

APERTURA MADRID GALLERY WEEKEND



¡VENTE DE
GALERÍAS!

8–11 Sept. +
DOSSIER

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APERTURA MADRID GALLERY WEEKEND

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APERTURA Madrid Gallery Weekend 2022: the event that marks the artistic rentrée

Organised by the Madrid Association of Modern and Contemporary Art Galleries, Arte Madrid, this event is taking place for its 13th edition from 8 to 11 September, throughout 55 Madrid galleries under the slogan “¡Vente de Galerías!” (Come to the Art Galleries!).

Among the notable artists are Anna Bella Geiger, Miki Leal, Joel Shapiro, Isabel Muñoz, Adolfo Schlosser, Lucio Fontana and Joaquín Torres-García, along with emerging artists, such as Laia Estruch, Irene Grau and Lucía Pizzani.

The programme is accessible from the dedicated app and is completed with different guided tours of the galleries and other areas throughout different parts of the city.

The Arte Madrid app will be one of the key ways to find out about all the activities scheduled among the Madrid galleries taking part.

The city of Madrid will once again welcome the galleries' exhibition season with the great event to celebrate the cultural rentrée in the capital: Apertura Madrid Gallery Weekend. Organised by Arte Madrid (the Madrid Association of Modern and Contemporary Art Galleries), this year it will take place for the 13th time during 8-11 September throughout 55 Madrid galleries, featuring over 70 national and international artists, with names such as Joel Shapiro, Lucio Fontana, Joaquín Torres García and Isabel Muñoz along with emerging artists, such as Laia Estruch, Irene Grau and Lucía Pizzani.

Under the slogan, “¡Vente de galerías!” (Come to the Art Galleries!), the event is being held for the first time without restrictions since 2019. It seeks to bring contemporary art and the activity of galleries closer to the professional and non-professional public and encourage dialogue on contemporary art with other cultural disciplines. As Nerea Fernández,

gallery owner and president of Arte Madrid explains: “Our galleries are open areas for reflection, welcoming all audiences throughout the year. Apertura is an open invitation to discover great artists and incredible projects in them.”

So, for 4 days, the galleries will present their exhibitions to open the season. Added to this is a programme of events in the galleries and other activities aimed at promoting contemporary art. In the words of Lucía Mendoza, gallery owner and vice-president of Arte Madrid, “Contemporary art is not only a reflection and promoter of each one of us as individuals, but also a testimony building the heritage that will shape our legacy as a society upon which future generations will grow.”

Special opening hours, guided tours and activities to explore the galleries of Madrid

Apertura will feature a complete programme of events, accessible to the public and free of charge, that includes talks, meetings and tours led by art specialists to make contemporary art the central point of Madrid's cultural life during September, throughout the different parts of the capital. The aim is for Apertura Madrid Gallery Weekend, as occurs in other European cities such as Berlin, Paris, Milan and Lisbon, to become a strongly consolidated event in the artistic calendar of the capital.

On Thursday, September 8, all Madrid citizens will have the opportunity to attend the joint opening of the galleries that are part of the association. They will open under an extended timetable throughout the weekend:

Thursday, 12 noon -10 pm
Friday and Saturday, 11 am - 8 pm, and
Sunday, 11 am - 2 pm

The next edition of Apertura Madrid Gallery Weekend will offer 3 guided tours on the 13th, 22nd and 29th by Alfonso de la Torre to the works of Pablo Palazuelo designed for the Bankinter headquarters at Paseo de la Castellana 29 and to the Museum of Outdoor Sculpture at Paseo de la Castellana 40. Then, as every year, the ARCO Gallery Walks, organised by the ARCO Foundation, will take place from 14-17 and 21-24 September. There will also be a space for literature, once again repeating the collaboration with local bookstores that began last year, in 2021.

To make its programming even more accessible to the public, Madrid Gallery

Weekend has its own Arte Madrid app, active all year round (available for free on Google Play and AppStore) through which visitors can use the geolocation function to organise and follow their own route and enjoy the wide artistic events taking place in the different galleries, distributed throughout the areas of Lavapiés, Letras, Centro, Salesas, Chamberí, Salamanca and other districts. It also has all the information related to the event, and the activities around it, or you can turn on the calendar notifications.

Arte Madrid thanks the collaboration and sponsorship of private companies and public administrations committed to Cultural Corporate Responsibility who have made the Apertura Madrid Gallery Weekend possible: Ministry of Culture and Sports / Community of Madrid / Madrid City Council / ARCO Foundation / Mahou San Miguel Group / Banco Sabadell Foundation / Pablo Palazuelo Foundation / Jägermeister / Vardon Kenett / Bodegas Emilio Moro / Mandarin Oriental Ritz / One Shot Hotel / Trébol / Setanta / Hearst Spain / El Periódico de España / Radio 3 / El Duende / ITGallery.

1 Mira Madrid

Tomislav Gotovac & Július Koller
Cosmology of Uncertainty

Adora Calvo

Diego del Pozo Barriuso
Variaciones Keller

Albarrán Bourdais

Marco Castillo
Casa negra

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Anna Bella Geiger
And I think to myself what a Wonderful World

Benveniste Contemporary

Miki Leal
Un kilo de verde

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Escala 1

Blanca Soto Arte

Juan Luis Goenaga
Naturaleza silente

Camara Oscura Galeria de Arte

Estefanía Martín Sáenz
Ornamento y delito

Carlier Gebauer

Laure Prouvost
My Arms Will Renew

Casado Santapau

Matthias Bitzer

Cayón

Joel Shapiro

Ehrhardt Flórez

Laia Estruch
Residua

Espacio Valverde

Luis Vasallo
Mitemas

F2 Galería

Juan del Junco
Algunos esfuerzos por entender el concepto de filopatría (o aquella cualidad según la cual algunos animales vuelven continuamente a su lugar de origen)

Fernández-Braso

Rosa Torres
Pinturas y algunos bocetos. 1972-2022

Fernando Pradilla

Carlos León
Encender

FORMATOCOMODO

Tania Blanco
A veces hay que romper las reglas

Freijo Gallery

Juan Cuenca
Juan Cuenca, una historia de muchas dimensiones

Galería Álvaro Alcázar

Peter Krauskopf
Shadowspieces

Galería Bat Alberto Cornejo

Elvira Carrasco y Marta Aguirre
Rostros y jardines

Galería Daniel Cuevas

Daniel Verbis
Ser de paso (cautivo)

Galería Elba Benítez

Alejandro Campins
Espacio rígido

Galería Elvira González

Adolfo Schlosser

Galería Guillermo de Osma

Joaquín Torres-García
Arte y Juguete

Galería Juana de Aizpuru

Ann-Kristin Hamm, Simon Hemmer
Fabian Ginsberg, Chase Wilson, Yuji
Nagai
Far Sounds

Galería Marta Cervera

Menchu Lamas
Cuando el color respira

Galería MPA / Moisés Pérez de Albéniz

Rosa Brun, Ángela de la Cruz, Santiago
Giralda, Rubén Guerrero, Secundino Her-
nández, Nico Munuera, Juan Uslé
Elogio de la densidad

Galería Rafael Pérez Hernando

Susana Solano
Fragmentos y vínculos

Galería Silvestre

Gloria Martín
La perspectiva curiosa

Helga de Alvear

Lucio Fontana

Herrero de Tejada

Jesús Zurita
Aquel momento. Ese momento

José de la Mano

Manolo Gil
*MANOLO GIL [1957]... en la estela de
Oteiza*

Juan Silió

Irene Grau
3mm

La Caja Negra

Nico Munuera
Las montañas azules caminan

La Cometa

Lucía Pizzani
Manto

Leandro Navarro

José Gutiérrez-Solana y Alberto
García-Alix
Por la calle del cementerio

Lucía Mendoza

Luna Bengoechea
Proyecto Salinas

Maisterravalbuena

A Kassen

Marlborough

Francisco Leiro
A filla da porteira

Max Estrella

Daniel Canogar
Turbulencias

Michel Soskine Inc.

Ángel Alonso
Ángel Alonso. Laredo 1923 - París 1994

NF/ NIEVES FERNÁNDEZ

Danica Phelps
Founding

NoguerasBlanchard

Joan Brossa
*¿Tú crees que si no me gustara
podría quedarme como me quedo
y escribir como escribo?*

Parra & Romero

Dadamaino
*Dadamaino: 1930 – 2004. Dal movimien-
to alla proteste mute*

Ponce + Robles

Día Muñoz
*Intestinal affair. Artista en residencia I:
Día Muñoz, Art House of San Clemente
(USA)*

Puxagallery

Sandra Paula Fernández
Say It!!

Rosa Santos

María Ruido
Las reglas del juego

Sabrina Amrani

C/ Madera:

Manal AIDowayan, Joël
Andrianomearisoa, Gabriela Bettini, Julia
Llerena, Edison Peñafiel, Luis Úrculo y
Timo Nasser
History in fragments

C/ Sallaberry:

Joël Andrianomearisoa
*Random Desires for a Certain Kind of
Architecture*

The Goma

Cristina Garrido
Pinturas

The Ryder

Rosana Antolí
The Worm

Travesía Cuatro

Charlie Billingham

Twin Gallery

Mónica Mays
Tallo que Clavo

Utopia Parkway

Chema Peralta
Nuevos Paisajes

We Collect

Nuria Mora
Piki

Xavier Fiol / XF Proyectos

José Bechara
Fugitivas

13th
edition

55
galleries

57
exhibitions

≈70
artists

52
individual
exhibitions

5
collective
exhibitions

500
represented artists

100%
accessible to all public

8 to 11
September 2022

APERTURA

is

Point of contact

with all the key participants from the
art market in the city of Madrid

To discover

new artists and their work, thanks to
the large number of solo exhibitions

To stroll

along the city across its galleries
from different locations

Internationalisation

of the Spanish art

To acquire

art pieces within the art galleries

Presenting Arte Madrid

Arte Madrid, the Madrid Association of Modern and Contemporary Art Galleries, founded in 2000, is made up of 55 galleries spread throughout the city, representing more than 500 artists.

Since 2009, it has been organising APERTURA, our Madrid Gallery Weekend, the start of the season for art galleries in Madrid. The event began as a joint opening of the capital's galleries and has become a must-see on the art calendar in less than a decade, both for the public and for national and international collectors. In 2022, APERTURA celebrates its 13th edition.

The association was founded with the aim of valuing the work of galleries as a catalyst for contemporary art in our city. The cultural activity in these spaces has both an educational and information purpose, where the promotion of the work of the artists they represent takes on total prominence, understanding art as a fundamental element in the conformation of the individual as such and as a group or society.

The galleries support the artists and promote their work, acting as intermediaries between them and the different agents in the art world, ensuring that aesthetic thought and values are in contact with society and its context.

Galleries open to all types of visitors and the exhibitions can be visited at no cost to the public; it is the only free private cultural industry for society.

In turn, the galleries work dedicating resources to the promotion and visibility of the artist on the international stage and collaborate in staging exhibitions and encouraging the acquisition of works by private, public, national and international collectors.

Since its founding, Arte Madrid has mobilised and connected to the public through the publication of an art plan that includes the programming of all the galleries and a selection of institutions and public art venues, both private and public. Now there is a digital app to offer the local, national and international public an even more complete and personalised experience, directly accessible from and adaptable to all their mobile devices.

The Arte Madrid Board of Directors



Galleries and exhibitions

Peter Krauskopf, *Shadowpieces*

Galería Alvaro Alcázar

1 Mira Madrid

Tomislav Gotovac & Július Koller

Cosmology of Uncertainty

The Tomislav Gotovac and Július Koller exhibition is the first presentation of the work of these two outstanding figures in performance art in Madrid. Both artists have developed their own idiosyncratic programmes in parallel since the early 1960s, systematically in their respective countries, the former Yugoslavia and Czechoslovakia. Their work is based on social criticism and anti-institutional views; both constantly tried to break the norms imposed by the established patterns of behaviour that were considered to constitute normality for people at the time.

This meeting between the two artists focuses on their interventions in public space. Gotovac and Koller's situationism is characterised by performances linked to the immediate life of the city, open by urban environments to affective gestures of freedom.

Although Gotovac and Koller use different means of expression, their methods were analogous, and both carefully reflected the politics of representation and mass media in the age of a world divided along ideological lines into East and West. Gotovac translated his repeated experience in the cinema into performances using his own body as a means of confronting the private and the public. Koller developed his performances within the system of his U.F.O. linguistic operations, reacting to the social passivity of the so-called period of normalisation that followed the occupation of Czechoslovakia (1970-1989) and revealed the omnipresent systems of control and surveillance



On the left Július Koller, *U.F.O.-NAUT J.K (U.F.O.)*, 1982 and, on the right Tomislav Gotovac, *Superman*, 1984

8.09 - 25.10.2022

Argumosa 16. 28012 Madrid

+34 912 400 504

www.1miramadrid.com

Adora Calvo

Diego del Pozo Barriuso
Variaciones Keller

Variaciones Keller by Diego del Pozo is one more journey in expository form of the different artistic productions and searches he has been making in recent years around the adhesive capacity of emotions. In his last solo exhibition at La Madraza Contemporary Culture Centre in La Madraza Palace in Granada, OÍDO ODIO, the artist addressed the problems of the materiality of hatred and proposed the need to produce other imaginaries to continue with his problems attending to its constant, sticky circulation. In Keller Variations, this adhesiveness connects with other modes of eroticism and perception of existence from blindness, the haptic sense through real and fictitious experiences in the organisation of life from the community, investigating the powers of invisibility to produce other affective forms of life.



Diego del Pozo Barriuso, detail of
Variaciones Keller, 2022

Diego del Pozo Barriuso (Valladolid, 1974) is highly intrigued by the cultural and political processes aimed at us feeling certain emotions; and everything that has to do with the programming and standardisation of emotions in today's societies.

He is moved by passions, the passionate economies (of hate and fear), processes that question established identity structures, the possibility of imagining other bodies, other subjectivities and other ways of being in the world. He finds much motivation in the crossover between feminism, homosexuality and science. He was awarded the Leonardo BBVA Scholarship in 2019.

His work can be found in collections such as the Reina Sofía National Arts Centre Museum in Madrid; CA2M, Mostoles; MUSAC, Leon; CDAN, Huesca; Domus Artium 2002 in Salamanca (DA2) and others.

