

ARCO 2022

RAFAEL PÉREZ HERNANDO

In this edition of [ARCO Madrid 2022](#) we propose a homage to the great poet, philosopher and politician Dante Alighieri on the 700th anniversary of his death. We address the journey made by Dante in his Divine Comedy in which, accompanied by Virgil, he visits Hell, Purgatory and Paradise. Our stand will be divided into three different spaces, which will include a series of works linked to each of these literary scenarios.

In Hell, the stand will feature one of the imposing flat-paintings by the British artist Simon Callery. It will be accompanied by a highly intense black piece by Regine Schumann, which the German light artist will execute for the occasion, evoking the darkness of the night. This space is completed by "Inferno", a pictorial representation of this Dantesque scenario by Edgar Plans, and a sculpture from the 1980s by Susana Solano entitled *Reclòs* (in English, "Confined").

As dawn breaks, we arrive in Purgatory, which will be presided over by a large installation that will be created in-situ by the sculptor Alicia Martín, piling up fragments of glass and books, the latter being the key element in her work. As a backdrop, a large canvas by Miguel Ángel Barba made from small graphite crosses, with repetition acting as a kind of incessant penance by the artist.

Finally, our journey ends in Paradise, whose concept has its origins in pre-Islamic Persia, and alludes to lavish gardens located in desert environments in which water was one of the protagonists, via ponds, canals and fountains. For this reason, another sculpture by Susana Solano, this one entitled *Recipient* ("Container"), will be located at its centre. This area also features *Bosque* ("Forest"), one of the dreamlike landscapes by the German painter Sabine Finkenauer, who has just taken part in the exhibition *Pintura: renovación permanente* ("Painting: permanent renewal") curated by Mariano Navarro for the Museo Patio Herreriano in Valladolid. Both will be accompanied by another of Schumann's pieces, this time with a very airy, almost ethereal appearance, like the light of midday.

## Simon Callery (London, 1960)

This painter works and lives between London and Turín. His paintings have an emphasis on materiality and are often made in direct contact with the hard surfaces of the urban environment or on location in the landscape. He has worked in collaboration with field archaeologists from the School of Archaeology at Oxford University for many years and the painting processes developed on excavation sites in the landscape are now being applied to works made in the city, initially in London and more recently in Rome. In these paintings the canvasses are marked, cut and punctured, soaked in highly-saturated coloured distemper and stitched together to reveal internal voids and spaces. The paintings on show originate from working on two Iron Age excavation sites; Moel y Gaer, Bodfari in North Wales and Nesscliffe Hill, Shropshire. Callery makes physical paintings and has said that he works “to give painting its body back and as a result a better awareness of our own”.

Collections that include his work are the Arts Council Collection (London), the Astrup Fearnley Museum of Modern Art (Oslo), the Birmingham Museum Trust, the British Museum (London), the European Investment Bank (Luxembourg), the Centre National des Arts Plastiques (Paris), Nottingham Trent University, Stanhope PLC (London) and Tate Britain (London).

**Nesscliffe Vertical, 2020**

Canvas, tempera paint, pencil, thread and wood  
242 x 105 x 28 cm



## Regine Schumann (Goslar, 1961)

Regine Schumann lives and works in Cologne (Germany). She studied at the University of Visual Arts in Braunschweig with professor and painter Roland Dörfler. We started working with Regine Schumann in 2011. Since then, we have organized three solo exhibitions dedicated to her work in our gallery, "Touch me!" in 2011, "Who's afraid of glow?" in 2016 and "Push Borders" in 2020. We have also presented her works in numerous art fairs.

Schumann is fully aware of the potential of light and how it not only serves to illuminate but is capable of transforming the perception of space. The material that she uses in her works has a fluorescent pigmentation that changes depending on the type and intensity of light to which it is subjected, giving place to multiple appearances.



