



Blanca de Navarra, 12.
28010, Madrid

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NF/ ALBERTO DATAS. SOLO

A close-up, black and white portrait of Alberto Datas, an elderly man with white hair and glasses, looking slightly to the right. The image is the background for the entire page.

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Alberto Datas

Spain, 1935-2007

Alberto Datas (A Coruña, 1935 – Madrid, 2007) developed one of the most distinctive careers in Spanish painting during the second half of the 20th century. Associated with Expressionism and gestural abstraction, his work is characterized by a constant spirit of experimentation, a profound independence from academic artistic languages, and a continuous search for new pictorial territories. A key reference for the artists of the Atlántica group, he contributed to the renewal of Galician painting from an internationalist perspective, becoming a pivotal figure for subsequent generations.

His painting emerged from a highly intense form of figuration and gradually evolved towards an expressive abstract language in which gesture, materiality, color, and large scale assumed an absolute prominence. Far from understanding abstraction as an end in itself, Datas conceived painting as a space of lived experience where the human condition, nature, and a critical reflection on the crisis of contemporary civilization converge. Influenced by American Abstract Expressionism, the work of Jackson Pollock and Arshile Gorky, as well as the aesthetics of Jean Dubuffet and the Cobra movement, he developed a distinctive poetics in which the energy of the brushstroke coexists with barely suggested figurative references, concealed beneath dense layers of matter and color.

Alberto Datas

Educated at the School of Arts and Crafts of A Coruña and at the Higher School of Fine Arts of San Fernando in Madrid, he furthered his studies thanks to a scholarship from the Spanish Ministry of Foreign Affairs in Venice, where he studied alongside the muralist Bruno Saetti, and subsequently at the Academia Española de Bellas Artes de Roma. His intensive teaching career culminated in his appointment as Professor of Painting at the Faculty of Fine Arts of the Universidad Complutense de Madrid, where he exerted a significant influence on new generations of artists.

Throughout his career, he received numerous distinctions, including the Premio Nacional Fin de Carrera (1961), the Medalla de Oro Ciudad de La Coruña (1963), and the Medalla de Bronce de la IV Bienal de Alejandría (1965). His work has been exhibited in numerous solo and group exhibitions in Spain and abroad, and is held in important public collections, including the Museo Nacional Centro de Arte Reina Sofía, the Centro Galego de Arte Contemporánea, the Museo Patio Herreriano, the Museo Galego de Arte Contemporánea Carlos Maside, the Real Academia de Bellas Artes de San Fernando, the Universidad Complutense de Madrid, and the Fundación Coca-Cola, among others.

One year before the twentieth anniversary of the death of Albert Datas (A Coruña, 1935 — Madrid, 2007), the good news of a possible return to the public eye becomes an act of justice and an opportunity for both those who knew his work in depth and those who—like the author of these lines—were at the time still wandering the corridors of some university faculty with an abundance of enthusiasm and very little knowledge, to contemplate today the conclusions of an oeuvre spanning five decades, remarkable for its coherence, the quality of its execution, and a freshness that, as has happened with so few artists, has withstood the passage of time.

Datas's practice will always seem that of a painter in permanent training —an accomplished one, certainly—eager to discover, to go further, and to constantly kill the father. Simón Marchán writes that he detects a certain tendency towards pursuing opposing directions following two exhibitions held after Datas's stay at the Spanish Academy in Rome between 1965 and 1968. Both took place in 1969, one at the Sala Eadaf in Madrid and the other at the Caja de Ahorros de Vigo, and "the paintings shown in the two exhibitions outlined two series with such different pictorial aims that they pointed towards opposing directions."

For when he paints shirts, or depicts on newspapers the rags in his studio with which he wipes his brushes, what emerges is neither what is represented nor the painter's skill, but the warmth still emanating from those objects. For this reason, rather than turning the discovery into a pictorial device, Datas wastes no time in entering into other struggles as soon as he detects that this way of working might lead him towards a mannered and decorative painting.

This exhibition could be several dozen exhibitions, each one different and each one filled with fine painting. For Datas, who painted until the end, to be presented as a dead painter would possibly not have been a good way of returning to life. His painting, as vital as it is difficult to accommodate within a historiography such as ours, is nevertheless a breath of fresh air. Kept in an attic through twenty years of silence, it also preserves that warmth of the process, the questions resolved step by step, and the strange sensation of standing before a painter with a capital P who nevertheless doubts himself to unimaginable extremes.

