



ANNA BELLA GEIGER

CONCHA JEREZ

FERNANDO SINAGA

LUIS GORDILLO

JOSE MALDONADO

MAIN SECTION
HALL ORANGE
BOOTH 12

auralGALERIA

PROJECT

ARTISSIMA is a fair of quality and level of representation of galleries and artists, whose market we find interesting to make known to our artists and try to arouse interest in them from both public and private collections.

We present a project that connects and amplifies the representation of both Spanish and Latin American artists that are part of the list of artists in our gallery. They are very significant artists of the contemporary Spanish and international scene who have contributed with great coherence to configure the present from a generational perspective, linked by being works of conceptual and committed character.

They have been participating in the international exhibitions and projects in recent decades, giving an example of coherence and consistency despite the several crises, not only personal and artistic, but also structural.

These are artists who have been especially interested in exploring a new area of aesthetic speculation that seemed to represent a dramatic break with usual activities of production, contemplation and artistic appreciation; where the procedural is almost than 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 document, but an event that takes place here and now. Their common ground: **the work of arts as a reflective activity both mental and experimental.**

We also come back to propose a series of artists that we presented previously and that we consider important to consolidate their presence and make known their work in Italy. We bring an artist like Isaac Montoya in this edition, whose work we consider very mediatic and political. With this artist we hope to renew and complete for the moment our presence at the fair. We repeat artists that we presented in the last edition as **Anna Bella Geiger**, artist that arouses a great interest on the part of the public as well as private collections as well as of the critic. Artist with whom we participated in the last edition in the section *BACK TO THE FUTURE*. She is one of the most considered Brazilian artists on the international scene that participated in a Solo Project Focus ARCO Latin America in 2014, PINTA London 2014 and we had the pleasure from our gallery to show her first solo exhibition in Spain in 2014. She will again be present in Spain with her second solo exhibition at the gallery and simultaneously at La Casa Encendida in Madrid by October 2017.

Thus we justify connecting the work of Anna Bella Geiger with Spanish artists working simultaneously in Spain, as it is the case of **Concha Jerez**, whose work we have shown in our stand in the section Back to the Future in 2015 and the main section last year.

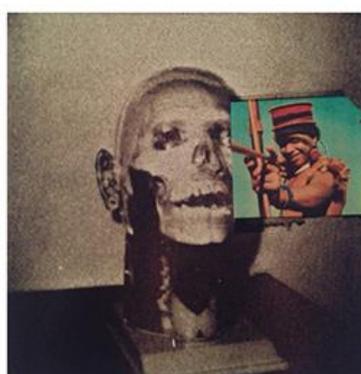
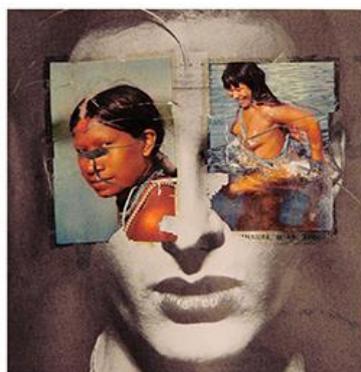
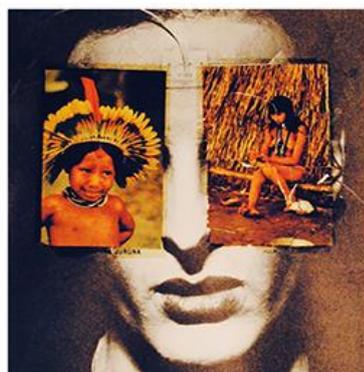
Continuing this dialogue, we move to the generation of artists, whose careers began after the dictatorship, in the years 80's and 90's, as **Fernando Sinaga, Luis Gordillo and Jose Maldonado**. Artists whose concerns and reflections are base on conceptual premises, however, each develops its own language with significant contributions to contemporary art throughout their careers; fundamental contributions to understand the national artscene in the past and present.



Anna Bella Geiger (Rio de Janeiro, 1933) is one of the most valued Brazilian artists on the international scene, considered one of the pioneers in using non-conventional means to experience other ways of posing and questioning what happened in Brazil. A time anxious for freedoms in which the practice of art was understood as a space of questioning and inquiry, in which a new sensibility emerged and which represented a rupture with respect to the traditional languages: transversality of disciplines, integration in The creative process of mechanisms relating to philosophy, sociology, psychoanalysis, politics, technology, popular culture, science, architecture, music or language. The 1970s are a stage of deep debate on the relationship between Brazilian (peripheral) culture and European and North American (centralized) cultures. With her hybrid maps, visionaries and critics, full of an anticolonialist clamor, Anna Bella endorses the well-known Uruguayan maxim Torres García, who, proposing a map of Latin America upside down, proclaimed that the South is the North, and vice versa. All her work reflects the idea of decolonization. This concern of the artist relates the cultural identity to the lived space, so evident and coherent with our current political map.

