

NEMESIO  
ANTÚNEZ



This Antúnez of spaces is a contemporary of stadiums and mountains, of a straight line solitude that the painter submits to the dictatorship of light.

That is why I demand for my fellow painter a place, a circle, an even field dedicated to his encounter by dawn with poetry.

As he had chosen before the sun burning over simple things now he walks around wide open roads and meadows that offer us the totality of the sky.

I write as a conductor at the front door of these illuminations:  
forward!

We must all enter the spaces of Antúnez invited by him to follow and breath the clear air of his earthly palpitation.

PABLO NERUDA  
Isla Negra  
June 1973



Este Antunez espacial es contemporáneo de estadios y cordilleras, de una soledad rectilínea que el pintor somete a la dictadura de la luz.

Por eso reclamamos para mi compañero pintor un sitio, un círculo, una cancha pareja dedicada a su entente aunar con la poesía. Así como antes escogiera el sol incendiado sobre humildes objetos ahora se pasea por inmensos caminos, por praderas abiertas que nos conceden la totalidad del cielo.

Yo escribo a la puerta de estas luminaciones, mi adelante! de conductor.

Debemos entrar todos a los espacios de Antunez, convidados por él a recorrer y respirar el aire puro de su palpitación terrenal.

Pablo  
Mud.

Isla Negra en junio de  
1973



This is the first time that Nemesio Antúnez exhibits in Stöckholm.

The best way his work can be defined is by this, his own sentence «I am a bilingual painter». And this is not only because, being a Chilean his life flows between New York and Chile, not only because he was raised as an architect to become a painter, not only because his subjects are the urban city and the geological landscape, but because his plastic approach rises from visceral roots to an oniric experience.

«Nemesio Antúnez» —wrote Pablo Neruda— «is dressed in his chrysaline fatherland». Because tiresome reality reaches in his work the transparency of a strong lyricism — Line is transformed into volume through light, space through its limits, solitude in the tightened and anonymous crowd: We enter there like one of those minimal beings who ignores his situation, who believes he is out of the crowd, the field, the circle, the closed stadium.

In his latest work, the oppression of some spaces achieves a metaphysical meaning without losing its reality; light over faceless and voiceless beings, fear imprisoned in architectural volumes, stadiums, have assumed now in his country a tragic truth that the observer cannot see without a slight shivering.

«I paint, he says, what I have seen and lived, these images are rooted in reality, my own reality; crowds seen from a 31st floor, no exit avenues, underground playgrounds, but also beds, tango-bar, dancing on the beach and foot-ball and kites; lately the Black Stadium. These images seen, felt, lived makes of my work an unwilling autobiography.

This is why, we say, his inner landscape —architectural or geological— encloses that deep solitude that grows from man himself: the painter, the spectator.

