



Aural gallery participates in ARCO 2016, in the general program of national and international galleries.

Located in Hall 9 at booth 9G37, Aural presents internationally acclaimed artists such as the Brazilian **Anna Bella Geiger**, and the Spaniards **Concha Jerez**, **Fernando Sinaga**, **Vallhonrat Javier** and **Jose Maldonado**.

Taking into consideration the past 35 years of Arco, Aural present a project that raises a look and a reflection from some of the artists, especially Spanish, who have been involved from the beginning in ARCO. Five significant artists of contemporary the Spanish and international scene, who contributed with great consistency to configure the present from a generational perspective.

Anna Bella Geiger is one of the most highly regarded Brazilian artists in the international scene with whom Aural have been working since 2008, and have participated in a Solo Project Focus Latin America in ARCO 2014 in addition to organize her first solo show in Spain the same year.

Geiger was one of the pionering in using unconventional media to experiment with other approaches and questioning about what was happening in her country in the 70s, during the military dictatorship. A circumstance that establishes a relationship of similarity to what happened in Spain. A time anxious of freedom, when art practice was understood as a space for questioning and investigation, when a new sensibility surfaced which led to a break with traditional languages: cross-cutting disciplines, the integration into the creative process of mechanisms relating to philosophy, sociology, psychoanalysis, politics, technology, popular culture, science, architecture, music or language.

Thus we justify connecting the work of Anna Bella with Spanish artists working simultaneously in our country, as it is the case of Concha Jerez, who was awarded the National Arts Award 2015. This approach creates a sense of temporal and chronological dialogue where concerns are very similar, where the breaking of conventional artistic practices is put into question to make room for others issues related to the historical moment and the life experience of the artist. Their common ground: **the work of art as reflective activity both mental and experiential.**

Continuing this dialogue, we move to the generation of artists, whose careers began after the dictatorship, in the 80s, as Fernando Sinaga, Vallhonrat Javier and Jose Maldonado. Artists whose concerns and reflections are based on conceptual premises, however, each develops its own language with significant contributions to contemporary art throughout their careers; fundamental contributions to understand the national artscene in the past 35 years. They have been participating in international exhibitions and projects in recent decades, giving an example of coherence and consistency despite the various crises, not only personal and artistic, but also structural.

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These are artists who have been especially interested in exploring a new area of aesthetic speculation that seemed to represent a dramatic break with the usual activities of production, contemplation and artistic appreciation; where the procedural is almost an attitude and *modus operandi*, where the end product of art, the art object, is not the ultimate goal. The work is under constant review and reconsideration. The work becomes action in time. It is not a document, but an event that takes place here and now.



Anna Bella Geiger, *Passagens. Série Situações-Limite*, 1975 Photography 30 x 120 cm

From **Anna Bella Geiger** (Rio de Janeiro, 1933) Aural presents a series of photographic works from the years 1975-1980 related to passage, to time, to experience and camouflage, where she appears as a trigger element of the image. Without being the best known works of the artist, they are essential parts for understanding her work and have a timeless character.

Stimulated by the questions raised by the conceptual art and the actual political moment, her production in the 1970s is marked by a highly experimental nature: gravure, photography photomontage, screen printing, photocopying, postcards, video, Super 8, which then led her to work in a variety of hybrid forms (object-sculpture, engraving-object, object-photography, photo-collage, photo-installation, video installation), in the sense of blurring boundaries between themselves and with the idea of passage, the return to the nomadic, to exile and to a continuous motion. Geiger develops a contemporary poetic of the space, but the double contemporary condition of the artist is evidenced in the approach to the release of the autonomy of the art and the specificity of each the closed media and genres, maintaining a pulse with each other, in an attempt establish interdependencies.

Anna Bella Geiger takes a critical stand developed through the serie, the variation, the mutations and the replication, that allows her to develop questions using video, engraving or photography as conducive to the serialization and multiple media, constituting the formal configuration of her work.

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Pieces like *Diario de um artista brasileiro*, 1975 o *Passagens. Situaões Limite*, 1975 o *Camouflage*, 1980, *Rose Sélavy mesmo*, 2014 are part of a set of 5 pieces of small format presented on this occasion.



Concha Jerez. *Medida | Límite (Measure | Limit)*, 1986-1996 Intermedia installation. Variable dimensions.