Stimulated by the issues raised by conceptual art and the political moment lived, its production of the 1970s is marked by an eminently experimental character. Photo-engraving, photography, photomontage and photocopying, screen printing, postcards, video, Super 8 are some of the means by which it is used to call into question the liberation of the autonomy of art and Specificity of the media as closed genres keeping the pulse with each of them in the attempt to establish interdependencies, which later leads to work a whole series of hybrid forms (object-sculptures, engraving-object, object-photography, photo-Collage, photo-installation, video-installation). Anna Bella Geiger adopts a critical posture elaborated by the series, the variation, mutation and repetition, constituting the formal configuration of its work. The medium is only a tool to approach its major themes - spatial relations and its proposal to rewrite the world, social spaces and cultural currents.

Geiger opts for the organization of her poetics in thematic series through the representation of maps, whose iconic character is tense to create a true "topography of art" (the place of art as geography and geography as place of art) in its abstraction Planimetric, in the imaginary trace of meridians, parallel, planispheres, etc. And, simultaneously, to problematize cultural, historical, political and social delimitations), to articulate a territorial discourse in which to confront the concepts of identity and otherness, national culture, the artist's place in society, the constitution of the art circuit in Brazil and its position in the world.



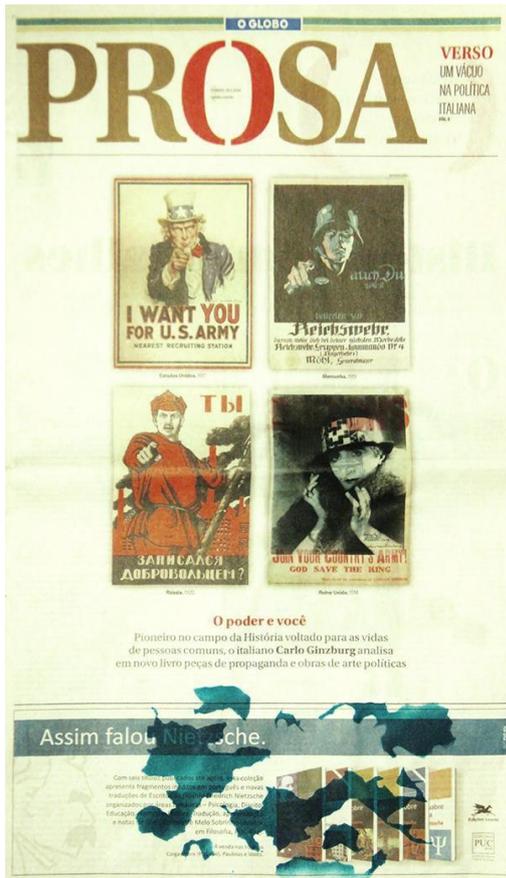
'History of Brazil: Little Boys & Girls', 1975-2012
Photocollage copyprint on paper file | Six of 21 x 20 cm each
Ed. 7/20 + 4 P.A

Brazilian artist Anna Bella Geiger worked on several of her works on stereotyped images of the natives of Brazil, sometimes taken from tourist postcards and others from ethnographic documents.

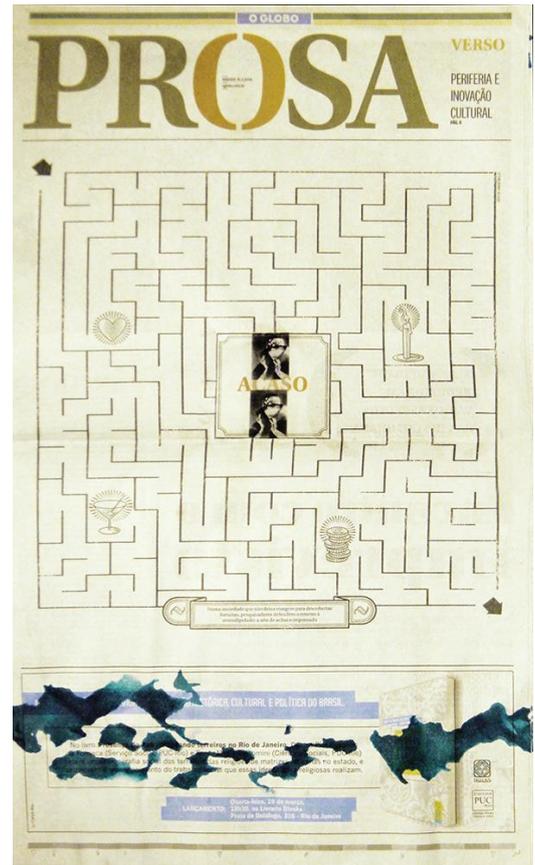
In *História do Brasil*, illustrated in chapters, the photographs of indigenous women are much more objective than the western portrait due to wear and use. These present another type of femininity linked to the natural, masking an androgynous face that reveals a portrait linked to the artificial, a constructed identity.

As a result, neither of the two representations, both indigenous (related to the natural) and western (related to the artificial), seem to be complete. The first ones are damaged, they show with the broken the superficiality, the two-dimensionality of the image. The second is opaque, his vision has been replaced by representation, it is not known if he sees through the images or if he is blinded by them. In fact, the subject can no longer represent himself or represent the other as a whole.

