

GALERÍA CAICOYA

art
BRUSSELS

23-27 April 2026

"68 Forward"

Booth 5B- 48





AMADOR

Amador Rodríguez Menéndez was born in Ceuta in 1926 into an Asturian family and always identified strongly with Asturias. He studied Geography and History and, after a brief period devoted to painting, turned to sculpture in 1959. His early works focused on the human figure, but from 1960 onward he shifted toward exploring plastic space, which became the central concern of his entire artistic career. He held his first solo exhibition in 1961.

Soon after, influenced by the sculptor Jorge Oteiza, he abandoned lighter, more dynamic forms and began working with iron. This led to key series such as *Escultura redonda* (1965–1966) and *Cubo* (1966–1991), which established his reputation nationally and internationally. Venice Biennale participations in 1968 and 1972 helped spread his work worldwide, alongside exhibitions in cities such as New York, Paris, and São Paulo.

He also took part in numerous international biennials and exhibitions, and in Spain he exhibited extensively in both solo and group shows. His largest retrospective was held in Oviedo and Gijón in 2001, shortly before his death.



Amador at Caicoya's Gallery

GALERÍA CAICOYA

In *Fibonacci series in a cube*, Amador Rodríguez applies the principles of Pythagorean mathematics to his sculptural investigation of the cube, understood not as a closed volume but as an object capable of transformation through cuts, voids, and incisions. The reference to the tetraktys, a symbol based on the sum of the first four natural numbers, introduces a compositional structure governed by harmonic proportions that suggest an underlying hidden order. In this work, the artist achieves a high degree of formal refinement, where intervention on the cubic volume does not lead to fragmentation but to a rigorous reorganization that balances matter and void. The piece clearly expresses one of the fundamental principles of his language: the equivalence between space and volume as the basis of sculptural construction.

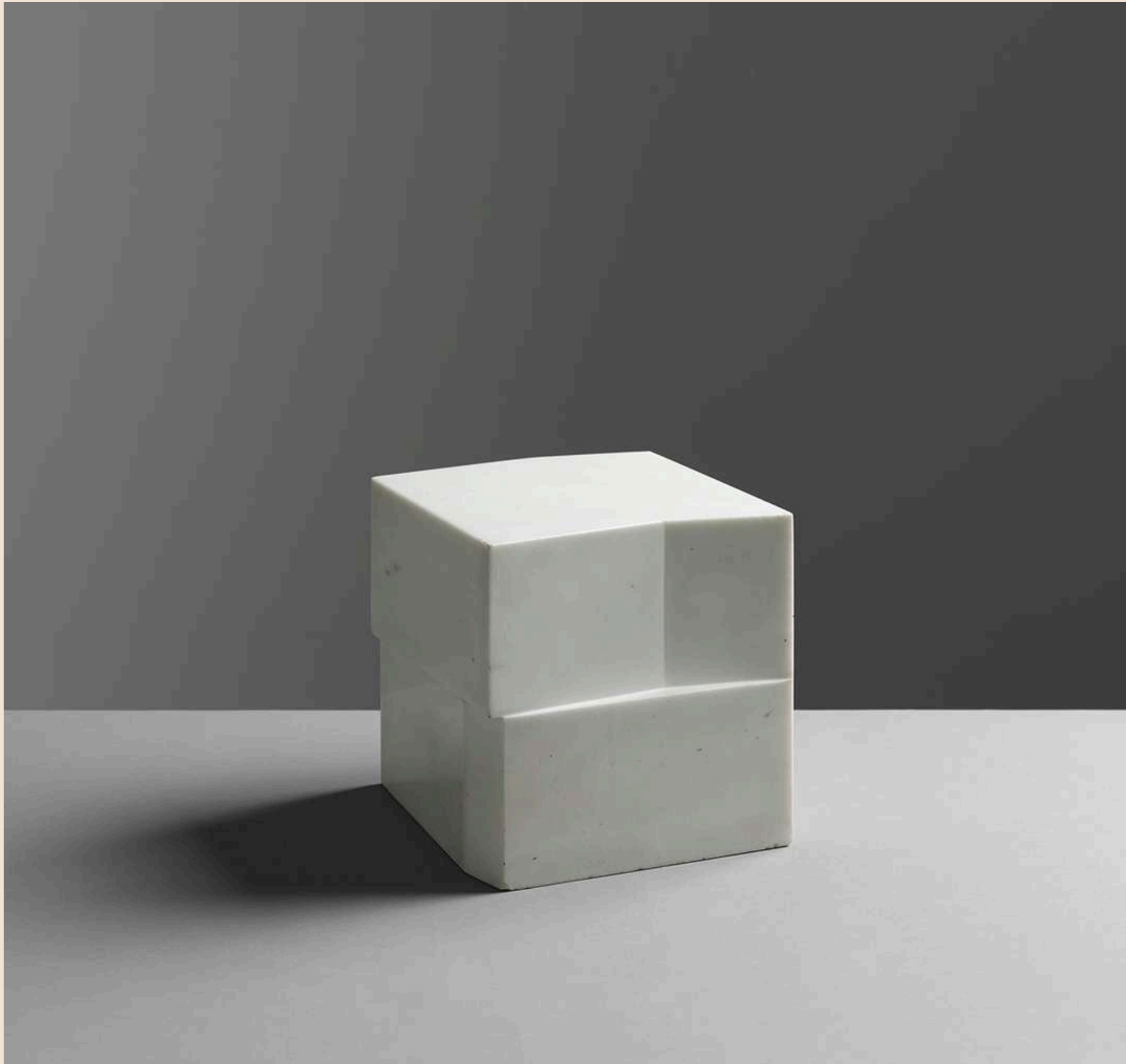
Amador

Fibonacci series in a cube. Half cubes, 1975

Yugoslavia marble.

19 x 19 x 19 cm

30.000 € +TAX



GALERÍA CAICOYA



In *Ascending and Descending Module*, carved in pine wood, Amador Rodríguez continues his analytical investigation of geometric bodies initiated in the mid-1960s, partly inspired by Jorge Oteiza's exploration of the sphere. While the sphere remained an ideal of perfection, his focus increasingly shifted toward the cube, understood not as a closed form but as an object open to transformation. In this work, the volume is articulated through processes of cutting and hollowing, giving equal importance to mass and void. The result is a structure in which the apparent simplicity of the exterior contrasts with an intricate internal organization of lines, planes, and spatial tensions, generating a dynamic interplay between ascent and descent, solidity and emptiness.

Amador

Ascending descending module, 1970

Pine wood. Module V

28 x 34,5 x 34,5 cm

24.000 € + TAX

GALERÍA CAICOYA

In *Egyptian Triangles and empty space*, Amador deepens his interest in geometric structures as the foundation of sculptural form, drawing on Egyptian triangles as a system of proportion and spatial organization. The work is structured through a dialogue between planes and voids, where matter is reduced to its essentials in order to reveal the internal structure of the volume. In this process of “assembling and disassembling” space, the sculptor achieves a precise balance between solid and empty, turning the void into an active element of the composition. The piece reflects his intention to eliminate the anecdotal in favor of a rigorous investigation of form, where geometry functions as a generative principle of order and clarity.

Amador

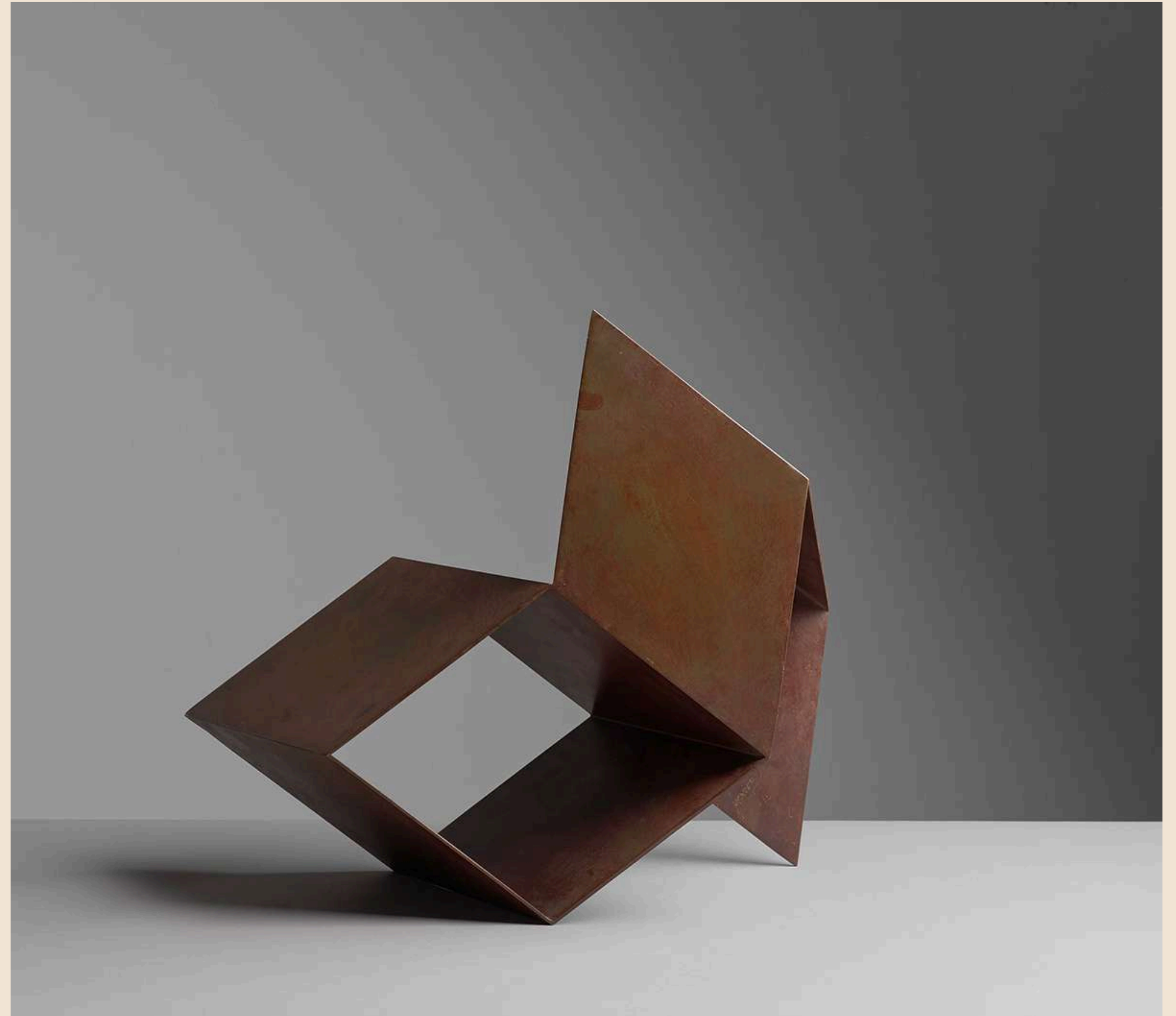
Egyptian triangles and empty space, 1970

Brass plate.