- Ángel Calvo Ulloa

About the curator: Ángel Calvo Ulloa

Ángel Calvo Ulloa (Lalín, Pontevedra, 1984) is an exhibition curator and writer. He lives and works between Galicia and Madrid. His most recent curatorial projects include "El fantasma de la libertad," the 5th Coimbra Biennial 2024 (Coimbra, Portugal); "Jordi Teixidor. No-res," at Sala Alcalá 31 (Madrid); "Juan Uslé. Ese barco en la montaña," at Museo Reina Sofía (Madrid); "¿Adónde irá el pájaro que no vuela?" at La Casa Encendida (Madrid); "Humores y Espesores," by Rodríguez-Méndez, at CA2M (Móstoles); and "Teresa Lanceta. El sueño de la cólcedra," at Museo Patio Herreriano (Valladolid). In 2027, he will curate the 33rd Pontevedra Biennial.

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Alberto Datas

Entes III

2006

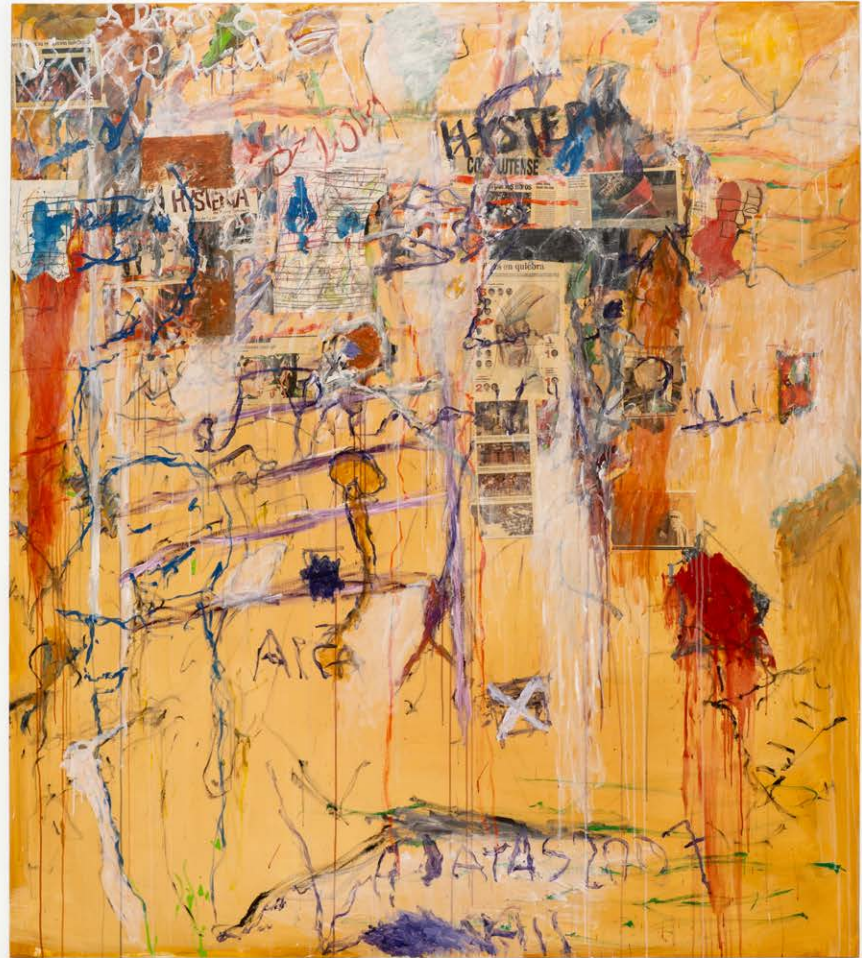
Mixed technique on canvas

130 x 97 cm



NF/

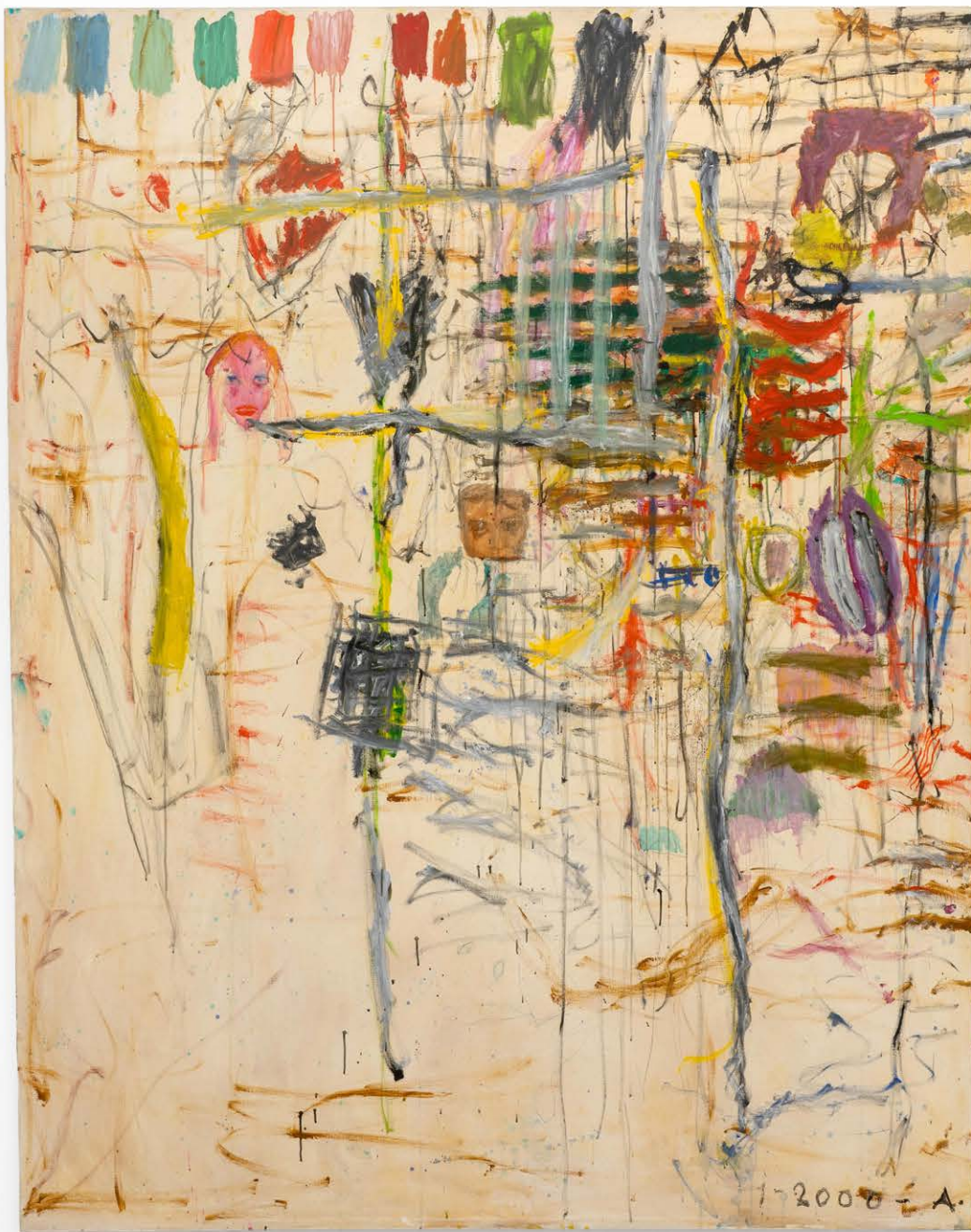
Alberto Datas
Untitled
2007
Mixed technique and collage on canvas
225 x 200 cm





NF/

Alberto Datas
MAGMA IV
2000
Mixed technique on canvas
250 x 400 cm



1-2000 - A.