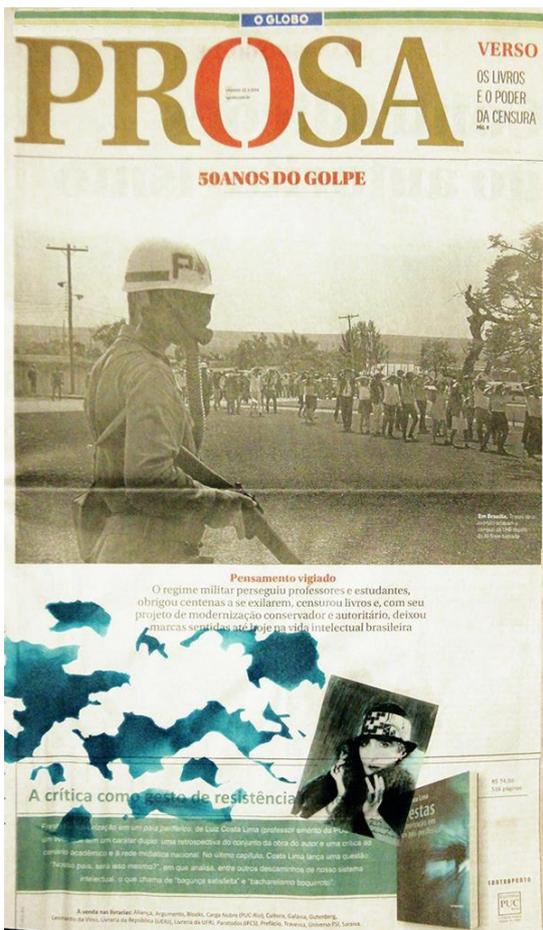
It is very clear in his work a series of rethinking that appearance in the 1960s with the emergence of feminist and counter-cultural movements. Putting into question the notions of public and private. Gender relations are also questioned, such as family life, sexuality, the division of labor, the demarcation of gender and role differences.



Rose Sélavy same #2, 2014
 Screenprint and collage on newspaper page
 Picture of Duchamp by Man Ray
 55 x 32 cm
 Unique



Rose Sélavy same #3, 2014
 Screenprint and collage on newspaper page
 55 x 32 cm
 Unique



Rose Sélavy same #6, 2014
 Screenprint and collage on newspaper page
 55 x 32 cm
 Unique



Rose Sélavy same #7, 2014
 Screenprint and collage on newspaper page
 55 x 32 cm
 Unique

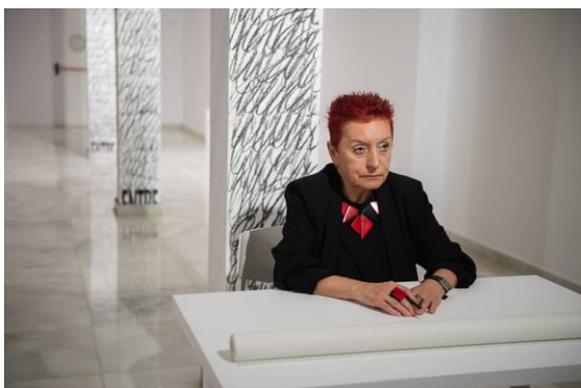


Rose Sélavy same #8, 2014
 Screenprint and collage on newspaper page
 55 x 32 cm
 Unique

ROSE SELAVY SAME, 2007-2014

The print is brought to a situation of chance and critical irony, as in a kind of dice. Pages of newspapers with a kaleidoscopic impression - of spots - camouflage - are joined by an androgynous image of Marcel Duchamp that serves to expand the game found and provoked of news and art. The collage of the image of the Dadaist French, the graphic spots and the own newspapers as support, are armed as in a game of disguises, mirroring in metaphors and critical metonymies. This produces another vision and reading superimposed or simultaneous, whose texts and statements take on another importance. It is the meeting of different mutations: the Duchampian and that practiced by the press as a mirror of our today. The collage and the engraving are combined with the images and the texts of the written press, as much the news as the double transvestite of Duchamp leading us to a critical fictionality. It is a play with the nature of reproduction and also with the politics of representation (and of course, with the representation of politics).

They are interventions in the cognitive systems that offer the images of the world that we consume and incorporate as natural. Analogously, the strategy of camouflage, which throughout its journey, emerges as sabotage of representation systems



Concha Jerez (Las Palmas de Gran Canaria, 1941), awarded the National Plastic Arts Award 2015, presents one of her pieces related to the press and the media, which has been producing since the mid-seventies until today. Since 1976, Jerez has focused its work on developing the concept of installation, so it conceives its projects as a dialogue between work and space. This approach generates an idea of temporal and chronological dialogue, where the rupture with conventional artistic practices is put in

question to give way to other concerns related to the historical moment and the experiences of the artist himself. Their common points: the work of art, as a reflexive activity, both mental and experiential.

The trajectory of Concha Jerez spans forty years of artistic activity. It belongs to the first generation that in Spain is ascribed to conceptual art in dialogue with the Fluxus production - especially Wolf Vostell - and with the pioneering Spanish group ZAJ.

