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Alexej Meschtschanow

Kiev, 1973. Lives and works in Berlin

Examines the physical and aesthetic qualities of established social conventions through sculpture and installation. Studying our immediate social environments with an analytic and compassionate eye, he assembles found objects, derelict furniture and archival photography.

His work focuses on the imaginative potential and psychological depths involved in the construction of identities, compulsion toward self realization and the socially driven urge for optimization. His sculptural works interlock two communicative modes, the passive and the active. The end effect of his creative output culminates in figures of poetic melancholy, attempting to break out of the vicious cycles of fordist, totalitarian or fetishist forms of functionalism.

Alexej Meschtschanow

Alexej Meschtschanow has exhibited at institutions such as the Kunstverein Langenhagen, Magazine4 in Austria, ARhoS Kunstmuseum, Aarhus, Denmark, Kunsthalle of Dresden, the Grassi Museum in Leipzig, or the Centre de la Photographie at Geneva. His work can be found at the Zabłudowicz Collection, London, the Museum Folkwang, Essen, the Philara Collection, Dusseldorf, or the Reiner Collection in Washington, among others.



NF/ Alexej Meschtschanow

Stuhl 32

2017

Chair, metal and acrylic painting

57 x 40 x 41 cm

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Jose Luis Landet
Argentina, 1977

José Luis Landet's work is conceived as a space where several modes of operating and assimilating cultural processes occur, crossed by social, political and ideological actions. His interest is centered on investigating sociocultural remains and wastes, as it could be seen through the retrieval of romantic and bucolic oil paintings from the 1940's to the 1970's, commonly made by amateur painters, the so called "Sunday painters". In this sense, Landet's work looks for a certain notion of paradise, recreating apocryphal.

The different materials that compose his works may be these pictoric representations, as well as other symbolic elements such as daily objects, photographs, letters, postcards, transparencies, writings, magazines and books, generating material and conceptual deconstructions.

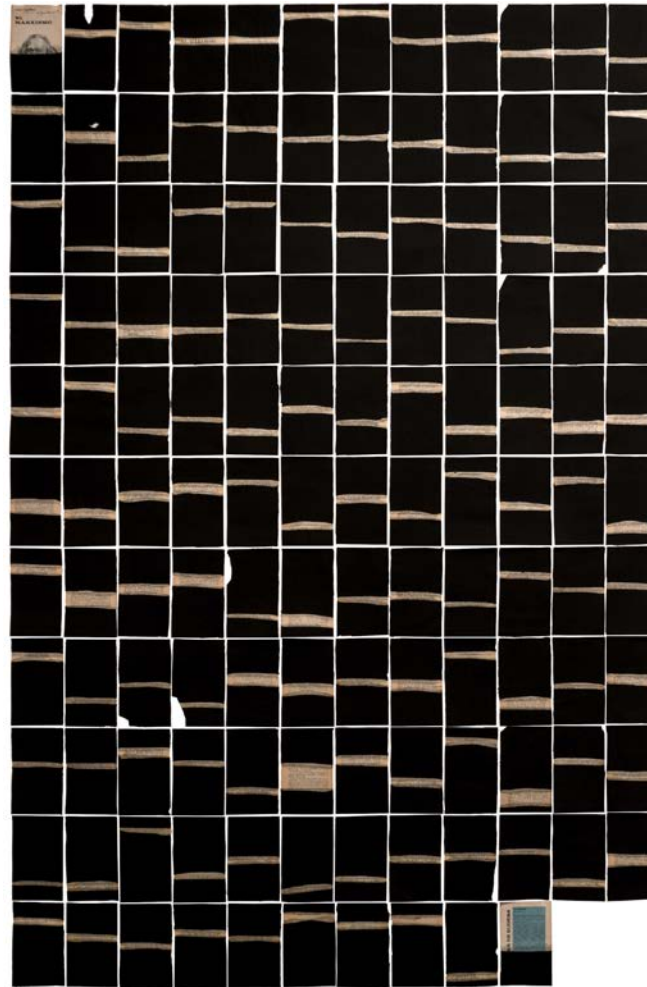
The work of José Luis Landet reveals not only the materiality of its elements, but also its burden of memory, time and use. Likewise, each artistic project is embedded of specificities and, therefore, require a complex creative action from the artist, beginning at classification up until archiving, through cutting, breaking, covering, forging, soaking, fragmenting and simulating.

In this sense, the metaphorical-poetic actions of José Luis Landet are expressed in frontier zones, between public and private, utopian past and dystopian present, silence and communication and, even, a universalizing history and gestures for the historiographic reframing from a local context.

--- **José Luis Landet**

Lives and works between Mexico City and Buenos Aires. Has exhibited at important Latin American institutions, such as Fundación PROA in Buenos Aires, Museo Ex Teresa de Arte Actual in Mexico City, FLORA ars+natura in Bogotá, in which he has also developed a residency; and Museo de Arte Contemporáneo (MACO) in Oaxaca.

His works are part of several collections as Jumex and Museo de Arte Contemporáneo de Oaxaca in Mexico; Louisiana Museum of Modern Art in Denmark; LACMA, Sayago & Pardon and JoAnn Gonzalez-Hickey Collection in the US; The Brillembourg Capriles Collection in USA-Spain-Venezuela.



NF/ José Luis Landet
Obras completas de Lenin
2018

Mate black acrylic on press paper
224,5 x 242,5 cm

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Fritzia Irizar

Culiacán, Mexico, 1977

Fritzia Irizar's conceptual artworks test the elusive forces of value as it is expressed in economic and symbolic forms including labor, precious materials, money, and myths.

