



AR
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2023

RAFAEL PÉREZ HERNANDO

Our project for this new edition of **ARCO Madrid 2023** proposes to bring together six artists represented by the gallery, of different nationalities, each with a different approach to their work. In a diaphanous booth, in which all the works will be in dialogue with each other without interruption.

The stand will be articulated around the sculpture "Fragmentos y vínculos II" by **Susana Solano (Barcelona, 1946)**, which formed part of the intervention carried out by this sculptress together with the painter **Simon Callery (London, 1960)** in the Monastery of Santa María de Bujedo de Juarros, in Burgos, as part of our new summer programme recently launched.

It will be flanked by a set of paintings by the British artist, which will occupy the side walls of the stand. These emphasise materiality and are often made in direct contact with the environment, taking advantage of the surfaces that make up the landscape. In this way, both artists make allusions to nature, each with a language of their own.

The back wall will be dominated by a canvas by **Felicidad Moreno (Toledo, 1959)** which, despite its evident abstraction, could be evoking the sunset thanks to its main allies: colour and the expression of movement. In her painting, the colours appear in brilliant ranges that move away from the more naturalistic palettes, spreading over the surface by applying techniques such as dripping and stencilling. In turn, this piece will be accompanied by a group of works in intense red tones by the German light artist **Regine Schumann (Goslar, 1961)**. Her early admiration for artists such as Matisse and Rothko seems not to have faded.

Finally, on the outside wall we find a canvas by **Giorgio Griffa (Torino, 1936)**, where the support, the colour and the brushstroke, presented in lines and rhythmic strokes, are the main elements. Undoubtedly, its title "Cinque colori" reinforces the importance we give to colour in our selection of works.

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.



Fragmentos y vínculos II, 2022
Bronze and galvanised iron sculpture
25 x 194 x 45 cm

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).

Winter painting II, 2022

Canvas, tempera paint, pencil, thread and wood
42 x 90 x 10 cm



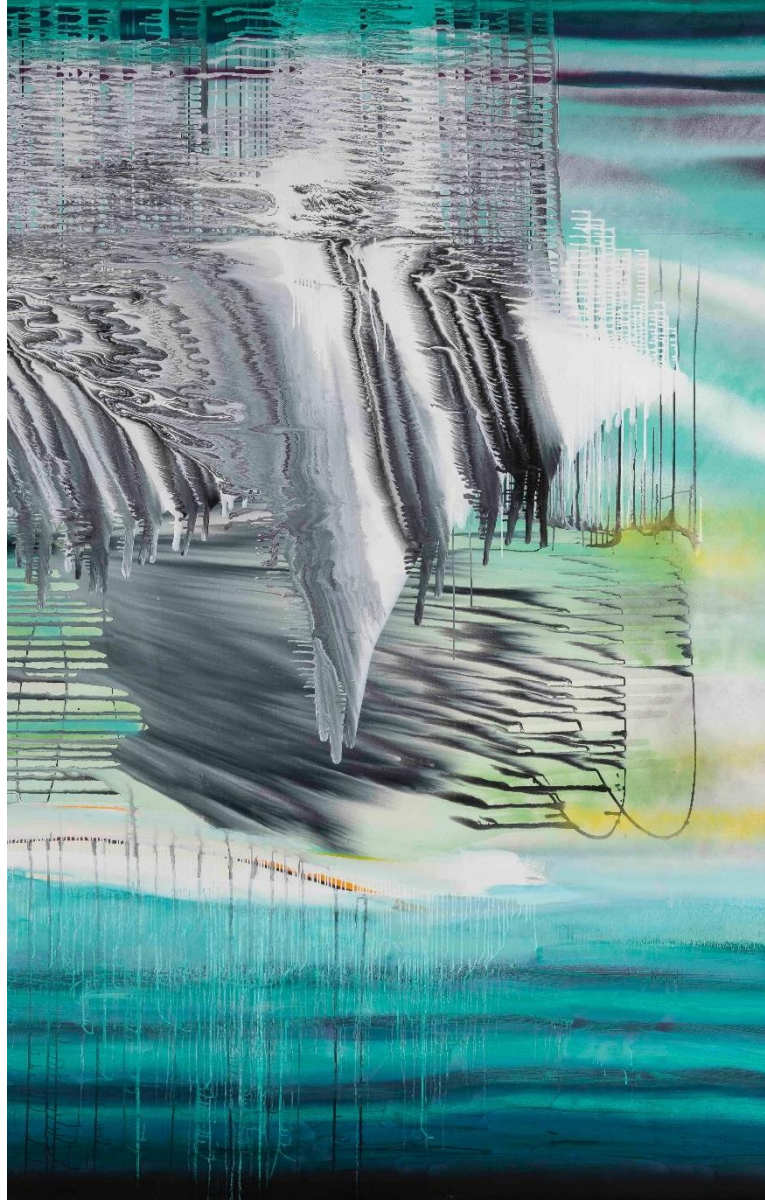
Felicidad Moreno (Toledo, 1959)

Felicidad Moreno began her career in the eighties, with work that made her into one of the most refreshing painters of the time. Her first works were already framed in geometric abstraction, and between 1985 and 1989, she began to work in series featuring curved lines and black and white contrasts, as if they were a metaphor for the light-darkness duality.

However, hers has been a non-linear trajectory, which revolves around certain painterly constants, with the same recurring elements repeating throughout the development of her work: light, movement and contrast around figures with clear allusions to astronomical or microscopic forms.