Since 1976, it has been exploring the territory of the on-site installation through large-scale projects, many of which are of an intermediate nature. His work is characterized by the use of a wide repertoire of interests and means that include the fixed and moving image, printed text and stroke, speech and silence, noise and music, objects found or constructed, Actions and performance, radio art and interactivity through sensors, as well as specific production for the Internet and, always, dialogue and interaction with physical spaces.

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

A common aspect of his work is dialogue and interaction with physical space. Through all these resources he has addressed issues of deep social depth from a critical perspective: he has analyzed the mechanisms of censorship and self-censorship, consumer society, entertainment culture, the manipulation power of the media to shape thinking, The impact of advertising, the various forms of control exercised by political and economic power on individuals, the vigilance and sophisticated control practiced in developed societies, or the narrow margins allowed by democratic systems.

Concha's work can be understood as a cultural critique from a reactive nihilism with a keen interest in generating events that reactivate the problematic dimension of history. Without falling into the pamphleteering attitude, it attends to the political dimension of conceptual art, which in the first place could be understood as a therapeutic attitude of linguistic elucidation. Concha Jerez 's activity in this problematic area of conceptual art is undoubtedly tempered by the processual nature of his work, the influence of the Cage constellation, the Fluxus drift and the radical sense of its installations. Concrete in the concept of interference.

Concha Jerez moves on the frontier of artistic genres, if they retain any specificity, to write in a different way, transforming vertiginous information into obliteration, present a space of mediation, dismantling the cold rituals of the modern machine Vision 'that coexists with the eyes without pupil.



'TEMPUS', 1989-2016

21 corbels of plastic material intervened with illegible self-censored writings made in black Edding marker.

21 crystal glasses intervened by the author. The measures are variable according to the place.

Work focused on the concept of Time, considered here in musical terms, part of the process that is generated in an action that ends with fire.

The work consists of 21 corbels distributed on the wall. On each of them is a glass from an action of the author made in 1988 in which introduced in each glass, an unreadable self-censored writing on a sheet of plant paper, adding a Spanish letter with an ambiguous word.

Finally the whole fire was set, leaving the residues inside the vessels that were subsequently placed on each of the brackets.

Variable measures. Unique.



Historical of the work

Conceptual work whose origin lies in an action of the author carried out in 1988.

This piece was presented in a first version in 1989 at “Transgression of Times” made at the Oidor Chapel of Alcalá de Henares. The piece was composed of 40 plaster corbels with their corresponding intervened vessels.

In 1996 in the individual exhibition “INTERFERENCES” held at the Museum of Fine Arts in Santander, it was already configured with the 22 pieces that make up the current installation.

Description

Work focused on the concept of Time considered here in musical terms, using the process that is generated in an action that ends with fire.

The work consists of 22 corbels intervened, made in plastic material, distributed and hung on a wall. On each of them is a glass from an action of the author made in 1988 in which introduced in each glass, an unreadable self-censored writing on a sheet of plant paper, adding a Spanish letter with an ambiguous word.

Finally the whole fire was set, leaving the residues inside the vessels that were subsequently placed on each of the brackets.



Fernando Sinaga (Zaragoza, 1951) is heir of the debates - conceptual and postminimalists - that moved to the sculpture of the figuration. Unconventional and passionate, he is part of the select group of sculptors who, from the second half of the 80s and 90s, creates a new space for them.

A key author for the approach to the knowledge of art and its artistic practice, which dwells in a unique territory and "difficult" access, as it arises from the deepening of a precise sculptural vocabulary where cross references to the history of art, Sociology, or theories of perception. A work that has been described as "elaborated staging for the dismantling of conceptions of style, authorship, disciplines, or theories of communication and meaning", in Fernando Illana's words, as well as reflection on "perceptive memory" Or elaborate hermetic imagery plagued by traps of successive citations - which begin in a space of "resistance", that of the practice itself, in which the author inscribes his works.

"From Schwitters, Tatlin and Malevich, European art tries to rearrange the ruins and create a new order with the debris of our memories," says Fernando Sinaga, a phrase collected in "The poetics of the report with leather" by Simón Marchán Fiz (1998). An affirmation made from the responsibility and the awareness of being inscribed - and forming part of - a history of forms in permanent re-construction, and that cyclically crosses successive crises, especially from the open processes with the inclusion of the speeches Of an art subject to conditions deduced from mechanical reproduction. A reflection that leads to the elaboration of a work that incorporates echoes and resonances to artistic movements as the constructivist or post-minimalist - from a practice that, paradoxically, can be described as (neo) baroque - and that makes use of Geometry, chance, or "alchemist" literature - black mirrors, stones, metals, solids, light, simultaneous and double - as well as synesthesia, or automatism - in the selection of what is available in the "retinal file". A work that is the construction of that which transits on the margins of the "not seen", but which, however, is omnipresent. A "hidden" territory plagued with artifacts whose main function will be precisely to be-if not seen-inevitably "revealed" or "recognized."