8.09 - 25.10.2022

Activities

September 10: presentation of the exhibition
with the artist at 12:00 p.m

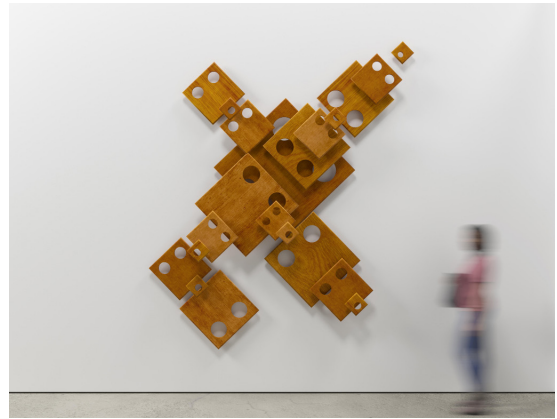
Epidauro, 53. Las Rozas 28232. Madrid
630 046 856 | 916 317 662
www.adoracalvo.com

Albarrán Bourdais

Marco Castillo
Casa negra

Casa negra is a personal exhibition of the Cuban artist Marco A. Castillo, founder of the renowned artistic group Los Carpinteros. In this exhibition, he reflects on the impact of being born and living in a dictatorship with all the dynamics and repercussions that this has on domestic life and the aesthetic patterns that surround individuals in this reality.

We have the feeling in this exhibition of walking through an aesthetically beautiful house where everything refers to a perverse world in which individuals are cornered by the monstrosities of power. In Casa negra, Marco Castillo places us in front of the history of a country, which could also be thought of as the map to understand the dystopian universe we are facing.



Marco Castillo, *Juego de sala uno*, 2022

08.09 – 15.10.2022

Calle Barquillo, 13. 28004 Madrid
www.albarran-bourdais.com

Aural Galería

Anna Bella Geiger

*“And I think to myself what a Wonderful World”,
written by Bob Thiele and George David Weiss*

Passages, places of transit, the journey, exodus, identity, the time, the experience, camouflage, the territory, geography, cartography, decoloniality and questions about the role of art and the artist in society, are all starting points to reflect on alternative discourses parallel to official history.

The artist presents the project, “and I think to myself, ‘What a Wonderful World’”, a dialogue between present and past, in no chronological order, but conceptually. Recently created works reveal her constant concern for the main problems of her poetics: cultural, historical, social, political and economic boundaries; the cultural identity related to the occupied space and the territory or place of belonging.

This production by Anna Bella Geiger (Rio de Janeiro, 1933) is experimental in character and develops two great themes repeated in proposals that refer to the series as a formula of representation: maps and the revision of cultural stereotypes, where she shows us another Brazil: that of minorities, postcolonialism, women, forgotten territories and clandestine cultural discourse.



Anna Bella Geiger, *Diário de um artista brasileiro*, 1975

08.09 – 05.11.2022

Activities

September 2: preview with the artist with limited capacity and conversation between Anna Bella Geiger and Fernando Castro at the Canis Majoris Foundation at 8:30 p.m.

Pelayo, 68. Bajo izquierda. 28004. Madrid
info@auralgaleria.com
www.auralgaleria.com

Benveniste Contemporary

Miki Leal
Un kilo de verde

In *Un kilo de verde*, Miki Leal (Seville, 1974) presents a series of original graphic work stamped and edited by Benveniste Contemporary in collaboration with the artist and F2 Gallery. The artist's relationship with graphics has always been configured as a fertile territory of search and inquiry, as well as an opportunity to delve into some of its thematic references. Above all, however, it is an area where creative dynamics are enriched and complexified by facing the process that mediates between the configuration of the work and its execution.

She has opted for linoleum for this project; a technique with very defined expressive resonances, apparently simple technical constraints and a genealogy of linocut authors, like Picasso, Matisse or Baselitz, all of them components that offer a creative space on which Leal unfolds his aforementioned games of intentions, consisting of continuous reformulations, repositioning and resignificances about painting.

The result is six blocks of linoleum, made up of 6 singular, unique pieces. Although the exercise of variations on a theme is something frequent in his work, here it becomes the centrepiece of his work. The title of the exhibition pays tribute to a well-known expression attributed by Gauguin to Cézanne about the nature, quality and intensity of colour, upon which this work also largely revolves.



Miki Leal, *Storia della Vera Croce I*, 2022

10.09 – 10.11.2022

Activities

Special opening hours: Thursday, the 8th and Friday, the 9th, open to the public from 9:30 a.m. to 4:00 p.m. Sunday, the 11th from 11:00 a.m. - 2:00 p.m.

Nicolás Morales, 37 28019 Madrid
+34 914 718 305 | +34 630 017 923
info@benveniste.com
www.benveniste.com

Blanca Berlín

Isabel Muñoz
Escala 1



Isabel Muñoz, serie *Los españoles*, 2020

The title of the exhibition refers to the harmony of the proportions of purebred Spanish horses. Isabel Muñoz has photographed them to testify to her admiration for an animal that is noble, beautiful and even dances.

Along with several video art works, the exhibition includes other retrospective images, for which she has used platinum type, 24-carat gold, chine collé or printing on Japanese gampi paper.

The photographer's concern for the planet is manifested in her use of materials like coral and mother-of-pearl, converted into beautifully crafted photographic copies, using serigraphy, engraving and pigment inks.

Emphasising her eagerness to experiment, Isabel Muñoz shows us a preview of her jewellery collection based on fragments of her photographs.

Isabel Muñoz (Barcelona, 1951) has travelled the world with her camera portraying the feelings of humans in their purest state. From the dignity of primitive tribes to the despair of prisons; the sensuality of dance to the denunciation of oppression; the ecstasy that overcomes pain to the torment that can no longer be overcome. The Catalan artist has photographed almost all the feelings and emotions that the human species harbours, including those of our ancestors, the primates, whose gestures have been part of our genes for millions of years. In 2016 she was recognized with the National Photography Award.

08.09 – 10.12.2022

Activities

September 8: guided tour by the artist at 5:00 p.m.
September 11: guided tour by the artist at 1:00 p.m.

Limón, 28 28015, Madrid
+34 91 54 29 313

galeria@blancaberlingaleria.com
www.blancaberlingaleria.com

Blanca Soto Arte

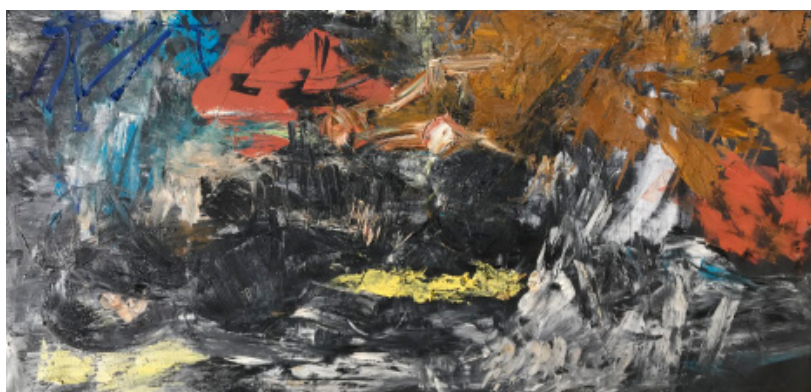
Juan Luis Goenaga
Natura silente

The disinterest of Juan Luis Goenaga (San Sebastián, 1950) in verbal communication is transferred to his work, which speaks for him. His painting is a reality inseparable from his own existence, and the tension generated in the confluence of the physical with the intellectual turns his work into something exhausting and liberating at the same time.

His work moves in an almost alchemical process, between contact with nature, scientific readings and prehistoric inspiration, moving spontaneously between abstraction and figuration. The same work can travel both paths and he can also return to a work insistently, adding layer upon layer, so his paintings never be considered finished.

The nuances of Titian, the blues of Velázquez, the blacks and greys of Goya and the luminous colours of El Greco can all be seen in his works, along with the expressionism of De Kooning, advancing towards the viewer with anthropomorphic figures.

In the 1970s, Goenaga travelled around Europe and came into contact with contemporary artistic currents. On his return to Gipuzkoa he became interested in Basque history and popular culture, which are ever-present in all his work. His latest creations abandon sombre tones in favour of the luminosity of blues, reds and greens distributed with a great material load.



Juan Luis Goenaga, *Sin título*, 2021

09.09 – 29.10.2022

Almadén, 16 . 28014 Madrid.

+34 914023398

galeria@galeriablancasoto.com

Camara Oscura Galeria de Arte

Estefanía Martín Sáenz
Ornamento y delito

The modernist architect Adolf Loos in his famous essay *Ornament and crime* (1929) defended the “immoral” and “degenerate” of adornments, especially in utilitarian objects. Today the borders between art and decoration, minimalism and ornament, or art and craft are becoming more fluid. Trends and fashions are also blurred and confused with each other. Estefanía Martín Sáenz’s work deals with the latent meanings in ornamental images (from wallpaper patterns to textile prints), in whose design drawing plays a fundamental role. Among the arabesques of these geometric or floral motifs, the artist reveals to us a living world of hidden beings and characters.

This poetry is characterised by a unique treatment of the female universe and its emotions, where sweetness and delicacy, charm and seduction – in short, the “positive” topics culturally associated with the image of women: charming, submissive, aerial, faithful, innocent, selfless – appear inseparable from their opposites. Thus, cruelty and pain appear uninhibitedly in these works, to leave us in suspense before the ambivalence of possible interpretations. Loos stated that “no one can live without any adornment today at our cultural level... Freeing oneself from adornment is a sign of spiritual strength.” Possibly the work of Martín Sáenz sails through these turbulent waters and precisely its ambiguity is what makes us enjoy it the most.

Since 2005, Estefanía Martín Sáenz (Bilbao, 1982) has held individual and collective exhibitions in different galleries, such as the Llamazares Gallery (Gijón), the Rafael Pérez Hernando Gallery (Madrid) and the Fernando Pradilla Gallery (Madrid); as well as the Alcobendas Art Centre (Madrid), the Carolina Art Centre (Jaén), the Carmen Centre for Contemporary Culture (Valencia), the La Nau Cultural Centre (Valencia), the Lázaro Galdiano Museum, the ABC Museum of Drawing and Illustration, both in Madrid and the History Museum in Zaragoza.



Estefanía Martín Sáenz, *Cuando no estés*, 2022

08.09 – 23.12.2022

Alameda, 16 – 1ºB. 28014 Madrid.

+34 91 4291734

www.camaraoscura.net

Carlier | Gebauer

Laure Prouvost

My Arms Will Renew

Laure Prouvost's artistic output consistently returns to themes of escape into unfamiliar worlds or imaginings of unexpected alternative environments. A strong narrative impulse propels her practice, resulting in immersive, transmedial installations with interwoven story lines that combine fiction and reality. Her videos, installations, paintings and tapestries unhinge commonplace and expected connections between language, image, and perception.

Stepping away from traditional linear narratives, the artist crafts sensual environments laden with playful mistranslation that open a space for the viewer to grapple with the unstable relationship between imagination and reality. The elasticity of the written word comprises a central element of Prouvost's practice, stating: "Words for me are very visually powerful, because with words people create their own vision. I am just hinting and suggesting possibilities, the audience is making its own image in its head. It is also about misunderstanding, misinterpreting, miscommunicating - words also suggesting failure and other senses".



Laure Prouvost, *Four For See Beauties*, 2022

08.09 – 30.10.2022

José Marañón, 4. 28010 Madrid.

+34 610 90 62 93

www.carliergebauer.com

Casado Santapau

Matthias Bitzer

El artista trabaja con distintos medios como la escultura, el dibujo, el collage, la fotografía y el sonido para producir obras elegantes y enigmáticas que exploran cómo se construyen la historia, la identidad e incluso la propia realidad. Suele partir de figuras emblemáticas y reconocibles para, acto seguido, disolverlas entre la ficción y la realidad. Los retratos son intercalados con patrones geométricos y las esculturas lanzan líneas a modo de red, tejiendo un espacio metafísico que imbrica la historia, la memoria y la narrativa en un reino de múltiples capas que aborda las cuestiones activadas por nuestra comprensión de la realidad.

Matthias Bitzer nació en Stuttgart (Alemania) en 1975. Se graduó en la Staatliche Akademie der Bildenden Künste, Karlsruhe, Alemania, en 2004. Desde su primera exposición individual en la Galerie Iris Kadel, Karlsruhe, en 2004, la obra de Bitzer ha sido incluida en varias exposiciones internacionales en lugares como la Kunsthalle Krems, Austria (2009); la Colección Rosenblum, París (2011); y el Palais de Tokyo, París (2012). Bitzer recibió el Premio de Arte de la Ciudad de Nordhorn en 2007 y el Premio Otto Dix (Gera, Alemania) en 2010. Bitzer vive y trabaja actualmente en Berlín.



Matthias Bitzer, *Song Of A Night Bird*, 2021

9.09 - 5.11.2022

Piamonte, 10. 28004 Madrid
915320678
www.casadosantapau.com

Cayón

Joel Shapiro

The two locations in Madrid are to receive the work of Joel Shapiro. The American creator's project, which is also his second exhibition in Spain since his individual one at the IVAM more than 30 years ago (1990-91), will be made up of some of his most recent sculptures, forming an installation that will occupy the two Madrid exhibition spaces.

Since the 1970s, Shapiro's sculptural work has used some of the basic principles of sculpture, such as scale, and taken them to the extreme to force the viewer's vision, which he abstracts from the position of the one who enjoys a tiny, small or medium work to be a participant in his most monumental installations, through a series of geometric elements of basic colours (yellow, orange, red and blue).

Thus, using a vocabulary of often geometric elements, his work often blurs the line between figuration and abstraction, and explores the possibilities of form while attempting to invigorate a sense of space.

Joel Shapiro (New York, 1941) is an artist known since the 1970s for developing sculptural work that is distinguished by its dynamism and formal elegance. Based in New York, the artist has been the subject of numerous individual exhibitions and retrospectives in international institutions and his work is installed in public settings in Europe, Asia and North America.



Joel Shapiro: *Untitled (JS-2591)*, 2004 (2020)

08.09 – 04.11.2022

Madrid/Manila/Menorca
Blanca de Navarra 7 y 9. Madrid 28010
+34 913106289

Ehrhardt Flórez

Laia Estruch
Residua

The voice and the body are the elements that structure the investigation of Laia Estruch (Barcelona, 1981), which is a practice located halfway between sculpture and action. The artist understands the voice as an extension of the body capable of synthesising issues related to language, speech, gender and social structures. In her most recent work, the artist has investigated how urban spaces and their physical structures play an important role in everyday life. Using the 'spoken word', the song, the objects and publications, her projects analyse the emotional possibilities of the a cappella voice and the non-dramatised body, opening a space for reflection in relation to the performative nature of language, sound recording and her oral files.