MARIA DE LA LUZ URIBE





•HONEY MOON•

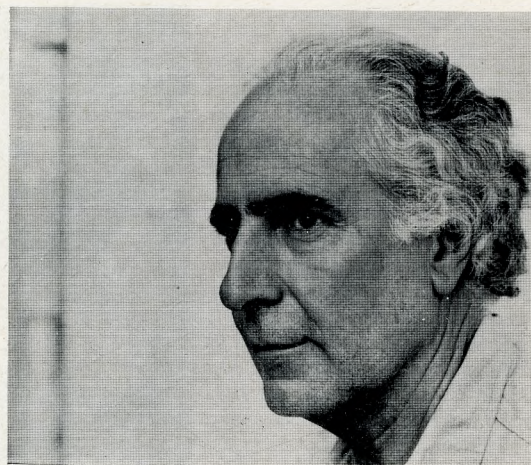
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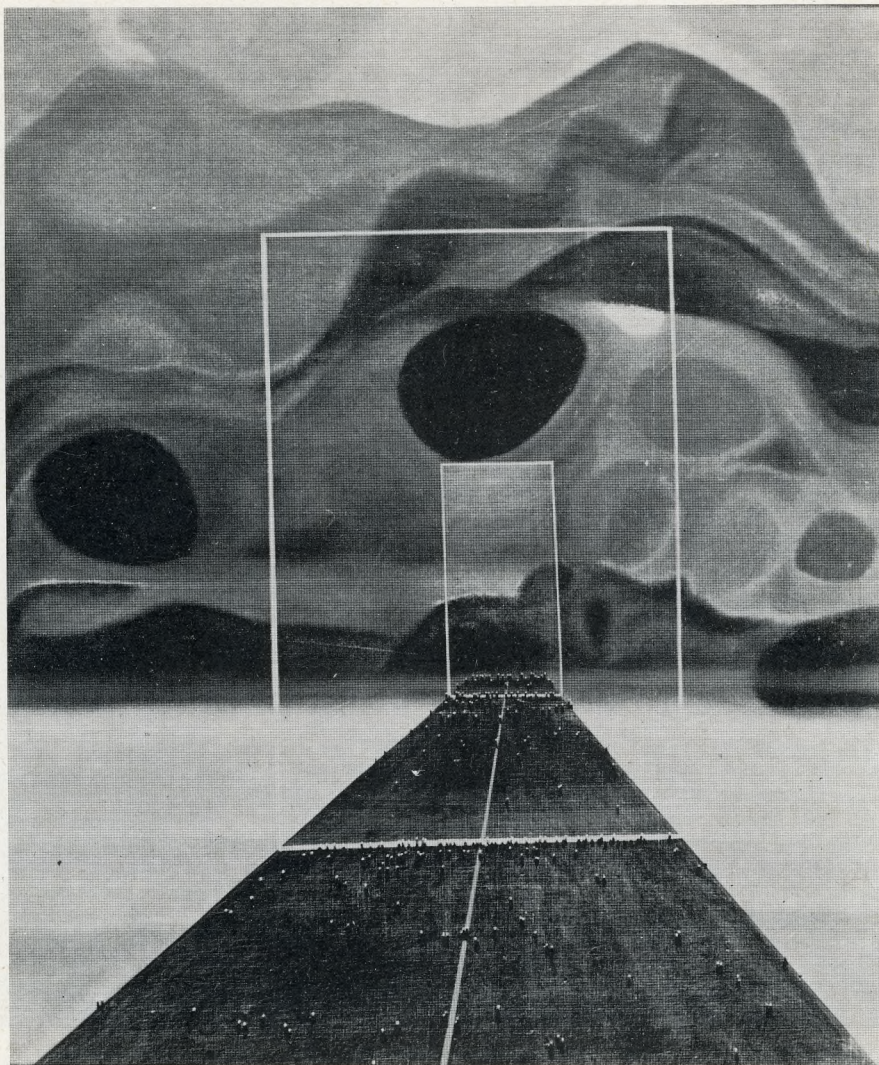
## BIOGRAPHICAL NOTE

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- 1918 Born, Santiago, Chile.
- 1937-45 Studies architecture at the Catholic University, Santiago and at Columbia University in New York City.
- 1943-50 Works at the «Atelier 17», Print Workshop, with Stanley William Hayter in New York City and Paris.
- 1950-53 Lives in Paris.
- 1953 Returns to Chile and organizes the «Taller 99», a printing workshop, now at the School of Arts, Catholic University, Santiago.
- 1961-64 Director of the Museum of Contemporary Art of the University of Chile.
- 1964-69 Lives in New York City, works for the Chilean Embassy as its Cultural Attaché.
- 1969-73 Chile, Director of the National Museum of Fine Arts, Santiago.
- 1974 Lives in Barcelona.