Detas

NF/

Alberto Datas

Untitled

na

Mixed technique on canvas

33 x 27 cm



NF/

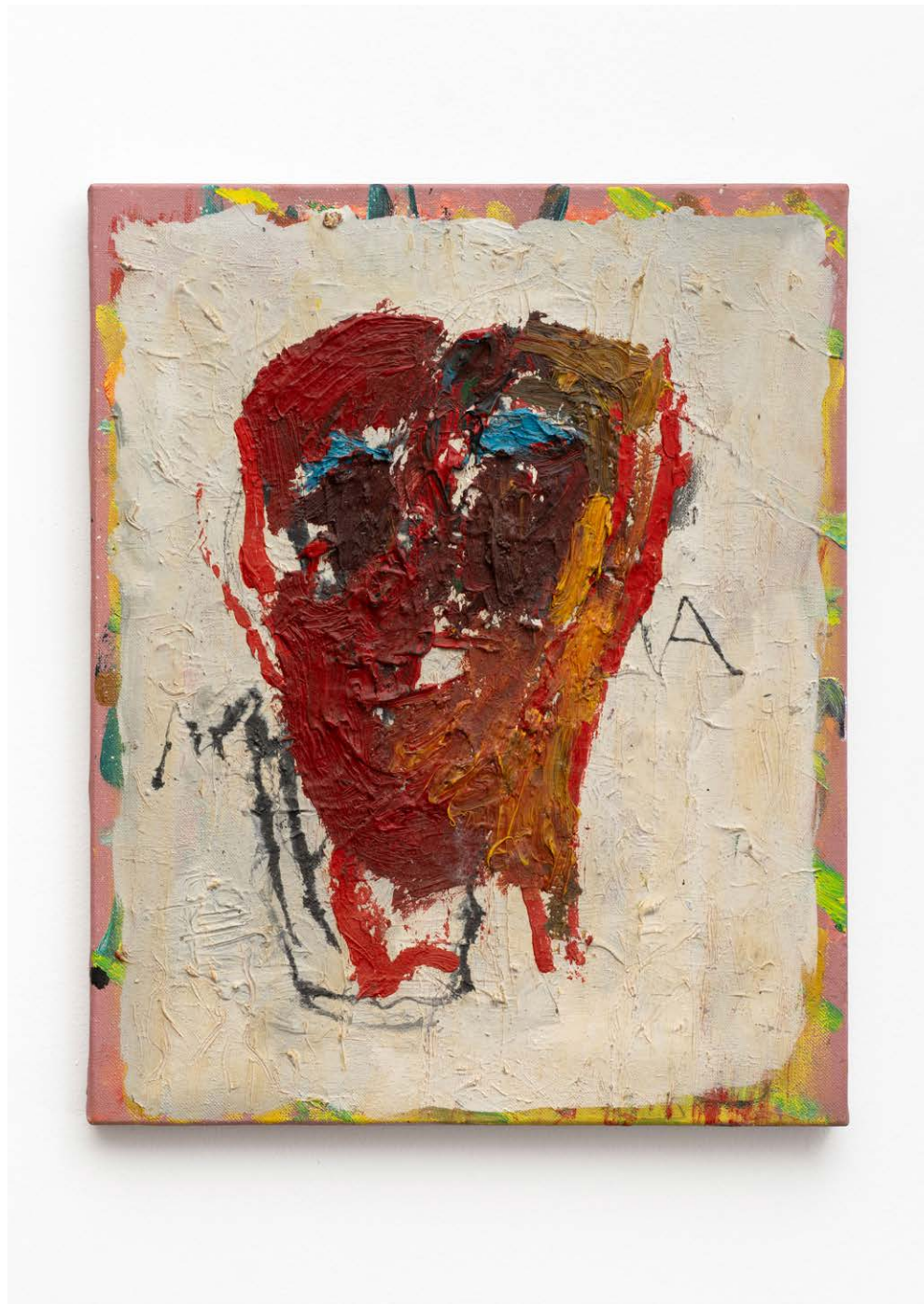
Alberto Datas

Untitled

na

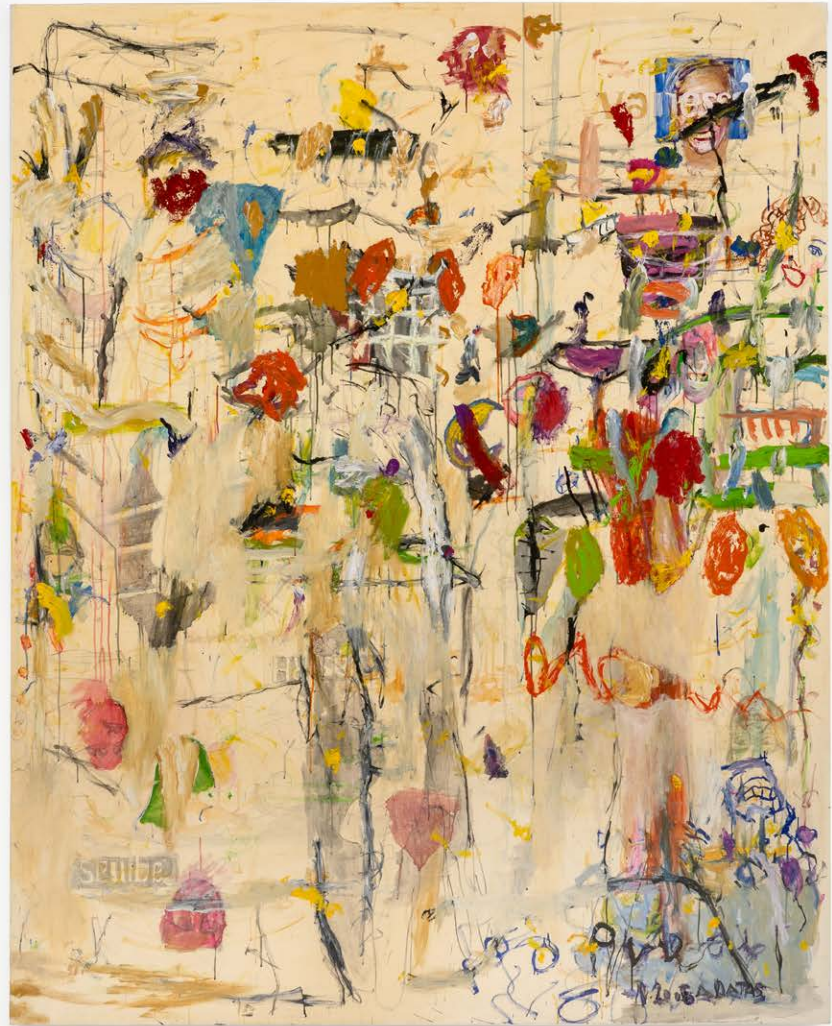
Mixed technique on canvas

41 x 33 cm



NF/

Alberto Datas
VANESSA
2006
Mixed technique on canvas
250 x 200 cm



NF/

Alberto Datas
Untitled
na
Mixed technique on canvas
63 x 41 cm



NF/

Alberto Datas

Untitled

na

Mixed technique on canvas

33 x 27 cm



NF/

Alberto Datas

Untitled

na

Mixed technique on canvas

33 x 24 cm



NF/

Alberto Datas

Untitled

na

Mixed technique on canvas

46 x 38 cm



NF/

Alberto Datas
MUJER DE HIERRO
2003
Mixed technique on canvas
225 x 200 cm



NF/

Alberto Datas

Untitled

na

Mixed technique on canvas

46 x 38 cm



Solo exhibitions

- 2005 Galería Antoni Pinyol. Tarragona.
Sala San Antón, Caja GRANADA. Granada.
- 2004 Galería Nieves Fernández, Madrid
- 2003 Galería Marisa Marimón, Orense