Her work refers to the flow of money on an individual scale and to the consumption of the work of art.

Several of her projects have incorporated diamonds and salt—both crystals and similar in appearance, both used as currency in different historical moments. Salt is prized for its food preserving properties. By contrast, diamonds have been valued only for the purity of their appearance. The notions of these materials' value are subject to the beliefs and fantasies, a complexity alluded to in her pieces.

Fritzia Irizar works recognizes that history and science are almost fictions, built on small surfaces of knowledge and are subject to the decision of a few individuals. However, they are fictions that we want to hold: as acts of faith, of belonging, of will or certainty

Taken out of its typical environments, the currency Irizar uses in her works takes on symbolic qualities that speak to the construction of desire and value.

Fritzia Irizar

has exhibited individually in Sala Siqueiros of Ciudad de Mexico, Museo de Arte Zapopán, Museo de Queretaro, Headlands Foundation in San Francisco... She has participated in the biennial of Mercosur at Porto Alegre, at biennial of FEMSA and groups exhibitions at CA2M, CIFO Fundacion Fontanals Cisneros, Miami, Fundación Giorgio Cini, Venezia, Museo Rufino Tamayo, Seattle Art Museum, or Fundacion Banco Santander among others. Her work can be found at collections such as Jumex, Mexico, Isabel y Agustín Coppel Collection, México, Servais Family Collection, Brussels Olor Visual, Barcelona, Denise and Janice Braddock Collection, Seattle, Proyecto Bachué, Colombia or CA2M Madrid.



NF/ Fritzia Irizar
Sin título, Proyecto Cuatro Espejos II
2018
Inkjet print
100 x 150 cm



NF/ Fritzia Irizar
Sin título, Proyecto Cuatro Espejos I
2018
Inkjet print
100 x 150 cm

NF/ Fritzia Irizar
Sin título, Proyecto Cuatro Espejos III
2018
Inkjet print
150 x 100 cm



NF/

Moris

Mexico City, 1978

Moris work revolves around themes that address representation, social and subjective agency, urban issues and marginal cultures often taken for granted in mainstream society. Informed by constant field work, the issues Moris' researches have been an intrinsic part of his daily life since childhood, and pertinent to both his personal and professional formation.

The street and social space in general are his laboratory for investigating issues, gathering data, analyzing visual cultures, and vernacular aesthetics. Observing, integrating, and learning the diverse social codes of the urban underclass and underworld; their spoken dialects and semiotics; their strategies for survival; and informal use of aesthetics in their environments in order to make daily life more humane and dignified are the driving ethos for Moris' work.

Moris

Exhibits frequently in galleries of Brail, Germany and México. He has participated in the Biennials of São Paulo and Havana, and in group exhibitions at the Jumex Foundation in México, the Fontanals Cisneros Collection in Miami, the Artium Museum in Vitoria, the Musac in León. He has also had individual shows at the Museum of Contemporary Art of Los Angeles, the Museo Carrillo Gil in Mexico and the Sala Siqueiros.

His work can be found in the collections of the MoMA of New York, the PAAM in Miami, the Jumex Foundation in Mexico, the Fontanals Cisneros Collection in Miami, the Artium Museum and in many private collections.