Largely, in many of Concha Jerez (Las Palmas, 1941) installations since the 80, a dichotomy between inside and outside arise from two basic roots, one is the physical reality, the internal or external spaces of a building or architectural element, and on the second root is the personal narrative, the idea of an interior and exterior of a person, time and the interior/exterior landscape.

The piece we present is the result of an action, *Medida | Límite* (1986-1996), and is integrated by six gray iron stands, six marble fragments from an earlier selfdestroyed piece, then, adhered to each piece of marble a metallic golden 2 letters of 5 cm, with each reading a corresponding side to the word MEDIA and the other with the reading corresponding to the opposite word LÍMITE. Six laboratory measuring cups, inside each some residual material from her installation MUROS (WALLS) and the ceremonial IN MEMORIAM, both made by the author in 1986 in Avilés. The materials are: coal, cow tails, graphics lined with baking paper, straw, waste iron filings and ash. And six intermittent emergency lights warning about construction work.



Fernando Sinaga. *El Corazón de los Muertos (The Hard dead)*, 2012-2014 Iron, brass, burned pine and walnut wood bathed in oil.
 160 x 250 x 3.5 cm

Fernando Sinaga (Zaragoza, 1951) is heir of the conceptual and postminimalist debates that drive sculpture away from figuration. Nonconformist and passionate, he is part of a select group of sculptors, from the second half of the 80s and 90s, that creates a new space for representation.

The Sinaga's piece that we present for the first time in Arco, being a current work, is the result of previous ideas and certainly is a piece that well reflects a character fighting style. It is a non finite work, with an essentialist idea at its core, in a continuous present tense that presents various levels of complexity.

El Corazón de los Muertos (2012-2014) is a piece that connects directly to his previous exhibition in 2012 in Salamanca, *La Vida Extraña*, as it distills some of the concerns that were present there. This work is part of a trilogy that includes in its development a number of previous works and thoughts associated with death (*El tiempo que resta*, 1989; *La Muerte Súbita*, 2005; *Venit Hora*, 2006; *La Vida Extraña*, 2012; *Los Consejos Ciertos*, 2012; *Los Últimos Días*, 2012; *Todestrieb*, 2012; *Más Allá del Orincipio del Placer*, 2013; *La Muerte del Cuerpo y la Desaparición del Alma (CsA)*, 2012-2014 y *Algo Se Acaba*, 2013). The physical presence of this work acts on the space as automatic and irrational writing, it is in connection with the beyond, an encrypted and indicial work associated with the footprint and the shadow. A funeral space where Sinaga marks and stresses premonitions, warnings and certainties living within almost the archaic forms of the ritual of a "psychopomp".



"Legendario y lejano, no existes y aun así me llamas. tu inexplicable lamento me acecha."
 (Kåre Aarset, *Dikt fra den breen*, 1929)