Laia Estruch

08.09 – 05.11.2022

Activities

September 8: performance by the artist at 8:30 p.m.

September 10 September: performance at 7:00 p.m.

Friday, October 7: performance at 7:00 p.m.

Saturday, November 5: performance at 1:00 p.m.

San Lorenzo 11, 28004, Madrid.

+34 91 310 44 15

galeria@ehrhardsflores.com

www.ehrhardtflores.com

Espacio Valverde

Luis Vasallo
Mitemas

The exhibition by Luis Vasallo, *Mitemas*, reflects on the return to figuration and how their comings and goings seem to have been linked forever with abstraction. Curiously, Vassallo conveys this historical and formal tension through myths. Bodies in transformation, stories endlessly repeated, sometimes changing slightly and other times radically. The bodies of the gods had a problem similar to painting: to live among us they needed to take shape, leave their abstract being and appear before us to be understood and be transformed into a human figure.

Luis Vassallo (Madrid, 1981) has a degree in Fine Arts from Madrid's Complutense University and enjoyed a scholarship at the HfBK school in Hamburg in 2006. His work has been exhibited in art centres, museums and venues such as CA2M, Matadero Madrid, La Casa Encendida, Museo Patio Herreriano, LABoral Centro de Arte and Casa Leibniz. Since 2013, he has been represented by Espacio Valverde. Volver will be his 5th individual exhibition at the gallery.



Luis Vasallo: *Sísifo (Después de Baldesari)*, 2022

08.09 – 22.09.2022

Activities

September 10: performance *Skin with skin* by Carmen Mora at 1:00 p.m.

Valverde 30, patio. 28004 Madrid
+34 915226668
info@espaciovalverde.com
en.espaciovalverde.com

F2 Galería

Juan del Junco

Some efforts to understand the concept of philopatry (the tendency of some animals to continually return to their place of birth)

I begin by way of preparation in relation to what it means to travel through uncertain terrain to this mixed work. I have to start this new false book leaving written evidence that, I don't know if for better or for worse, I have stopped believing in the capacity of the photographic image to relate or tell stories autonomously. In other words, for some time now, I have had no choice but to give in to the uncomfortable certainty that, regarding the specific case of my statements, the belief that "an image is worth a thousand words" is completely lacking in worth.

This somewhat abnormal circumstance leaves me boxed in a position of an uncertain nature in my role as image maker, since it permanently harbours the feeling that I am unable to communicate what I produce through the photographic images; which forces me to resort time and again to the mixed combination between two signs of a different nature: the image and the text.

Juan del Junco (Jerez de la Frontera, 1972) has been working in photography for 10 years, although he is not considered a photographer. Several constants can be seen in his work: the approach to the natural world; the symbology of the staging; the autobiographical constant and, above all, the classifying desire: a kind of obsession close to the taxonomy that governs his artistic world. In his latest work, a new formulation can be discerned, the sum of the drift in the landscape – a terrain close to the conceptual art of the 1970s – together with the inclusion of personal experiences, the result of which can be understood in the postulates of Romanticism.



Juan del Junco, *Algunos esfuerzos por entender el concepto de la filopatría*, 2022

08.09 – 15.12.2022

Activities

September 11: Artist talk by Juan del Junco at 12:00 p.m.

Doctor Fourquet, 28
28012 Madrid
620279617 / 915048106
www.f2galeria.com

Fernández–Braso

Rosa Torres

Pinturas y algunos bocetos. 1972-2022

This exhibition synthesizes a fifty-year artistic career through a selection of emblematic works from the artist's different periods, accompanied by some of the sketches that served as a study and prior analysis in the making of the paintings. The exhibition condenses and visualizes the questioning, the crisis, the vicissitudes and the responses that arose from and around painting as a means of artistic expression since the upheaval of the 70s, a time in which Rosa Torres burst into the scene with simple and schematic painting, with traditional themes and a certain air of pop that hinted at her interest in the problems and possibilities of pictorial language, as well as the review and study of historical and contemporary avant-garde movements.

The exhibition also emphasizes the unity, rigour and coherence of the artist's career through work that has managed to overcome the limits of pigeonholing and style, and which led her to participate in the 1982 Venice Biennale.



Rosa Torres, *Rinoceronte*, 1973

Rosa Torres (Valencia, 1948) studied teaching in Bilbao and BBAA at the San Carlos School in Valencia, coming into contact with the Valencian avant-garde at the beginning of the seventies. She has made more than sixty individual exhibitions and has participated in collective exhibitions. In addition, he has made more than one hundred editions of graphic work, he made a mural for the Facultats de Valencia metro station in 2005 and another in 2012 in the Highfields center in Wolverhampton, Birmingham (United Kingdom).

08.09 – 22.10.2022

Villanueva 30. 28001 Madrid
+34 91 575 98 17

www.galeriafernandez-braso.com

Fernando Pradilla

Carlos León
Encender

The fire, the lamp, the bonfire, the oven... or turn on the TV, the fridge, the computer screen. The archaic and the modern united in a gesture, established in an action verb that begins and tends to modify the starting situation. The words turn on now purrs inside my brain: I find them appropriate to refer to my current job. One is on. And I say it, without wanting to completely lose the humour that accompanies hope; observing how the unfortunate news that arrive from outside merges before our eyes, with the renewed feelings of what is germinal and fertile to inspire the new airs of the new advancing season: sunny, rainy and promising.

War ash, barracks junk, ugliness of overheated fat, smoke, blood and tears on fields of dirty snow. Here is the ominous backdrop. Willingness to transcend, to sow anew, not to lose the healthy arrogance of those who refuse to renounce the truth, whatever it may be, or the relentless search for that strange pang that we still know as Beauty. Longing for the sun and the friendly waters to bring the harvests and the hugs of joy..., thirst for those who want the bruised embrace of the men who never gave up and the women who went through the night of soul and total pain.

A firm defender of painting as a means of expression, Carlos León is a reflective thinker who has spent many hours studying and reading, as well as being a great lover of music. Literature and music merge in his brushstroke to create a complex work that also draws on characteristic elements of performance and installation.



Carlos León, *Jardín químico*, 2022
©Carlos León, 2022. Courtesy of Galería
Fernando Pradilla

08.09 – 15.10.2022

Claudio Coello, 20. Madrid 28001
+34 91 5754804

gfp@galeriafernandopradilla.es
www.galeriafernandopradilla.es

FORMATOCOMODO

Tania Blanco

A veces hay que romper las reglas

Sometimes you've gotta break the rules is a site-specific project developed at the Royal Academy of Arts, London. It is a clandestine site-specific ceramics project exploring issues around the perception of the object of art, the RA's history, the symbols of academic art education and the inherent capitalist structures that model and define the world of art and market.

The core of this project is a collection of ceramic works whose volumes interpret and translate negative volumes from fragments of the casts populating the LDR, the cast corridor and the vaulted corridor. The title of the project, Sometimes you've gotta break the rules, comes from a 1980s popular slogan from a well known burger chain.

The titles of these ceramic pieces (Royal Burguers) play with the dual idea of grilling/cooking and modelling/carving. The resulting abstract objects have no connection with traditional pottery logic (none of them can retain liquids or be of any functional or domestic use) however, they become negative semi amorphous fragments of the Royal Academy School's history (past and present). These casts, from historic emblematic sculptures, with all their heavy religious and mythological weight, don't play anymore the role they used to play in art education. These ceramics solidify and materialize amorphous fragments of the air and void constantly in contact with each of the casts and that temporality and contemporary concepts on art making and representation have transformed.



Tania Blanco, *Figure of Christ from Pieta Michelangelo*

08.09 – 30.11.2022

Lope de Vega, 5. 28014 Madrid.
www.formatocomodo.net

Freijo Gallery

Juan Cuenca

Juan Cuenca, a story of many dimensions

Juan Cuenca is an architect who comes from the world of art. Interested in art from an early youth, and especially classical sculpture and the modern movement, he later joined the Equipo 57 group, alternating painting, sculpture and design work for the Group with his studies in Architecture at the Madrid School. This culminated in 1964, when the Equipo 57 ceased its artistic activity.

Since then he has lived in Córdoba, where he did most of his architectural work characterised by his relationship with the urban and natural environment and his own insertion in the landscape. His work deals with very varied typologies, embedded in both the historic and the new city. Likewise, he is interested in the design of cities, and worked as part of a team on the development of Córdoba and Seville, as well as urban design in the historic and the new city.

Activities

September 7: preview from 6:00 p.m. to 8:00 p.m.

September 8: official opening from 12:00 p.m. to 10:00 p.m.

September 9: meeting with the artist Juan Cuenca and the curator Ramón Mateos, about *Planilandia*, a novel of many dimensions, written in 1884 by Edwin Abbott Abbott, at 6:00 p.m.

September 10: guided tours by the artist Juan Cuenca between 11:00 a.m. and 2:00 p.m.

The work Sequoya will be seen at the Mandarin Oriental Ritz Madrid from September 5 to 30

In 1884, Edwin Abbott published the novel *Flatland: A novel of many dimensions* under the pseudonym A. Square. He spoke of a world in which there were only two dimensions: a 2-dimensional world where his main character, a square, tells us in the first person of a dream where he escapes from his flat world to a 3-dimensional world.

This exhibition curated by Ramón Mateos addresses the practice of Juan Cuenca in which his works try to escape from 2 to 3-dimensions, using small subtle gestures that transform the character of these pieces to transform them this way; but they will also be crossed by a 4th dimension: time. We want to show recently created works together with projects from other disciplines, as well as works by Equipo 57, delving into the complexity and diversity of his work.



Juan Cuenca, *Ola*, 2009

08.09 – 29.10.2021

Zurbano, 46. Madrid 28010
www.galeriafreijo.com

Galería Álvaro Alcazar

Peter Krauskopf
Shadowpieces

The Álvaro Alcázar Gallery presents the individual exhibition of the German artist Peter Krauskopf, *Shadowpieces*, of paintings by the abstract painter from the last 3 years. Instead of presenting a complete corpus of paintings, on this occasion, he has opted for a confrontation of the themes covered by his work. Although these are eminently abstract works, they are nourished by the artist's daily experiences.

From a formal point of view, there is an evolution between the oldest and most recent paintings. The former comprise dense shapes and gradients, apparently computer-generated, that lighten or darken each other, manipulating a central motif of the painting itself; while the latter are the result of a more conceptual questioning of the character of colour and its depth. Lush, densely applied oil colours are successively superimposed, only to be unearthed again by the painter.

Born in 1966 in Leipzig, where he trained at the Hochschule für Grafik und Buchkunst, he currently resides and works in Berlin. Since the beginning of his career he has participated in numerous exhibitions and his work can be seen in many public and private collections. In addition to imbibing from Romanticism, Krauskopf's work is also influenced by Russian Suprematism and colour field painting promoted by the New York School, in particular Mark Rothko, Barnett Newman and Helen Frankenthaler, whose works the German artist has always investigated. Throughout his career, Krauskopf has united tradition and contemporaneity through an abstract language with which he configures views of various formats, including other landscapes that the viewer will discover with careful observation.



Peter Krauskopf

08.09- the end of October

Activities

September 8: opening with the presence of the artist from 7:00 p.m. to 10:00 p.m.

Ferrer del Río, 5 28028. Madrid
+ 34 91 342 8108 | +34 690879041
galeria@galeriaalvaroalcazar.com
www.galeriaalvaroalcazar.com

Galería BAT Alberto Cornejo

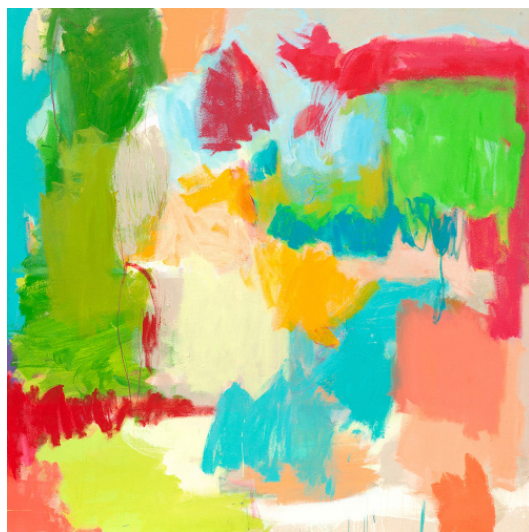
Elvira Carrasco y Marta Aguirre
Rostros y jardines

Faces and Gardens was born as a dialogue between Marta Aguirre (Tudela, 1983) and Elvira Carrasco (Cuenca, 1990), two visual artists who from the individuality of their works and the investigation of the abstract through colour, present a series of works that take a very subjective figuration to the limit.

Reflecting the synthetic experimentation of colour and form, Marta Aguirre sees her work as a journey to dimensions beyond reality through chromaticism. By relating stain, graphics and different materials, she establishes an overall harmony that allows each colour to have a unique dimension and behaviour.

Elvira Carrasco's current project *Faces Project* is the materialisation of the symbiosis between painting and photography. The artist uses her own face as a pictorial support, where, in an almost performative way, she applies the paint with the gestures of action painting and then photographs herself.

Faces and Gardens brings together the creations of both artists and presents an exhibition on the representation of a moment through colour, a fundamental medium and tool for the representation of emotions. An essentially pictorial exhibition where the gesture and its nature take centre stage in the experience of Elvira Carrasco and Marta Aguirre when confronted with painting, discovering a fresh and colourful encounter for the spectator.



Marta Aguirre, *Mi jardín*, 2015

24.06 - 17.09.2022

Activities

September 10: performance by the artist Elvira Carrasco as the closing of the exhibition starting at 12:00 p.m.

María de Guzmán, 61. 28003 Madrid
www.galeriabat.com
art@galeriabat.com

Galería Daniel Cuevas

Daniel Verbis

Ser de paso (cautivo)

The works included in *Ser de paso (cautivo)* – a large painting (*El enamorado* 2021), a sculptural installation (*El amor es ciego*), collages and pieces of smaller formats – are the testimony of a subject who cries out to be seen and shouts to be heard. They are the expression of a being that peers into the abyss of a hurtful gaze which is the abyss of his own visionary gaze, peering into the vigilant stares that scrutinise us in the act of looking. They are, therefore, the manifestation of a being that clings to painting, to the act of looking as a way of giving life.