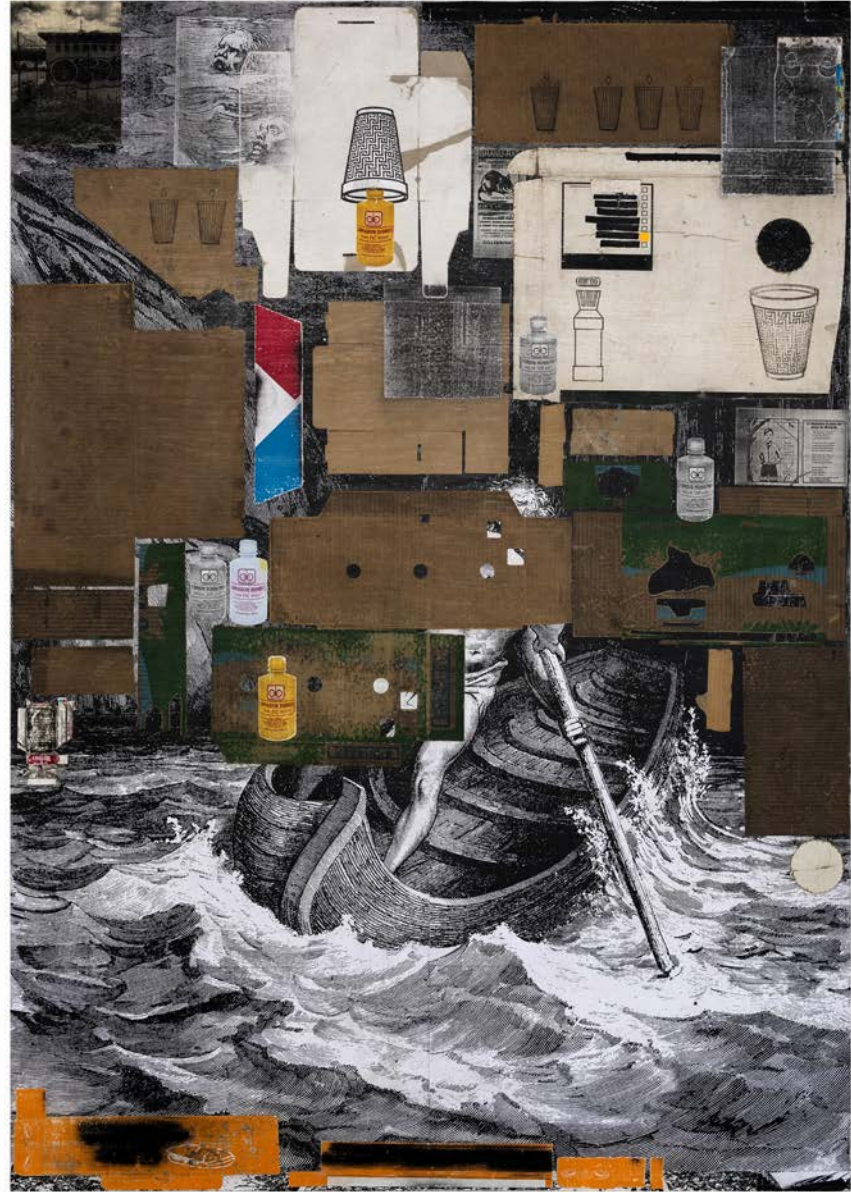
NF/ **Moris**

Has tirado demasiado de la cuerda

2018

Collage and ink on canvas

213 x 150 cm



NF/ **Moris**

Paisaje tercermundista 10

2018

Collage on canvas

170 x 122 cm



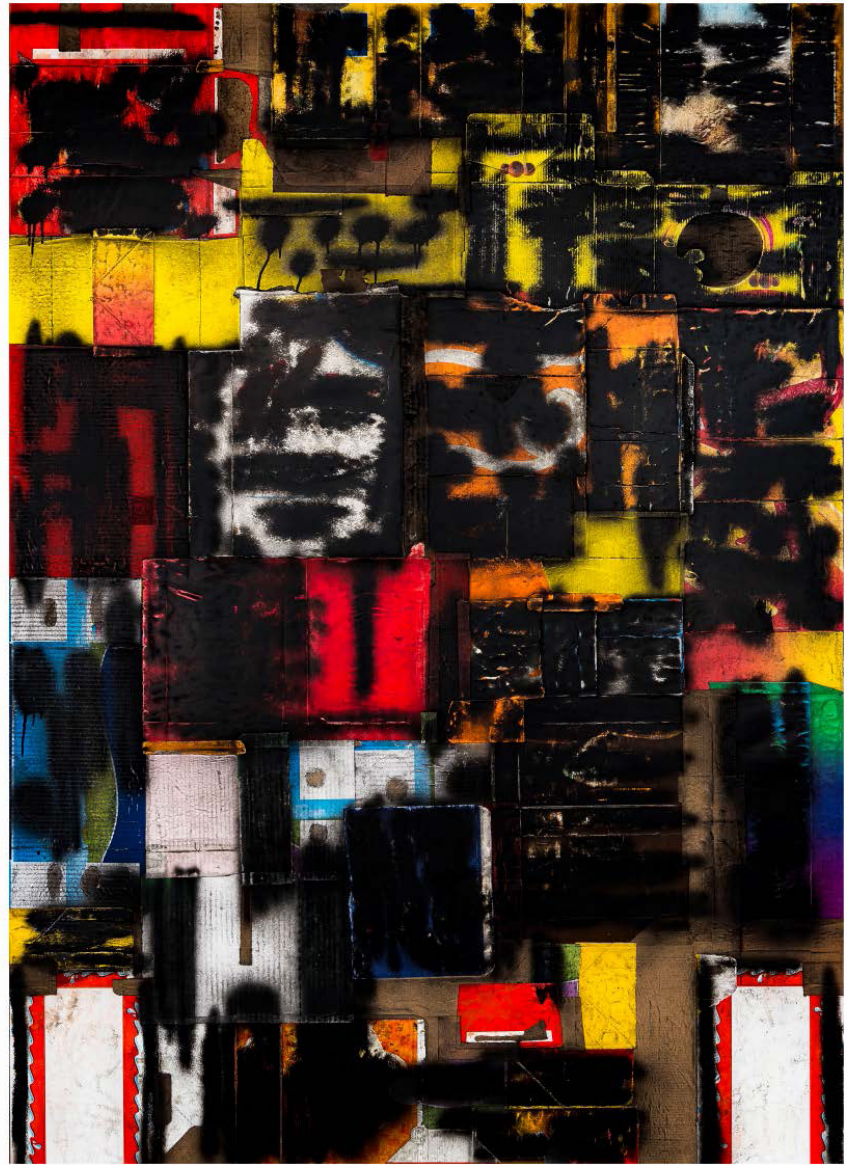
NF/ **Moris**

Paisaje tercermundista 11

2018

Collage on canvas and enamel

170 x 122 cm



NF /

Chiharu Shiota
Osaka, 1972

Heir of Ana Mendieta and a whole generation of feminist artists from the early 70's, Shiota works with her body as an intervention space, realizing performances that deal with our link with the earth, the past and the memory.

Well known for her installations with thread as main material, her symmetric tangles captivate the spectator at first sight, creating feelings that go between safety and fear, fascination and ugliness, while awakening memories, and both absence and existence as philosophical matters.

The presence and absence of her body is the thread running through her work, and ultimately is what makes it possible to understand her confrontation with the question of defining the artwork, the artistic subject and the public, the interior and exterior space.

In Shiota's philosophy the true artwork is created only when the expectations for familiar artistic forms of expression are abandoned in favor of a perception of things that get by without any attributions of meaning.