Currently, her main allies are colour and the expression of movement. In her canvases, the colours appear in brilliant ranges that move away from more naturalistic palettes, and are spread over the surface using techniques such as dripping and stenciling. However, after experimenting, Felicidad Moreno does not always accept all of her creations as valid, and will reuse the canvases of failed works, letting them show through in some parts. Without a doubt, she is a painter of the unexpected.

Her work appears in many notable Spanish museums and collections, among them the MUSAC in León, the Patio Herreriano Museum in Valladolid, the La Caixa Collection of Contemporary Art, the Banco de España Collection, the Caja de Burgos CAB and the ARTIUM Collection in Vitoria. Particularly noteworthy was her participation in the collective exhibition “Lo[s] Cinético[s]” held in 2007 at the Museo Nacional Centro de Arte Reina Sofía, as well as the individual shows “hynÓptico” at the MUSAC and “Mundos Dibujados” at the Patio Herreriano.



Detail of
Untitled, 2022
Enamel on canvas
280 x 240 cm

Regine Schumann (Goslar, 1961)

With acrylic glass as a key material in much of her work, and the color field movement as an important reference, the artist Regine Schumann lives and works in the city of Cologne, Germany. Her work focuses on the effects of light and colour caused by different fluorescent materials. Undoubtedly the most frequent material in her work is acrylic glass in panels of different colours, with which she creates different compositions in spaces, based on Goethe's colour theory. These panels are manufactured with fluorescent pigments of different colours that react to the external lighting they receive. The stronger the natural light, the more the colour and light effects are enhanced. As a complement, she also uses black or ultraviolet light to apply new colour variations to her works, or intensify their brightness.

The results that Regine Schumann obtains are works of changing colour and effects, which are not only related to the surrounding space, but surprise the viewer with different experiences of the work, depending on the lighting environment.

In addition to having developed different site-specific projects in public spaces, her work is represented in leading German institutional collections such as the Kunstmuseum in Celle, the Rheinisches Landesmuseum in Bonn, the Staatliches Museum in Schwerin and the Ritter Museum in Waldenbuch, as well as prestigious international institutions such as the Museum of Modern Art in Medellín and the Sabadell Collection in Barcelona.

Colormirror glow after and transparent red madrid, 2022
Fluorescent acrylic glass
29 x 14 x 6 cm



Giorgio Griffa (Torino, 1936)

A key artist in the post-war transformation of Italian art, and at the same time a singular figure, Giorgio Griffa was born in Turin in 1936 and started painting when he was a child. Initially trained as a traditional painter, he began to paint abstract works and develop his personal poetry from the late sixties.

He belongs to a group of artists, working in Turin in the mid-60s, who transformed the Italian art of the period: Giovanni Anselmo, Gilberto Zorio, Giulio Paolini, and Mario and Marisa Merz. Griffa himself received little international acclaim until well into his career —despite exhibiting at the São Paulo Bienal in 1977 and the Venice Biennale in 1978 and 1980. In the 21st century, his work has received greater recognition; he had solo exhibitions at the Centre d'Art Contemporain Genève in 2015, at the Serralves Foundation in Porto in 2016, at the Venice Biennale in 2017, at the Camden Art Centre in London in 2018, and more recently at the Centre Pompidou in Paris in the spring of 2022.

The emphasis in Griffa's work is on materiality. He reduces his materials and processes to their essential elements —raw canvas, colour, and brushstrokes that take the form of rhythmic lines and flourishes. His simple, unstretched canvases often reveal creases that have formed during storage, adding the suggestion of a grid to his compositions. Even though he has been associated with movements such as Arte Povera, Pittura Analitica and Minimalism, Giorgio Griffa's artistic career nevertheless remains mainly solitary, outside a specific current. After more than 50 years Griffa still follows the same path as a painter, with continuity and consistency, vitality and poetry.



Detail of
Cinque colori, 2003
Acrylic on canvas
116 x 219 cm

As a contrast to the vividness of the colours, we will find a final monochrome space dedicated to the multidisciplinary artist **Rosalía Banet (Madrid, 1972)**. It will host her installation "El banquete quemado" (The Burnt Banquet), which she created during her residency at the Spanish Academy in Rome in 2017.

It is a contemporary version of a banquet from Ancient Rome, with which the artist reflects on the dehumanisation of today's society. It is a funeral banquet, which speak to us about the end, as indicated by the food that makes up this feast, consisting of pies, cakes and other sweets that are normally served at the end of the meal, as a closing. They are very iconic foods that, despite having lost their attractive colours, continue to whet our appetite and bring back memories of celebrations and gatherings, of festive days.

Rosalía Banet (Madrid, 1972)

Rosalía Banet is a multidisciplinary artist and holds a PhD in Fine Arts from the University of Vigo. Her artistic practice always starts from drawing, to develop projects that take different forms and formats, from paintings or sculptures to installations and audiovisual pieces.

Within her work she analyses and reflects on the systems and patterns we inhabit. She portrays today's society with its excesses and imbalances, bringing to light the monsters that populate contemporary civilisation. The three axes that form the backbone of her practice are the body and its illnesses, food, and territory.

She has worked in galleries such as Marta Cervera, Espacio Mínimo or Twin Gallery, and in institutions such as the Centro de Arte Contemporáneo La Conservera, MAS (Museo de Arte Contemporáneo de Santander) or the Centro de Arte de Alcobendas. In recent years she has received several international awards and grants such as the scholarship of the Royal Academy of Spain in Rome (2016/17), artist in residence at Casa de Velázquez (French Academy in Madrid, 2018) and HIAP (Helsinki International Artist Programme, 2019).



Banquete quemado, 2017

Mixed media

75 x 280 x 410 cm



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