Daniel Verbis, *El enamorado*, 2021

Of the artist, Daniel Verbis (León, 1968), always willing to give a twist to the latest devised finding, it could be said that he never quite gets things settled. Any common theme or imaginable route must be understood as the rhizomatic articulation of some plastic configurations always on the lookout, as if the shaping of these figures were loose ends that tremble at a coincidence or chance that absolves them of an indecipherable destiny. Appealing to the “good neighbours”, as Aby Warburg would say, what is achieved is to start up a machine to colonise new morphological territories that deconstruct any possible functionality of the forms or any immovable original meaning.

Currently, without forgetting his disturbing sculptures or works on paper (drawings, engravings, photographs and collages) in which a sui generis conceptualism gives way to a certain figurative need, Verbis's painting has become more introspective and complex. His work branches off into heterogeneous paths that are not always easy to define. On the one hand, Verbis practises biomorphic abstract painting in large polyptychs while, on the other, his action painting whose best exponent are his mural works.

08.09 – 11.11.2022

Santa Engracia, 6 Bajo Centro 28010. Madrid

+34 91 308 15 69 / 70

www.galeriadanielcuevas.com

Galería Elba Benítez

Alejandro Campins
Espacio rígido

The exhibition will feature new works from Campins's series *Tibet*, which focuses on one of the most interesting regions of the world today: the Northern Plateau of the Himalayas, known as the Roof of the World. The central idea of the series is that of the odyssey of cultural transformation. Thus the point of view is not that of the natural landscape itself, but rather the conflict that lies beyond the veil of its beautiful appearance: the impact of the Chinese Cultural Revolution on Tibetan Buddhism. In this environment, where apparent dualities and accidents do not exist, architectural ruins take on immense importance as a synthesis of all potential conflict and metamorphosis.

For Campins, landscapes are not only physical or imaginary: they are metaphysical spaces that destabilize our familiar and empirical concerns and concepts by revealing and questioning their structures and their possible conditions. They are not a representation of things, but rather an ontological event, an opening, a revelation of the world.

Activities

September 9: Presentation of Venice, a collection of artist books by Ignasi Aballí for the 59th International Art Exhibition – La Biennale di Venezia, within the *Correction* project, curated by Bea Espejo, which takes place both in the Spanish pavilion and in the streets of the city. Produced by the Spanish Agency for International Development Cooperation (AECID) with the co-organization of Acción Cultural Española (AC/E), together with Caniche Editorial.

From 6:30 p.m. to 8:00 p.m.

The paintings of Alejandro Campins (Cuba, 1981) conjure dreamlike states and spaces of uncanny landscapes and ambiguous structures, of observed reality and illusory imagination. In Campins work, technique and imagery come together to evoke otherworldly atmospheres that suggest emptiness but at the same time seem filled with a psychological charge that is as powerful as it is silent.



Alejandro Campins, *Visión afortunada*, 2022
© Reinaldo Cid

08.09-12.11.2022

San Lorenzo, 11. 28004 Madrid
www.elbabenitez.com

Galería Elvira González

Adolfo Schlosser

The Elvira González Gallery opens its 5th individual exhibition of the artist Adolfo Schlosser. Based in Spain for the last four decades of his life, Schlosser's need for expression prompted him to practise different disciplines (painting, literature and sculpture) and to use art to investigate the active link between the soul and nature.

The exhibition presents more than 40 works in which the evolution of the artist is analysed through a selection of sculptures, works on paper and installations. Schlosser's practice is shown as the reflection of an artist who considers nature as a living organism and not as a medium; so there is a clear reference to it in his works from a formal point of view, in addition to his use of materials such as algae, stones, natural wax, straw and adobe.



Adolfo Schlosser, *Sin título*, 1986

Adolfo Schlosser (Leitersdorf, Austria, 1939 - Bustarviejo, Spain, 2004) can be framed within the current of artists of the Land Art group, whose main feature is the inspiration in nature and the use of strictly natural means. The mathematics and the rhythm of the natural environment are the coordinates that Schlosser uses to carry out his work. The artist is a great connoisseur of nature and learned from a very young age to use these materials for his future works: wood, stones, mushrooms and later algae, wax and animal skin.

08.09 – 15.11.2022

Hermanos Álvarez Quintero, 1. 28004 Madrid
+34 91 319 59 00
galeriaelvira Gonzalez.com

Galería Guillermo de Osma

Joaquín Torres-García
Art and Toys

The exhibition is centred on the toys of Joaquín Torres-García (1874-1949), a rare and little known but fundamental facet in the artist's work. His traditional and artisanal execution and avant-garde vision linked to modernity merge within it. The function of this typology was to convert children's play into elevated, educational activities that could contribute to the development of a better society. In the formal aspect, these toys arise from abstract, geometric and assembled blocks. Torres-García's goal was for children to experiment with putting them together and create compositions in the same way that an artist creates his own works.

The exhibition will be accompanied by paintings, drawings and sculptures, mostly constructive. All of them are largely related to the designs of his toys. In essence, it is an example of the importance that the artist gave to the pedagogical and didactic foundation of art.



Joaquín Torres García, *Perro*, h 1930

08.09 – 18.11.2022

Claudio Coello, 4, 28001 Madrid
+34 91 435 59 36
info@guillermodeosma.com

Galería Juana de Aizpuru

Ann-Kristin Hamm, Simon Hemmer, Fabian Ginsberg, Chase Wilson, Yuji Nagai
Far Sounds

Fabian Ginsberg's paintings invite us to think of nocturnal still lifes. But actually, they are dissection tables. Ginsberg fights and opposes the contemporary and idealised aesthetics of products with an analytical distance.

Any landscape or plant, nature itself, must be unearthed and dislocated to resist against a work. Pictorially, it must be reinvented. Therein lies the work of Ann Kristin Hamm. From the ornamental point of view, a series of gestures and structural elements, including disks, eyes, breasts, flowers, vines and borders, collide and swirl.



Chase Wilson, *Series 0000 or failed triangular workflow (headpones)*, 2020

Through a bold fractal explosion, Simon Hemmer strips colours of all limitations as regards reasons. His absurd topographies, mosaics and tapestries produce geometric and organic patterns that constantly change and transform into waves, highways, stairs, rainbows, stars and grids.

Yuji Nagai delicately cares for his pictorial gardens. Almost indecipherably, the vegetation is penetrated by trunks and branches, as if it were veins or vertebrae. Touches of colour are projected outwards or carefully confined to densely intermingled fabrics that are, at times, gracefully agile before becoming porous and rather dry again.

The hypercomplex world in which we live has an immaculate appearance. Chase Wilson derails the machinations of these meticulous performances through lyrical realism. There is a palpable silence in his work. As if they were still photos, he poses a fragmented present, where we struggle and fail over and over again when it comes to connecting, as happens with the perennial movement of a maneki-neko cat.

08.09 – 05.11.2022

Barquillo 44-1º. 28004 Madrid
+34 91 310 55 61 | +34 91 308 36 20
aizpuru@juanadeaizpuru.es
juanadeaizpuru@juanadeaizpuru.es

Galería Marta Cervera

Menchu Lamas

When colour breathes

This exhibition presents a selection of significant works; current creations and representative pieces from earlier stages, both large and medium-sized works: Compositions where geometry vibrates, establishing intense fields of colour, with creeping material on the surface, hybridisation of abstract and figurative resources. A tactile dimension of the perceptive journey where textures and visibility merge; with enigmatic beings, totem animals, bodily actions and footprints, ovals and circles, shadows of caryatids cut out on the wall. When the colour breathes, the painting vibrates and takes shape.



Menchu Lamas, *Atardecer*, 2022

Menchu Lamas (Vigo, 1954) became known in the 80s from his participation in the Atlantic collective. Her works have been selected for international exhibitions, such as the São Paulo Biennial; Europalia Arts Festival in Belgium; Five Spanish Artists at Artists Space, New York; Spansk-Egen-Art, which toured different Scandinavian museums; Currents at the ICA in Boston, along with Sigmar Polke, Leon Golub and Anish Kapoor.

Her work can be found in the collections of the Reina Sofía Art Centre Museum in Madrid (MNCARS), the Barcelona Museum of Contemporary Art (MACBA), the Atlantic Centre for Modern Art (CAAM), the Basque Country Museum of Contemporary Art (ARTIUM), the Extremaduran and Ibero-American Museum of Contemporary Art (MEIAC), the Galician Centre for Contemporary Art (CGAC), the Patio Herreriano Museum, the Fundació La Caixa, the Spanish Parliament, the Galician Parliament, the Juan March Foundation, the Exxon Corporation in New York, the Thomas Foundation in Munich, the Nordsten Collection in Cologne and many more.

Her more recent shows include *The Journey of Colour* at La Lonja in Alicante (2021) and *Nomadic Colours* at the ARTIUM Museum, Vitoria (2017). A retrospective of her work entitled *Anda-ven-vuela*, curated by Chus Martínez, will take place at the MUSAC in León from October 2022.

08.09 – 12.11.2022

Valencia, 28 28012 Madrid
www.galeriamartacervera.com

Galería MPA / Moisés Pérez de Albéniz

Rosa Brun, Ángela de la Cruz, Santiago Giralda, Rubén Guerrero, Secundino Hernández, Nico Munuera, Juan Uslé

In Praise of Density

In *Praise of Density*, curated by Mariano Navarro, traces a line of consistency in which the work focuses on distinguishable models of abstraction, which have not renounced their declared will to broaden the field of action of painting, despite having specific references and antecedents.

It brings together works by 7 painters, 5 male and 2 female, and its curatorial discourse pivots on the senior figures of Juan Uslé (1954) and Rosa Brun (1955) and on 5 other figures currently in their maturity, Ángela de la Cruz (1965), Nico Munuera (1974), Secundino Hernández (1975), Rubén Guerrero (1976) and Santiago Giralda (1980).



Nico Munuera, *Torii III*, 2021

An interesting element of distinction without a doubt is Uslé, Munuera, Hernández, Guerrero and Giralda configure their performance from the “painting” element, while Brun and de la Cruz fundamentally enter modes that correspond to expanded painting.

Similarly, a common denominator is that the vast majority of the work on display is recent. It is, therefore, a look at the present; although it does not shy away from contemplation, at least thought, of the past reality of each of its members.

08.09 – 12.11.2022

Calle Doctor Fourquet 20 28012 Madrid

+34 91 219 32 83

info@galeriampa.com

www.galeriampa.com

Galería Silvestre

Gloria Martín

The curious perspective

Gloria Martín (Seville, 1980) combines her creative work with teaching Plastic Arts in Andalusian Art Schools. Her work has been awarded prizes, such as the UNIA Prize for Artistic Creation from Andalusia International University, and scholarships, such as the Daniel Vázquez Díaz Scholarship, Diputación de Huelva, the Mario Antolín Support for Pictorial Research and the BMW Awards. Her work is present in institutions such as the Ministry of Culture and the Andalusian Centre for Contemporary Art.



Gloria Martín, *Perspectiva curiosa*, 2022

The Curious Perspective is the title of Gloria Martín's fifth individual exhibition at the Silvestre Gallery. In it, the artist continues her formal investigation challenging the limits of pictorial space to the point of confusing reality and representation. Gloria Martín's painting has an installation interest. He amuses himself intervening in the exhibition space by dint of artifices, simulacra and imitations that allow the same space to grow, decrease or modify.

The greatest resource for intervening in space is perspective and motivated by the interest that the didactics of art arouses in the artist and the images that have been used throughout history to explain her ways of doing things. Gloria Martín takes up the *Perspective Pictorum Architectorum* by Andrea Pozzo (Rome 1693-1700) and other treatises such as the *Paradossi per praticare la prospettiva senza saperla* by Giulio Troili (1672) or *The Curious Perspective or artificial magic with marvelous effects* (1638) by François Nicéron (from which he borrows the title for the exhibition) and uses the images that served to illustrate those theories as a starting point to create other images.

08.09 – 12.11.2022

Doctor Fourquet, 21. 28012 Madrid.
+34 686 463 809 | +34 910 594 112
galeria@galeriasilvestre.com
www.galeriasilvestre.com

Galería Rafael Pérez Hernando

Susana Solano

Fragments and links

We open the season with an individual exhibition dedicated to the sculptor Susana Solano (Barcelona, 1946); a set of sculptures and photographs that evoke the passing of time. Perhaps the photographs may seem closer to the viewer because they deal with experiences that we can recognise. On the contrary, her work in iron distances us. However, the author always provides little clues to lead us to her personal interpretation of her world.

The exhibition is completed with the installation, *Fragments and links II*, which was presented this summer at the Monastery of Santa María de Bujedo de Juarros, in Burgos, as part of our recently launched new summer programme. Only this work is recent; the rest have been chosen by its author out of necessity and nostalgia; recovered from the packing boxes to establish new links.

Susana Solano creates symbolic spaces in abstract shapes, drawing inspiration from nature, the environment and her memory, which induces us to observe them and take sides. Starting from her own experiences, she raises questions about the human beings and their relationship with their habitat.



Susana Solano, *Memoria*, 1992 - 1993

08.09 – 12.11.2022

Activities

September 8: vernissage from 7:00 p.m.

September 9: guided tour at 6:30 p.m.

September 10: guided tour at 12:30 p.m.

Orellana, 18, 28004 Madrid

91 297 64 80

info@rphart.net

Helga de Alvear

Lucio Fontana

The Helga de Alvear Gallery presents a selection of ceramic sculptures, several *concetti spaziali* and important works on paper, *ambienti spaziali*, by Lucio Fontana (1899-1968) dating from 1938 to 1960. The Argentine-Italian artist dedicated his life to sculpture and the search for a new dimension in art.

Lucio Fontana was born in 1899 in Rosario, Santa Fe, Argentina, to Italian immigrant parents. He spent his early years in Milan, where he enrolled in an engineering school. Returning to Argentina in 1922, he worked in his father's studio, who was a sculptor specialising in funerary monuments. In the late 1920s, he returned to Italy to learn sculpture under Adolfo Wildt. After graduating, he took a break from formal academic language, as he felt that the terminologies of art constricted him when he considered himself a "spatial artist".

In 1939, he returned to Argentina and founded the Altamira art school, where the *Manifesto Bianco* (1946) would later emerge, advocating the synthesis of the arts, the abolition of conventional materials and instead propagating the dimensions of time and movement in space.