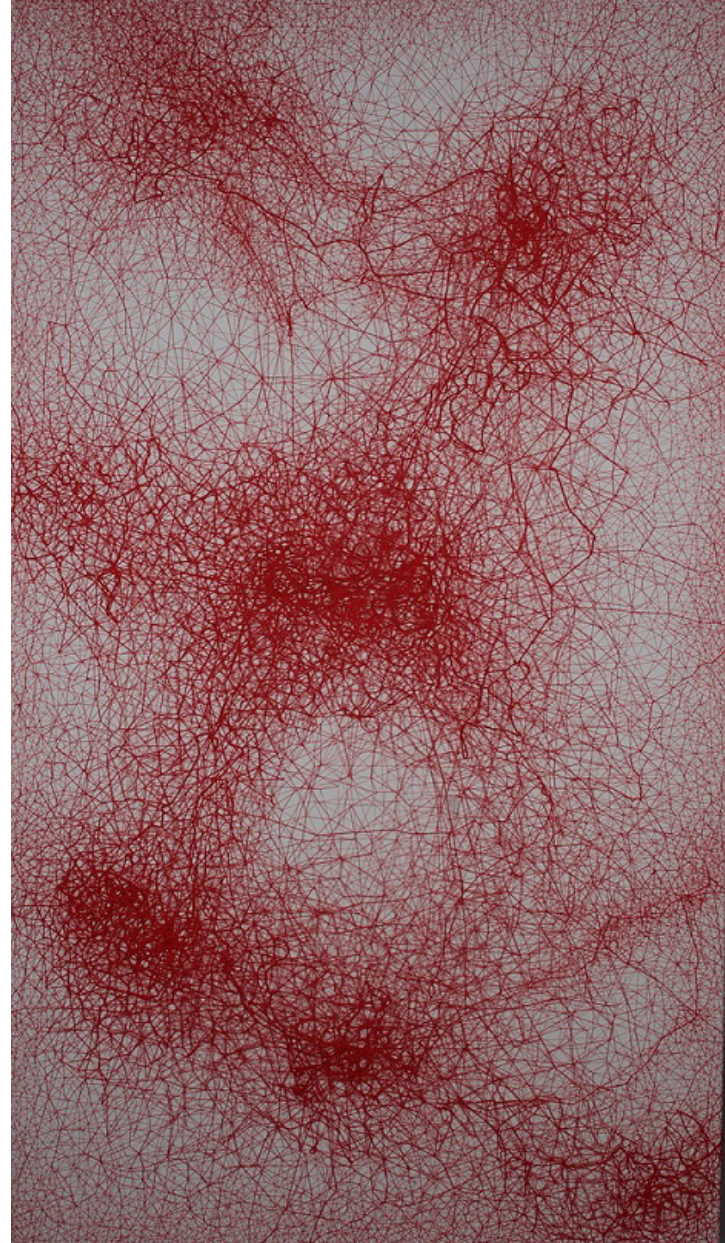
Chiharu Shiota

She has had solo exhibitions at Casa Asia, Barcelona, La Sucrierie de Lyon, Gervasutti Foundation, in Venezia, Maison Rouge, Paris, MONA Museum, in Tasmania, Matress Factory, Pittsburg, Walsall Gallery, Inglaterra etc.

She has participated in the biennials of Moscow, Lyon and Venezia, and groups exhibitions at Louisiana Museum, the Kiasma of Helsinki, Hayward Gallery of Londres.

In 2015 represents the Pavilion of Japan at the 56 Ed. Venice Biennale. She has done the scenography of Matsukaze opera with Sasha Waltz and Tristan and Isolda for the KielTeater.

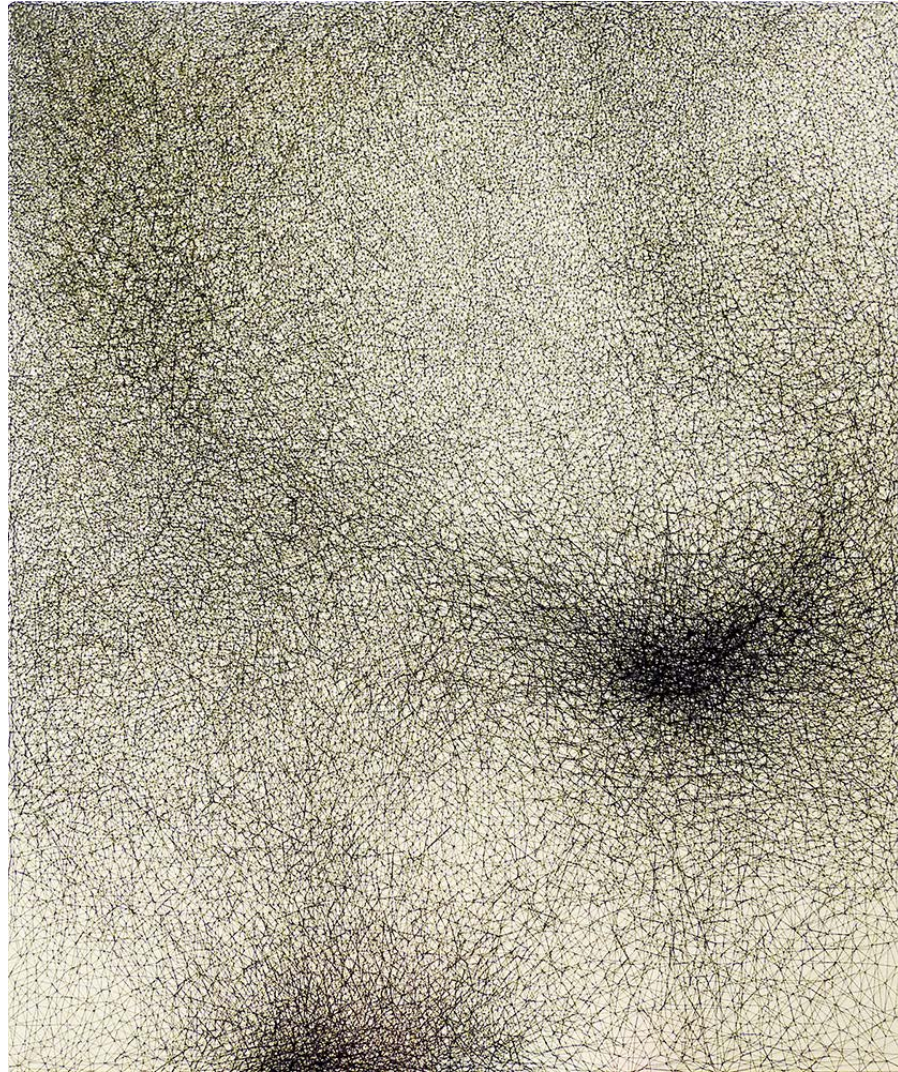
NF / **Chiharu Shiota**
Skin
2017
Thread on canvas
140 x 80 cm