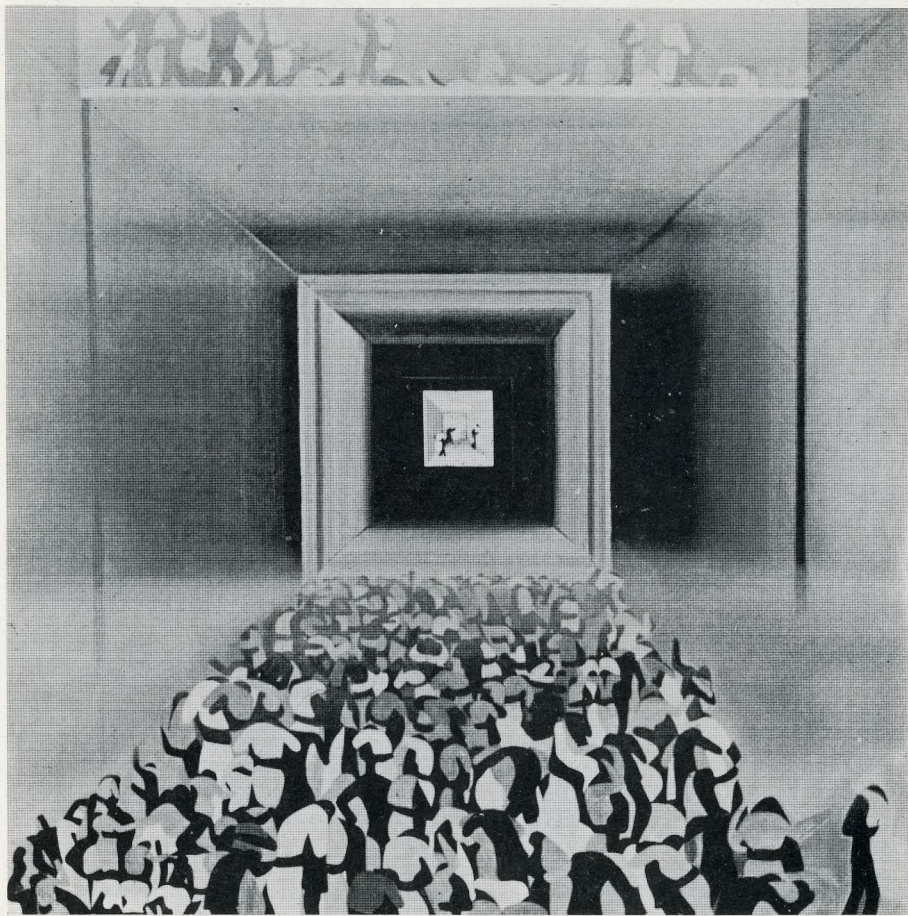




«FROM SEA TO MOUNTAIN»

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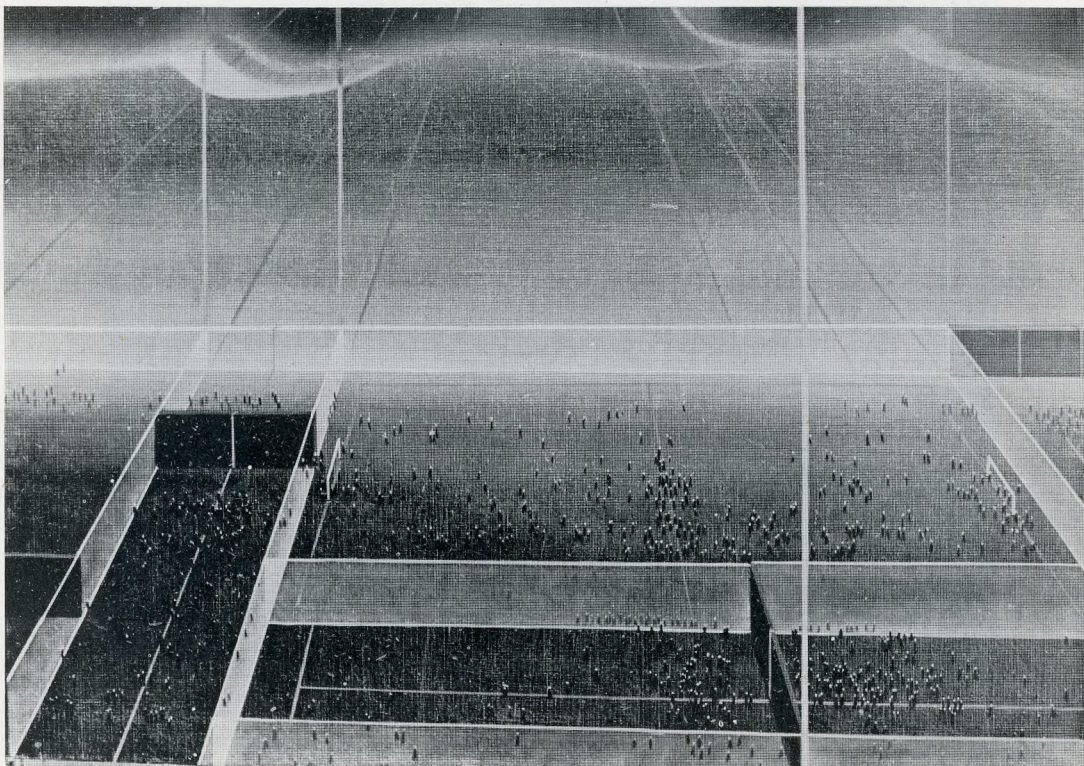