53 x 47 x 18 cm

3/3

22.000 € +TAX



GALERÍA CAICOYA

In *Fibonacci Series in Two Cubes*, Amador Rodríguez incorporates into his sculptural research the principles of growth and proportion found in nature through the Fibonacci sequence. Starting from the cube as a geometric matrix, the artist develops a relationship between the two volumes that follows a mathematical logic, establishing a compositional rhythm based on numerical progression. The work demonstrates his interest in extracting and reorganizing forms within the cubic body, posing new spatial problems beyond simple hollowing. The result is a structure in which the apparent external simplicity contrasts with a complex internal organization, reaffirming his conception of sculpture as an analytical process in which space, number, and form are integrated into a precise balance.

Amador

Fibonacci series in two cubes, 1970

Brass plate.

40 x 20 x 20 cm

1/3

20.000 € +TAX



The work of Amador Rodríguez is characterized by a constant investigation into geometric forms and their relationship with space. Based on a deep understanding of materials and a working process grounded in drawings, collages, and models, the artist develops an analytical sculpture in which rigor, proportion, and compositional clarity are fundamental. His production is not organized as isolated pieces, but rather as a continuous process in which a single idea is explored through formal variations.

Since the late 1960s, his work has focused on the study of geometric bodies such as the cube and the sphere, conceived not as closed volumes but as open structures that can be sectioned, hollowed out, and reorganized. In this approach, matter and space acquire equal importance, giving rise to highly refined works in which the anecdotal disappears in favor of an essential investigation into form, balance, and the construction of space.



Amador at his study in Carabanchel (1971-1972)

GALERÍA CAICOYA

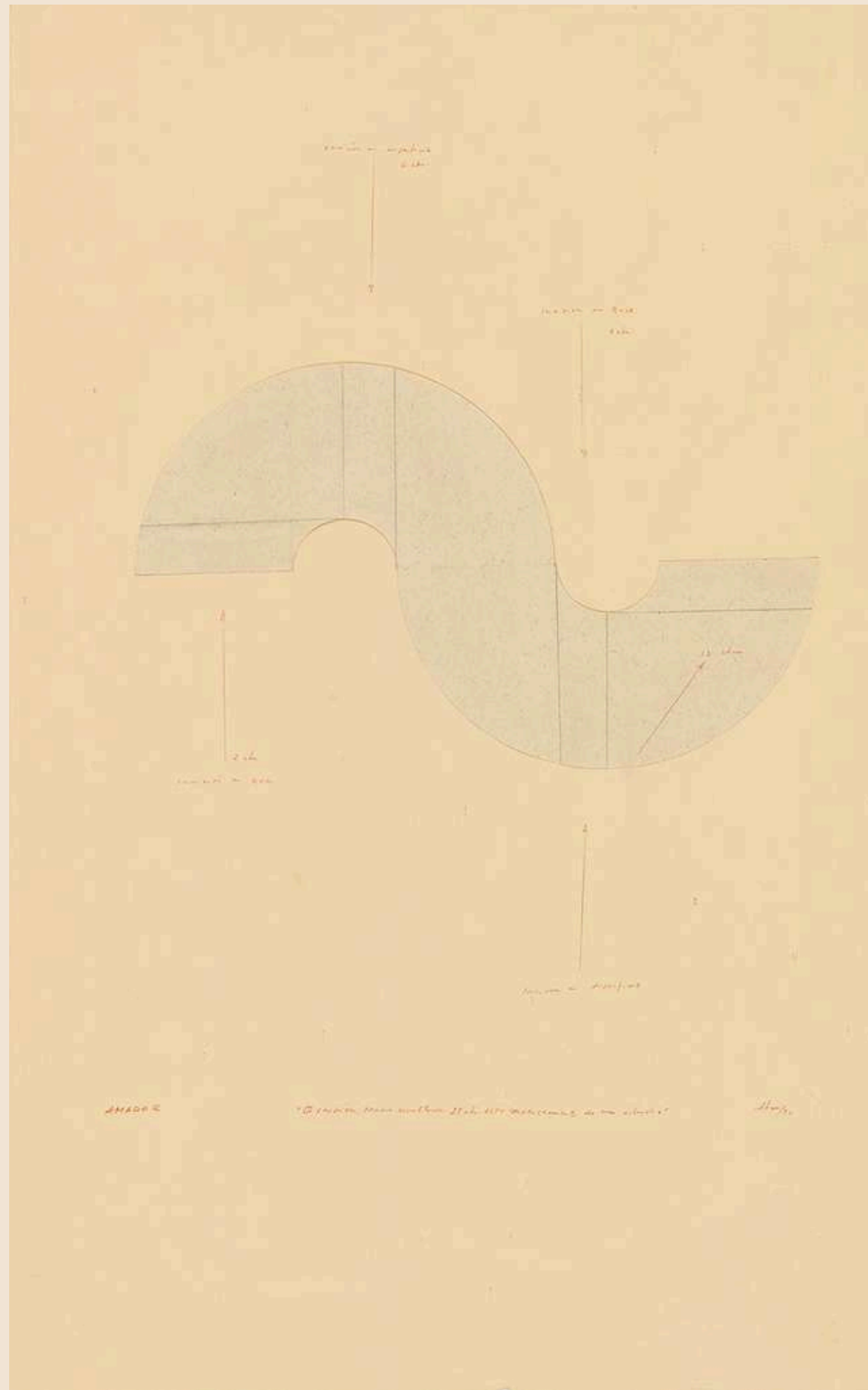
In *Version III of Sculpture Drawing Plan, 25 cm High. Displacement of a Cylinder*, Amador Rodríguez explores the transformation and displacement of the cylinder through a combination of collage and graphite drawing. This hybrid approach allows him to extend his sculptural concerns into the plane, analyzing the decomposition and reconfiguration of geometric volume. The work reflects his sustained interest in geometry as a generative system, where form is not fixed but subject to variation, movement, and precise spatial reasoning.

Amador

Version III of sculpture drawing plan, 25 cm high. Displacement of a cylinder, 1990
Collage, graphite and colored pencil on paper.

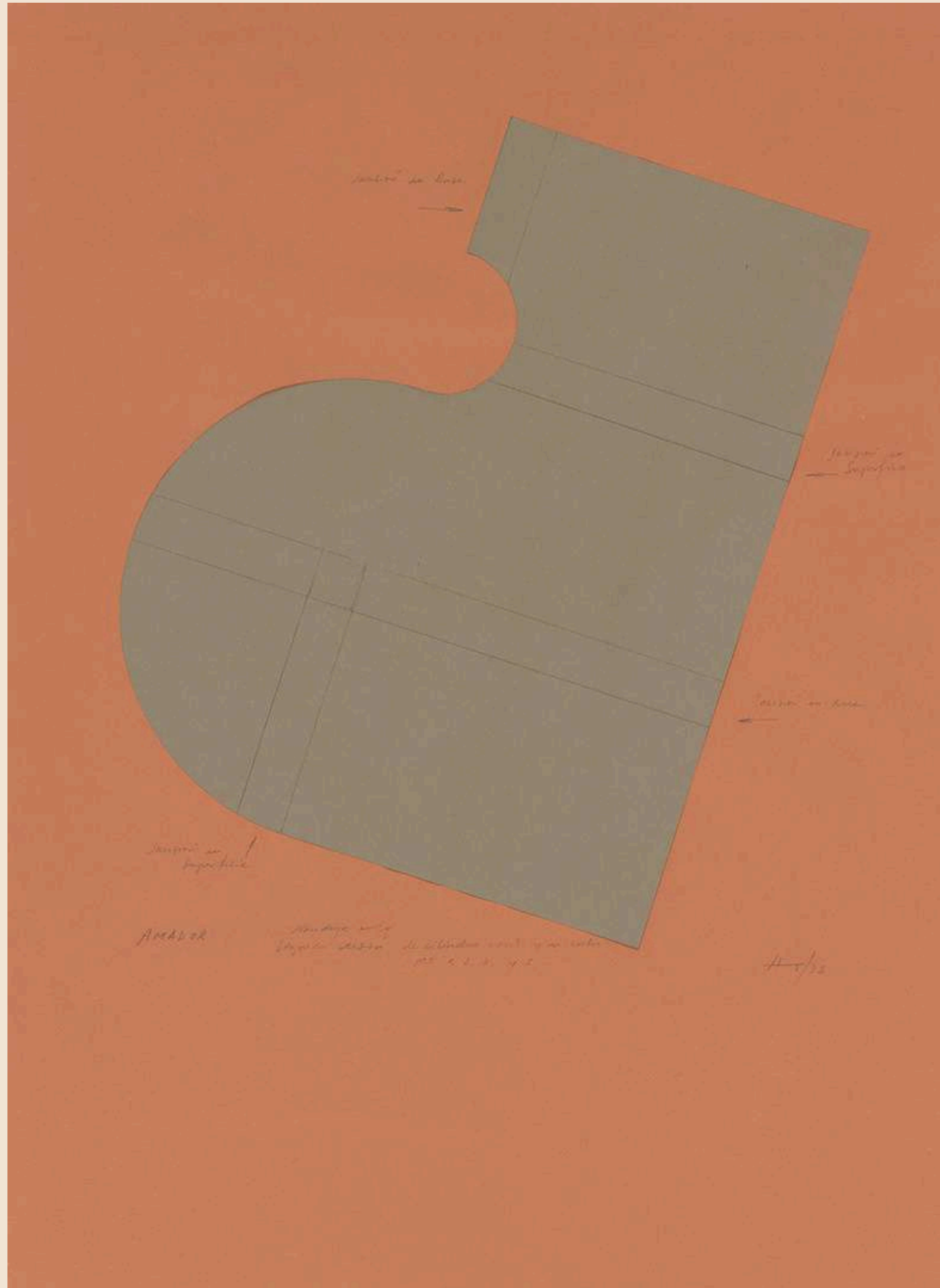
850 x 520 mm

8.700 € +TAX



GALERÍA CAICOYA

In his collages, Amador Rodríguez found an effective and direct way to translate his sculptural investigations into two dimensions. Focusing here on forms such as the cylinder and the cube, the composition is built through flat colors and precise geometric relationships. These works function as visual studies, where basic shapes, squares, triangles, and volumes, are arranged, superimposed, or set at oblique angles to generate unexpected complexity. Influenced by European Constructivism, particularly Theo van Doesburg, Amador applies the same principles of rigor, proportion, and spatial organization that define his sculpture.