NF / Chiharu Shiota
Skin
2017
Thread on canvas
120 x 100 cm



NF / Chiharu Shiota
Skin
2015
Thread on canvas
120 x 100 cm



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Jordi Alcaraz

Calella, 1963

The work of Jordi Alcaraz departs from the classical tradition of painting and sculpture to reach a consideration about volumen, language and time through the use of materials such as glass, mirrors, books or the reflection of the light. In his language visual transgression prevails, there is a play between different looks and the conjunction of transparencies and holes, wich allow us to glimpse hidden spaces. He builds through his works an unknown, surprising and metaphorical relationship with the world. Sculptures, paintings and drawings always through his way of treating materials and the poetic and unexpected games of words and titles.

Jordi Alcaraz

He began his working in sculpture and engraving. He exhibits in galleries in Madrid, Barcelona, Cologne, Los Angeles, Berlin, Trieste and Zürich. He has also exhibited in institutions such as Sala Tecla, Fundación Telefónica, Los Angeles Art Museum, Musee Rattu or Boghossian Foundation.



NF/ **Jordi Alcaraz**
Sin título
2018
Acrylic, iron and paper
155 x 115 cm

NF /

Arnulf Rainer
Baden, 1929

His committed search for new approaches of painting and his constant development of painterly strategies, accompanied by performative works and extensive writing, has led Arnulf Rainer to become one of the most influential living artists

In the 70's he starts to take photographs of himself. Creating a link between the theatrical and the graphic as a media of expression he gets closer to Viennese Actionism and exploring body language through performance he expands his practice to video, and starts using the hands to extend the painting.

Interested in the automatism he based his expressivity in the act of hiding existing images getting closer to abstraction, and to the total concealment of forms. Always emphasizing the human act of painting and the body language that painting involves, Rainer praises the first forms of human expression, and even the format of some canvases exceeds the conventional limits.

Arnulf Rainer

Member of the Royal Academy of Fine Arts of Berlin and Vienna, in 1981 he received the Max Beckman Prize in Frankfurt and in 1989 the International Photography Prize in New York.

In 2009 the Arnulf Museum was inaugurated in Baden, Vienna.



NF/ Arnulf Rainer

Untitled

1994-1996

Oil on photography on wood

64 x 64 cm



NF/ Arnulf Rainer

Zebra

1993

Oil on photography and cardboard on wood

64 x 76,5 cm



NF/ Arnulf Rainer

Untitled

ca. 1980

Oil on photography on wood

63 x 73,5 cm

NF/

Jordi Teixidor

Valencia, 1941

Considered as one of the most important representatives of the Spanish Abstraction, and National Prize of the Arts, Jordi Teixidor identifies himself with the modern tradition and critical thought, translating to his work a doubtful and critical spirit, developing abstraction and a work that is rational, genuinely Apollonian, superbly balanced, strictly contained with regard to expressive elements.

The modernity of Jordi Teixidor is reflexive and his paintings don't look for satisfaction, but require the spectator to think, denying a narrative reading.