Colormirror soft ice blue glowing after, 2022

Fluorescent acrylic glass

90 x 150 x 10 cm

## Edgar Plans (Madrid, 1977)

This painter based in Gijón, has a degree in Art History from the University of Oviedo, but no academic studies in fine art. His training as a painter was determined by his time at the workshop of José María Ramos, where he learnt to give form and to express what he wanted through painting and drawing.

From the start of his painting career he showed a very personal style, with graffiti, street art, comics and animated films as his main influences. Characters that he himself defines as "animal heroes" are the protagonists of his works, and are distributed throughout his compositions on the basis of imaginary architectures full of scribbles and scratches. These seemingly spontaneous marks are reminiscent of the canvases of Jean-Michel Basquiat or Cy Twombly.

Despite his playfulness, vibrant colour palette and seemingly cartoon-like aesthetic, his paintings deal with serious themes: he aims to criticise gender violence, racism and envy, among others.





Paradiso, 2022  
Mixed media on canvas  
130 x 162 cm



## Alicia Marín (Madrid, 1964)

Alicia Martín develops her work in different disciplines, sculpture, photography, video, installation and drawing, with sculpture as the field in which she has been most prolific and in which she has obtained the greatest recognition. In the early 1990s she began to work with books, the element that has become one of her hallmarks, especially in large-scale sculptures where hundreds of books form large structures created ad hoc for a specific place.

The book as a vehicle for transmitting culture, its universality and everyday nature, endow Alicia Martín's work with a powerful symbolic charge and, consequently, multiple interpretations.

Her work is present in many of the main Museums and Contemporary Art Centres in Spain, such as the MUSAC, the CGAC and the Museo Patio Herreriano, among others. She has also developed a multitude of projects at international level.



**Glass delusion, 2021**

Glass and books on wooden decking  
Variable measures

## Miguel Ángel Barba (Ciudad Real, 1976)

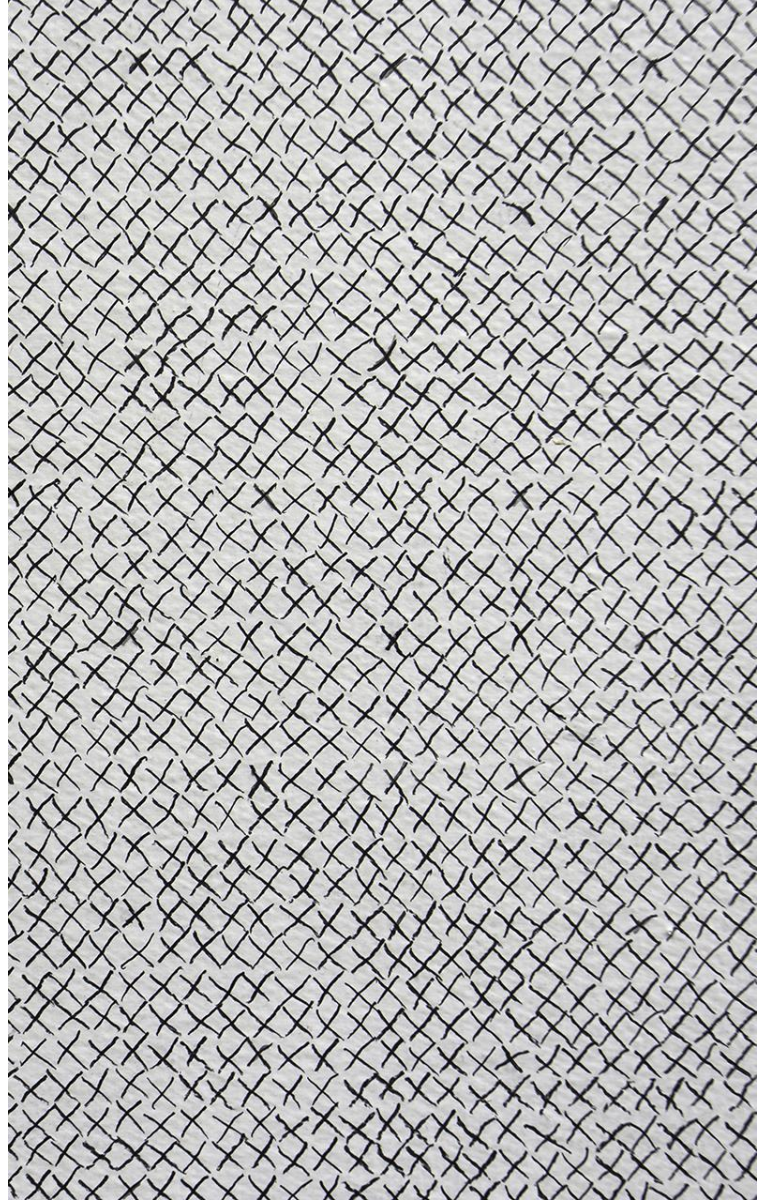
Of the four artists living in Cuenca with whom our gallery began working almost fifteen years ago, only Miguel Ángel Barba has "resisted" and remains here with us. This painter trained in the Faculty of Fine Art, Cuenca, beginning his career with figurative-expressionist work bursting with colour. He then began to use fabrics and large boxes used to package refrigerators and large household appliances, which he had collected in the street.