Amador

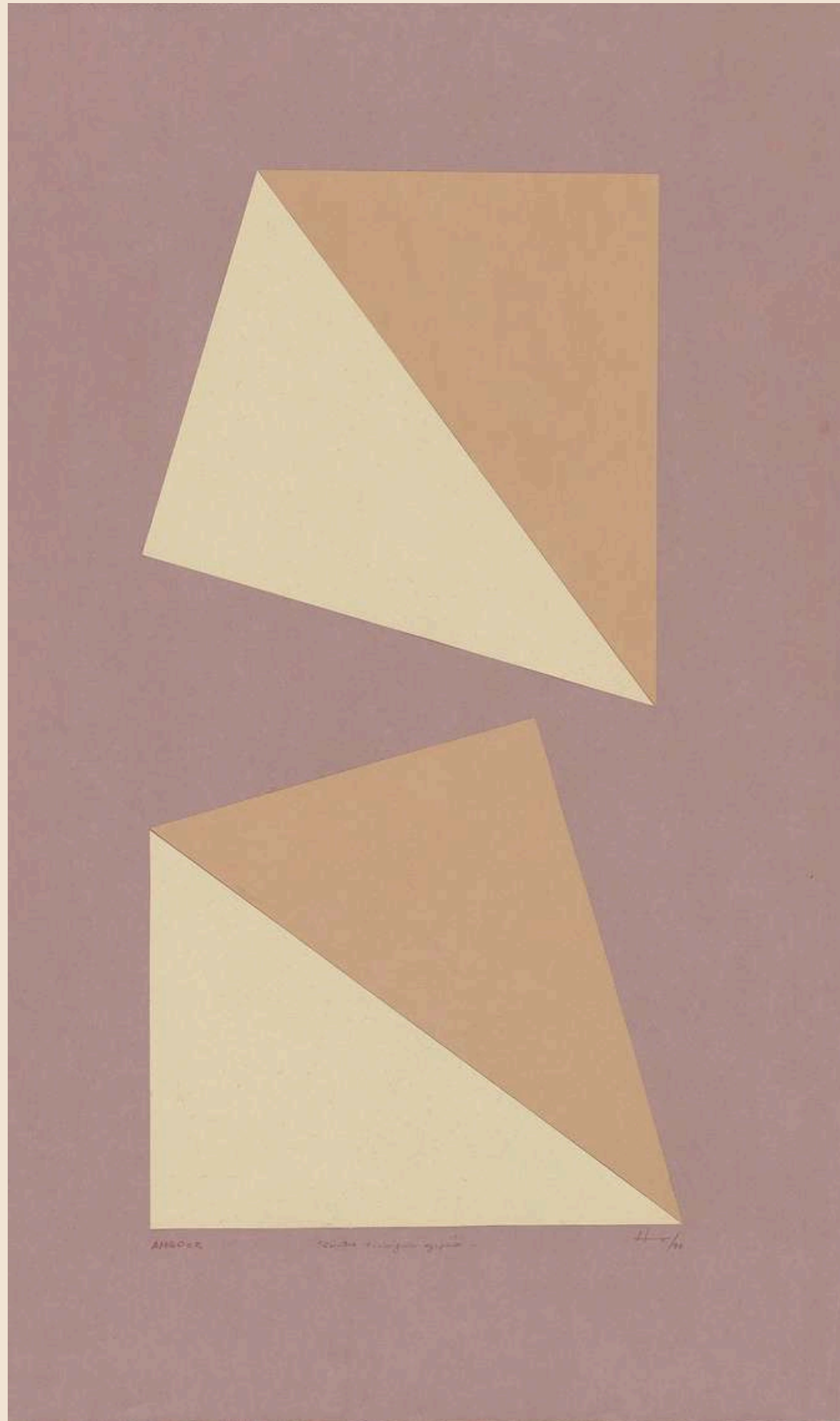
Second version of empty cylinder on a cube, 1992

Collage, graphite and colored pencil on paper.

650 x 545 mm

8.200 € +TAX

GALERÍA CAICOYA



In *Four Egyptian triangles*, a set of interrelated triangular forms unfolds over a flat pink background, emphasizing proportion and structural clarity. The use of Egyptian triangles points to a mathematical system rooted in harmony and measurement, central to Amador's practice. Rendered in flat tones of orange and pale yellow, the composition minimizes chromatic variation in favor of geometric precision, underscoring the artist's focus on the theoretical and mathematical foundations that underpin his work.

Amador

Four Egyptian triangles, 1990

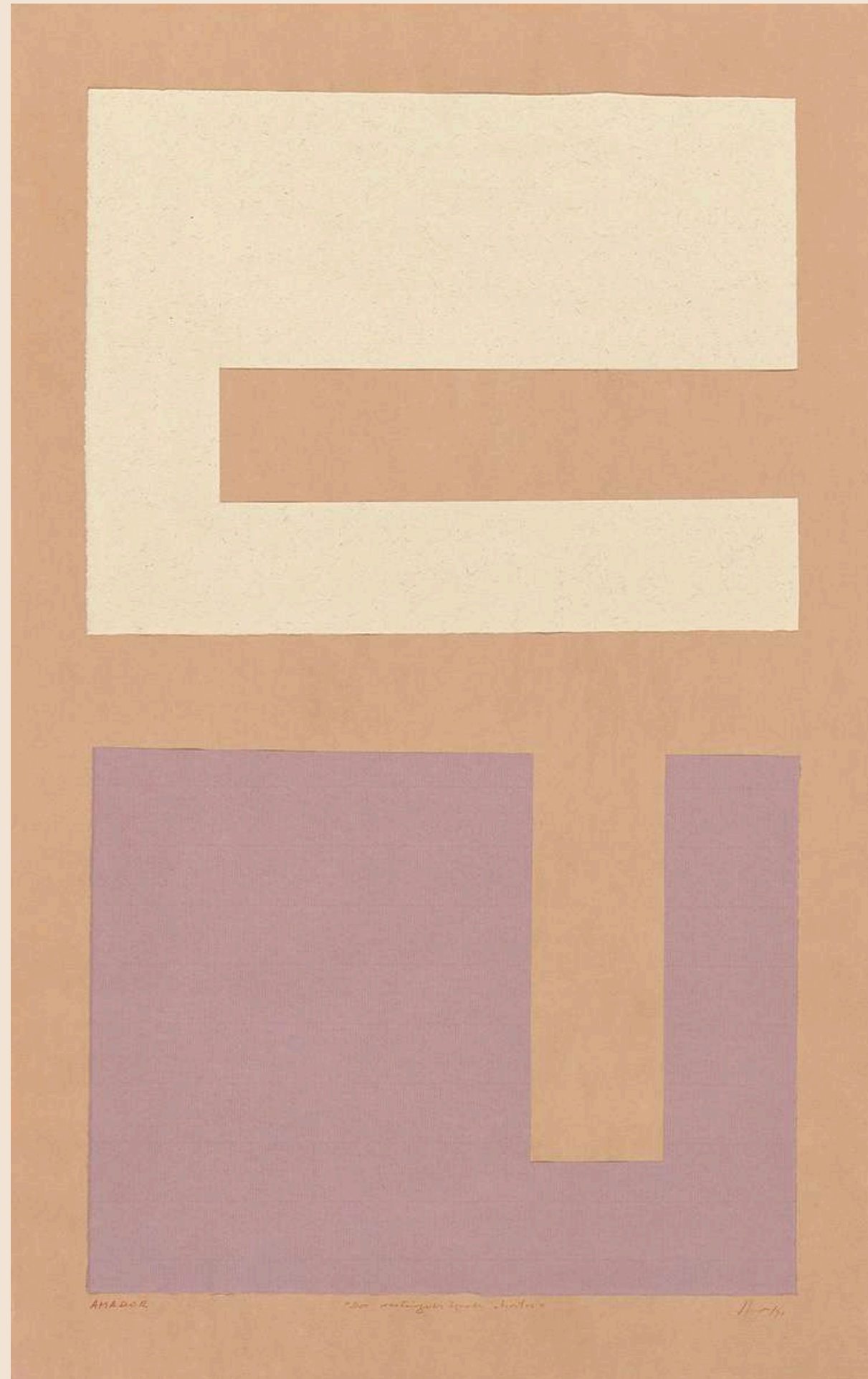
Collage on paper.

850 x 520 mm

7.500 € +TAX

GALERÍA CAICOYA

In *Two open rectangles* we appreciate again a collage. In this one, set against an orange background, two rectangles extend in different directions, one in soft yellow opening horizontally, the other in pink rising vertically, creating a balanced yet dynamic composition. The interplay between these elements reveals Amador Rodríguez's focus on geometric relationships and spatial tension. As in much of his two-dimensional work, flat color and precise arrangement serve to articulate a deeper mathematical order, transforming simple forms into a study of equilibrium, proportion, and movement.



Amador

Two open rectangles, 1990

Collage on paper.

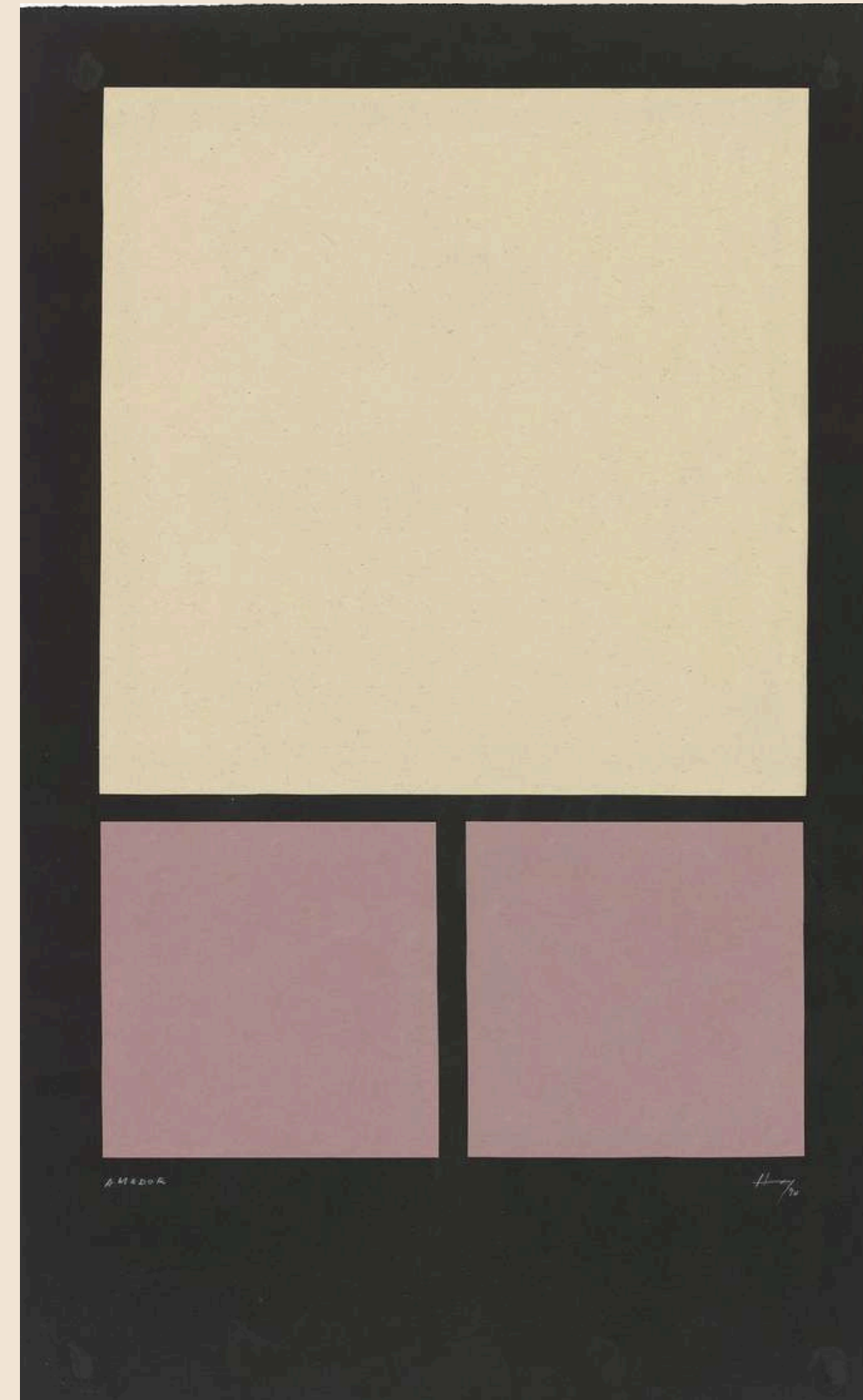
850 x 520 mm

7.400 € + IVA

GALERÍA CAICOYA

This untitled collage presents a stark composition in which three squares are arranged against a black background, two smaller pink forms below and a larger pale yellow square above. The work highlights Amador Rodríguez's enduring focus on geometry as a primary means of expression. Through the careful placement of simple forms and the use of flat color, the composition becomes a study in balance, proportion, and spatial tension, reflecting the central role of mathematical thinking in his practice.