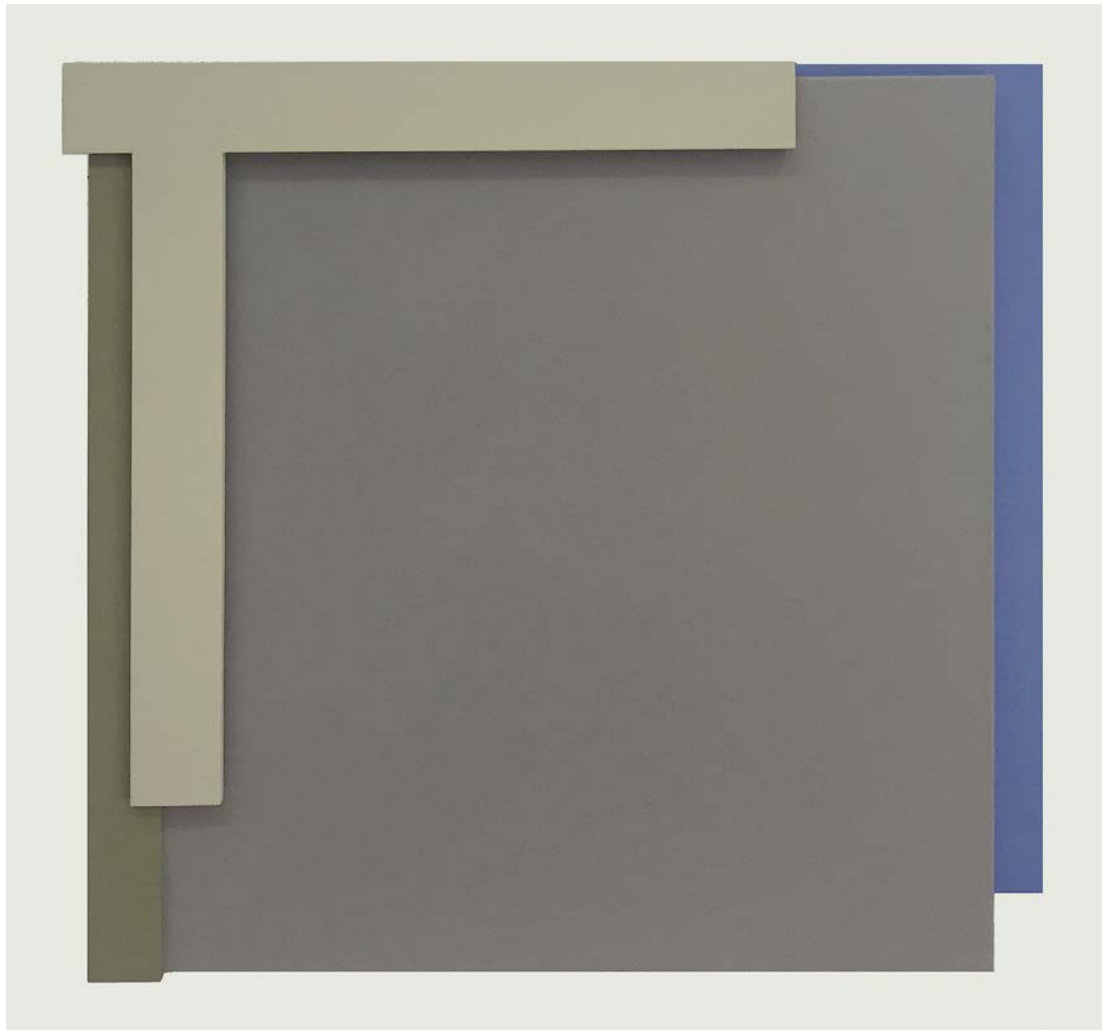
More than a tour de force about the possibilities of the abstraction at the present time, his work must be understood as an aesthetic and intellectual reflection on the limits of painting, as a search after the non painting, as the unattainable desire of making the final picture, or, what it is the same, the non- picture, but also as the personal expression of a feeling of ethical-political failure.

Through his use of black, Teixidor has formalized a solemn sequence of images that make up one of the most outstanding tragic expressions in contemporary Spanish painting.

