

Eusebio Sempere

Eusebio Sempere Juan (Onil, Alicante, April 3, 1923-ibid., April 10, 1985) was a Spanish multidisciplinary artist, representative of the kinetic movement.

In 1941 he enrolled at the San Carlos School of Fine Arts in Valencia, where in 1948 he obtained the title of professor of drawing.

In November 1948, Eusebio received a scholarship from the Spanish University Union for three thousand pesetas to go to Paris, where he would make contact with the avant-garde movements, staying at the Casa de España in the university city in Paris, in the company of other artists like Eduardo Chillida and Pablo Palazuelo

He was a member of Los Siete 1948-1954 together with the following artists: Ángeles Ballester Garcés, Vicente Castellanos Giner, Vicente Fillol Roig, Juan Genovés, Vicente Gómez García, Ricardo Hueso de Brugada, Juan Bautista Llorens Riera, Joaquín Michavila and José Masiá Sellés.

In 1955 he presented his series of Luminous Reliefs (some light boxes with various planes inside, parallel and with geometric shapes cut out) at the XI Salon des Réalités Nouvelles, where his decision to hand-deliver copies of the Manifesto of Light went wrong. welcomed by the other concentrated artists. In 1959 he participated in the São Paulo Biennale and in 1960 in the Venice Biennale. In 1958 he met Abel Martín with whom he would develop the serigraphy technique that he had been learning since 1955, and in January 1960 Eusebio and Abel returned to Spain, where Sempere participates in various collectives and works with the Parpalló Group. In 1961 he convenes an exhibition at the Ateneo de Madrid, which would mark the beginning of his stage of success. He begins to use plywood as a support, working with gouache, a ruler and a ruler. His chromatic range is tinted with more ochres and earths, it becomes "more Spanish".

In 1963 and 1966 he traveled to the United States on a scholarship, there making contact with new artistic trends (pop, minimalism, the Fluxus movement), and in both stays he exhibited at the Schaefer Gallery, as well as in various exhibitions, one of them at the Momma. In the 1960s he also exhibited in Italy, Germany and Japan, specializing in the serigraphy technique that he would develop in the following decade. In his last stage of life he became interested in sculpture and its relationship with the kinetic, the optical and light. According to his own manifestations, he conceived his sculptures as "three-dimensional paintings or anti-sculptures", pieces of iron or steel with a refined technique and geometric synthesis, mobile or rotating, hanging or on pedestals or platforms.

His work is preserved in institutions and museums such as the Reina Sofía National Art Center Museum, the Museum of Modern Art in Barcelona, the Museum of Abstract Art in Cuenca, the Fogg Museum of Harvard University, the Museum of Modern Art in New York, the Museum of Modern Art, in Atlanta; the Hamburg Museum, the Juan March Foundation, in Madrid, the Museum of the University of Alicante, the Museum of Contemporary Art of Alicante (MACA), and the Salvador Allende Solidarity Museum in Chile.