•TANGO-BAR•

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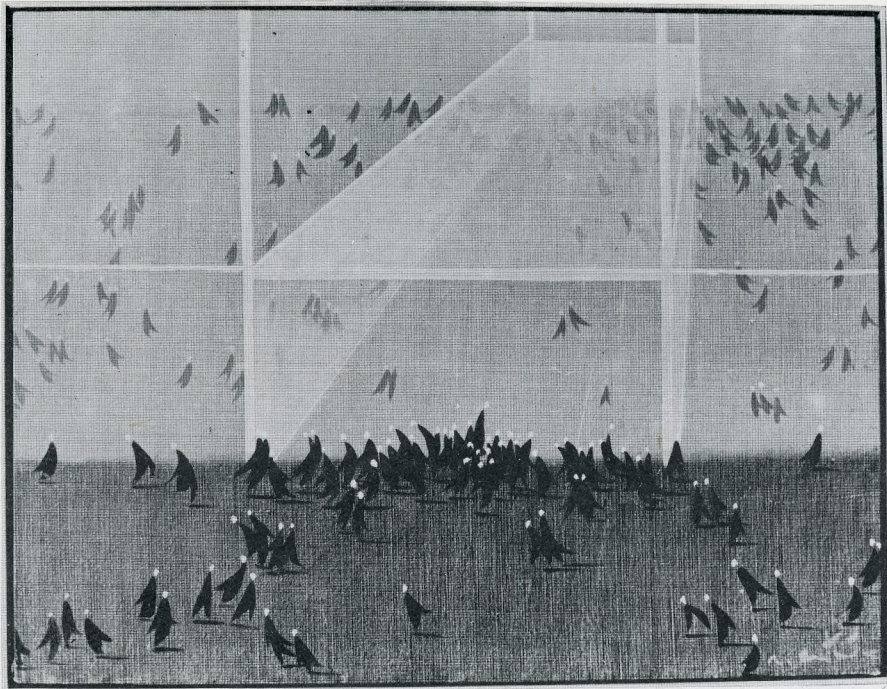




«THE GAMES ARE OVER»

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•CITY DWELLERS•

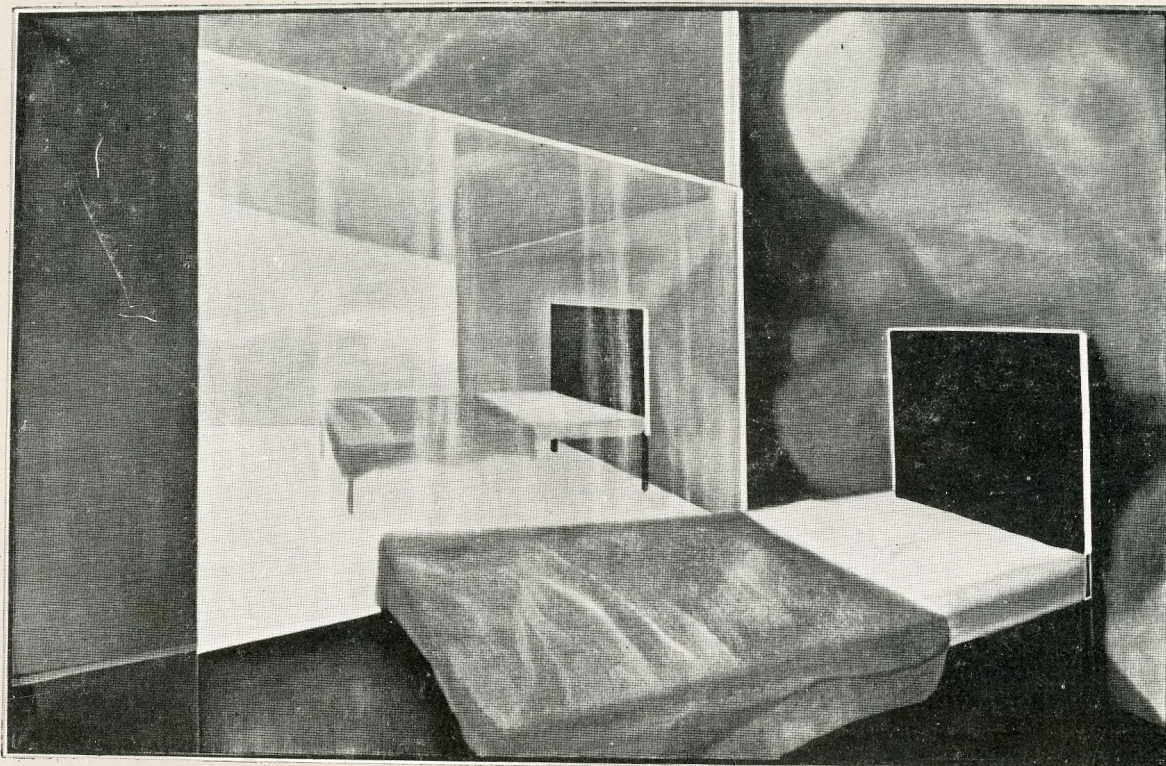
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TRANSPARENT AND PROFOUND, I PRESENT HERE THE BEST LOVED PAINTER OF MY COUNTRY.

PABLO NERUDA





# GALLERI HELAND

KUNGSTRÄDGARDEN 3

11147 STOCKHOLM

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