Amador
Untitled, 1990
Collage on paper.
850 x 520 mm
7.300 € + TAX





GALERÍA CAICOYA

In *From the Golden Section to an Open Cylinder*, Amador brings together key elements of his visual language within a structured geometric framework. A black square opens onto a deep green background, containing a blue rectangle and a curved yellow form that suggests the unfolding of a cylinder. The reference to the golden section introduces a proportional system linked to natural growth and harmony, reinforcing the artist's engagement with mathematical order. As in much of his work, familiar forms are reexamined through processes of transformation, revealing new spatial relationships.

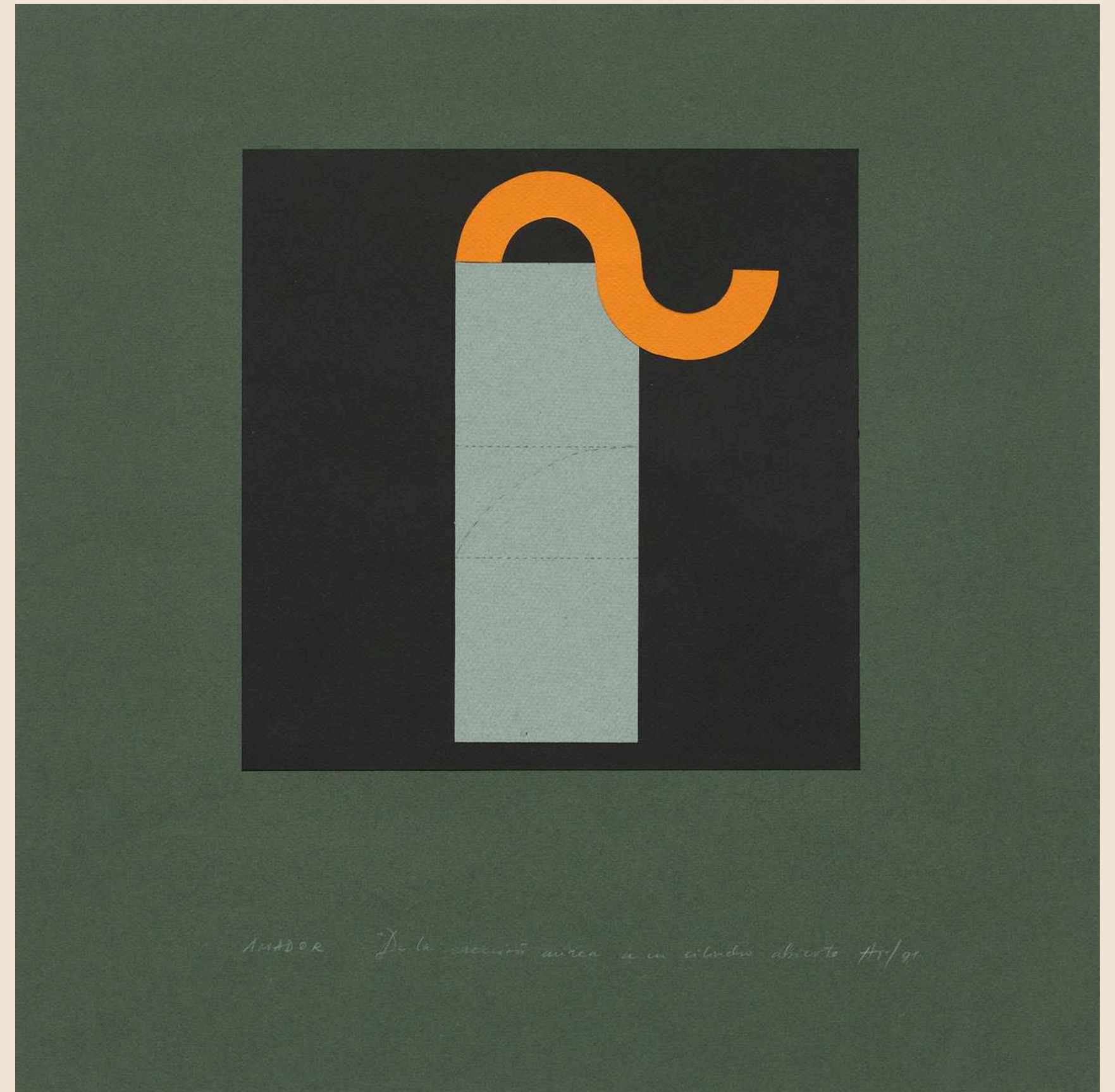
Amador

From the golden section to an open cylinder, 1991

Collage on paper.

750 x 548 mm

7.200 € +TAX



Amador De la sección aurea a un cilindro abierto #11/91

GALERÍA CAICOYA

In *On an Open Square on Tetraktys*, a blue square emerges from a brown ground, enclosing a more complex geometric configuration in a lighter tone. The work draws on the concept of the Pythagorean tetraktys, a symbolic representation of numerical harmony and cosmic order. Through flat color and precise construction, Amador Rodríguez once again affirms geometry and mathematics as the core of his artistic practice, using simple forms to evoke a deeper structural and conceptual framework.

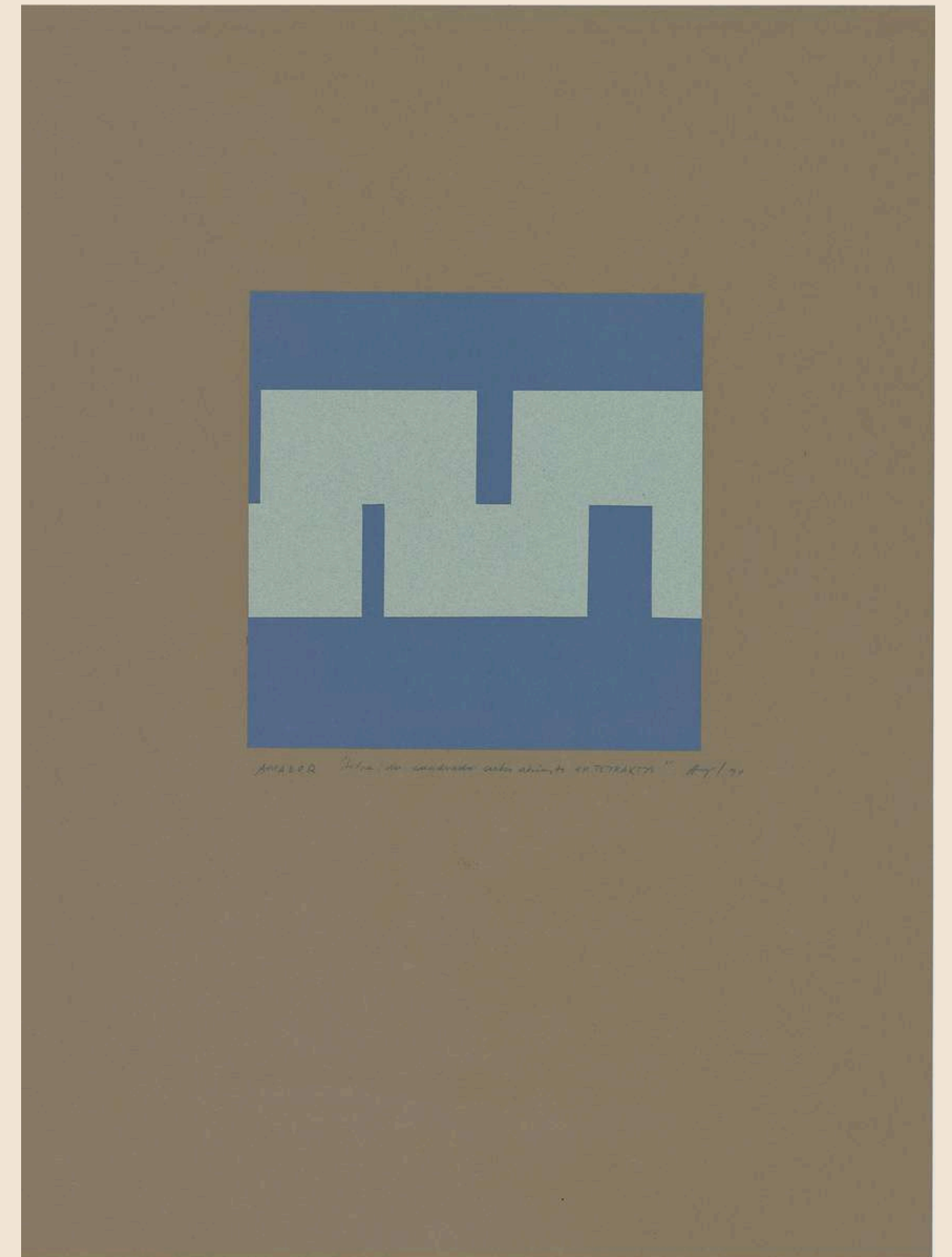
Amador

On an open square on Tetraktys, 1990

Collage on paper.

750 x 548 mm

7.160 + TAX



GALERÍA CAICOYA

In *Double Pythagorean Tetraktys on disc* a yellow circular form unfolds over a green background, structuring the composition through a precise geometric order. The reference to the Pythagorean tetraktys introduces a mathematical framework that governs the relationships between shapes and proportions. Rendered in flat color and reduced to essential forms, the work reflects Amador Rodríguez's ongoing exploration of geometry as a universal language. Like many of his collages, it translates sculptural concerns into two dimensions, balancing clarity, rhythm, and conceptual rigor.

This collage was exhibited at the Fine Arts Museum of Asturias.