He left this phase behind him to embark upon abstract compositions emerging from wide stripes made with coloured wax, fading into almost imperceptible stripes drawn in graphite on white backgrounds.

His prolific work has progressively evolved towards very schematic compositions in which rhythm and continuous repetition become a key and indivisible element. Initially, colour overflowed his works, within the figurative style. Today his compositions, arranged on intense white backgrounds, induce calm observation and meditation.

Sin título, 2022

Graphite on canvas  
201,5 x 321,5 cm



**Susana Solano**  
**(Barcelona, 1946)**

An outstanding protagonist of the renewal of Spanish sculpture in the eighties. Her international recognition came with her participation at Documenta VIII in Kassel (1987) and in the Venice Biennale in 1988, the year in which she also received Spain's National Prize for the Plastic Arts. Having moved beyond the geometric simplicity of the early nineties, her current works are increasingly inclined towards a lyrical intimacy, where volumes evoke a spiritual vindication of the body.

Her work can be found in numerous public and private collections both nationally and internationally. She has exhibited at the Joan Miró Foundation, the MNCARS, the San Francisco Museum of Modern Art (USA), the MACBA Barcelona, the Guggenheim Museum in Bilbao, the MoMA in New York and the Skulptur Projekte Münster (Germany), among others. Recently, the IVAM and the Museo Patio Herreriano in Valladolid dedicated a retrospective exhibition to her through a selection of more than one hundred works and models of international public intervention projects that the artist has been developing over the last twenty years.



**Reclòs, 1982**

Bronze sculpture

Edition of 6 + 1 PA

51 x 55 x 30 cm



## Sabine Finkenauer (Rockenhausen, 1976)

This German-born artist has been living and working in Barcelona since 1993. Trained at the Academy of Fine Arts in Munich, she specialised in sculpture, although in the 1980s her work took a turn towards painting.

The general theme of Sabine's work, in her own words, is "simple things". Objects such as furniture, clothes, plants, architecture or mountains appear. Also figures such as little girls, princesses or dolls that seem related to children's imaginary worlds and fairy tales. This whole universe of "things" is portrayed through a simple and rigorous formal language, working playfully between abstraction and the concrete image.

Finkenauer has gone through a constant progression and seen increased recognition of her work over the past years. Her solo exhibition in the Städtische Galerie of Villingen – Schwenningen, Germany, and her participation in Non-Declarative drawing at the Drawing Center, New York (2007), curated by Luis Camnitzer, underlines her interest in this concept: "the simple things that surround us in our day-to-day lives."



**Bosque, 2019**  
Acrylic on canvas  
160 x 240 cm

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