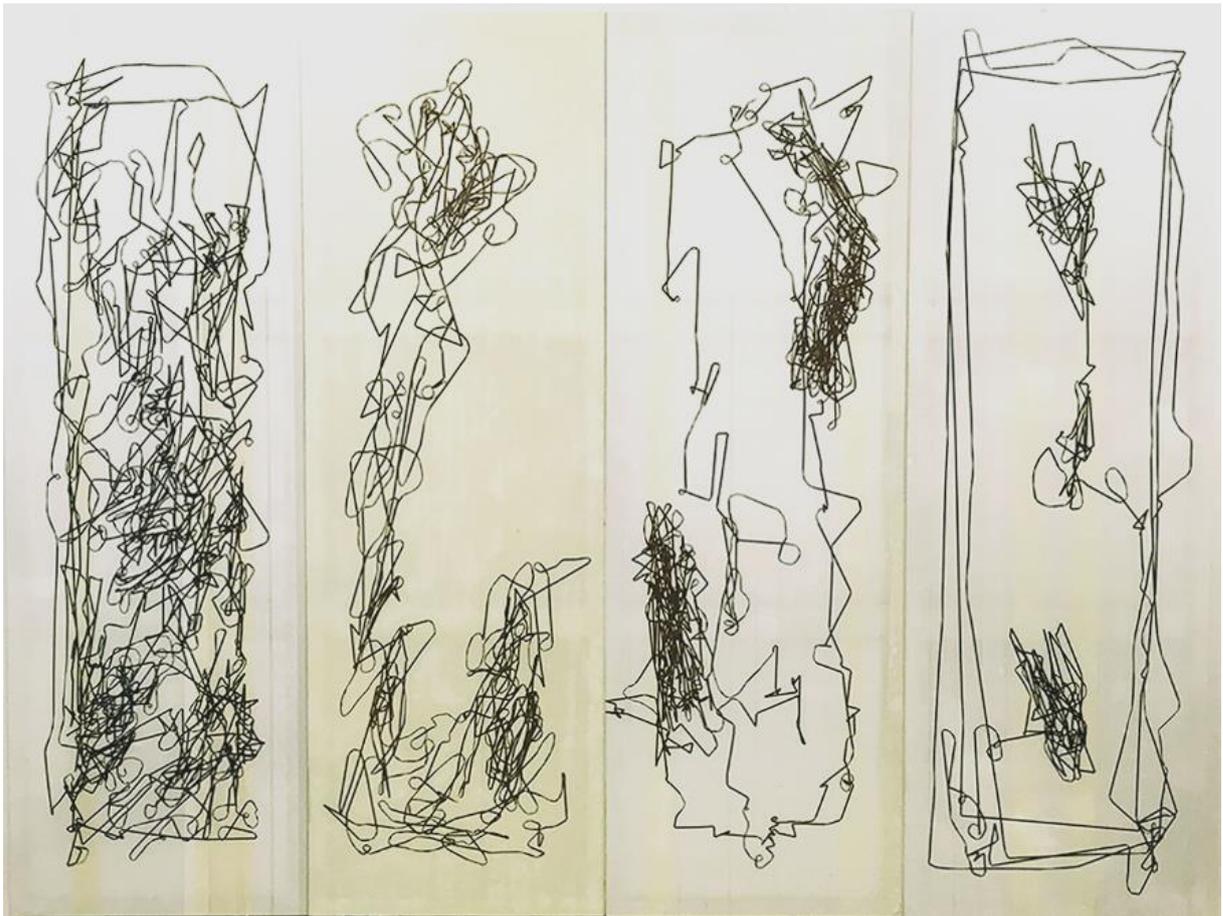
Javier Vallhonrat. *Serie EOLIONIMIA. Iceberg #13 Nov.2013* Color photography color, pigmented inks on fiber paper 105 x 135 cm

By **Javier Vallhonrat** (Madrid, 1953) we present some photographic pieces: *Iceberg # 13*, (November 2013) and *Snowstorm # 2* which are part of a wider and more complex project, *Interactions*, on experiencing the mountain, the fragility of man before nature in extreme conditions and about different ways of seeing and representing nature, not so much as a document of the landscape but as experiential process. This is a device for visual dialogues that reformulates the way of relating to nature, in which is evident the use and knowledge of science and poetry. Under the generic title of *Eolionimia* (the art of naming the band) the series have been developed in environments of extreme weather conditions as a way to confront and rubb uncertainty and unpredictability with the human need for control and predictability. Working with different kinds atmospheric phenomena (snowstorms, the effect of wind, fog and other agents on icebergs and northernlights) the artist recorded these natural phenomena by exploring the notion of incommensurability, while having a shocked look and celebrating such phenomena.

This project revolves around Kåre Aarset, a fictional character of a young Norwegian explorer who in 1920 participated in the pioneering meteorology studys of the also Norwegian Carl and Vihelm Bjerknnes. This character sums up the spirit of adventure of the northern zones of the early twentieth century. Poet and weather observer, Kåre Aarset travels to Akureiri, Iceland, in 1929 and 1930, staying in a cabin in the winter months while writing his collection of poems "*Drikt Fra Den Breen*".

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It is common in many of the Norwegian poets, and generally Scandinavian, this intense relationship with nature, and the influence that the haiku, (Japanese short poems) exerted on them. In the poets of the haiku tradition, Javier Vallhonrat draws inspiration by his stays in modest cabins in the snow, by traveling or sleeping out in the rain, by the extreme experiences of living in communion with natural phenomena in terms of radical simplicity. The experience of solitude and immersion in such conditions facilitates the emergence of a state of unreality and fantasy, yet intensely physical, which marks the images in this series.



José Maldonado. *Sangre, esfuerzo, sudor y lágrimas (Blood, toil, sweat and tears)*, 2016 double-sided adhesive tape and recorded mini DV videotape adhered to the double-sided tape on methacrylate 180 x 240 cm

Jose Maldonado (Madrid, 1962) belongs to that generation of self-made artists whose work started in '82, the very same year in which ARCO was founded. His career and his level of relevance continues on the rise ever since, increasingly becoming more multidisciplinary: music, sound, video, photography, digital imaging, installations, although in 2009 he returns to painting, an activity he abandoned in the late 80s.