- 2002 Caixanova, Vigo
Galería Nieves Fernández, Madrid
- 2001 Galería Marisa Marimón, Orense
- 1999 Galería Nieves Fernández, Madrid.
Galería VGO, Vigo.
- 1998 Sala Millares del Museo Español de Arte Contemporáneo, Madrid..
- 1997 Galería Faunas, Madrid.
Centro Galego de Arte Contemporánea, Santiago de Compostela.
- 1996 Galería Atlántica, A Coruña.
- 1995 Galería Marisa Marmón, Ourense.
- 1994 Galería Anselmo Álvarez, Madrid.
- 1991 Galería Abel Lepina, Vigo.
Casa da Parra e Museo do Pobo Galego, Santiago de Compostela.
- 1984 Galería Sargadelos, Barcelona.
- 1981 Oslo Kunstforening, Oslo.
- 1979 Caja de Ahorros, Vigo.
Galería Kreisler Dos, Madrid.
- 1978 Galería Grisalla, Valladolid.
- 1977 Sala se Castillo, Jaén.
- 1975 Galería tantra, Gijón
- 1974 Sala Giannini, A Coruña.
Sala Monzón, Madrid.
- 1973 Galería Arthogar, Bilbao.
- 1972 Caja de Ahorros, Vigo.
Sala Monzón, Madrid.
- 1970 Caja de Ahorros, Vigo.
- 1969 Galería Edaf, Madrid.

