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Arnulf Rainer
Baden, 1929

His commitment to the search for new pictorial approaches, accompanied by his performative work and extensive written documentation, have enshrined Arnulf Rainer as one of the most influential living artists.

Always exalting the body language that painting implies, the artist highlights the first forms of human expression and, in the 1970s, he begins to photograph himself, creating a link between the theatrical and the graphic as a means of expression.

Near to Viennese Actionism and exploring gestures through performance, he expands his practice to video, and begins painting with his hands, which will accompany him throughout his career.

Mainly interested in automatism and the desire to destroy conventional communication in order to recover the richness of human expression, Arnulf Rainer bases his expressiveness on the concealment of images of other artists and self-portraits, reaching abstraction and almost total obscuration of forms. In this sense, his body of work has always aimed to free itself from its own limitations, even exceeding by the form of canvases the conventional standards.

--- **Arnulf Rainer**

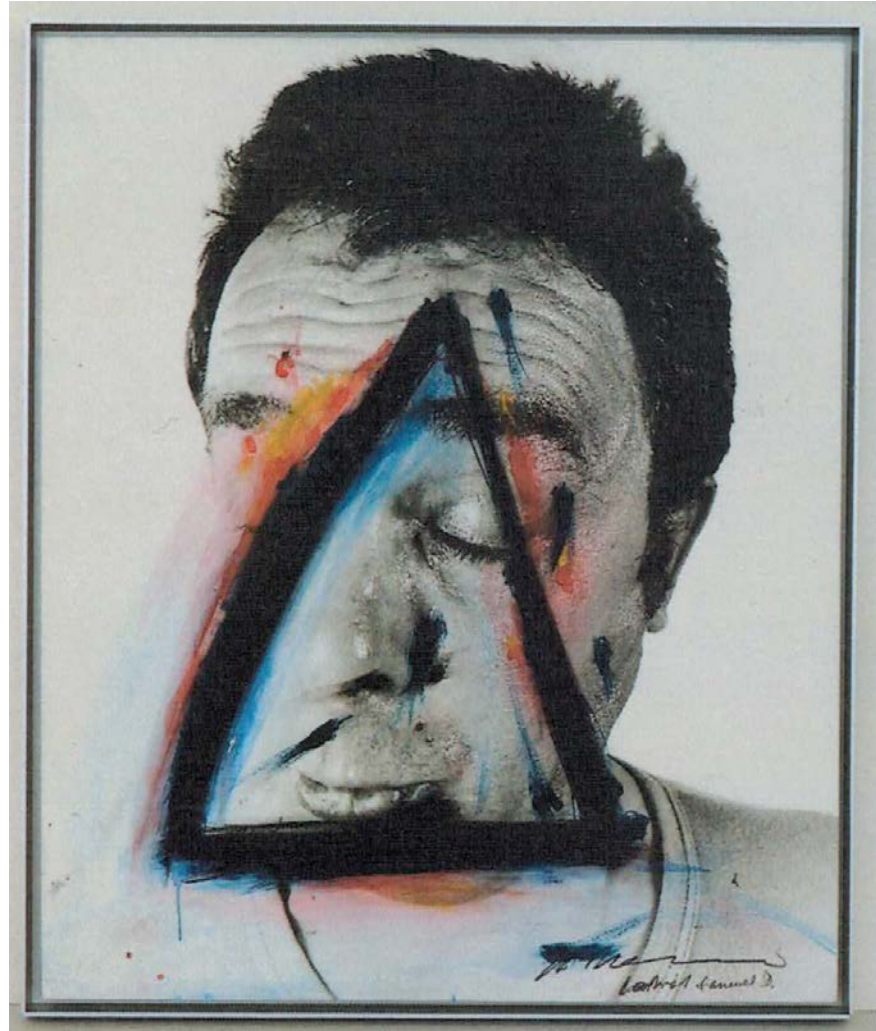
In 1978, he represents Austria at the Venice Biennale and is awarded with the Grand Austrian State Prize. Since 1981 is a member of the Fine Arts Academies both in Berlin and Vienna. In that same year, Rainer is granted with the Max Beckman Prize in Frankfurt and in 1989 he was given the International Photography Prize in New York.