'A mayores muertes mejores suertes', 2009-2017



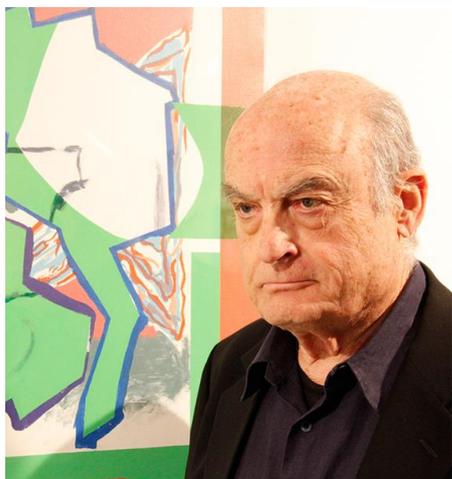
Las Cartas #1 (The Letters) 2009
 Digital print and oil on *Guarro Torreón*
Cotton verjurado cream color paper.
 46,2 x 59,5 x 2,8 cm
 Unique



Las Cartas #2 (The Letters) 2009
 Digital print and oil on *Guarro Torreón*
Cotton verjurado cream color paper.
 46,2 x 59,5 x 2,8 cm
 Unique

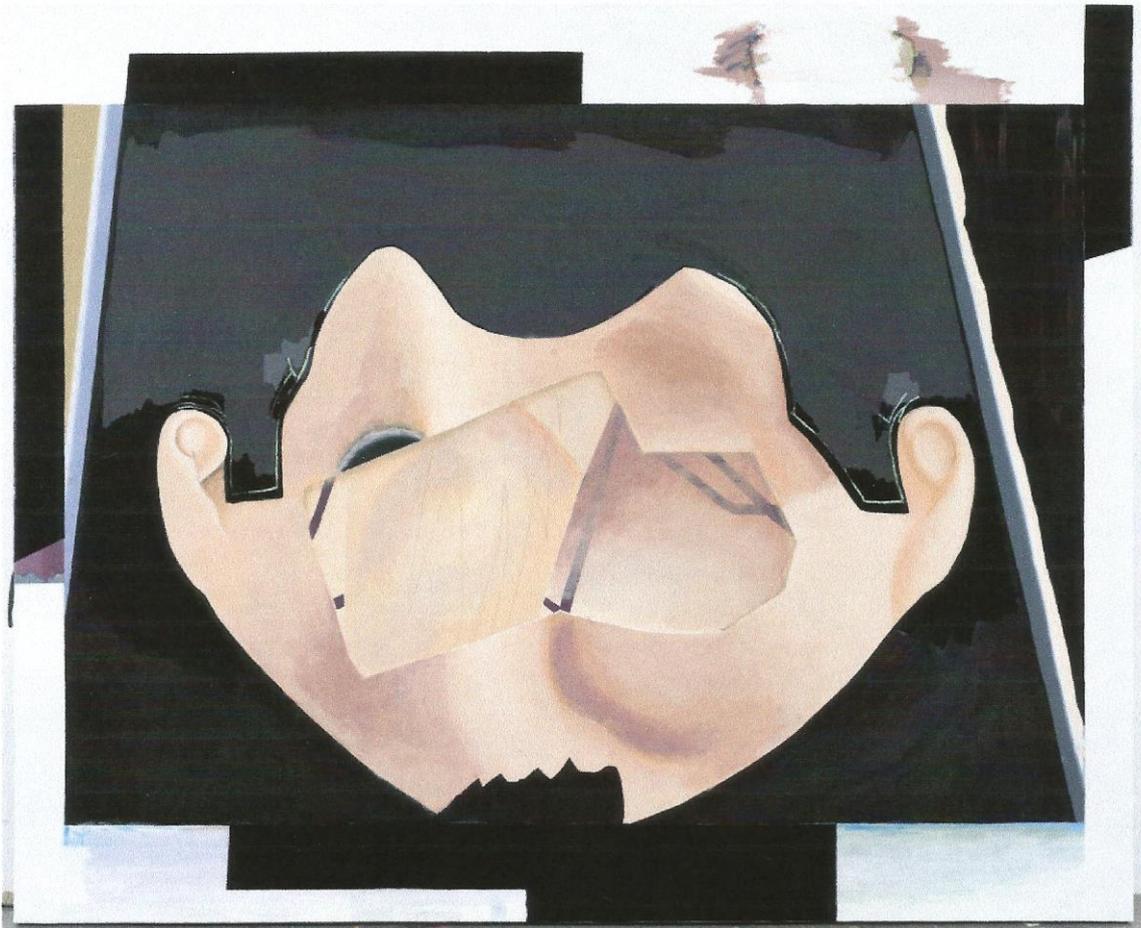


Fragmento de Heráclito (II) 2015 - 2017
 Perforated high density polystyren, pigmented
 wax and galvanized iron
 22 x 40 x 4,3 cm
 Unique



Luis Gordillo (Sevilla, 1934), is one of the most outstanding Spanish painters, referential and influential of the Spanish pictorial creation of the last 50 years. He obtains some of the highest awards such as the Velázquez Prize (2007), the National Plastic Arts Prize (1981) and the National Graphic Art Prize (2012). Luis Gordillo began his career in the fifties when he traveled to Paris and came into contact with European art at the time, especially with authors such as Wols, Dubuffet, Michaux and Fautrier. In the first works you can see the influence of Surrealism and Tàpies to later incorporate an iconography that associates it at the beginning of the 70s with pop art.