Group exhibitions

- 2006 Museu d'Art Contemporani d'Elx. "El collage, Un encuentro".
- 2004 El Collage, Un Encuentro. Sala d'exposicions "LA LLOTJA". Museu d'art Contemporani d'elx.
- 2002 "Diálogos" Casa de Cultura Carmen Conde. Majadahonda.
Colección Caixanova. "Unha visión da Arte Contemporánea Galega".
Auditorio de Galicia. Santiago de Compostela.
"ATLÁNTICA" atraca en el MACUF. Muséu Arte Contemporáneo Unión FENOSA. La Coruña.
Fundación MARCO, Museo de Arte Contemporáneo de Vigo.
Inauguración del Centro con una exposición homenaje al grupo Atlántica.
- 2000 Exposición colectiva Galería Nieves Fernández, Madrid:
Pijuan, Guerrero, Chillida, Tápies, Datas.
- 1997 Arte galega na colección Caixavigo, séculos XIV e XX, Estación Marítima, A Coruña.
Colección de arte Caixa Galicia, Museo de Bellas Artes, Valencia.
- 1996 Unión Fenosa, Madrid.
Collages, Galería Marisa Marimón, Ourense.
Colección de arte Caixa Galicia, Estación Marítima, A Coruña.
- 1995 Urbe, natura, cosmos, casa de Parra, Santiago de Compostela.
- 1993 Exposición homenaje a Trinidad Tejero, Facultad de Bellas Artes, Madrid.
Tres pintores, Galería Pilar Parra, Madrid.
- 1991 De El Paukar a Segovia. Torreón de Lozoya, Segovia.
Maestros y figuras de la pintura gallega, Sala Laxeiro, Vigo.
Exposición homenaje del Ayuntamiento de Madrid a Camilo José Cela, Centro Cultural del Conde Duque, Madrid.
- 1990 II Mostra Unión Fenosa, Estación Marítima, A Coruña.
20 Profesores de la Facultad de Bellas Artes de la Universidad Complutense, Galería Duris de Samos, Madrid.
- 1988 Premio de pintura BMW, Real Academia de San Fernando, Madrid.
I Mostra Unión Fenosa, Estación Marítima, A Coruña.