The art project he has been developing for the last 15 years is focused on the impossibility of building an image and a representation of reality that is full and intimate, while been able to establish a profound communication link. His work stems from the suspicion, but also the conviction of the extreme difficulty of reading and the given misunderstanding the artwork and

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work of the artist who is trying to prevent the assumption of a void or hiancia, a space blank or blac hole, where communication is produced in an unregulated manner (explosive and implosive).

The project presented on Maldonado is part of this base. The piece belonging to the series *Sangre, Esfuerzo, Sudor y Lágrimas* is made up of a series of audio tapes containing a sound, almost a musical composition, of sounds from the phrase, - "the sound of blood flow, drops, blood, sweat and tears ... sounds effort and endurance ... voices shouting, whispering or calmly saying, blood, toil, sweat and tears... the story, his speeches: the excitement, chaos and the potential cosmos". These sounds are digitally recorded and then transferred to an analog support which is then reused as material entrapment, visual set, on set on the adhesive tape; but they are also a expressive dripping painting the surface to be caught (metal pigment) with random figures: action painting that creates a new technique: sound thrown as an image; matter forks ... expressive power.

The symphony generated from the recorded sound is registered and then offered to the audience as a murmur which serves as a hearing witness (Duchamp) of the audio and conceptual materials that "paint" the other registering tape, the adhesive tape. The sound comes from a small "black box" containing the sound recording (attests). The tapes are trapped and isolated by adhering thereon a methacrylate that seals the work.

BIOGRAPHIES

ANNA BELLA GEIGER

(Rio de Janeiro, 1933) lives and works in Rio de Janeiro.

She is considered one of the most important contemporary Brazilian artists of the twentieth century. She has devoted her entire career to research and the artistic experimentation around the debate between art and society, and as a teacher to the formation of the new generations. She was one of the first conceptual artists and a pioneer in the use of video in Brazil.

Stimulated by the questions raised by conceptual art and the political moment lived (military dictatorship 1964-1985), her production of the 1970s is marked by a highly experimental nature: gravure, photography photomontage, screen printing, photocopying, postcards, video, Super 8, which subsequently leads to work on a variety of hybrid forms (object-sculpture, engraving-object-subject photography, photo-collage, photo-installation, video installation), in that blurring of boundaries between themselves and with the idea of passage, of the returning to the nomadic exile and to continuous motion. Perhaps, being the daughter of immigrants and living in Rio de Janeiro, triggered her to deal with the problems of adaptation, mimesis, exchange and ubiquity, finding the global in the local and vice versa. In the works that dialogue with the conceptual aspects, she investigates the ontological character of art. Anna Bella Geiger also examines the cultural and political systems that create and perpetuate the art.

Among solo exhibitions we highlight PINTA in London, Solo Project, Aural Gallery (2014); ARCO'14. Solo Project, Aural Gallery (2014); Anna Bella Geiger-CIRCA MMXIV. *Ni Más Ni Menos*, in Aural Gallery, Alicante (2014); Anna Bella Geiger-Circa MMXIV, *A Imaginação é um Ato de Liberdade*, Mendes Wood DM, Sao Paulo (2014); *Retrospective da Coleção João Sattamini*, MAC Niterói (2012); *CIRCA MMXI*, SESC. Flamengo, Rio de Janeiro (2011); *Fotografía além da Fotografia*, Paço Imperial do Rio de Janeiro ; She participated in the 8th São Paulo Biennial; *CIRCA 2006* created the video installation for the *Breath Project* for the Eva Klabin Foundation in Rio de Janeiro; *On a Certain Piece of Land* -The Red Gate Gallery Beijing (2005); *ANNA BELLA GEIGER - Arbeiten von 1975 bis 1995*, Galerie Bernd Slutzky of Frankfurt (1995); *O pao nosso de cada dia*, installation for the Venice Biennale (1980); *PROJECTIONS XXI* The Museum of Modern Art N.Y., USA. (1978).