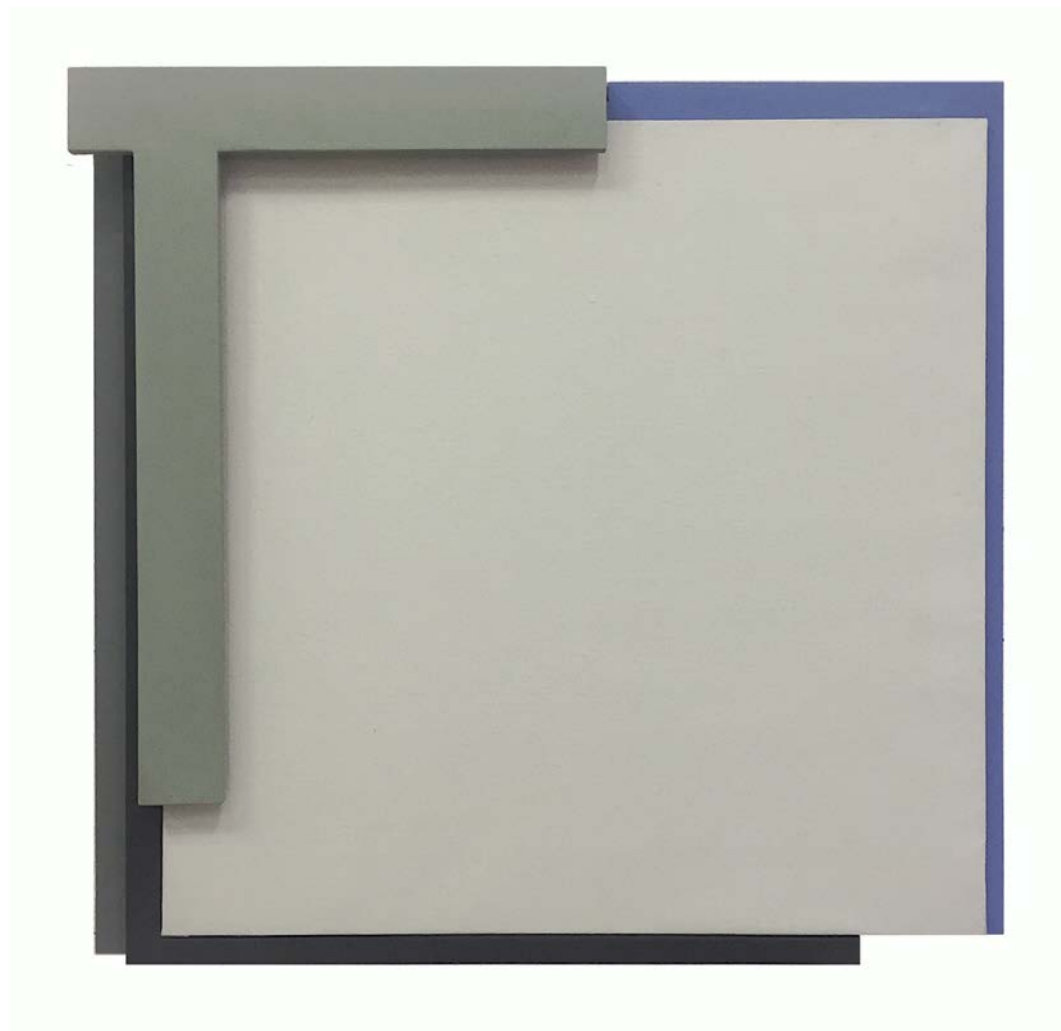
Jordi Teixidor

Member of the Royal Academy of Fine Arts of San Fernando in Madrid since 2000. In 1976 he participated in the Spanish Pavilion at the Venice Biennale and in 2014 he was awarded with the Spanish National Prize for Visual Arts. He has exhibited in museums and institutions as the Guggenheim in NYC, UNAM Museo de arte Contemporáneo, Ciudad de México, Spanish Academy in Rome, Gallery of Contemporary art, Sofia, Museum of Modern art, Moscow, Museo Reina Sofia Madrid...

His works can be found in collections as the Reina Sofia National Museum of Modern Art of Spain, the Guggenheim, New York, The San Francisco MOMA, the Berkeley University, the Chase Manhattan Bank, the Coca Cola Foundation, the Peter Stuyvesant Collection in Amsterdam, the IVAM in Valencia, Juan March Foundation, the Museum of Abstract Art in Cuenca.



NF/ **Jordi Teixidor**
Interior Holandés
2018
Oil and wood on canvas
61,3 x 66,5 cm



NF/ **Jordi Teixidor**
Interior Holandés 6
2019
Oil and wood on canvas
65,5 x 67,5 cm

NF/ **Jordi Teixidor**
Interior Holandés 5
2019
Oil and wood on canvas
66,5 x 60 cm



NF/ **Jordi Teixidor**
Sin título 1416-1488
2011-2015
Oil and wood on canvas
55 x 34 cm



NF/

Pipo Hernández Rivero

Telde (Gran Canaria), 1966

The works by Pipo Hernandez Rivero propose questions on “universally accepted cultural truths”. Built with images and ideas based on modern culture, his works move in the fields of cultural suspicion.

Pointing out to the complex possibilities for painting in the 21st century, his body of work offers a pictorial reconsideration from formal and conceptual structures, which references underlie a sense of failure to the cultural avant-gardes. At the same time, demonstrating that the discursive standardizing results in the exclusion of voices.

Mixing painting with all sorts of materials and introducing texts in languages that are unconventional to the Western paradigm, his works place us at politically disturbed environments, confronting the viewer with an unsolved dialogue and pushing towards rethinking notions of identity and value.

Pipo Hernández Rivero

Exhibits in galleries in Madrid, Barcelona, Tenerife, Palma de Mallorca, Berlín and Milano. He has participated in the Canary Islands Biennale at Centro de Arte de La Recova, and was also chosen to represent Spain at the Havana Biennale. He has participated in group exhibitions at ARTIUM in Vitoria, museums in Kraków, Prague, Budapest and at CAAM (Centro Atlántico de Arte Moderno) in Las Palmas (Canary Islands).

His work can be found in the collections such as CAAM (Centro Atlántico de Arte Moderno), TEA (Tenerife Espacio de las Artes), or ARTIUM, as well as in several private collections.



NF/
Pipo Hernández Rivero
Tienes razón 3
2019
Resin and acrylic
47 x 56 x 6 cm

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Pipo Hernández Rivero

Segundo asalto, Serie Lounge
2018

Tiles, wood, neon tube and resin
133 x 63 x 37 cm



NF/ **Pipo Hernández Rivero**
H.W. _ D.I. 1
2019
Resin and acrylic
60 x 46 x 5 cm



NF/

Mauro Giaconi

Buenos Aires, 1977

The work of Mauro Giaconi explores the possibilities of drawing as an expanded field, through which the artist reaches over other disciplines, such as sculpture and installation, in a way to investigate the architecture, the precariousness and the body as territories in conflict.