- 1987 Vangardas e silencios, Casa da Cultura, Vigo; Kiosko Alfonso, A Coruña.
IX Biental nacional del arte, Palacio de la Diputación de Pontevedra, Pontevedra.
- 1986 Premio de pintura BMW, Real Academia de San Fernando, Madrid.
Bodas de diamante del cubismo, Facultad de Bellas Artes, Universidad Complutense, Madrid.
- 1985 III Biental de pintura, Institución Grán Duque de Alba, Ávila.
A Antonio Machado, Federico García Lorca, Miguel Hernández, Facultad de Bellas Artes, Madrid.
Artistas en Madrid, Museo Español de Arte Contemporáneo, Madrid.
Biental de Valdepeñas, Valdepeñas, Ciudad Real.
Las estampas populares en España, Ayuntamiento de Madrid, Casa de Campo, Madrid.
Tiempos de Pintura, Museo Quiñones de León, Vigo. (Itinerante)
- 1984 Un siglo de pintura galega, 1880- 1980. Museo Nacional de Bellas Artes, Buenos Aires.
VI Biental Internacional de Arte 84, Palacio de la Diputación de Pontevedra, Pontevedra.
Imaxes dos 80, Museo do Pobo Galego, Santiago de Compostela.
Flash, Universidad Complutense, Madrid.
- 1983 Trazos e camiñones, San Martiño Pinario, Santiago de Compostela. (Itinerante)
Renovadores da pintura galega 1945-1982, Concello de A Coruña, A Coruña
Atlántica, Pazo de Xelmírez, Santiago de Compostela.
Arte al aire libre, 30 Aniversario, Historia de las exposiciones de Primavera, Centro Cultural del Conde Duque, Madrid.
- 1982 Galicia: panorama de arte moderno, 1 Semana de Galicia en Madrid, Banco de Bilbao, Madrid.
- 1981 Atlántica, Centro Cultural de la Villa, Madrid.
Premio de pintura Condesa de Barcelona, Edificio Rumasa, Madrid.
- 1980 Exposición homenaje a Nicaragua, Sala de Arte de la Casa de Campo, Madrid.
Fondos de pintura de la Real Academia de Bellas Artes de San Fernando, 1880-1980, Centenario del Círculo de Bellas Artes, Círculo de Bellas Artes, Madrid.
Exposición extraordinaria 1880-1980, Centenario del Círculo de Bellas Artes, Círculo de Bellas Artes, Madrid.
- Exposición de los ex-pensionados de la Academia Española de Bellas Artes de Roma, Palacio de Velázquez, El Retiro, Madrid.
Atlántica. Últimas tendencias das artes plásticas en Galicia, O Toutizal, Baiona, Pontevedra.
- 1977 Panorama78, Museo Español de Arte Contemporáneo, Madrid.
- 1975 Treinta pintores coruñenses, Sala Giannini, A Coruña.
- 1974 Centro de Arte Orsini, Madrid.
- 1973 25 Pintores contemporáneos, Sala Goya, Circulo de Bellas Artes, Madrid.
Exposición de arte gallego, Palacio del Ayuntamiento, A Coruña
Biental de Florino, Florencia.
Exposición antológica de primavera, Madrid
Pintores gallegos, Galería José M Burgos, Valladolid.
- 1972 Pensionados de la Academia de Bellas Artes en Roma, Biblioteca Nacional, Madrid.
- 1971 II Biental nacionak de pintura, Bilbao.
- 1970 Cuadros de pequeño formato, Club Pueblo, Madrid.
- 1969 Concursos nacionales, Museo Español de Arte Contemporáneo, Madrid.
I Biental de Arte de Marbella, Marbella.
XIV Xornadas de cultura galega en Montevideo.
Gravados de Estampa Popular Galega, Montevideo.
Joven pintura española, Nueva York.
- 1965 Academia Española de Bellas Artes en Roma. (Itinerante).
Mostra internacionales della Unesco, Roma.
VI Biennale d'Alexandrie, Alejandría.
Pintura española, Beirut y Damasco.
- 1964 Exposición Nacional de Bellas Artes, Palacio de Velázquez, El Retiro, Madrid.
- 1962 Exposición antológica de primavera, 10 años al aire libre, Dirección General de Bellas Artes, Madrid.
Mostra del Opera Bevilagua la Mesa, Venecia.
Galería Casa de la Reina del Escorial, El Escorial, Madrid.
Exposición Nacional de Bellas Artes, Palacio de Velazquez, El Retiro, Madrid.
- 1961 Exposición de Primavera, Madrid.
- 1960 Exposición de Primavera, Madrid.

Museums and collections

Museo Nacional Centro de Arte Reina Sofía, Madrid.
Museo Galego de Arte Contemporánea Carlos Maside. A Coruña.
Museo Quiñones de León. Vigo.
Museo Nacional de Nicaragua.
Museo Provincial de Valdepeñas.
Pabellón de Gobierno de la Universidad Complutense. Madrid.
Pintura mural en el Banco Bilbao Vizcaya. A Coruña.
Universidad Menéndez Pelayo. Santander.
Círculo de Bellas Artes de Madrid.
Pintura mural Palacio de los Marqueses de Quintanar. Segovia.
Facultad de Derecho de la Universidad Complutense. Madrid.
Ente Provinciale per il Turismo di Roma.
Caja de Ahorros del Sureste de España.
Real Academia de Bellas Artes de San Fernando.
Ministerio de Asuntos Exteriores.
Institución Gran Duque de Alba. Avila.
Ayuntamiento de A Coruña.
Diputación Provincial de A Coruña.
Colección Xunta de Galicia.
Colección Caixa Vigo.
Unión Fenosa. A Coruña.
Colección Caixa Galicia.
Consortio da Cidade de Santiago
Centro Galego de Arte Contemporánea. Santiago de compostela.
Colección Fundación Coca-Cola, España.
Colección de la UNED. Madrid
Colección Arte Contemporáneo, Museo Patio Herreriano, Valladolid.



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