Lucio Fontana, *Ambiente Spaziale*, 1960

In 1947, on his return to Milan, he founded the *Movimiento Spaziale*. He created the first works according to his new conception of space that was included in the *Manifesto Bianco* treatise and, from this moment on, Fontana would refer to his works as *concetto spaziale*.

In the Albisola ceramic workshops, he worked natural, amorphous forms and accumulations, where the plastic material became the research centre of its spatial possibilities. Fontana defended himself against those who reproached him for the craftsmanship of his ceramics, "I am a sculptor and a potter".

The appropriation of space through expressive and dynamic gestures is manifested in the movement of works such as the Crucifixions and Crucifixes, where he worked with clay with a language of spatial expansion in a baroque and sensual style. The speed of creation relative to the appearance of freshness was invaluable to Fontana. He always preferred working with mud or clay to marble, since these adapt to the gestures of the hand, to the "spatial sensations" perceptible to the touch.

In 1949, his research led him to make the first perforated fabrics, which take into account the war and post-war experiences. The works in this exhibition demonstrate Fontana's virtuosity; they were a pleasurable activity for hands subject to the most ascetic disciplines of Buchi and Tagli.

08.09 – 19.11.2022

Doctor Fourquet 12, 28012, Madrid
+34 914 680 506
www.helgadealvear.com

Herrero de Tejada

Jesús Zurita

Aquel momento. Ese momento

The exhibition *Aquel momento. Ese momento* is the artist's 3rd individual exhibition in the gallery. The project that Jesús Zurita presents covers 3 fundamental themes: myth as a multiplicity of the first time, the rite as a nuanced vehicle, and the monster as an agglomeration of fragments that are inevitably shown. The distance between the points is not relevant, but their routes are, which are displayed in the paintings that will be part of the exhibition.



Jesús Zurita, *Desiderata*, 2021

Jesús Zurita (Ceuta, 1974) works from Granada, where he graduated in Fine Arts, specialising in Painting. The starting point of his work is always the narration, from which comes the scene and the necessary, illusory space for the development of the plot. From the stage, the work unfolds alongside the viewer, sharing the experience of remaining, of being. His work is conditioned by basic drives on which we build our identity. In this way, an honest bond is created between the piece, the viewer and the artist.

His pictorial language mixes the organic – the ever-present vegetation or landscape – and geometry to give rise to dreamlike spaces, in ink or with a brush. Equivocal, mysterious and ambiguous are adjectives that are frequently attributed to his work; although the framework of the piece always refers to very real themes and aims to make the viewer follow their own path, although delimited by the artist.

08.09 – 22.10.2022

Activities

September 8: opening of the exhibition with the presence of the artist from 7:00 p.m. to 9:00 p.m.

Hermosilla, 49, 28001, Madrid
+34 914 35 12 15
info@herrerodetejada.com
www.herrerodetejada.com

José de la Mano

Manolo Gil

MANOLO GIL [1957]... in the wake of Oteiza

Manuel Gil Pérez (Valencia, 1925-1957) is one of the key figures in the Valencian pictorial panorama of the 50s. A friend of great artists such as Manolo Millares and critics such as Vicente Aguilera Cerní, his premature death at the age of 32 came to truncate a promising future as a renovator of Spanish art from the precepts of geometric abstraction.



Manolo Gil, *Cartilla de figuras regulares*, 1957

The project focuses on the production that Manolo Gil conceived in 1957, as a result of coming into contact with Jorge Oteiza in the summer of the previous year. In those intense months from 1957 until his death in August, Manolo Gil's work underwent a radical turn that made him abandon figurative painting to embark on a deep study of geometry, through the collage technique with inspirations from Malevich. Most of this research remains on paper and was not transferred to canvas, due to his early death. The works presented in our gallery are an unbeatable testimony of the great potential of this artist cut short by his early death. In 1957, Manolo Gil strove to create his *Cartillas de formas regulares* (Booklets of regular shapes), with a programmatic decomposition of geometric figures which were then recomposed. Unfortunately, his early death at 32 would not allow him to develop all these new horizons that he had just glimpsed.

08.09 – 16.10.2022

Zorrilla, 21 bajo dcha. 28014, Madrid

info@josedelamano.com

www.josedelamano.com

Juan Silió

Irene Grau
3mm

3mm is what is lost when carving any marble stonework. It simply disappears in a cloud of dust and water as the cutting disc breaks the silence of the stone and cuts through it. 3 mm is almost nothing. It is an indeterminate mass that is no longer solid and distances itself from the immortality and permanence of stone. This stone has lost its shape and with it all its artistic hopes; reaching the end of a process of colossal forces that begins in the mountains and ends in our kitchen in the form of a countertop.

At that moment, when the stone becomes dust and the linear economy reaches its limit, another much more uncertain process opens up and plays with the possibilities of what has ceased to be, losing its independent form. The residual form thus becomes the motif and material, theme and substance, of a mouldable painting that ventures into the grey, where geometry appears and disappears, in the same way as the mortar it inhabits, as a patch, the interstices of an old stone wall.

The work of Irene Grau (Valencia, 1986) speaks to us of painting and landscape, of process and displacement. She does so through rigorous research on the possibilities of monochrome painting and how it relates to the landscape, as a genre and as a frame; but above all as experimentation, as a way of seeing from the action of walking. All of this is intermingled according to the traditions of radical monochrome painting, mural painting, performative processes and conceptual art.



Irene Grau, *3mm*, proceso

08.09 – 12.11.2022

Dr. Fourquet, 20 – Madrid 28012
+34 914 858 532
madrid@juansilio.com
juansilio.com

La Caja Negra

Nico Munuera

Las montañas azules caminan

The exhibition presented by Nico Munuera at La Caja Negra Gallery is a project that finds its origins in the Japanese prints of the Edo period. The idea of veneration of nature and geological formations, together with the breaking of water and ink, are some of the themes that can be sensed in this exhibition. Painting always as a way of meditation and knowledge, which unites our contemporary present with an ancestral origin.

A visible stratification on paper capable of creating temporary relationships and sequences, which lead us to think about the geological behaviour of the painting itself. The simplicity of the trace of time that rests moment after moment and keeps us suspended in the emotion of the gaze.



Nico Munuera, *Moku Spumare*, 2022

Nico Munuera, (Lorca, 1974) combines painting and the internal and external processes that comprise it as the centrepieces of his work. From a strong awareness of painting as nature in itself, he creates fields of colour, where the simplicity of the horizontal and the minimal gesture act as temporary registers. Fluidity, colour and the idea of limits are fundamental features of his work, as well as the concepts of time, sequence, intuition and beauty. He works between Valencia and Ibiza, with his work having been exhibited and residing in the collections of numerous institutions, such as Fundación Barrié, Museo Patio Herreriano and IVAM.

08.09 – 19.11.2022

Fernando VI, 17 2º Izda. 28004 Madrid

+34 91 310 43 60

info@lacajanegra.com

www.lacajanegra.com

La Cometa

Lucía Pizzani

Manto

Manto represents the first individual exhibition of Lucía Pizzani in Spain, with the collaboration of Cecilia Brunson Projects, curated by Beatriz Alonso, in conversation with the work of the teacher Olga de Amaral.

Pizzani, based in London and Venezuelan in origin, belongs to a group of artists from a growing diaspora that draws on the traditions and history of Latin American art. Since her work and her career are younger than Amaral's, an intergenerational dialogue is proposed through concern for materiality and the ideal of skin and texture in works made on paper, ceramics and textiles. The title originates from a video by Pizzani in which the artist interacts with her ceramic sculptures and a series of textures and landscapes in a life cycle that begins in the cosmos and ends in the forest which shelters her and returns her to nature. This same idea of wrapping or covering is what connects it with Amaral's work.

Pizzani's group of recent works, which will be distributed predominantly around the gallery, tells us a story of ancestral origins. The *Seres Vegetales* project that the artist devised for Oaxaca, at the Casa Wabi residence last year, is a starting point for this series of works. Among them is the *Solar series* (2021) made with local plants and photosensitive inks on paper during the summer solstice; it is accompanied by a group of sculptures and wall installations made of black and red stoneware pieces, all textured with corn and other plants of great importance in South America.



Lucía Pizzani, *Monstera deliciosa*, 2021

Activities

Saturday, September 10: guided tour with the artist and the curator Beatriz Alonso at 12 noon

08.09 – 29.10.2022

San Lorenzo 11. 28004 Madrid.

+34 913 19 74 52

madrid@galerialacometa.com

www.galerialacometa.com

Leandro Navarro

José Gutiérrez-Solana y Alberto García-Alix
Por la calle del cementerio

The gallery continues its interest in connecting the work of contemporary artists with their modern references (which began with the Benjamín Palencia and Antonio Ballester exhibition in 2018). This is a joint exhibition by the painter José Gutiérrez-Solana (1886-1945) and the photographer Alberto García-Alix (1956). Although separated in time and technique, the works of both are endowed with a deep social charge and reflect the crudest, sordid and dramatic facet of environments and scenarios related to religion, death, the body, the mask and the uses and customs of Spain.



Gutiérrez-Solana, *Máscaras del farol*, 1933

Alberto García-Alix is a self-taught photographer who regularly works in black and white. Considered one of the most important portrait artists of his generation, he was closely linked to the “movida madrileña”, with photographs of young people immersed in this cultural movement as well as portraits of renowned national and international artists. He received the National Photography Award from the Spanish Ministry of Culture in 1999, at which time he began to work with the Juana de Aizpuru gallery in Spain and Kamel Mennour in France. In recent years, his work has been shown in prestigious national and international venues.

José Gutiérrez-Solana is known as “the painter of black Spain”. Between 1909 and 1917, he alternated between Santander and Madrid and made frequent trips through Spain, drawing scenes of carnivals, cemeteries, hospitals, brothels and bullfights. At the Café Pombo in Madrid, he met intellectuals of the time and conceived his famous canvas, *La tertulia de Pombo*. In 1930, he was awarded first prize at the Bellas Artes de Madrid and exhibited in Pittsburgh, Oslo, Chicago and the Venice Biennale. On his trip to Paris in 1936, he was a resounding success. In 1943, the Círculo de Bellas Artes awarded him the Gold Medal. Madrid’s Estilo Gallery was the last to host the artist’s work during his lifetime.

08.09 – 28.10.2022

Amor de Dios, 1. 28014 Madrid
+34 91 429 89 55
galeria@leandro-navarro.com

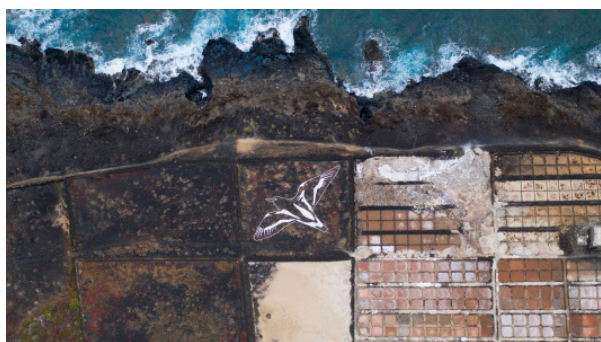
Lucía Mendoza

Luna Bengoechea
Proyecto Salinas

Proyecto Salinas is the result of a series of ephemeral interventions in the landscape of the Canary Islands, carried out in salt flats on the islands of El Hierro, La Palma and Lanzarote.

These installations, consisting of large-scale drawings made only with sea salt, aim to establish a connection between the territory and the Canarian landscape with the intention of giving visibility to these spaces, of great natural and heritage value in the Canary Islands. These actions in the salt landscape also aim to reclaim the production of artisanal salt as an example of a sustainable model of exploitation using traditional techniques.

This project has been awarded within the *Call for Research and Artistic Creation for the Centenary of César Manrique* promoted by the Government of the Canary Islands.



Luna Bengoechea, #3 Los Cocoteros (Lanzarote), 2021. Impresión Fine Art sobre papel Hahnemühle, 81 x 145 cm. Ed. de 25

Luna Bengoechea is a multidisciplinary visual artist, whose work investigates the contemporary reality of the food industry and its contradictions. The artist reflects from a critical position about the relationship between human beings and the natural environment, questioning an economic system that speculates with natural goods and prioritizes economic interests over conservation, environmental care, and health.

Her projects are developed in a multidisciplinary way, including drawings, sculptures, paintings, photographs, actions, and interventions in the natural space.

08.09 – 19.11.2022

Activities

Thursday 8th September at 8:00pm:
Dance Program by the Guinean dancer and choreographer Pastor Obiang.

Saturday 10th September at 12:00pm:
Presentation of the *Proyecto Salinas* book

Bárbara de Braganza 10. 28004, Madrid
+34 913 914 033
www.luciamendoza.es

Maisterravalbuena

A Kassen

Individual exhibition in which A Kassen will exhibit its latest production in the gallery space with its interventions. A Kassen, made up of Christian Bretton-Meyer, Morten Steen Hebsgaard, Soren Petersen and Tommy Petersen (born in the 1970s), have been living and working collaboratively since 2004 in Copenhagen (Denmark) and Berlin (Germany).



A Kassen, *Brass Pour*, 2017

08.09 – 12.11.2022

Doctor Fourquet 6. 28012 Madrid
+34 91 173 30 34
galeria@maisterravalbuena.com
www.maisterravalbuena.com

Marlborough

Francisco Leiro
A filla da porteira

The artist poses one of the biggest problems of our age in this exhibition: the subject becomes pure fiction by hiding behind his attributes or his possessions. Leiro's sculpture always leaves a space for the viewer to explain himself. Through a practised ambiguity, he suggests, without convincing or imposing. In this set of pieces, Leiro eliminates the expressiveness of the textures, looking for more anonymous or bland characters and highlights the importance of polychromy. In a way, he shows his current interest in a type of dramatised figuration through which he practices a more fluid volumetry.

The work of Francisco Leiro (Cambados, Pontevedra, 1957) is a metaphor for human frailty. In Leiro, there is a predisposition towards ambivalence between subject and object, as well as between literal and figurative language. We can affirm that his work stretches the distance between sign and meaning.



08.09 – 19.11.2022

Orfila, 5, 28010, Madrid
+34 913191414
www.galeriamarlborough.com

Max Estrella

Daniel Canogar
Turbulence

Turbulence, the new exhibition by Daniel Canogar for the Max Estrella Gallery, explores our ability to order, process and make sense of the flow of news we receive daily. Following the news has become a traumatic exercise that leads to anger, helplessness and finally desensitisation. Simultaneously, we have an addictive relationship with the media and social networks that hook us with endless cycles of news that frustrate our need for rest and assimilation of the events of the day. The *Turbulence* exhibition confronts contemporary information indigestion by processing the unstoppable torrent of information with the help of art and the algorithm.