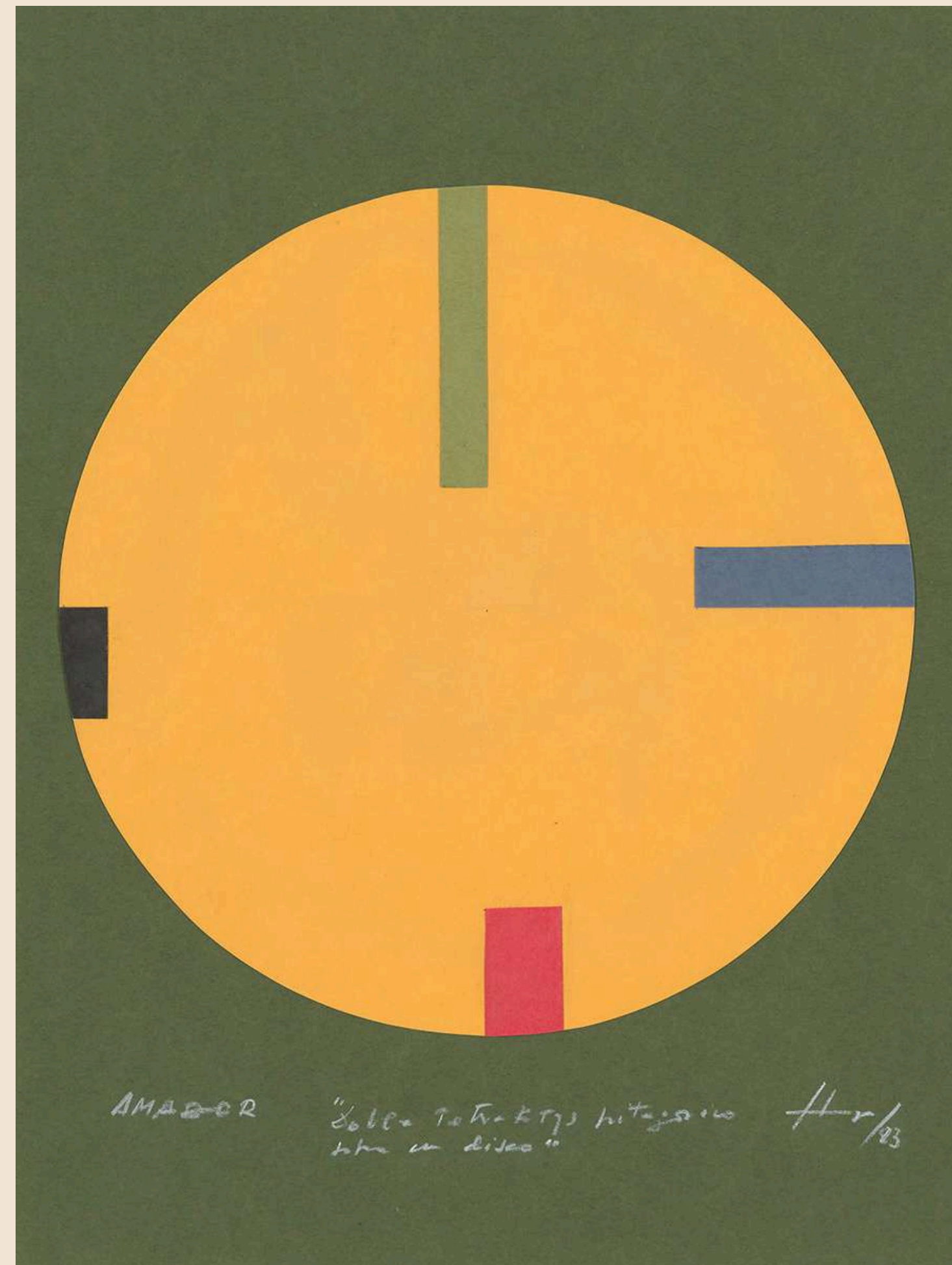
Amador

Double Pythagorean Tetraktys on disc, 1983

Collage on cardboard.

296 x 224 mm

4.800 € +TAX



GALERÍA CAICOYA

In Fibonacci Series, geometric forms such as squares and rectangles emerge against a red background, arranged according to a compositional logic rooted in numerical progression. Drawing on the Fibonacci sequence, widely observed in natural growth patterns, the work highlights the artist's deep engagement with mathematics as a generative principle. Through flat colors and carefully measured relationships, the collage becomes a visual study of order, proportion, and expansion, echoing the same structural concerns present in his sculptural practice.

This collage was exhibited at the Fine Arts Museum of Asturias.

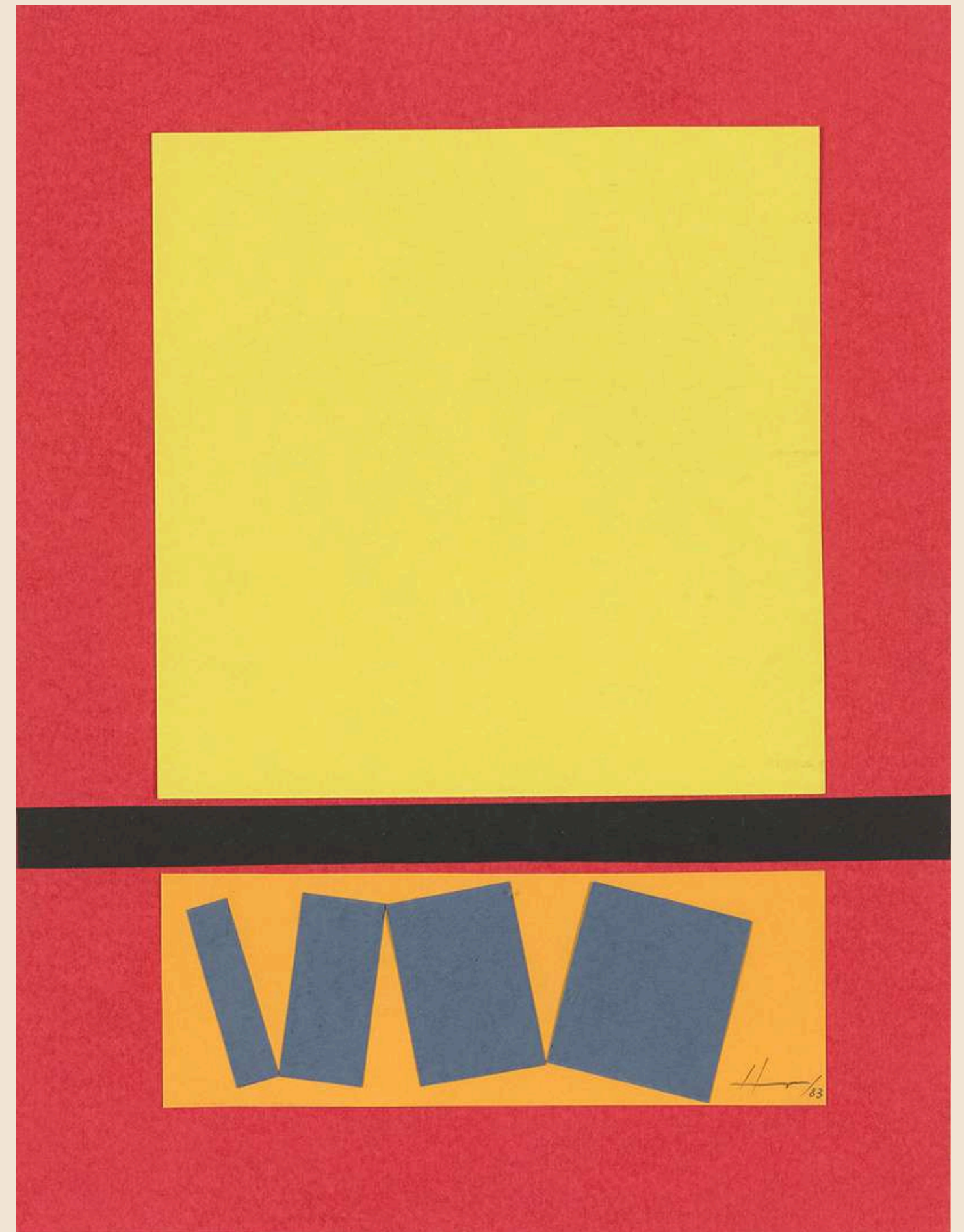
Amador

Untitled. Fibonacci series, 1983

Collage on paper.

296 x 250 mm

4.800 € +TAX



GALERÍA CAICOYA

Square on Fibonacci presents a seemingly stable geometric form that begins to open and decompose across a pink background. This subtle fragmentation suggests a process of transformation governed by mathematical principles, in this case the Fibonacci sequence. The work reflects Amador's interest in exploring how simple shapes can generate complexity through proportion and variation. Reduced to flat color and essential geometry, the composition emphasizes both structural clarity and an underlying sense of dynamic growth.

This collage was exhibited at the Fine Arts Museum of Asturias.

A
83

Amador

Untitled, square on Fibonacci series, 1983

Collage on cardboard.

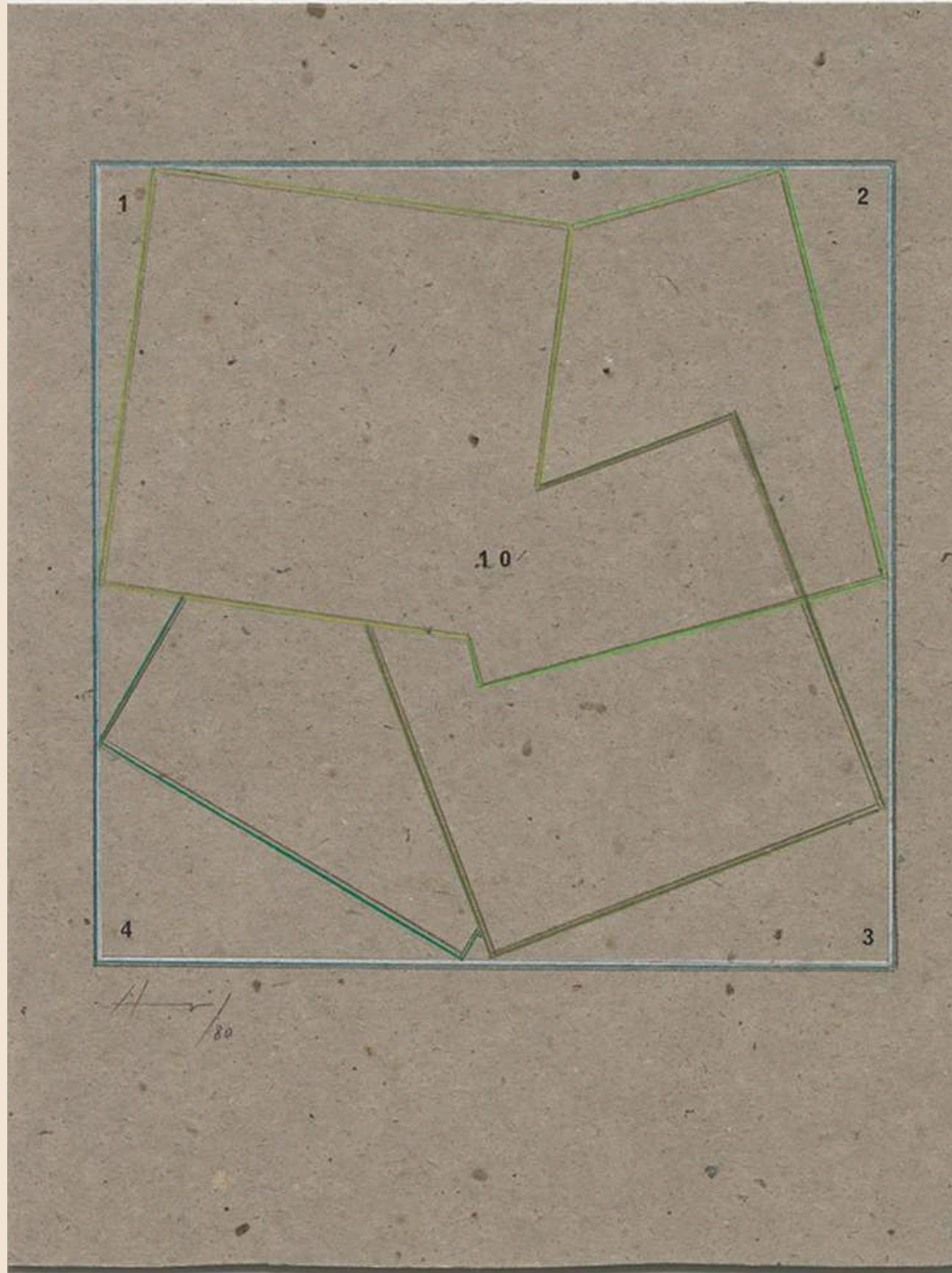
296 x 224 mm

4.800 € + TAX



GALERÍA CAICOYA

This untitled drawing (1983) presents a structured interplay of overlapping squares arranged in shifting orientations within a larger enclosing form. Through this geometric layering, secondary shapes, particularly triangles, emerge, revealing Amador's sustained investigation into the generative potential of basic forms. The composition reflects his interest in mathematical order, where proportion and spatial tension evoke underlying systems such as the Fibonacci sequence and Pythagorean relationships.