His trajectory, marked by a permanent and renovating character of the pictorial language, by its experimental condition and the change of registers in its production, has been framed within the abstraction, a definition that encloses his work that goes beyond, in a moment of discovery of new plastic horizons. The use of different media in their work process such as photofraph, among others, the development of a parallel universe, the overcoming of abstraction, coexist on the same plane references to reality, or parts of it, with imaginary elements, fully abstract, symbolic or narrative. In short, a language of its own, rich and complex, where he repeatedly captures his obsessions and uncertainty, a way of mental mapping.



'Keops Psychoanalysis', 2015
Acrylic on canvas
149 x 189,5 cm
Unique



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 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).

In these works, moreover, they revolve, orbital, around the idea of a "Blind Future" (Blind Future, Kuntshalle Innsbruck, 1998. Collective project curated by José Luis Brea): there is a present, the reflected image, a past, the recorded image ... but, having had a future, this one is blind, but "imaginable".

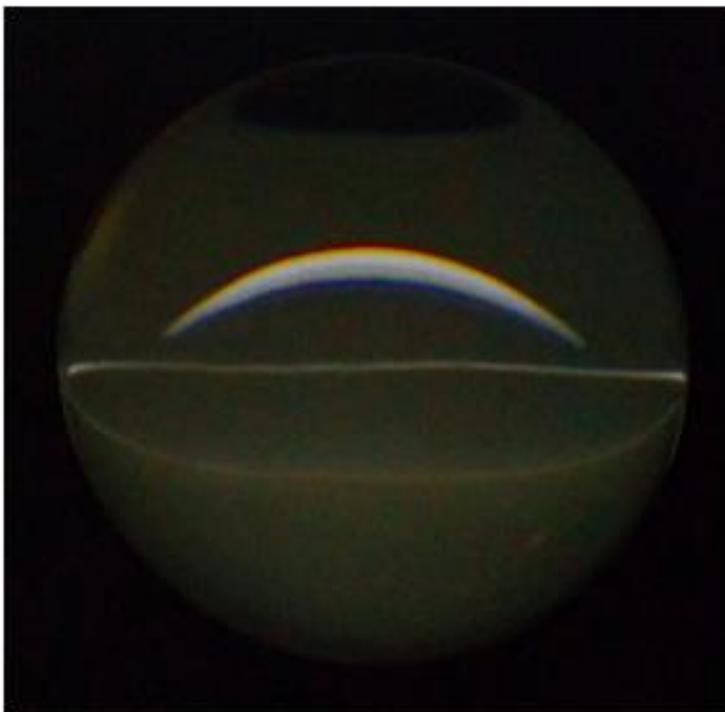
The formalization of this project (Future Blind) was expressed through large walls, as well as videotape, VHS, which contained the recording of someone anonymous, who tries to read, see, and interpret the future in a crystal ball. .. there is no more future than the "imagined" based on everything that drives and projects ... amplitude of probability. Both the dark mirrors and the crystal balls are part of this idea in the development during those years. Even today I am still working on this issue that is built on the difficulty of reading and the entropic processes, that is, time, its arrow, and destiny (that which is a cold and away from the light that gives everything a watch)

Both "Crystal Ball" and "Dark Mirror" are objects that show alterations when being re-seen to light. This is seen and diffracted in them their appearance is transformed and the results of the same image are shown. Duplicates remain (reflection by refraction). Only the rainbow diffraction of La Luz in the bezel of the mirror, an inclined plane, an angle that returns the point of view, like the refracted dust; in the crystal ball The light, make a round trip inside the ball to produce a diffraction interference and a refractive horizontal line of light that responds to bring the object to a flat state in the real of the image ... A present with a future, yet again, blind and probable ... but still, uncertain.

The objects are as empty as when they were not yet ... but illuminated and re-presented in a different state: "deferred" José Maldonado



'Espejo Oscuro #1' ['Dark mirror'], 2005
Infographics, lambda paper, forex and methacrylate on aluminum structure.
100 x 100 cm
Unique



'Bola de cristal #1' ['Crystal ball'], 2005
Infographics, lambda paper, forex and methacrylate on aluminum structure.
100 x 100 cm
Unique

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 Bienale; 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 dismantles the dominant discourse, often introducing the concept of interference.

A common aspect in 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 praxis 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* and Velazquez Prize in 2017.

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.

A long 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 Contemporáneo de Castilla y León, 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 León, 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, Gijón (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 Valparaíso 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.

LUIS GORDILLO (Sevilla, 1934). Lives and works in Madrid.

After completing his studies at the Faculty of Law, he began his artistic training at the School of Fine Arts in Seville. During the development of his career, he has been able to assimilate in a personal way the new creative languages of the last five decades.