The exhibition will include the *Pixelweaver* and *Wayward* series, which manifest not only as generative projects presented on screens, but also as frozen shots. Through large-scale wallpapers, as well as digital photographs, an attempt is made to stop the unstoppable rhythm of time, to process the maelstrom of social, political and environmental events that have shaken us so much recently. The exhibition portrays the troubled times we are living through with references to the history of art, the textile tradition and the digital tool that has changed our perception of reality so much.

Daniel Canogar (Madrid, 1964) is the artist who works with the most significant interactive art in Spain. He is interested in reflecting the impact of technology on our lifestyle. For example, Canogar reflects on the substantial change in our relationship with screens. These are acquiring new materialities, a membrane quality that extends over various surfaces, objects and buildings. Big data is another of his most important lines of work, especially information on environmental phenomena available in real time.



Daniel Canogar, *Turbulencias*, 2022

08.09 – 22.10.2022

Santo Tomé, 6, patio interior. 28004 Madrid
+34 91 319 55 17
info@maxestrella.com
www.maxestrella.com

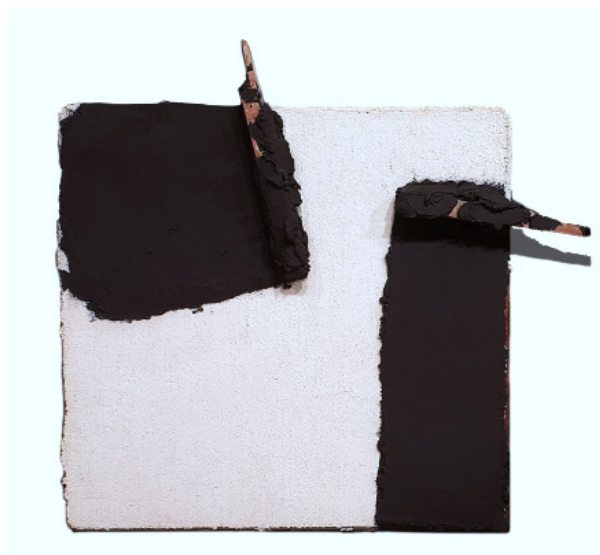
Michel Soskine Inc.

Ángel Alonso

Ángel Alonso. Laredo 1923 - París 1994

Michel Soskine opens the third exhibition of Ángel Alonso (Laredo 1923 – Paris 1994) in Madrid. The exhibition is a retrospective of the Cantabrian artist, which opens the path towards the first anniversary of the centenary of his birth in March 2023. Strong, temperamental and lonely, Alonso always wanted to stay away from the art market circuit. The Parisian gallery Jeanne Bucher offered him an exhibition in 1952, an offer which he rejected when he was only 29 years old.

This reluctance to enter the commercial world silenced his plastic work. He maintained his work through the support of collectors he selected, friends and faithful patrons, who were considered the only ones capable of understanding and loving his work.



Ángel Alonso: *Trainée*, 1989

Alonso used colour and worked it from texture. These shades push the limits of the canvas, mixing with the material, the earth, wood, stones and all the objects he used in his works, overflowing and blurring the frame. He was the painter of materials.

The historian Francisco Jarauta focuses on the mastery of the material and the technique that the artist has given himself with which he managed to embody the colours that most obsessed him.

Alonso's last phase, after a period in which he worked almost exclusively with black and white in his series *Desastres*, returned to colour and the small format where "the texture is purified to the maximum and the layer of colour becomes porous and subtle".

08.09 – 05.11.2022

General Castaños 9. 28004 Madrid

+34 91 431 06 03

www.soskine.com

NF/ NIEVES FERNÁNDEZ

Danica Phelps
Founding

The work of Danica Phelps gathers conceptual precedents not only by taking in account economy as a main theme of her work but also in the own practice of the data capture, the exhaustiveness, and in the record of the facts, that have been a main feature of conceptual art.

The result is a huge personal diary, even if speaking of results is hard. First because the work is always in process, and second because the work in itself is almost not a work in itself but a tracing, a document of everyday life.

Time is accumulating in ways that add up to the present even if we don't remember the details of each or even most moments. Who we each are is built out with layers. Each one of the mis imposible without the last, and brings with it all of them, defining who we are. Children manifest more and more with each experience, until they figure out who they are for themselves. Foudning is about that period of life.



Danica Phelps, *July 22, 2022*. Cortesía de la artista y NF/ NIEVES FERNÁNDEZ

08.09 – 30.10.202

Blanca de Navarra 12, 28010 Madrid
+34 913 085 986
www.nfgaleria.com

NoguerasBlanchard

Joan Brossa

Do you think that if I didn't like it I could I carry on and write as I do?

NoguerasBlanchard opens its new venue in Madrid with an exhibition by Joan Brossa, a poet, libertarian, critical and defiant, whose work transcends all classification. Time after time in books, exhibitions and stage works, his pieces have shot accurately into the viewer's consciousness, while critics and curators have often tiptoed past the transcendence of the message. Brossa, the illusionist; Brossa, the character. Nothing really defines him.

Something that Joan Brossa made very clear was that he had a strong critical spirit, and that his ethics and good work were governed by it. He was like this from his beginning, and this is how it is perceived in his writings for *Dau al Set*, in his radical scenic creations and in the objects he created from the seventies.

The selection of objects that make up this exhibition illustrates his revolutionary thought. These works, originally presented in Germany, have remained there for more than 30 years, being exhibited in the great Brossa retrospectives.

To delve into the creative complexity of Joan Brossa, the gallery has invited the poetry project, Juf, to open the exhibition. This project was directed by Beatriz Ortega Botas and Leticia Ybarra and addresses the relationship between language, the visual arts and their political and social dimensions.

Joan Brossa (Barcelona, 1919-1998) began his career in the 1940s, at the hand of Josep Vicenç Foix, Joan Miró and Joan Prats. He was co-founder of the magazines *Algol* in 1947 and *Dau al Set* in 1948 and regularly collaborated with artists. Despite being very busy from the beginning, it was not until the 1970s when he began to be known from a literary point of view thanks to the publication of 'Poesía rasa' and in 1986 when the first anthological exhibition was opened in the Fundació Miró, "Joan Brossa or words are things". From that moment on, the poet established himself as one of the leading figures in contemporary Catalan literature and art.



Roman Ferrer: *Joan Brossa jove estirat al terra, 194?*

08.09 – 12.11.2022

Activities

Thursday 8th September: a performance reading at 19.00 designed by Juf, featuring the poets Olivia Douglass, Billy Morgan and Tarek Lakhriissi, who will hold a dialogue between the work of Joan Brossa and contemporary practices.

Beneficiencia, 18B, 2º. 28004
Madrid

+34 915 06 34 84

www.noguerasblanchard.com

Parra & Romero

Dadamaino

Dadamaino: 1930 – 2004. Dal movimento alla protesta mute

The exhibition takes its title from an interview Francesco Vincitorio had with the Italian artist in 1980. To Dadamaino's question he replied with the phrase "Mi limito, ancora una volta, a delle proteste mute (Once again, I limit myself to silent protest)". The title, in some way, reflects the changing, mutable character of the artist's career, the many lines of research that she opened during her career and the vital change that can be sensed from her first works – much more related to colour, movement and the search for La Luz (the light) – to her latest works, much more silent, elegant and conceptual. It also underscores her dedication to political and feminist activism. Thus, the exhibition aims to show the vision of a multi-faceted artist, activist and thinker.



Dadamaino (Milan, 1930-2004) developed her own artistic vision inspired by a review of mass production, typical of the industrial age. She was part of important artistic groups such as Azimuth, ZERO and Equipo 57 and one of the founders of the Nuova Tendenza together with Getulio Alviani, Bruno Munari and Enzo Mari. Feminist and social activist, she participated in the protest movements that emerged in 1968, participating in demonstrations for the arts. She was invited to exhibit her work at the Venice Biennale twice, first in 1980 with her cycle 'I fatti della vitta', and in 1990 with 'il movimento delle cose'.

08.09 – 19.11.2022

Claudio Coello 14, bajo interior, 28001 Madrid

+34 915 76 28 13

info@parra-romero.com

www.parra-romero.com

Ponce + Robles

Dia Muñoz

Intestinal affair. Artist in residence I: Día Muñoz, Art House of San Clemente (USA)

Multidisciplinary artist interested in the intersection of science, nature and technology. How does nature influence us? How do we collaborate with nature through biotechnology, bio-mimetics and art? There is something hidden in the secret life of natural organisms that hides the true natural intelligence that I like to explore in every project I carry out. There is a certain ancestral and evolutionary bio philia within all of us that affects our behaviour and way of thinking.

Her projects always start by investigating the smallest organisms and thus their secret resilience abilities. When investigating natural intelligence, she finds the best means to be able to represent a concrete idea that represents her investigation of it, usually for sculptures, installations and video performances. In her project MYKROH she explores the relationship of bacteria and humans at birth to establish the human microbiome and immune system for health represented by artefacts, performances and video performance. In it, Noetic, she investigates the secret life of plants and generates a device to be able to communicate with them through energy frequencies to develop a 3-dimensional representation of our conversations through sculptures.

In *earth beings* she investigates the bacteria that live inside the rock in an extreme, uninhabitable climate and creates sculptures she personifies as if it were a bacterium. This is how all her projects go, hand in hand with science, microorganisms and ecosystems. Her projects magnify the mechanism of organic systems with a poetic and 3-dimensional perspective.



Dia Muñoz, *Sin título*

01.09 – 04.11.2022

Alameda, 5 28014 Madrid
+34 914 203 889
info@poncerobles.com
www.poncerobles.com

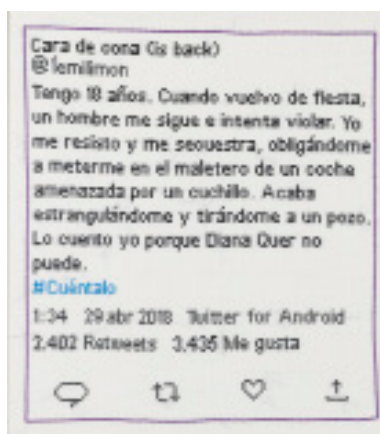
Puxagallery

Sandra Paula Fernández
Say It!!

Puxagallery presents *Say It!!* an exhibition with large installations by Sandra Paula Fernández. The installation in room 1 is titled *#Vivasnosqueremos* and is made up of 60 hand-embroidered cross-stitch paintings, half of them simulating a flower and a verse from the poem *New Rules*, with the voices of Angela Davis, Carla Lonzi, Beyoncé, Rebeca Lane, Miss Bolivia, Ali Gue Gue, Alfonsina Storni, Ruth Toledano and Maya Angelou. The other half of the set on display consists of testimonies from women told in the first person, embroidered with texts taken from the hashtag *#cuéntalo* by the journalist Cristina Fallarás, which produced a collective catharsis, later leading to *#YoSiTeCreo*.

In room 2 the installation *Yo soy el monstruo que os habla* (*I am the monster that speaks to you*) is presented, where she questions the binarism of today's society, evidencing the permanent simplification that the different sciences make when they approach the human being, from the conviction that this lack has led to a series of beliefs that today regulate behaviours, attitudes and determine destinies based on obsolete, inhuman patterns.

The artist proposes to think of the body, not as an anatomical object, but as a *somateca*, as a living cultural and historical archive; that is, as a political practice of resistance to rethink concepts and ideas to open up possibilities instead of restricting them. *#Decolonise #Disidentify #Debinarise*.



Sandra Paula Fernández, *Vivas nos queremos*

Activities

September 10, 12.30 pm: a meeting and dialogues with the artist. Reserve a place, contacto@puxagallery.com

08.09 – 12.11.2022

Santa Teresa, 10. 28004. Madrid
+34 91 052 55 44
contacto@puxagallery.com
www.puxagallery.com

Rosa Santos

María Ruido

The rules of the game

The rules of the game is a conversation-performance in a sequence shot between the writer and activist, Brigitte Vasallo, and the artist, film-maker and researcher, María Ruido, on declassification, institutional violence and class performativity. This piece was commissioned by Es Baluard (Museu d'art contemporani de Palma) and gave rise to a solo exhibition of the same title between March and August 2022.

The Rules of the game is also the generic title of a tour of films about the labour system, class memory and the sexual and colonial division of salaried work



María Ruido, *Las reglas del juego*, 2022

María Ruido (Xinzo de Limia, 1967) is an artist, researcher and teacher. She currently lives in Madrid and Barcelona, where she is a professor in the Department of Image at the Barcelona University, where she is involved in various studies on the politics of representation and its contextual relationships.

Her work investigates the material and symbolic production of images at the intersection of history, memory and migrant writings, influencing the construction of subjectivities, work and the power over bodies.

A visual artist, researcher and cultural producer since 1998, María Ruido has developed interdisciplinary projects on the imaginary of work in post-Fordist capitalism and the construction of memory and its relations with the narrative forms of history.

08.09 – 12.11.2022

Activities

Saturday, September 10, 7.00 pm:
Conversation between María Ruido and
Brigitte Vasallo, moderated by Inma Prieto

San Cosme y San Damián, 11,
28012. Madrid
T. +34 960 066 397
www.rosasantos.net

Sabrina Amrani (Sallaberry)

Joël Andrianomearisoa

Random Desires for a Certain Kind of Architecture

Joël Andrianomearisoa (Antananarivo, 1977) develops his artistic work on the fine threshold produced by an imperceptible combination of personal references, allusions to the sociopolitical reality of Madagascar, a certain anthropology of urban space and haptic poetry.



Joël
Andrianomearisoa,
*Random desires
for a certain kind of
Architecture*, 2022

A series of manipulations, actions and discussions about a certain kind of architecture Through different mediums, actions and interventions.

How can we create an architecture through a fragrance ?

How can we create an architecture through a gaze ?

How can we create an architecture through a piece of litterature ?

How can we create an architecture through a taste ?

How can we create an architecture through a form ?

How can we create an architecture through a piece of clothing ?

....

How can we create an architecture through an emotion ?

Randomly through our time

And through our desires.

Desires of the world.

All will disappear so let's die in our fantasy

An architecture for all of us.