Amador

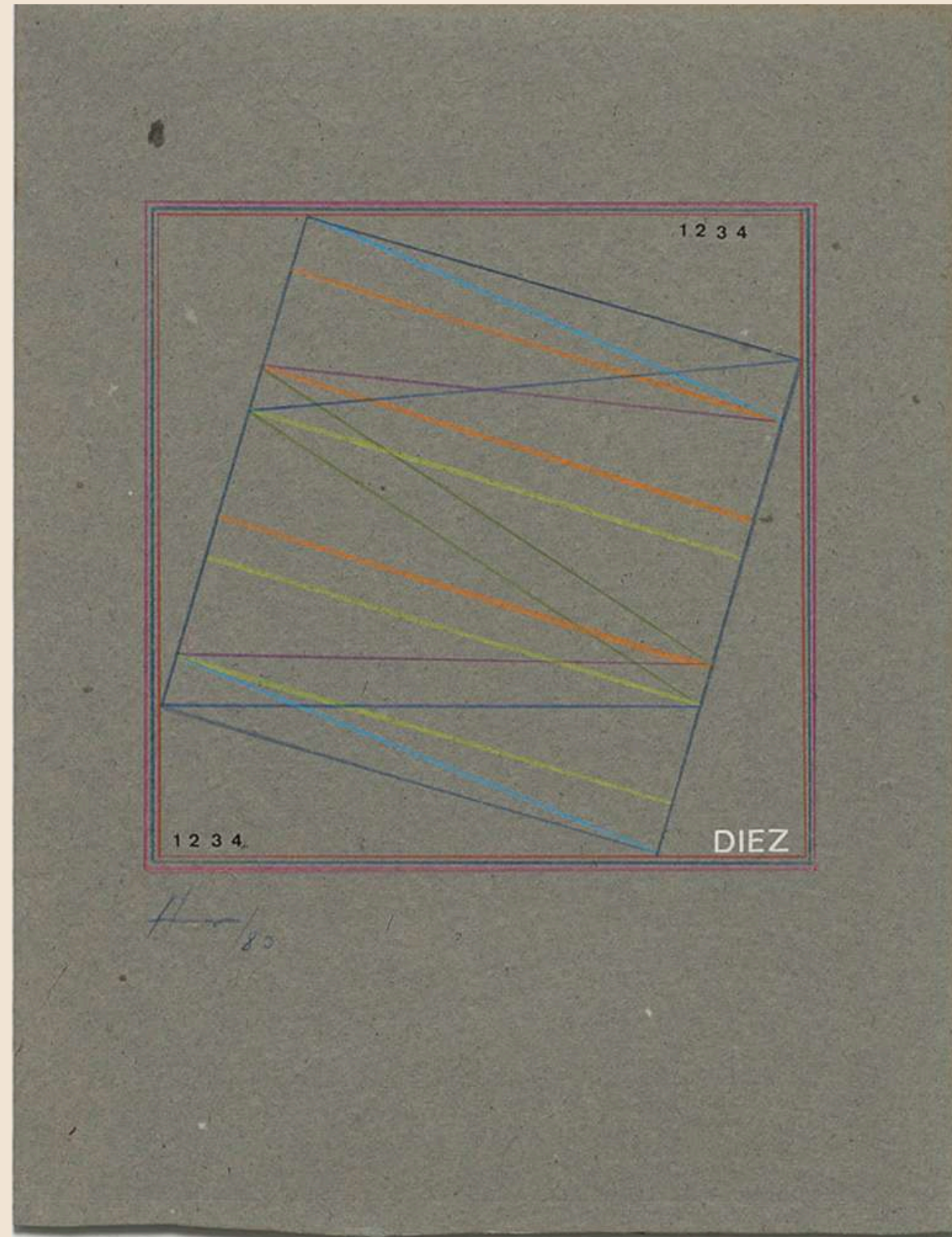
Untitled, 1983

Colored pencil on cardboard.

180 x 240 mm

1.800 € + TAX

GALERÍA CAICOYA



In this work, Amador explores the internal dynamics of the square by inscribing it within itself, activating a network of lines and chromatic divisions. The apparent simplicity of the structure conceals a complex study of fragmentation and recomposition, akin to his sculptural investigations into the cube. The drawing functions as a two-dimensional translation of spatial inquiry, where geometry becomes both method and subject.

Amador

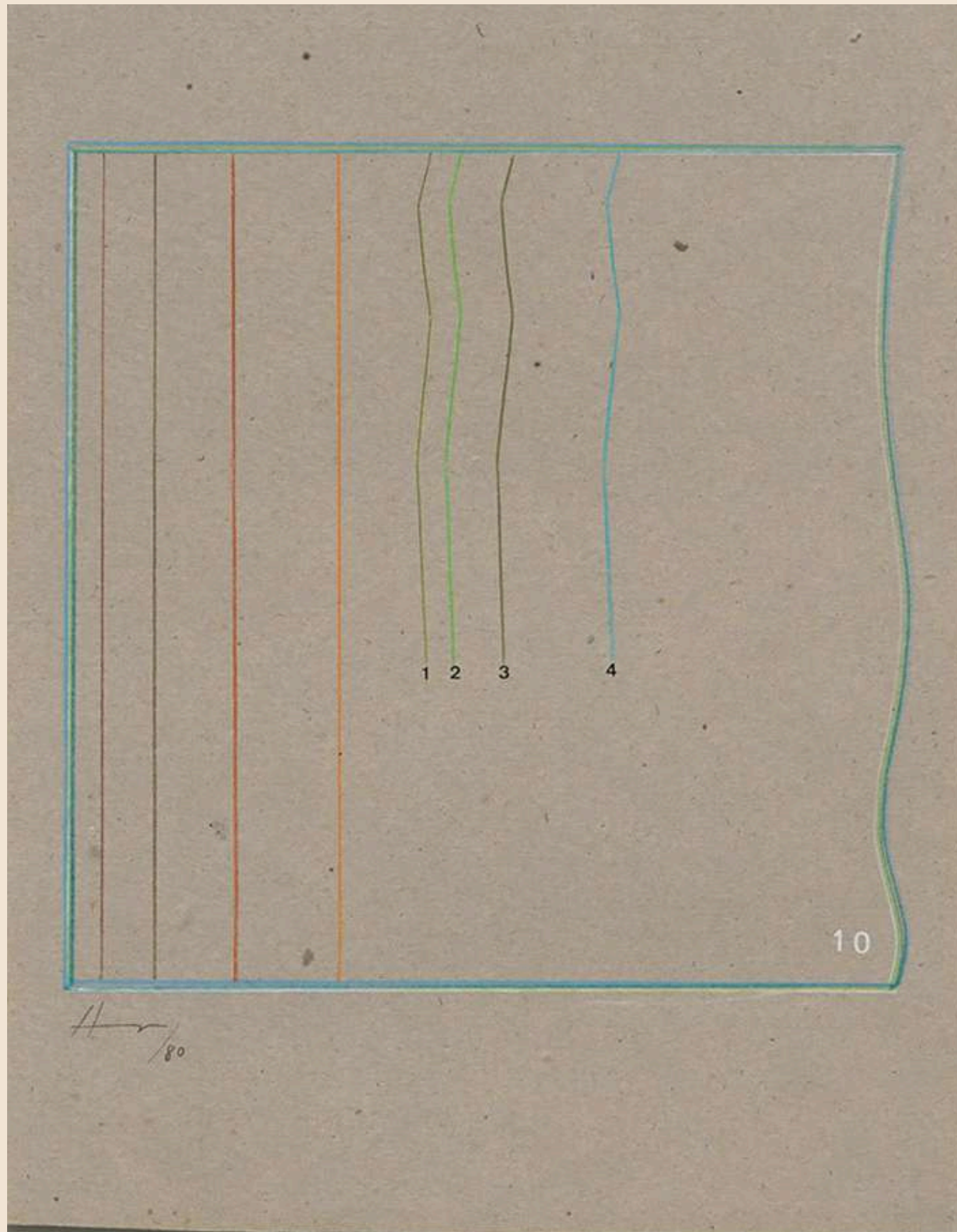
Untitled, 1983

Colored pencil on cardboard.

180 x 240 mm

1.800 € +TAX

GALERÍA CAICOYA



This composition unfolds as a subtle meditation on structure and proportion, with a square framework containing a rhythmic arrangement of colored linear elements. While its precise system remains elusive, the work suggests Amador's engagement with numerical logic, whether through the Pythagorean tetraktys or the generative principles of the Fibonacci sequence. Here, geometry is not merely visual but conceptual, pointing to an underlying order that governs both art and nature.