In 2011 she participates in international exposiciones such as *Europalia* in Belgium, *Modern Women Single Channel* at MoMA and PS1 in New York, *Como Nos Miran* at the CGAC of Santiago de Compostela, the *8th Mercosul Biennial Geopoetics* Porto Alegre, *La idea de América Latina* en el CAAC, Seville. *Elles @* at the Centre Georges Pompidou in Paris; *La Mancha Humana colecciones en el conceptual*, CGAC of Santiago de Compostela; *Lectura 1: Brazil* at the MACBA in Barcelona; *Homeland-Kraj-OPOLE* in Sztucki Gallery in Poland (2008) *Whenever It Starts Is The Right Time* at the Kunstverein in Frankfurt; *Feminist Art Revisited 1960-1980*, Lelong Gallery, Paris (2007).

Her works are in collections such as the MoMA-New York, Centre Georges Pompidou in Paris, Victoria Albert Museum in London, Los Angeles Getty Collection, The Collection of Harvard Fogg, MACBA Barcelona, MAM Rio de Janeiro and Sao Paulo, USP MAC, Tate Modern in London, and received the Guggenheim Fellowship Award, NewYork in 1982, The Bolsa Vitae 2000 of São Paulo and the SESC Prize 2010.

She studied philosophy, Anglo-Germanic languages, linguistics and literature. She still teaches at the School of Visual Arts Parque Lage and at the Higher Institute of Fine Arts in HISK, Belgium.

CONCHA JEREZ

(Las Palmas de Gran Canaria, 1941) lives and works in Madrid.

Concha Jerez's path covers forty years of artistic activity. She belongs to the first generation in Spain ascribed to conceptual art in dialogue with the production of Fluxus, mostly with Wolf Vostell- and the pioneering Spanish group ZAJ.

Since 1976 she explores the territory of on-site installation through large projects, many of which take an *intermedia* character. Her work is characterized by the use of a wide range of interests and media, covering the still and moving image, the printed text and the trace, the word and the silence, noise and music, objects found or constructed, actions and performance, radio art and interactivity via sensors and the specific production for Internet, and always in dialogue and interaction with the physical spaces.

From the artistic practice, Jerez traces strategies of resistance and dismantels the dominant discourse, often introducing the concept of interference.

A common aspect in of all her work is a dialogue and interaction with the physical space. Through all these resources she has addressed issues of deep social significance from a critical perspective, she has analyzed the mechanisms of censorship and self-censorship, the consumer society, the culture of spectacle, the manipulating power of the media to shape thinking, the impact of advertising, the various forms of control that the political and economic power have on individuals, the sophisticated surveillance and control that is practiced in developed societies, and the narrow margins of freedom that the democratic systems allow.

Concha Jerez has studied Political Science and piano at the Madrid Royal Conservatory. She has combined her praxix with teaching, being associate professor at the Faculty of Fine Arts of the University of Salamanca between 1991 and 2011.

In the last twenty years she has developed important international projects in collaboration with artist and composer José Iges.

In 2011 she was awarded the *Medalla de Oro al Mérito en las Bellas Artes*, and in 2015 the *National Prize of Visual Arts*.

She has exhibited in galleries such as Galerie Schüppenhauer Köln, Angel Romero Gallery, Galerie Brigitte March Stuttgart, Gallery Evelio Gayubo of Valladolid, Lüpke Gallery of Frankfurt, Sandman & Haak Gallery of Hannover, Saro León Gallery of Las Palmas de Gran Canaria, Adora Calvo Gallery of Salamanca, and Aural Gallery of Alicante.

Her works are in the permanent collections of major European museums like the Museum Moderner Kunst Norkoping (Sweden), Museo Vostell Malpartida (Cáceres), Staatsgalerie Stuttgart, Museum Wiesbaden, ARTIUM (Vitoria), Museo Nacional Centro de Arte Reina Sofía in Madrid Museum of Fine Arts of Santander, Museo Casa Natal de Jovellanos, Museum of Contemporary Art in Vilafamés and MUSAC in León. As well as in various corporate and private collections: "La Caixa" Foundation Collection Madrid, Caja Burgos, National Library, Brigitte March Stuttgart, Cologne Schüppenhauer Collection Citoler Pilar and Archive Lafuente, ZKM (Zentrum Karlsruhe für Medientechnologie), among others.

FERNANDO SINAGA

(Zaragoza, 1951) lives and works in Salamanca.

