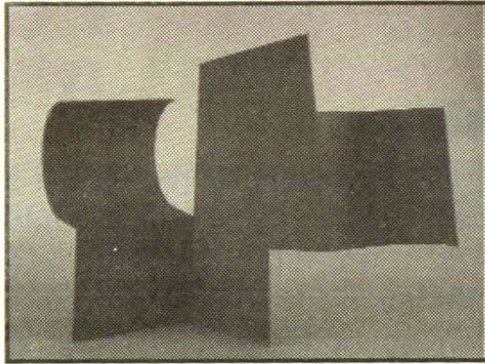


Haim Chanin Fine Arts

Adrian Dannatt, *Jorge Oteiza - Haim Chanin Fine Arts*, What's On, The Art Newspaper, No. 135, April 2003, p. 3



Courtesy of Haim Chanin Fine Arts

Jorge Oteiza **Haim Chanin** **Fine Arts**

One's amazing ignorance of major artists is thankfully occasionally rectified and such is the case with the exemplary exhibition at Haim Chanin Fine Arts of the work

of Jorge Oteiza (until 31 May). Now that Chillida is no more, Oteiza is without doubt Spain's preeminent sculptor if not artist, his only rival Tàpies is celebrating his 80th at PaceWildenstein, while Oteiza has reached the rather grander age of 94. Bolshie and brutal as only a hardcore Basque can be, Oteiza is notorious for uncompromising severity in form, material and outlook, a deliciously ur-male metal Modernist (above, his iron "Homenaje a Galíndez" (Tribute to Galíndez) of 1957-58). But Oteiza is also a philosopher, writer and theorist who claimed he had finished with actual sculpture in 1959—his legacy spread by example, by teaching and publishing. Oteiza fiercely opposed Gehry's Guggenheim Bilbao and refused to inaugurate that museum with a solo show. It is hardly surprising Richard Serra is a dedicated fan of such toughness and has written for the catalogue about his obsession with the work. (Serra's text alone should ensure Oteiza's American reputation, rather as George Segal's bronze sculptures have been recently revived via a catalogue essay by Charles Ray.) The radical marble and steel works on display, all from the late 50s, provide late revelation of a genuine 3D revolution.