It has numerous individual exhibitions such as 'LUIS GORDILLO Confesión xeral'. CAAC Sevilla and CGAC Santiago de Compostela (2017); 'Heads. Luis Gordillo' at the Alcázar, Seville (2014-15); 'Luis Gordillo XXL/XXI', Artium, Vitoria (2014); 'Horizontalia', CAC Centro de Arte Contemporáneo, Málaga; 'Luis Gordillo' Centro Municipal de Arte y Cultura, Guatemala; 'Painting Interrogated', Contemporary Art Center of Bragança, Itinerancia Palácio da Galeria - Municipal Museum of Tavira, Cultural Center of Cascais (Fundação D. Luis I) in (2012); 'Images a voice. Luis Gordillo Graphic work 1972-2008', MGEF Foundation Museum of Contemporary Spanish Engraving, Marbella (2009); 'Luis Gordillo - Total Iceberg', Kunstmuseum, Bonn, Germany (2008); 'ICEBERG TROPICAL, Luis Gordillo'. Antología 1959-2007, MNCARS, Madrid (2007); 'Luis Gordillo - Retrospective', Museo de Arte Zapopan, Guadalajara, Mexico, 'La vida es un bosque de seméforos en ámbar' SEA, Castillo de Santa Bárbara, Alicante (2005); Instituto Cervantes, Paris, France; 'Gordillo Duplex', Museu d'Art Espanyol Contemporani, Juan March Foundation, Palma de Mallorca; Museo Español de arte abstracto, Cuenca; ARTIUM Centro-Museo Vasco de Arte Contemporáneo, Vitoria-Gasteiz.

Among his collective highlights 'DISLOCATION' (2017), Hengesbach Gallery, Wuppertal; 'Spanish masters of the second half of the 20th century', Mariano Yera Collection, Centro del Carme, Valencia (2015); 'From Zurbarán to Picasso. Andalusian artists in the Abelló Collection', Espacio Santa Clara, Sevilla; 'Uno de cada', Domus Artium Contemporary Art Center, Salamanca; 'Entre el cielo y la tierra. "0 miradas del Greco 400 años más tarde', Museo Nacional de Escultura, Valladolid, real academia de Bellas Artes de San Fernando, Madrid; 'Mitos del Pop / Pop Myths', Thyssen-Bornemisza Museum, Madrid (2014); 'On Painting', CAAM. Las Palmas de Gran Canarias (2013); 'Air_port_art', AENA Collection of Contemporary Art Luis Seoane Foundation, A Coruña(2013); 'Hello Spain', Seongnam Arts Center, Seoul; From the revolt to postmodernity (1962-1982), MNCARS, Reina Sofía National Art Center Museum, Madrid (2012); 'La imagen del sonido', MACBA, Museu d'Art Contemporani de Barcelona (2011); 'Libertad, Igualdad y Fraternidad', Centro de Arte bContemporáneo, Huarte, Navarra (2011); 'Los Esquizes de Madrid', Fundació Suñol, Barcelona; 'Paisajes cruzados. Miradas a la Colección de Es Baluard, Es Baluard, Palma de Mallorca (2009); 'Los Esquizes de Madrid. Figuración madrileña de los 70', MNCARS, Madrid (2009); 'Antes de ayer y pasado mañana; o lo que puede ser pintura hoy', MACUF Museo de Arte Contemporáneo Unión Fenosa, A Coruña (2009); 'Óptica Pictórica. Colección d Arte Contemporáneo de Caixa Foundation', Almuñé Palace of Murcia (2009); **'Spagna 1957-2007. L'arte spagnola da Picasso, Miró, e Tapies ai nostri giorni', Palazzo Sant'Elia, Palermo, Italy** (2008); '... einen AUGEN-Blick, bitte!" "Please cast an eye ...!', Kunstverein Bad Salzdetfurth e.V., Bodenburg, Germany (2008); 'Pasiones Privadas. Visiones Públicas', MARCO, Vigo; Luis Gordillo and Manolo Quejido, Museum of Fine Arts Cuba, Havana, Cuba (2008); Sao Paulo Art Museum Assis Chateaubriand, Sao Paulo, Brazil (2008); 'Arte Contemporáneo Español. Collection 1970-2001', Fundación Suñol Barcelona; (2008), 'Itinerancias. Luis Gordillo and Manolo Quejido', Museo de Bellas Artes, Caracas, Venezuela (2007); 'Diez x Diez', Bach Quatre Art Contemporani, Barcelona (2007); 'Secuencias - 1976-2006', Arte Contemporáneo en las colecciones de Extremadura, MEIAC, Badajoz (2007); 'Los colores del Pop Art', Caja Vital Kutxa Foundation, Vitoria-Gasteiz (2007); 'Circa XX- Pilar Citoler Collection', Fundación Antonio Pérez, Cuenca (2007); '33 Artists, Spanish Print's, Zhu Qizhan Art Museum, Shanghai, China (2006); 'Óseos, Pictóricos, Arquitectónicos', La Casa Encendida, Madrid (2006); Salvador Dalí and a Century of Art from Spain: Picasso to Plensa', Salvador Dalí Museum, St. Petersburg, USA (2006); Tribute to Chillida Guggenheim Museum, Bilbao (2006); Arte Español del s. XX BBVA Collection, Palacio del Marquéd de Salamanca, Madrid (2006); 'Naturalezas dl Presente', Vostell Museum, Malpartida, Cáceres (2005); 'Vivir en Sevilla', CAAC Centro Andaluz de Arte Contemporáneo, Seville (2005); 'POP ESPAÑOL - Los 60. El Tiempo reencontrado', Esteban Vicente Museum, Segovia (2005); 'El arte del dibujo / El dibujo en el arte', Fundación BBK, Bilbao (2005); 'Kunstler der Galerie', Michael Hasenclever, Munich, Germany (2004); 'Variaciones en España. Fotografía y Arte 1900 - 1980, Atlantic Center of Modern Art CAAM, Las Palmas de Gran Canaria (2004); Contemporary Art, Pilar Citoler Collection, Sala Amós Salvador, Logroño (2004); 'España fragmentos de arte de los siglos XX al XXI. Collection of Pilar Citoler', Centro Cultural Villa deMadrid (2004); 'Rumbos - The Collection III', ARTIUM, Vitoria-Gasteiz (2004); **'Labirinti e memoria', Casa Falconieri, Oristano, Italy (2004)**; Malerei; Gordillo, Obholzer, Laura Owens, Mark Schlesinger, Galerie Rolf Hengesbach, Cologne, Germany (2004).