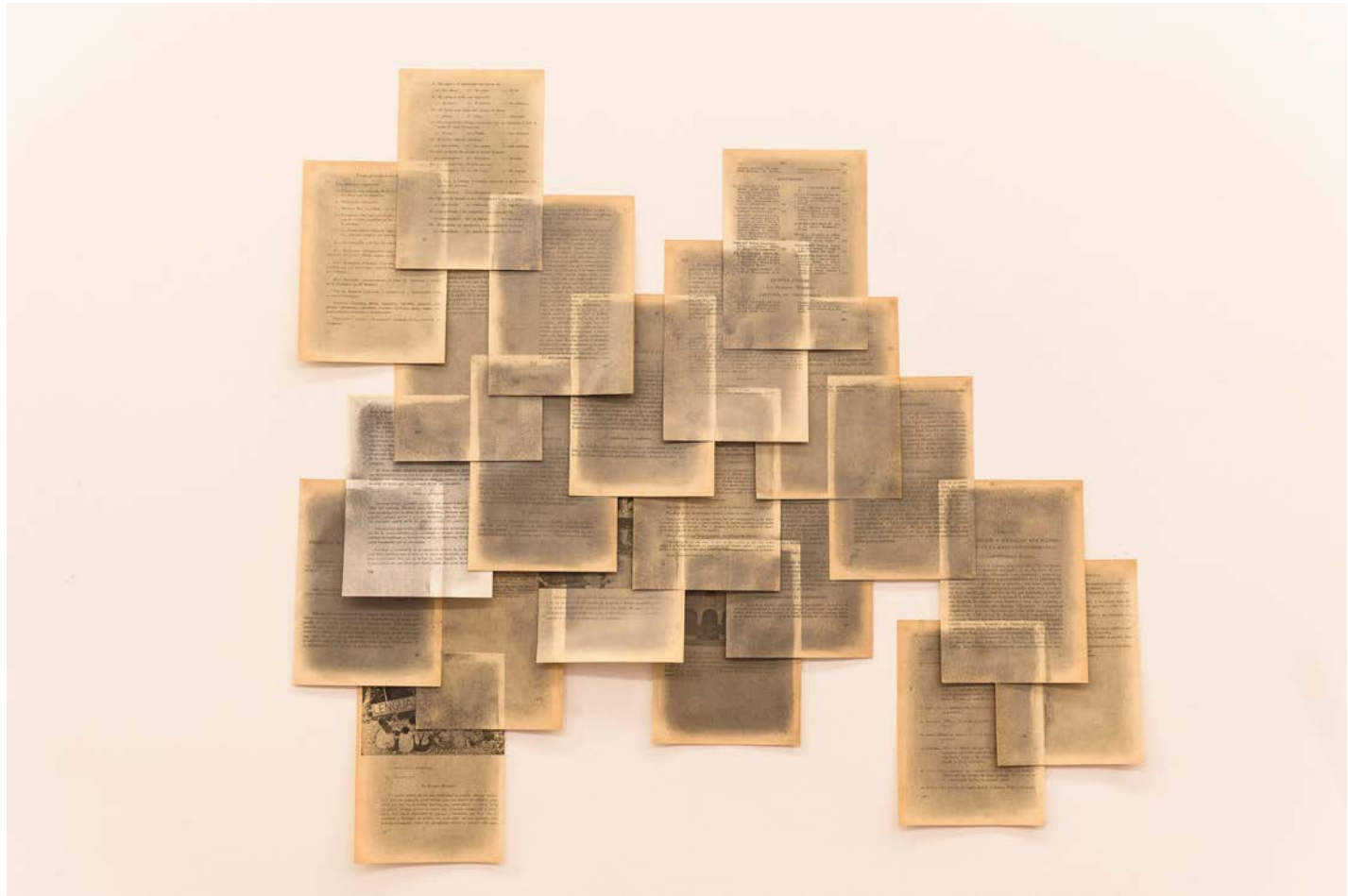
In this sense, the artist subverts both the role of paper as a medium, as well as the idea of drawing as the basal expression of general artistic practice. This leads towards the occupation of space, the performative gesture that emphasizes the corporal experience, and the intervention of objects and universal references belonging to the contemporary metanarrative.

Within the conceptual field, his works usually present contents and experiences that either clash or dissolve contrasts, such as birth and death, construction and demolition, freedom and imprisonment, in a thought-provoking gesture that revisits and questions the dichotomous signification of ideas.

Additionally, Mauro Giaconi conducts works as a critical agent for the art production system, having co-founded in 2014 two important projects: Obrera Centro, a self-managed space for the promotion of interdisciplinary artistic experience, and HerratecA, a tools' public library. Both cases reveal his interests on collaborative practices that create new spaces and transformative actions, under the assumption that progress and access in culture emerge from collectiveness and dialogue.

Mauro Giaconi

Has had solo exhibitions at BMocA (Boulder Museum of Contemporary Art), MAMBA (Museo de Arte Moderno de Buenos Aires), Museo Universitario del Chopo, and group shows at the Gregory Allicar Museum of Art, Centro Cultural Recoleta and Museo del Palacio de Bellas Artes in Mexico City. His works are included among collections such as: SPACE Collection, OMI International School of Art, Bemis Center for Contemporary Art, in the USA, and Colección Jumex, in Mexico. Furthermore, Giaconi has been awarded with several prizes, such as: Phillips Prize for Young Talents, within the Argentina and Latin America's rounds, Painting Salon UADE, Argentina's National Drawing Salon, and ArteBA-Petrobrás Prize in Argentina.



NF/

Mauro Giaconi

Deconstructivismo, Educación II

2018

Graphite and eraser on book

75 x 82 cm

NF/

Clara Montoya
Madrid, 1974

Clara Montoya is a compulsive experimenter, she likes the idea of working interchangeably with new technologies and materials from an age-old tradition, sometimes integrating one with the other. Her sculptures may assume an overwhelming and threatening dimension in the relationship established with the Viewer, or may target microperceptual phenomena which conjure special attention to detail and to the miniaturization and subtlety of virtually invisible gestures. This shift between different scales and resources that underpin built matter constitutes one of the most surprising aspects of her creative career.

NF/

Clara Montoya

Jugen, Vanadinita

2017-2018

Carrara marble, aluminum, copper sheet, vanadinite, resin

75 x 40 x 20 cm





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