Along with his teaching career at the University of Salamanca, Fernando Sinaga is, at once, one of the greatest sculptors with solid experience in the field of the European creation in recent decades. While it has been present in the art scene since the late 1970s, his work became more important from the second half of the 1980s. The nineties represent another twist, ordering his creations into an art that can be considered heir of the European post-minimalist heterodoxies. Sinaga, through his work, shows a strong experimental will attached to a transversal and diversified trying to arrange connections and links from different backgrounds.

His work has been exhibited in galleries and museums in Spain, Germany and the United States. His solo shows in galleries include *El Desayuno Aleman*, Gallery Villalar de Madrid (1986) and has since then exhibited in galleries like Miguel Marcos Gallery, Bochum Gallery in Germany (1989), Mincher / Wilcox Gallery in San Francisco, U.S.A. (1990), Oliva Arauna Gallery, Gallery Luis Adelantado, Juana Aizpuru Gallery, Gallery Gianni Giacobbi, Salvador Diaz Gallery, Galeria Fernando Latorre, Bores & Mallo Gallery, Galería Max Estrella, Gallery VGO, Vanguard Gallery, Blue Cube Gallery, Galería SCQ, Trayecto Gallery, Adora Calvo Gallery, Aural Gallery. He has participated in shows such as Art Los Angeles, Art Cologne, Art Basel, ForoSur, Artissima, ArteSantander, ArtValencia, Art Lisbon and ARCO, since 1986.

In 1989 he participated in the XX International Biennial of São Paulo, Brazil; in 1992 at the V Triennale Felbach, Germany; *Agua Amarga*, Fundació Pilar i Joan Miró, Mallorca (1996); *Polaroids 1995-1997*, Sala Robayera, Miengo, Santander (1997); *Double Reverse*, Palacio de los Condes de Gabia, Granada (1998); Fernando Sinaga, *Sculptures 1991-1999*, Sala América, Vitoria-Gasteiz (1999); Exhibition at the Pavilion of Spain in the Universal Exhibition of Hannover (2000); *Cor Duplex* Pablo Serrano Museum of Zaragoza, *La estancia inhóspita* at the IVAM, Valencia and *On Prediction*, Museo Vostell Malpartida de Cáceres (2005); *Area*, Domus Artium (DA2), Salamanca (2006); *Pantallas espectrales sobre el Ebro*, Auditorium, University of Zaragoza (2009); *A Ras de Suelo*, Palau Solleric, Palma de Mallorca and Fernando Sinaga *Ideas K*, Museo de Arte Contemporaneo de Castilla y Leon, MUSAC, León (2012); Fernando Sinaga. *Ideas K*, Contemporary Art Center Graca Morais, CACGM, Bragança and Museum of Contemporary Art of Alicante, MACA, Alicante (2013).

Interested in public art, he has carried out several projects, often in collaboration with architects. The latest: *El escalofrío retiniano* located in the City of Arts and Sciences of Valencia, with Santiago Calatrava, *Viombo* in the Botanical Garden of Gijón (2002) and *Pantallas Espectrales sobre el Ebro* in Zaragoza (2008).

His works are in the permanent collections Centro de Arte Reina Sofia National Museum, Madrid; Instituto Valenciano de Arte Moderno, Valencia; Kunstsammlung der Ruhr-University, Bochum, Germany; Museo Pablo Serrano, Zaragoza; Museo Patio Herreriano, Valladolid; Extremaduran and Latin American Museum of Contemporary Art, Badajoz; Museo Vostell Malpartida, Cáceres; Collection CDAN, Huesca; Artium, Basque Centre-Museum of Contemporary Art, Vitoria-Gasteiz; Museum of Contemporary Art Aragon, Monasterio de Veruela, Zaragoza. Government of Aragon, Zaragoza; National University of Distance Education, Madrid; Diputación Provincial de Zaragoza; Prosegur Collection, Madrid. Castilla y Leon, Valladolid; Community of Murcia; Domus Artium, Salamanca; Collection Ayuntamiento de Alcobendas, Madrid; Collection Ibercaja, Zaragoza; Collection Caja de Burgos; Ministry of Education and Science, Zaragoza; Collection City of Miengo, Santander; Sports Council Collection, Madrid; Fundació Pilar i Joan Miró a Mallorca; Collection Press Association of Aragon, Zaragoza; Coca Cola Foundation, Madrid; Fundación Caja Madrid; Collection City of Alcaniz, Teruel; Professional Football Foundation, Madrid; Cortes de Aragon, Zaragoza; Collection and Goldman Sachs, London; Collection Bank of Spain, Madrid; Esséncies Collection, Barcelona.