08.09 – 05.11.2022

Sallaberry, 52 28019 Madrid
+34 916 217 859
www.sabrinaamrani.com

Sabrina Amrani (Madera)

Manal AlDowayan, Joël Andrianomearisoa, Gabriela Bettini, Julia Llerena, Edison Peñafiel, Luis Úrculo y Timo Nasser

History in fragments

Curated by Babak Golkar

History in Fragments is a group exhibition featuring works of artists whose practice touches on aspects and qualities of ceramics, either as primary material, conceptual framework or context for larger installations. This exhibition highlights the diversity of approaches to making artworks in ceramics and the significance of this media as a recorder of time and witness of events.

Historically, depiction and surface treatment on ceramic vessels have been a way of recording history. Numerous examples of these works have survived from ancient Greece, Rome, Persia, China, South America, Africa and North American and Australian Indigenous cultures. Since the early days of industrialization ceramic's surfaces have been exploited in the service of marketing a signature look, such as found in Delft porcelain in the 17th Century and British and French porcelain manufacturing from the 18th century. In the late 19th and early 20th century there have been attempts to experiment with ceramics, mostly through the modernist motto of "form follows function".



Manal AlDowayan, *Just Paper*, 2019

Up until the 1960's there have been very few instances of ceramics being considered as a material for making contemporary art and there had been major challenges of the media being considered in the critical realms of visual culture. In the past two decades, however, ceramics has made its way into mainstream contemporary art by ways of making the medium break away from traditional form, function, glaze and surface decorations.

History in Fragments traces some of the strategies used in the works of artists Manal AlDowayan, Joël Andrianomearisoa, Gabriela Bettini, Julia Llerena, Timo Nasser, Edison Peñafiel and Luis Úrculo; all of whom come from a diverse range of backgrounds, cultures, practices and diverse media they choose to work with.

08.09 – 05.11.2022

Madera, 23, 28004 Madrid
+34 910 690322

www.sabrinaamrani.com

The Goma

Cristina Garrido

Pinturas

In this exhibition, Cristina Garrido reflects on the ideological implications of the use or not of colour. Through a series of interventions in a selection of recent artworks belonging to the art history, the artist returns to delve into the manual legacy and the cultural value of certain practices that have become academic.



Cristina Garrido, *Pinturas*

Cristina Garrido (Madrid, 1986) is an artist based in Madrid. After studying Fine Arts at Madrid's Complutense University (2004-2009) and Camberwell College of Arts (2007-2008), she obtained an MFA from Wimbledon College of Art (2010-2011). She received the Generation Award 2015 Montemadrid Foundation Art Projects and was awarded the XV ARCO Community of Madrid Award for Young Artists 2018 and the Botín Foundation Visual Arts Scholarships 2017-2018. Her work has been seen in exhibitions at the DIDAC Foundation, Telefónica Foundation, Centro Botín, CASS Sculpture Foundation and the British Museum, among others. In 2023 she will exhibit individually at the Centro de Arte Dos de Mayo.

08.09 – 05.11.2022

Calle del Fúcar, 12. Madrid 28014

+34 91 828 7116

www.thegoma.com

The Ryder

Rosana Antolí
The Worm

The *Worm* is part of an investigation carried out by the artist divided into two acts that takes the tardigrades as its starting point. These are microscopic beings whose biological qualities allow them to adapt to extreme life conditions. Tardigrades are the most resilient beings on earth and always survive because they adapt to the environment, understand it and possess it.

Antolí presents an installation that runs through the floor and walls of the space, made up of sculpture, painting and an audio piece. This installation imagines the habitat of the tardigrade after hybridising with humans, giving rise to a new species that does not control the environment but rather adapts to it, collaborating to create a new environment based on radical cohabitation.

The artistic practice of Rosana Antolí (Alcoy, 1981) focuses on social choreography and our daily gestures as future ecologies of plural agencies. Antolí approaches performance from various fronts of interactive research in a porous way, creating a body of work that invites the audience into an open dialogue about bodies, hydro-feminism, and identity.



Rosana Antolí, *A Tube Under the Sea*, 2022

08.09 – 12.11.2022

Activities

Friday, September 9 at 6:00 p.m.: guided tour
with the artist Rosana Antolí

Saturday, September 10 at 12: guided tour with
the artist

Miguel Servet 13. Madrid 28012
www.theryderprojects.com
+34 669 33 65 50

Travesía Cuatro

Charlie Billingham

The English painter Charlie Billingham (London, 1984), borrows cut sections from satirical illustrations and prints from the Georgian and Regency period to create his paintings. Through cutting and recomposition, he empties the original historical and satirical source of narrative content, isolating concrete moments, gestures and expressions to create new compositions. The canvases are often arranged on hand-painted walls with prints based on the artist's watercolours.



Charlie Billingham, *Charlie Billingham. Imparted knowledge misleadingly in the legend*, 2020-2020

08.09 – 05.11.2022

San Mateo 16, Madrid
+34 91 3100098
www.travesiacuatro.com

Twin Gallery

Mónica Mays
Tallo que Clavo

Tallo que Clavo presents a series of sculptures that take the form of anamorphosis, Baroque optic devices that play with perspective; meaning that an image can be understood only from a specific reflection or point of view.

The project uses this device to understand the landscapes present in cultural objects such as the embroidery on Manila shawls and the images of 18th century fans, artefacts that have circulated a plurality of temporal and spatial scales through the trade routes between Europe and Southeast Asia.

In *Tallo que Clavo*, the anamorphoses appear broken, making a single objectivity or positioning within the complexity of the landscapes impossible, and deforming its perspective and composition.

Mónica Mays (1990) is a visual artist who works with sculptural processes in relationship to craft, intertwining vernacular histories, identity and global distribution mechanisms through sculpture, archive images and performance.



Mónica Mays, *Cardados*, 2022. Foto:
Roberto Ruiz

08.09 – 22.10.2022

San Hermenegildo, 28. Madrid 28015
www.twingallery.es

Utopia Parkway

Chema Peralta
Nuevos paisajes

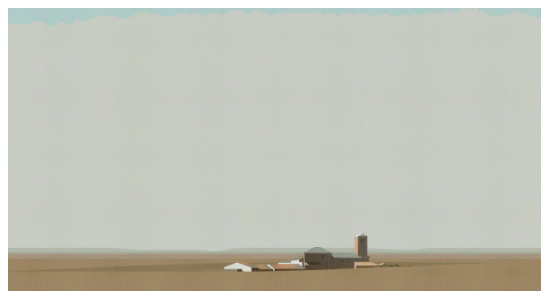
About 10 years ago, “views” began to appear in Chema Peralta’s painting, so to speak, that could be from Castile, La Mancha, León or any other Spanish plateau area. The series that he exhibits now is a pure, stylised decantation of that process. Extensive plains, with high skies that seem to oppress the land until it is crushed, succinct constructions: bell towers, industrial warehouses, houses, huts, fields, telegraph poles that punctuate the horizon.

It seems to us that we have passed by these places many times, next to those small towns, next to that hermitage, on the edge of that stunted oak forest. It seems so to us because those places do not exist. The painter has invented them after looking and admiring hundreds or thousands of real enclaves. Using the elements of those visions, in a work of mostly imagination, he has composed paintings that look like landscapes. But they are not views of any place that exists.

These paintings carry no weight of history, no economy justifies them. They are, in that sense, modern invented variations. The autonomy of art, contrary to what happens in contemporary centres and practices that apparently prevail in our times, manifests itself here as law and as freedom.

Chema Peralta’s work is strongly rooted in the landscape tradition of the 20th century, especially in Spain, which for years revolved around landscape and still life. The geometric aspect of his paintings, the flat colours, the poetic halo that surrounds them and the interpretation, always imagined and purist, of fields, mountains, sheepfolds and towns are a fundamental part of a style that has already reached maturity.

By Enrique Andrés Ruiz.



Chema Peralta, *Cerro grises*, 2021

08.09 – 28.10.2022

Reina, 11. 28004 Madrid
+34 91 532 88 44
info@galeriaautopiaparkway.com

We Collect

Nuria Mora
Piki

Adolescence. A tribute exhibition by the artist Nuria Mora to her nephew, Piki, the star of the exhibition, who reflects on two adolescences as different as they are close and delves into everyday concepts such as family relationships, the construction of intimate memories, home, nostalgia and personal cartographies.



Nuria Mora (Madrid, 1974) began her artistic career at the end of the 90s, exclusively focused on mural painting and furtive street artistic interventions using a variety of media, such as paint, light and sound, transcending the mere furtive intervention and taking it to a more universal level.

She studied Interior Architecture at Madrid Polytechnic University, ETSAM, and Fine Arts at the Faculty of Fine Arts at Madrid's Complutense University. In parallel, she performs numerous interventions in different cities around the world and begins a parallel tour in commercial galleries and art fairs, her first fair being ARCO 05.

From the geometric abstraction in the public space and her furniture, and in a constructive and non-invasive way, her plastic language speaks of memory, the construction of memories and personal cartographies. She is also a member of the *Equipo Plástico* collective alongside SixeArt, Eltono and Nano4814.

08.09 – 22.10.2022

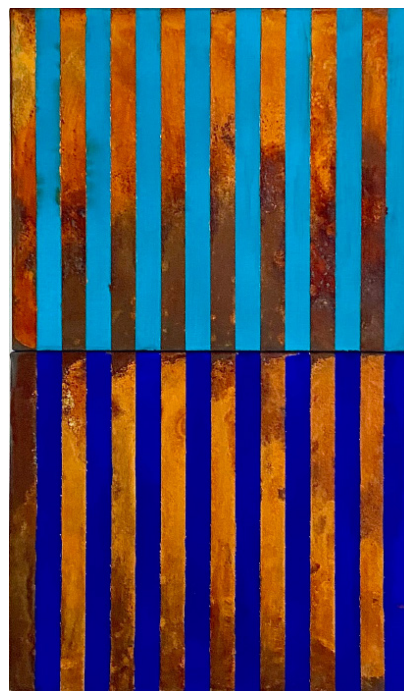
Conde de Aranda, 20, 28001, Madrid
+34910 11 14 51
wecollect.gallery

Xavier Fiol / XF Proyectos

José Bechara
Fugitives

The exhibition is made up of a series of recent, small size works that, nevertheless, are concentrated with form and colour with a high degree of contrast. The result is a pictorial concentration of energy, a kind of active pictorial substance.

They are very recent works that distance themselves from the regular work of the artist, almost always in large dimensions. Therefore, they are like fugitive pieces of his regular output. Hence the title of the exhibition, *Fugitives*.



José Bechara, *Fugitives*

08.09 – 15.11.2022

Mallorca, 9. 28012 Madrid
+34 914 683 156
www.xfproyectos.net
galeria@xfproyectos.net

Other activities

BOOKS AND ART

Like galleries, bookstores are fundamental venues in our city: places of knowledge and pleasure. At the same time, editorial work is essential for the dissemination and understanding of art, its ideas, artists and history.

From Arte Madrid, we want to celebrate the role of the bookstores, as we consider them a meeting place to disseminate culture in general and contemporary art in particular.

These bookstores will have a special selection of books about art during Apertura and throughout the rest of September. We encourage everyone to visit them to see the selection they have.

LAIE (CAIXA FORUM)

Paseo del Prado, 36
28014 Madrid
91 389 65 45
caixaforummadrid@laie.es
Every day and holidays: 10.00 am to 8.30 pm.

ANTONIO MACHADO (CÍRCULO DE BBAA)

Marqués de Casa Riera nº 2, 28014 Madrid
(+34) 91 523 70 66
circulo@machadolibros.com
Mon-Fri, 10.00 am to 9.00 pm; Saturdays, 10.30 am to 2.30 pm and 3.30 pm to 8.30 pm

ANTONIO MACHADO (SALESAS)

Plaza de las Salesas nº 11, 28004 Madrid
(+34) 91 319 05 94
libreria@machadolibros.com
Mon-Fri, 10.30 am to 9.00 pm; Saturdays, 10.30 am to 2.30 pm and 3.30 pm to 8.30 pm

LA CENTRAL DEL MUSEO REINA SOFÍA

Librería (Edificio Nouvel)
Ronda de Atocha, 2 28012 Madrid
917 878 782
Monday to Saturday, 10.00 am to 7.45 pm; Sunday, 10.00 am to 3.00 pm; Tuesday, closed

LA CENTRAL DE CALLAO

Calle Postigo de San Martín 8, 28013 Madrid
917 909 930

Mon-Fri, 10.00 am to 9.00 pm; Saturdays, Sundays and holidays, 11.00 am to 9.00 pm

LIBRERÍA GAUDÍ

Calle Argensola 13, 28004 Madrid
913 081 829

Mon-Fri, 9.30 am to 2.00 pm and 5.00 pm to 8.00 pm; Saturdays, 9.30 am to 2.00 pm

PASAJES, LIBRERÍA INTERNACIONAL

Calle Génova 3, 28004 Madrid
913 101 245

Monday to Saturday, 10.00 am to 8.30 pm

TASCHEN

Calle Barquillo 30, 28004 Madrid
916 033 042

Every day, 11.00 am to 8.00 pm

Activity

Alejandro Bombín's paintings represent a creative reflection on the role played by technology in the relationship between ideological inertia/cognitive distortion.

On the occasion of Apertura Madrid Gallery Weekend, on September 9-12, the artist will perform an intervention that will reveal the close connection of his work with the physical book at TASCHEN Store Madrid: *Tekné*. This will make it possible to bring the public closer to the implications manifested in his processes, strongly characterised by the interaction between analogue and digital.

TIPOS INFAMES

San Joaquín, 3. 28004 Madrid
915 228 939

librosyvinos@tiposinfames.com

Monday to Saturday, 11.30 am to 3.00 pm and 6.00 pm to 10.00 pm (summer time)

Activity

On September 20, at 7.30 pm, a conversation between Jordi Teixidor, Pilar Carrera and Miguel Álvarez Fernández will take place at Tipos Infames on the occasion of Apertura Madrid Gallery Weekend.

Considered one of the leading representatives of Spanish abstraction, Jordi Teixidor (Valencia, 1941) identifies with critical thought and modern tradition to transfer to his painting the spirit of doubt and criticism, delving into abstraction and a rational, apollonian, balanced and strongly contained painting in the expressive elements. His work can be found in the collections of the Guggenheim in New York, MNCARS in Madrid, IVAM in Valencia, the Juan March Foundation, the Bank of Spain Collection, the Ministry of Foreign Affairs, the Stuveysan Collection in Amsterdam, the Patio Herreriano Museum, CAAM in Las Palmas, the MOMA in San Francisco, the La Caixa Foundation, the Berkeley Museum. He is represented by the gallery NF/ NIEVES FERNÁNDEZ.

