fluid, abstract canvas.

Belenguer's work also encompasses drawing, which he interprets as the more "feminine" side of his practice. For an installation he made at the Florence Trust, he drew repeated simple portraits of a female face, which he distressed by placing the sheets of paper into water contaminated with rusted iron. These drawings fill the walls of a niche space he has built, no bigger than a telephone kiosk, from floor to ceiling. A layer of chicken wire covers them, so the niche resembles a cage, perhaps a prison cell. Alongside the niche, a metal basket holds a stack of additional, still-to-be-used, drawings.

The artist describes his female figure as a generic everywoman wearing a head covering. She might be read as being Muslim or the Virgin Mary, as a woman of the Renaissance, the Victorian age or of post-war Britain. Belenguer says she is emblematic of society's increasingly conservative, and coercive, policies toward women.

Nacido en Valencia en 1970. Después que graduarme en Empresariales, decidí cambiar de trayectoria. Mientras pensaba sobre una dirección, tomé la oportunidad de viajar por Europa en busca de inspiración. Finalmente, llegué a Reading (cerca de Londres) donde desarrollo mi carrera como un artista plástico y donde funde un grupo de artistas (The Rogues Gallery) con la intención de utilizar edificios vacíos como temporales espacios de exposición. Me trasladé a Londres en 2006 para poder desarrollar mi carrera profesional.

En la obra de Belenguer son los objetos de uso cotidiano que cobran una nueva vida. En un mundo obsesionado por el reciclaje y la regeneración el artista valenciano juega con las ideas de la funcionalidad y lo artístico para demostrar que la reutilización es posible hasta para los objetos más cotidianos. Utiliza una paleta de colores de hierro, alambre, herramientas de metal para crear una obra que se podría considerar como 'arte cotidiano' o 'arte del reciclaje'. Porque en la descomposición estas piezas relegadas de su función principal cobran un valor estético, donde la oxidación con el

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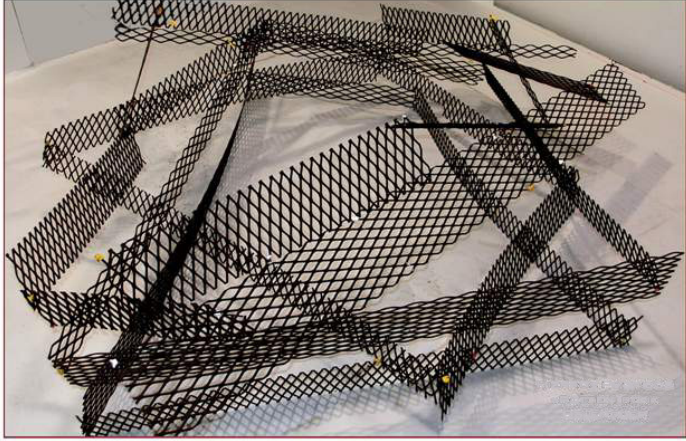


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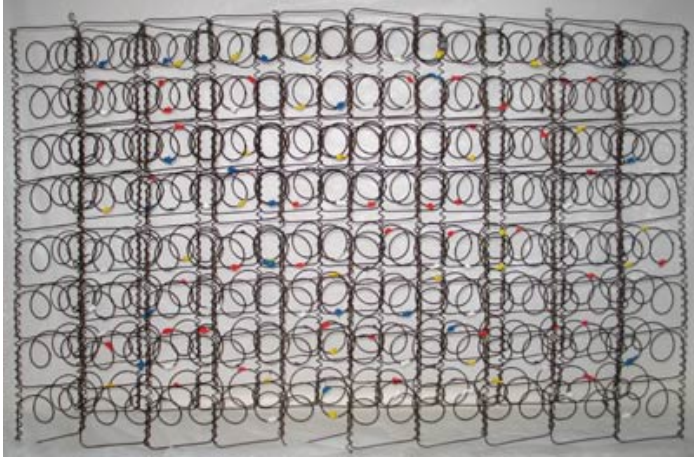