Reasoned catalogs can be found on his work at the Fundació Miró of Mallorca (1996); Palacio de los Condes de Gabia, Granada (1998); Palacio de Revillagigedo, Gijon (1999); Sala América Vitoria (1999); IVAM, Valencia (2005); Pablo Serrano Museum of Zaragoza (2006) and MUSAC in León (2012).

His career has received public recognition of the Valparaiso Foundation Almería, the Villa de Madrid Award for best sculpture exhibition held in this city in 2001 and 2010 Aragón Goya Award from the Government of Aragon for outstanding artistic career.

JAVIER VALLHONRAT

(Madrid, 1953) Lives and works in Madrid.

Bachelor of Fine Arts and Psychology, the artist chooses photography as his ideal research means, exploring its limits as a language, and stablishing a dialogue with painting, video, performance, words or installations.

Over more than three decades, he has combined his practice with a teaching career imparted in public and private institutions in Austria, Belgium, Canada, Spain, France, Finland, Italy, Japan, Mexico and the UK.

Over the past five years he has worked in environments where particular conditions and geoclimatic processes occur, carrying out projects of longer duration that continues to develop today. In this context we find the "*Eolionimia*" series, 2011-2015, which belongs to a larger body of works entitled "Interactions".

Among his solo shows in galleries we shall highlight the ones in Buades gallery and Aeel gallery (1983), Les Somnambules Gallery, Toulouse (1987), Van Melle Gallery, Paris (1988); Parco Photographers Gallery, Tokyo (1990); L.A. Galerie, Frankfurt, Germany (1991); Hamiltons Gallery, London (1992); Prinz Gallery, Kyoto (1993); Galería Juana Mordó, Madrid (1994); Hamiltons Gallery, London (1995); Gilbert Brownstone Gallery, Paris and Hamiltons Gallery, London (1997); Gallery Helga de Alvear, Madrid (1999); Galerie Emmanuel Perrotin, Paris (2002); Pelaires Gallery, Palma de Mallorca (2014); Galeria Aural, Alicante and Juan Silió gallery (2015).

His has had solo exhibitions at the Porin Taidemuseo, Porin Finland and Museo Nacional de Bellas Artes, Caracas, Venezuela (1986); Monasterio de Veruela, Zaragoza (1993); Museo Santa Monica, Barcelona (1996); Centre National de la Photographie, Paris (2003); Telefonica Foundation, Madrid (2004); Sala del Canal de Isabel II. PhotoEspaña and Macedonian Museum of Contemporary Art, Thessaloniki, Greece (2014); *Interactions* at the University of Navarra in Pamplona Museum and the CGAC in Santiago de Compostela, and *La Senda y La Trama* in the Casal Solleiric in Palma de Mallorca (2015).

The artist's work is in collections such as the Museo Nacional Centro de Arte Reina Sofia in Madrid, Banesto Collection Madrid, Collection Fondo de Cultura de Vigo, Contemporary Art Funds of Polytechnic University of Valencia, Tous-de-Pedro Foundation of Barcelona, Museum of Badajoz, Museo de Bellas Artes de Álava, Sátago Palace Museum of Zaragoza, Collection Bank of Spain in Madrid, Collection of Photography of the Community of Madrid, Collection Pilar Citoler, Navarra University Museum Collection Funds, Collection Audio-Visuel Paris, Paris. FRAC Rhône-Alpes, Lyon (France); Maison Européenne de la Photo, Paris; Musée Cantini, Marseille (France); Musée Reattu, Arles (France); Grand Duc Jean of Luxembourg, International Polaroid Collection, Boston (USA); Philadelphia Museum of Art, Philadelphia (USA); The Beulh Collection, (USA); The Marsh Collection, London; Claudia & Michael Loulakis Collection, Frankfurt (Germany).

There have been published 16 monographs on his work, having been recognized with numerous awards, most notably the National Photography Prize, the Prize of Photography of the Community of Madrid, the Photography Prize of the City of Madrid and the Prize Bartolomé Ros PhotoEspaña.

He has been awarded the Silver Award of New York Times Magazine (1994); Award of Excellence. The Society of Newspaper Design, 1995; National Prize of Photography, Ministry of Culture (1995); The 76th Annual Art Directors Club Awards, New York, (1997); PhotoEspaña 2007 award; Villa de Madrid of Photography Award (2009); Madrid Prize for Photography (2009).