He has exhibited in the galleries Siboney, Santander; Galería Antonio Machón, Madrid; Estiarde, Madrid; Galería Fernando Latorre, Zaragoza; Dahl Gallery of contemporary art, Lucerna, Suiza; Galerie Michael Hasenclever, Munich, Alemania. He is represented by Galería Marlborough, Madrid-NY; Galeria Fernando Santos, Porto; Galerie Rolf Hengesbach, Colonia; Luis Adelantado, México-Valencia; Galería Maior, Pollença, Mallorca; Galería Rafael Ortíz, Seville; Galeria Joan Prats, Barcelona; Galería Aural, Alicante.

His work is represented in the collections: Banco Exterior de España, Madrid; Banco Sabadell Collection, Santander-Madrid; Banco Zaragozano Bankinter; Biblioteca National Collection, Madrid; BBVA Collection; Caja de Ahorros del Mediterráneo (CAM); Monte de Piedad, Sevilla; Caja Madrid Collection; Caja San Fernando; CaixaForum Collection; Centro Andaluz de Arte Contemporáneo CAAC), Seville; Centro Atlántico de Arte Moderno CAAM), Las Palmas de Gran Canaria; Centro de Arte Caja Burgos (CAB), Burgos; Amigos del Museo Cetro de Arte Reina Sofía Collection, Madrid; Asociación Amigos del Arte Contemporáneo Collection, Madrid; Central - Hispano Collection, Madrid; Collection of Contemporary Art of the Diputación de Granada; Patio Herreriano -Museo de Arte Contemporáneo Collection, Valladolid; Presidencia dl Gobierno Collection, Madrid; Col·lecció Testimoni de la Caixa, Barcelona; Congreso d los Diputados, Madrid; Collection of Patrimonio Nacional de Arte Contemporáneo; Comunidad de Castilla la Mancha Collection, Toledo; Folkwang Museum, Essen, Germany; Fundação Gulbenkian, Lisbon; AENA Foundation; Botí Foundation; Diputación Provincial de Córdoba; Coca Cola Foundation; Juan March Foundation, Palma de Mallorca; La Caixa Foundation, Barcelona; Fundació Suñol, Barcelona; Pilar and Joan Miró Foundation, Palma de Mallorca; ICO, Official Credit Institute, Madrid; Valencian Institute of Modern Art (IVAM), Valencia; Junta de Andalucía, Ministerio d Cultura, Seville; Museo Internacional d Arte Contemporáneo (MIAC), Arrecife, Lanzarote; Casa de la Moneda Museum, Madrid; Museo de Arte Abstracto, Cuenca; Museo de Arte Contemporáneo, Barcelona (MACBA); Museo d Bellas Artes, Álava, Vitoria; Museo de Bellas Artes, Bilbao; Ciudad Real Museum; Torrelaguna Museum, Madrid; Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid; Museo Vasco de Arte Contemporáneo (ARTIUM), Vitoria; Helga de Alvear Collection; Peter Stuyvesant Collection, Holland; Pilar Citoler Collection, Zaragoza; Mariano Yera Collection, Madrid; Mardel Collection, Alicante.

Between its prizes they emphasize Premio Nacional de Artes Plásticas (1981); Premio de Andalucía de Artes Plásticas (1991); Premio Comunidad de Madrid d Creación Plástica (1991); Award of the CEOE to the Plastic Arts (1992); Medalla de Oro al Mérito en las Bellas Artes (1996); Tomas Francisco Prieto Award Casa de la Moneda (1999); Premi Ciutat de Barcelona d'Arts Plàstiques (2000); Premio de Pintura Aragón-Goya (2003); Medalla del Círculo de Bellas Artes, Madrid and El Público of Canal Sur radio in Plastic Arts (2004); Medalla de la Ciudad de Sevilla (2005); Knight of the Arts and Letters of France (2007); Premio Velázquez de Artes plásticas (2007); Doctor Honoris Causa, University of Castilla la Mancha and Premio Sevilla Abierta (2008); Premo Comunidad de Madrid, Feria Estampa (2009); Premio de Artes Plásticas El Correo de Andalucía 110th Anniversary (2010).

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.