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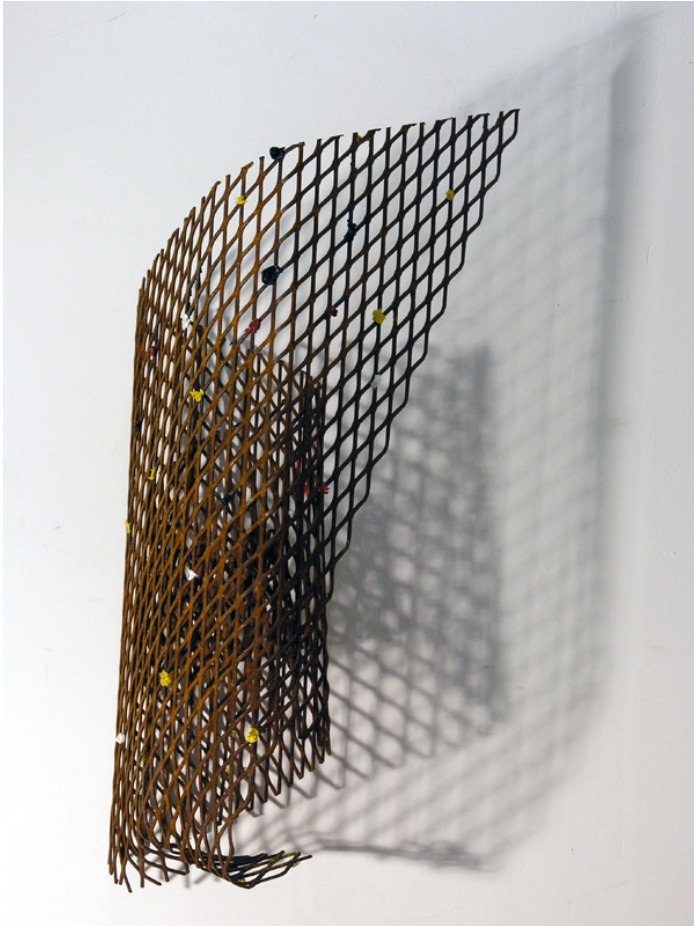


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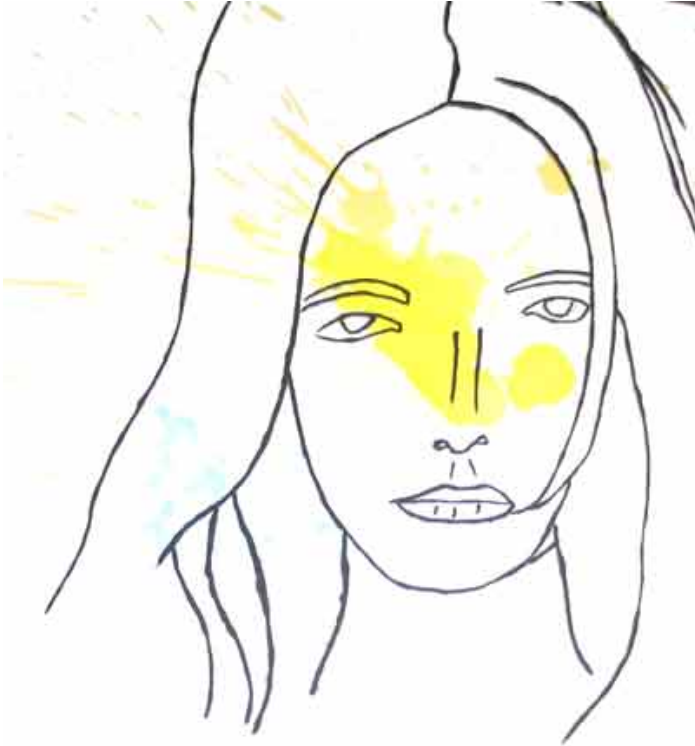


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