Amador

Untitled, 1983

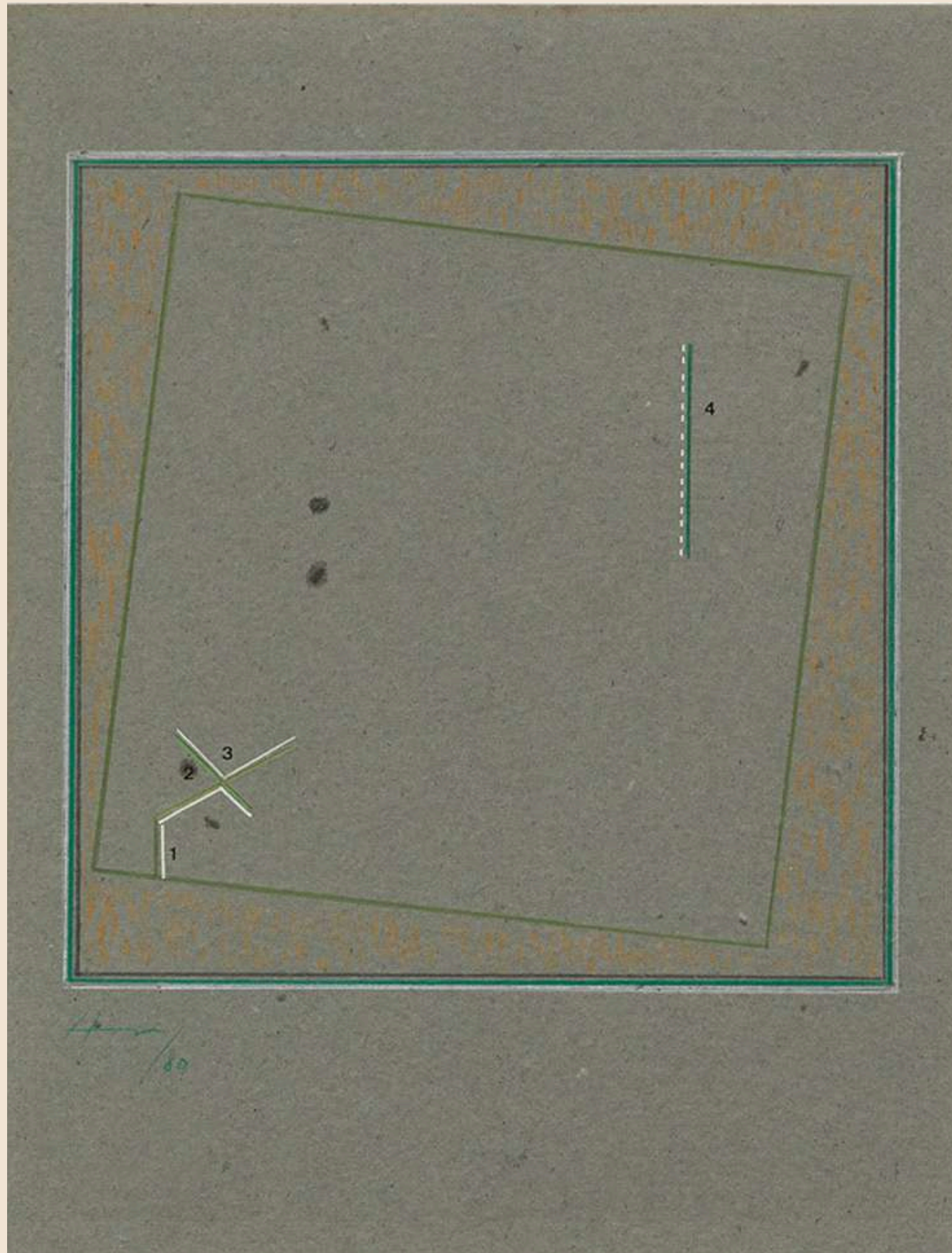
Colored pencil on cardboard.

180 x 240 mm

1.800 € + TAX

GALERÍA CAICOYA

Centered once again on the square, this drawing distills Amador's practice to its essential concerns: balance, proportion, and the dialogue between stability and tension. The work can be understood as part of his broader attempt to "construct" visual language through geometric means, where verticals, horizontals, and diagonals interact in equilibrium. As in much of his oeuvre, the piece suggests that artistic creation is not solely driven by intuition, but by a disciplined inquiry into the mathematical structures that shape perception and the natural world.



Amador

Untitled, 1983

Colored pencil on cardboard.

180 x 240 mm

1.800 + TAX

GALERÍA CAICOYA

This untitled collage offers a concise and elegant example of Amador's geometric language. Two orange elements, placed in tension across the surface, are subtly connected by a vertical band, while a purple triangle introduces a sharp visual accent. The work distills his practice to essentials: balance, clarity, and a refined sense of proportion, where even the simplest forms reveal a carefully constructed order.

Amador

Untitled, 1983

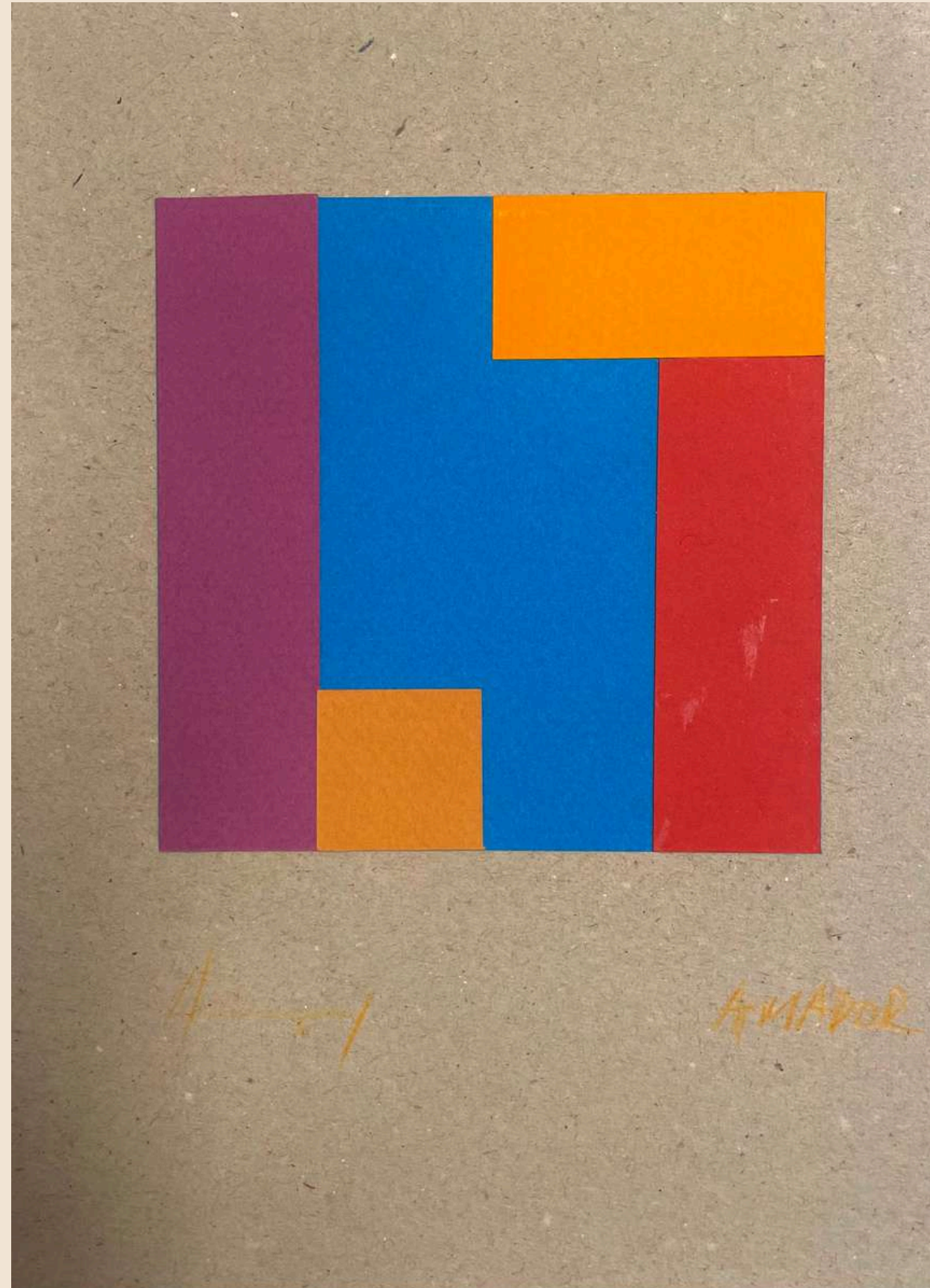
Collage on cardboard.

195 x 200 mm

1.400 € + TAX



GALERÍA CAICOYA



Untitled, Square on Fibonacci Series unfolds as a vibrant and structured composition built from interlocking geometric shapes. A cube emerges through the interplay of squares and rectangles, articulated in a bold palette of purple, orange, blue, and red. The reference to the Fibonacci sequence underlines Amador's interest in systems of growth and harmony, making this work both visually engaging and conceptually grounded.

Amador

Untitled, square on Fibonacci series, 1983

Collage on cardboard.

296 x 224 mm

950 € +TAX

GALERÍA CAICOYA



Also titled *Untitled, Square on Fibonacci Series*, this collage continues the exploration of the cube as a dynamic framework. Inside, elongated rectangles in yellow, red, black, and grey create a strong internal rhythm. The work balances visual impact with intellectual depth, reflecting Amador's distinctive approach: using geometry not just as form, but as a way of structuring perception and meaning.

Amador

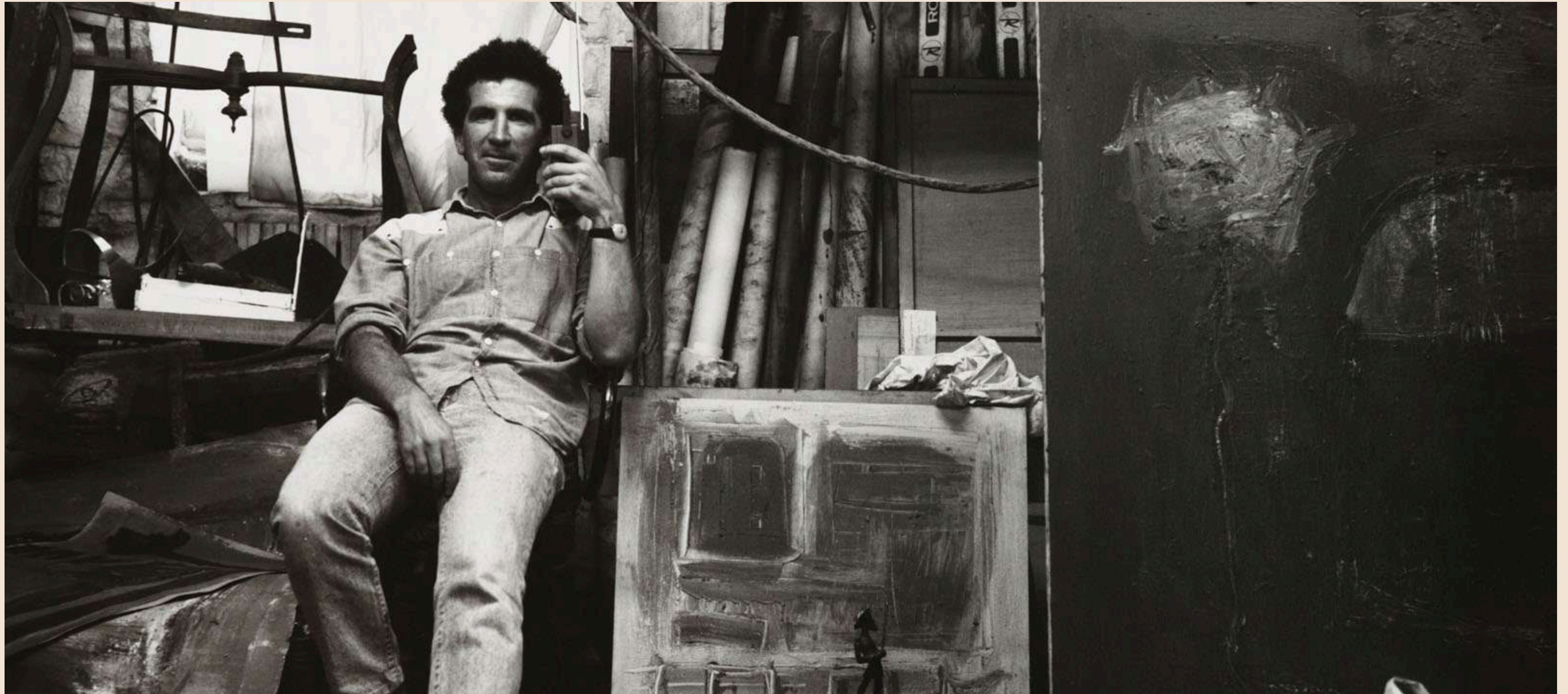
Untitled, square on Fibonacci series, 1983

Collage on cardboard.