JOSÉ MALDONADO

(Madrid, 1962) Lives and Works in Valencia.

Its activity started in the early years of the eighties, in which he develops a painting that draws on the aesthetics of urban graffiti close to the work of Keith Haring, A. R. Penck or Anselm Kiefer. In parallel, he concludes his studies in Fine Arts (University of Salamanca) and began teaching at the University of Castilla-La Mancha.

He develops his creative activity in galleries acclaimed nationally and internationally such as Villalar Gallery, Gallery Juana Mordo, Siboney Gallery, Galerie Denise Van de Velde in Aalst (Belgium), Miguel Marcos Gallery, Gallery Antoni Estrany, Froment et Putman Galerie Paris Gallery Estrany de la Mota, Dotze Palma Gallery, Galería Helga de Alvear Gallery Path, Aural Gallery.

The exhibition *Imágenes tradicionales & Nuevas imágenes tradicionales* (Juana Mordó, 1989) makes clear the intellectual shift to his work. He abandons his initial proposals to adopt a painting of thesis, from a reading of linguistic disciplines and non figurative references, entering an analysis of the mechanisms of perception and pictorial representation. *OK 15/20* (Chapel Oidor of Alcala de Henares, 1990), *2 Cegazones* (Antoni Estrany, 1991) and *Cámaras Hidráulicas* (1992) exemplify the degree of formal complexity and signification that reach his installations, which are three-dimensional solutions in which he stages and makes transitable the perceptual and conceptual games that hinted in his paintings; intellectual challenges in which he uses the cracks in language and the gaze as systems of intrepresentation and ways of knowing.

Individually he has shown his work at Municipal Museum of Fine Arts of Santander (1985); Space Foundation Caja Burgos and Espai Poble Nou in Barcelona (1993); La Gallera, Consortium of Museums of the Generalitat Valenciana in Valencia (1999); Espai Cuatre / Casal Solleric. Palma de Mallorca (2009).

He has shown his work in public institutions in group exhibitions such as *Carnet de Voyages*, Cartier Fondation, Jouy-en-Josas (1990); *Última Visión*, Spain, four young artists, traveling exhibition, Ibero-American Cooperation, Buenos Aires, Caracas, Santiago de Chile and Sao Paulo (1991); Spanish Pavilion, Expo 92, Seville, *Historia Natural (El doble hermético)*, Atlantic Centre of Modern Art, Las Palmas (1992); *Prospect 93*, Frankfurter Kunstverein, Schirn Kunsthalle, Frankfurt (1993); *Architecture(s)*, CapcMusée d'art Contemporain, Bordeaux, France (1995); *Introversions*, Museu d'Art Contemporani de Barcelona (MACBA), Barcelona (1997). *Essays & Embryos 13 Contemporary Spanish Artists* Enzo Gallo Fine Art, Inc. Florida (1997); *El Punto Ciego* Spanische Kunst der 90er, Kunstraum Innsbruck. Innsbruck Austria (1998); *Mínima Resistencia. Entre el tardomodernismo y la globalización: prácticas artísticas durante las décadas de los 80 y 90*. Centro de Arte Reina Sofía National Museum (MNCARS) Madrid (2013).

He has taken part in international fairs such as Art Cologne, Köln (Germany), Kunst Rai 89 in Amsterdam, FIAC in Paris, Art Athina 3'95 in Athens, Art Basel, Art Chicago, Art Forum Berlin, ARCO from 1985 to today.

His work is represented in the collections of Museo Nacional Centro de Arte Reina Sofía in Madrid (Spain), Collection of the "Caixa" in Barcelona (Spain), Bank of Spain of Madrid (Spain), BMG Ariola of Madrid, Caja de Ahorros Municipal of Burgos (Spain), City of Pollensa in Mallorca (Spain), German Foundation for Scientific Development of Köln. Fundación Colegio del Rey of Alcala de Henares (Spain), General Mills, Inc. of Minneapolis, Minnesota (USA), Marugame Hirai Museum of Manugame (Japan), Milestone Inc. (USA), Museum of Fine Arts of Santander, Museum of Alava in Vitoria, Museo de Arte Contemporaneo of Lleida (Spain), Ulster Museum in Belfast, North Ireland.