Pilar Carrera is Professor of Communication Theory at the Universidad Carlos III de Madrid. She has been Visiting Scholar at the London School of Economics and at Yale and Harvard Universities. Her books include *Las moradas de Walter Benjamin*; *El relato documental. Efectos de sentido y modos de recepción*; *Basado en hechos reales. Media Mythologies and the Digital Imaginary*; *Maternities and The Logic of the Fragment. Arte y subversión*, as well as monographs on the filmmakers Andrei Tarkovski, Aki Kaurismäki and Michael Cimino.

Miguel Álvarez Fernández (Madrid, 1979) is an independent curator, composer, graduate in Law and PhD in Art History and Musicology. He has taught at different Spanish universities, as well as in Germany and the United States. His music has been performed in numerous countries and he worked with Niño de Elche in the performance of *Val del Omar Auto Sacramental Invisible*, which was presented at the Museo Nacional Centro de Arte Reina Sofía.

ARCO GALLERY WALKS

The ARCO Foundation organises the ARCO Gallery Walks, guided visits to the city's art galleries, with numerous Arte Madrid galleries participating.

They will take place September 14-17 and 21-24, at 12.00 and 5.00 pm, touring art galleries in different areas of Madrid: Chueca, Centro, Chamberí, Letras, Fourquet, Salamanca and Salesas.

Visits are free until capacity is reached (registration priority for Friends of ARCO).

More information and registration at: arcogallerywalk@ifema.es

CONTEMPORARY ART IN THE CITY

Following the initiative started in 2020, this year we are offering 3 guided tours by Alfonso de la Torre, art historian and exhibition curator, of the works of Pablo Palazuelo designed for the Bankinter headquarters at Paseo de la Castellana, 29 and to the Museum of Outdoors Sculpture in Paseo de la Castellana, 40.

Visits are free and will take place on September 13, 22 and 29 at 6.00 pm, but prior registration through the activities portal of the Arte Madrid website is required.

Pablo Palazuelo's painting in the lobby (ceiling) of Bankinter, 1975. An abstract stucco

Alfonso de la Torre

After creating the coffered ceiling of the Casa Huarte in Madrid in 1965, around 1972 the artist Pablo Palazuelo (Madrid, 1915-2007) was commissioned by the architects Rafael Moneo and Ramón Bescos to create a fresco on the ceiling of the hall of the new Bankinter building on C/ Marqués de Riscal (1972-1976). The commission coincided with his immediate exhibition in Madrid at the Iolas-Velasco gallery, the first individual exhibition of his work in our country in 1973.

The work on the ceiling of Bankinter, which Palazuelo executed around 1975, in addition to being painted, is carried out using inscribed and coloured lines on the ceiling's stucco and corresponded to other paintings by Palazuelo from the 1970s. On the floor of the entrance hall, a large Palazuelo rug (790 x 640 cm) woven by Carola Torres in Telarte appears as a mirror image of the fresco.

Rafael Moneo explained that this work by Palazuelo attempted to offer hidden keys to the architecture of the building.

La Castellana Open-Air Sculpture Museum

Alfonso de la Torre

In 1972, the partial opening of what is now known as La Castellana Open-Air Sculpture Museum took place in Madrid. A museum of sculptures, reliefs and mobiles we could add, since the reliefs are works by Manuel Rivera and Gerardo Rueda, with the double mobile grille of Sempere. The Museum was located on the aforementioned Paseo de la Castellana, which in turn is the lower part of the 320-m long overpass built in 1970, which connects Juan Bravo with the Rubén Darío roundabout and C/ Eduardo Dato. The presence of this Museum, whose upper part contains a building by Fernando Higuera, converges in the lower part with another by Corrales and Molezún, and allows us to remember the proximity of other fundamental buildings of this time: the Juan March Foundation by Picardo and the Beatriz building by Eleuterio Población, with its failed sculpture project by Oteiza in its corner, still burning. This was the district of the buildings of Juan Manuel Ruiz de la Prada, not far from the Girasol building of José Antonio Coderch.

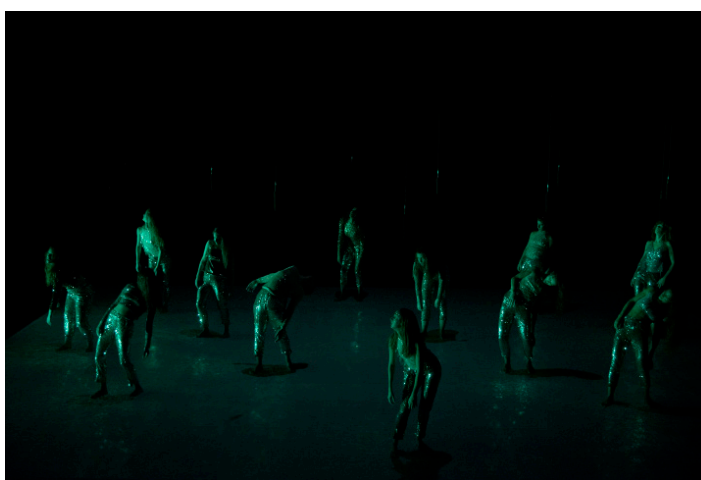
In promoting the Sculpture Museum, the technical cooperation (from the engineers of Alberto Corral, José Antonio Fernández Ordóñez and Julio Martínez Calzón) and artistic vision were fundamental. The latter was symbolised by the presence of Eusebio Sempere, who became a true promoter and spokesman for the artists, while also designing the kinetic railing of the overpass, the waterfall with curves, the benches and luminous prisms (these have now disappeared).

The works that can be found in La Castellana Outdoor Sculpture Museum are:

Andreu Alfaro, "Un món per a infants", 1971
Eduardo Chillida, "Lugar de encuentros III", 1972
Martín Chirino, "Mediterránea", 1972
Amadeo Gabino, "Estela de Venus", 1973
Julio González, "La petite faucille", c. 1937
Rafael Leoz, "Estructuración hiperpoliédrica del espacio", 1971
Marcel Martí, "Proalí", 1972-1984
Joan Miró, "Mère Ubu", 1975
Pablo Palazuelo, "Proyecto para un monumento IV B", 1978
Manuel Rivera, "Sin título. Tríptico", 1978
Gerardo Rueda, "Volumen-relieve-arquitectura", 1972
Alberto Sánchez, "Toros Ibéricos", 1958-1960
Eusebio Sempere, "Móvil", 1972
Pablo Serrano, "Unidades-Yunta", 1972
Francisco Sobrino, "Estructura permutacional", 1972
Josep María Subirachs, "Al otro lado del muro", 1972
Gustavo Torner, "Plaza-Escultura", 1972

SPECIAL PERFORMANCE BY POLIANA LIMA

Things move but they never say anything (*Las cosas se mueven pero no dicen nada*) is a dance piece based on the ideas of permanence and insistence. Performed by an exclusively female cast and constructed from the sound of the dancers' bodies, the piece evokes the processes of transformation and repetition of nature, without alluding to figuration on the scene.



Things move but they never say anything is a scenic piece, radically rooted in the presence of the dancers, through their movements and the sound of their moving bodies. From their bodies that do not move, from their columns shaken in multiple directions, their arms thrown violently and out of control, a poetics of bodies that stay on their feet, bodies traversed by various forces and intensities; in short, a collective body of women who present their ancestral resilience as a way of being in the world.

Poliana Lima (Brazil, 1983) is a choreographer, dancer and teacher, based in Madrid. An artist associated with CondeDuque between 2018 and 2020, she has presented her works at Los Teatros del Canal in Madrid, the Helga de Alvear Museum in Cáceres, the Tanzhaus in Zurich, the Mercat de Flors in Barcelona, the Santa Cruz de Tenerife Auditorium, the CND Pantin in Paris, the Gaia Municipal Auditorium in Porto, the Párraga Center in Murcia and the Centre National de la Danse in Paris, among others. Likewise, she has participated in numerous festivals, such as the Edinburgh Fringe, Madrid en Danza, New Baltic Dance and Aerowaves. In November 2022, the choreographer will premiere her new work, *Oro Negro*, at the Autumn Festival.

A new line of strategic business development based on business relationships and commitment to art and culture. Arte Madrid appreciates the collaboration and sponsorship of private and public companies committed to Corporate Cultural Responsibility which have made this event possible.

STATE MUSEUMS

Collaboration with Madrid's museums

In this 13th edition of Apertura we are collaborating with the Ministry of Culture, through the Subdirectorate General of State Museums, to present works by contemporary artists represented by Arte Madrid galleries in some of Madrid's museums.

If we retrace the history of museums from their beginnings, we realise, for example, that what is considered the first museum as we understand this institution today, the Ashmolean in Oxford, in the United Kingdom and founded in the 17th century, is a university museum; or that the Prado Museum, at the beginning, was open six days a week, five of which were exclusively for copyists and scholars, that is, mainly for artists to study classical works. These two examples show that artistic education and training have always been a fundamental vocation of museums.

This collaboration with state museums serves to continue this tradition, bringing the collections they hold into dialogue with the practices of the artists of our time.

This year, the fruit of this project are two exhibitions that can be enjoyed from 6 to 25 September: at the Museo del Romanticismo, a project by the artist Pipo Hernández Rivero, represented by NF/Nieves Fernández gallery; at the Museo Nacional de Artes Decorativas, a work by Federico Miró, represented by F2 gallery.

Ultraleve, Pipo Hernández Rivero at Museo Nacional del Romanticismo

6-25 September

Museo Nacional del Romanticismo

Calle de San Mateo 13, 28004 Madrid

Ultraleve, (ultra-thin), a project by Pipo Hernández Rivero (Telde, 1966) for the National Museum of Romanticism, is based on one of Marcel Duchamp's lesser-known authorial incursions: The Infra-Thin. Its ambiguous humorous complexity and the character of a "perfectly postponable hypothetical game" that the artist used to imprint on his works, make it an extraordinary material for speculating on the evolution of the relations between the conventions that make up the work of art and the society that accepts them.

Radically conceptual and bequeathed by the French artist in a state of sketchy speculation, its most challenging aspect is its adjective character. It is not about "the" *Infraleve* but about "the" *Infraleve*. Duchamp offers it to us as the first approach to an adjective, not a substantive work of art. It is not an autonomous entity, but a quality.

An example of Duchamp's amusing and at the same time profoundly mordant manner: The slight warmth that a seat leaves behind after you get up from it IS *infra-thin*.

From a small but suggestive change of prefixes, *Ultraleve* inserts itself into the experience of the museum visit. It explores the ritual of seeing exhibitions and how it fits into the everyday. The piece questions the complex contradictions inherent in walking/consuming/investing/wasting time and energy and museum space. Looking at paintings in the room is obstructed by the presence of the scales, small individual podiums designed for the intimate ascertainment of one's own weight.

The installation opens up to an experience of disjunctions with elements that play at being decoys for others. Dare to "read" a piece of art or ask yourself if you have eaten too much today. Or maybe do both at the same time.

It may be that during this episode of attention deficit there is room for the *infra-thin*.

The National Museum of Romanticism is a palace that recreates the daily life and customs of the upper middle class during Romanticism. During a visit, the public can learn through its collections what society was like during this historical period, as well as who were the main protagonists of this cultural movement in Spain.

Pipo Hernández Rivero is represented by the gallery NF/ NIEVES FERNÁNDEZ



Pipo Fernández Rivero, *Diptych for 25 and 35 kg*, 2021. Private Collection.

La densidad de la urdimbre, Federico Miró at Museo Nacional de Artes Decorativas

6-25 September

Museo Nacional de Artes Decorativas

Calle de Montalbán 12, 28014 Madrid

Federico Miró (Málaga, 1991) works and lives in Madrid, Spain. He presents Warp Density at The National Museum of Decorative Arts.

Currently my research focuses on the study of handicrafts and the tradition of velvet embroidery, tapestry and looms, which refer to my origins in Malaga and its popular culture. At a time when new technologies are absorbing our daily lives and have been fully incorporated into the artistic discourse (as a tool, as a strategy and also as an ideology), I react by immersing myself in the physical qualities of the pictorial.

I appropriate the inert and artificial vegetal motifs of embroidery, which is, as I understand it, another way of encoding and abstracting the image. The velvety texture that is generated through the procedure I use serves me to represent artificial plant details, taken from different ornamental genres.



Federico Miró, *The invisible thread*, 2021. F2 Galería.

Selection of exhibitions: *The invisible thread*. F2 Galería. Madrid, España (2021); *5 años de Atelier Solar*, comisariada por Alejandro Alonso Moro. Cruce Arte y Pensamiento Contemporáneo. Madrid, España (2020), *AUS FILS DES TOILES*. Musée des Beaux-Arts de Limoges. Limoges, Francia (2019), *La verdad es otra*. F2 Galería. Madrid, España (2018); *Federico Miró*. Gallery Red. Mallorca, Spain (2018); *Circuitos de Artes Plásticas* 2016, comisariado por Virginia Torrente. Sala Borrón. Oviedo, España / LABoral Centro de Arte y Creación Industrial. Gijón, España (2017), *Circuitos* 2016. Sala de Arte Joven de la Comunidad de Madrid. Madrid, Spain (2017), *La chistera*. MAD de Antequera. Antequera, España (2016).

The collection of the National Museum of Decorative Arts opens a window onto the course of everyday life between the 14th century and the present day, showing the evolution of materials, manufacturing techniques, forms, the functions of objects of use and the history of the institution itself. The museum has more than 70,000 collections, some of which are deposited in other institutions such as La Granja de San Ildefonso, Seville and Madrid.

Federico Miró is represented by the gallery F2 Galería.

Visit the [new website](#) of the State Museums



13th edition of APERTURA Madrid Gallery Weekend

September 8 to 11, 2022
In the 55 Madrid Art galleries

Schedule:

Thursday, 08.09: 12 noon to 10 p.m.

Friday, 09.09 and Saturday, 10.09: 11 a.m. to 8 p.m.

Sunday, 11.09: 11 a.m. to 2 p.m.

Contact Arte Madrid

Arte Madrid

Ana Ortiz Zaforas

Coordinadora

Tel: +34 647 850 099

E-mail: coordinacion@artemadrid.com

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+34 912 995 018 | +34 672 300 896

cristina@acercacomunicacion.org

constanza@acercacomunicacion.org

Dossier

[Apertura Madrid Gallery Weekend 2022](#)

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Institutional collaboration



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tenemos la voz de la España real.

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DE VOCES



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