296 x 224 mm

750 € + TAX

PACO FERNÁNDEZ



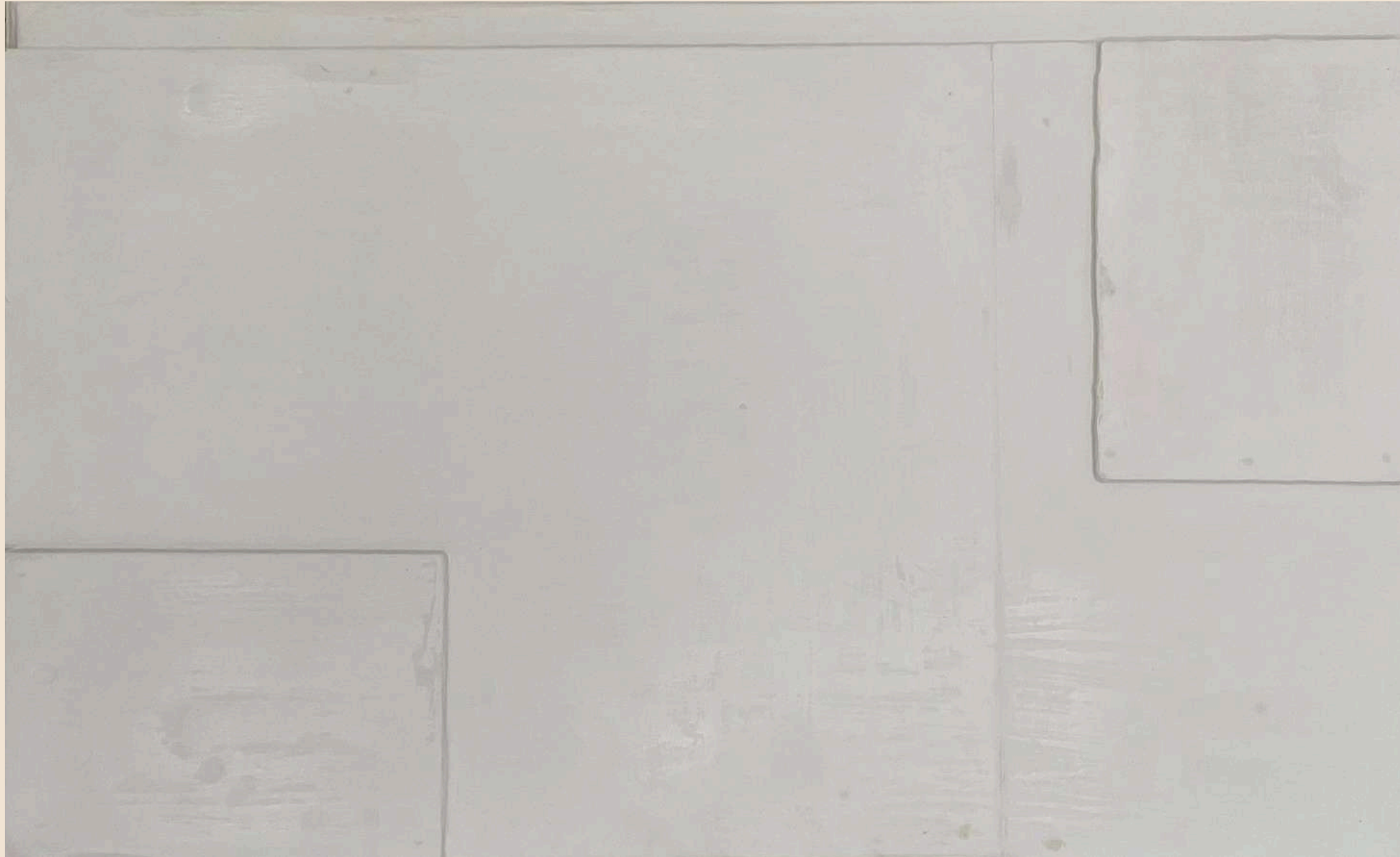
Paco Fernández (San Juan de la Arena, Asturias, 1950) developed his practice from an early engagement with landscape painting into a refined and deeply personal form of abstraction. Since the 1970s, his work has moved away from representation toward evocation, privileging atmosphere, memory, and emotional resonance over depiction. By the mid-1980s, his paintings reveal a strong commitment to synthesis: rejecting the expressive excess of the time, Fernández embraces a more restrained and distilled visual language, often structured around central compositional elements and subtle chromatic harmonies.

Parallel to his painting, Fernández explored assemblage through his “traps”, works constructed from industrial remnants that establish a poetic dialogue between material, transformation, and memory. Influenced by his proximity to the industrial landscape of Avilés, these pieces expand his practice into a reflection on the tension between nature and human intervention. From the late 1980s onwards, his work evolves toward greater clarity and lyrical intensity, where gesture, space, and structure converge in a search for essential forms.



Paco Fernández's exhibition at Caicoya's Gallery

GALERÍA CAICOYA



This untitled work, executed in acrylic on reclaimed wood, foregrounds materiality through an all-white composition that emphasizes texture, weight, and surface irregularities. The geometric structure, subtly articulated through cubic and rectangular forms, serves as a framework for a deeper exploration of volume. By using found materials, Fernández aligns the work with a tradition of transformation, where the object's past is absorbed into a new, essential visual language.

Paco Fernández

Untitled, 1996

Acrylic on wood.

50 x 80 x 4 cm

11.800 € +TAX

GALERÍA CAICOYA



In this second white composition, Fernández continues his investigation into the expressive potential of minimal means. The absence of color directs attention toward the tactile qualities of the surface and the interplay between light and shadow. Geometry remains present but understated, allowing the work to operate as a quiet meditation on balance, structure, and the physical presence of the material itself.

Paco Fernández

Untitled, 1997

Acrylic on wood.

52 x 68,5 x 4 cm

10.400 € +TAX

GALERÍA CAICOYA

This untitled piece further distills Fernández's approach, presenting a restrained composition in which volume and texture take precedence over form. The use of reclaimed wood reinforces the work's connection to process and transformation, while its near-monochrome surface evokes a return to purity and essentiality. The result is a contemplative object that situates itself between informalism and constructed geometry.

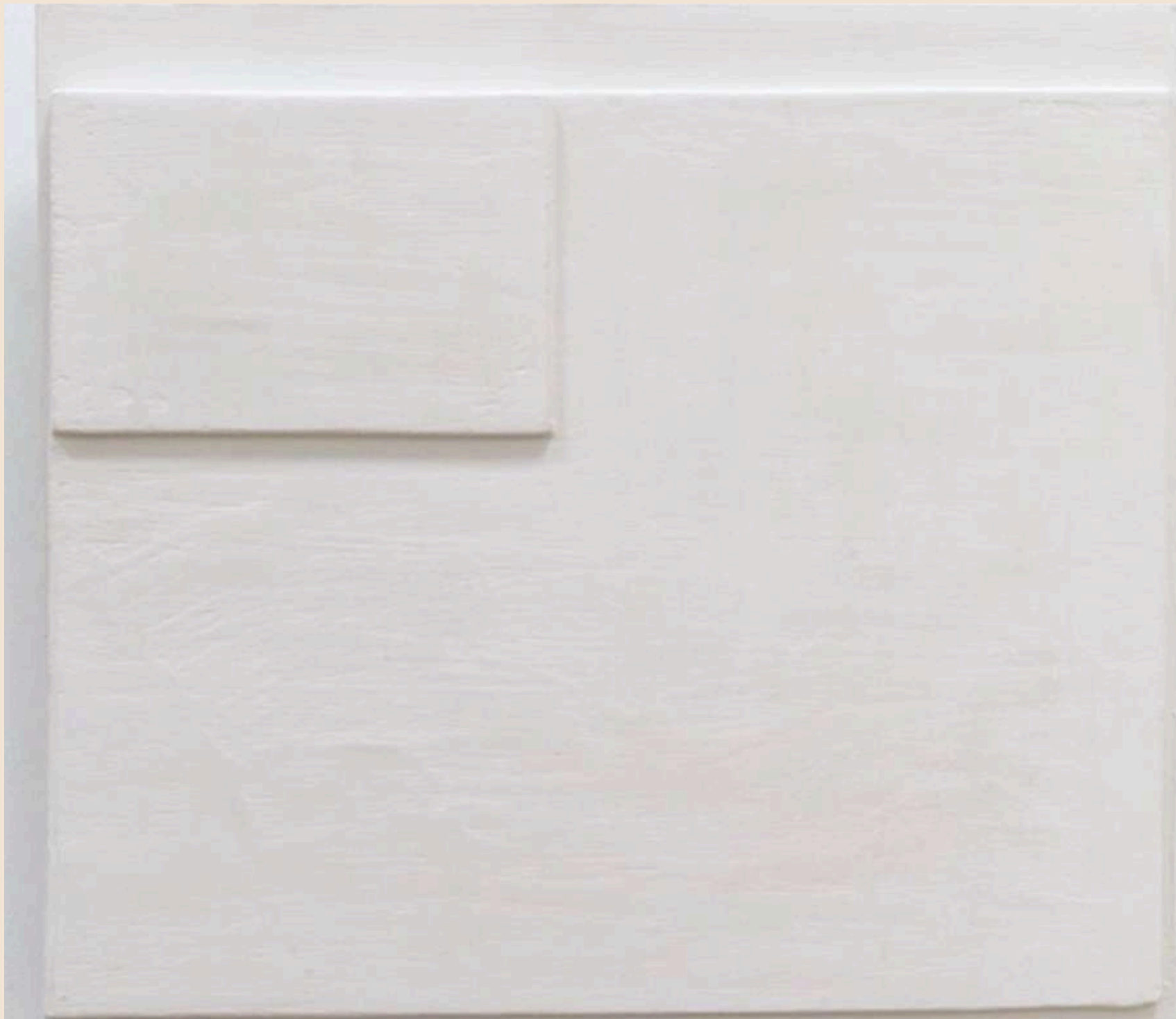
Paco Fernández

Untitled, 1996

Acrylic on wood.

53 x 58 x 4 cm

9.800 € + TAX



GALERÍA CAICOYA



In contrast to the previous works, this piece introduces two horizontal bands of green and orange across a white ground. These chromatic elements evoke natural references, landscape, vegetation, and shifting light, while maintaining the artist's characteristic restraint. The composition balances simplicity and resonance, transforming minimal color into a vehicle for memory and atmosphere.

Paco Fernández

Untitled, 1993

Acrylic on paper.

640 x 880 mm

5.400 € + TAX

GALERÍA CAICOYA



This work features a grey ground intersected by blue and red bands forming a cross-like structure. The composition suggests both spatial division and convergence, while the colors evoke the sea and horizon, central references in Fernández's life and practice. Here, geometry and color work together to create a subtle yet powerful sense of place, distilled into a minimal and contemplative form.

Paco Fernández

Untitled, 1993

Acrylic on paper.

640 x 880 mm

5.400 € + TAX

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