Among the museums that have dedicated retrospectives to him, there can be outlined, the Albertina Museum in Vienna, the Stedelijk Museum in Amsterdam, the Guggenheim Museum in New York, the Nationalgalerie in Berlin, Bern Kunsthalle and Hamburg Kunstverein.

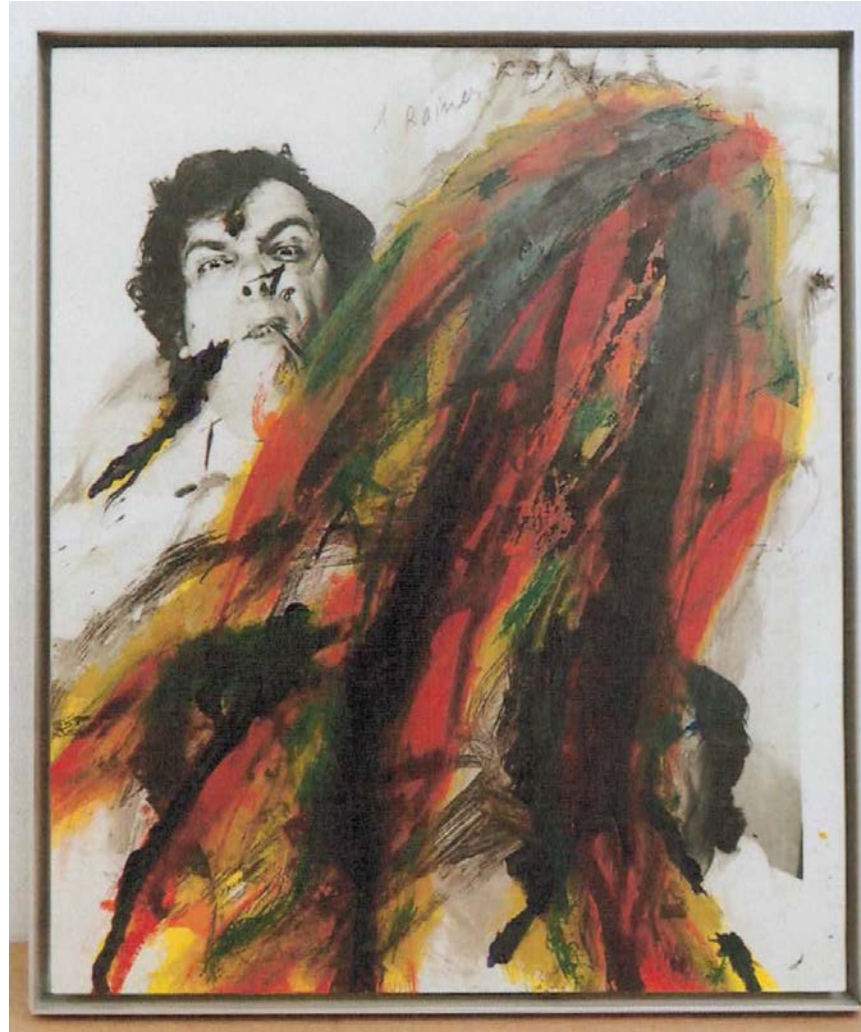
In 2009, the Arnulf Museum is opened in Baden, Austria.



NF/ Arnulf Rainer
Serie Face Farces
1970-1975
Oilstick on photograph on wood
50,5 x 63 cm



NF/ Arnulf Rainer
Serie Face Farces
1970-1975
Oilstick on photograph on wood
63 x 53 cm



NF/ Arnulf Rainer
Serie Face Farces
1970-1975
Oilstick on photograph on wood
62 x 52 cm

NF /

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 like 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

Schmuckstück

2012

Photograph mounted on glass, metal

119 x 144 x 24 cm



NF/ Alexej Meschtschanow

Dummy

2013

Photograph mounted on glass, metal and acrylic on wood
51 x 123 x 64 cm

NF/

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
Serie Narrativa
2014
Oil on canvas on wood
16 pieces of 20 x 30 cm each



NF/ José Luis Landet
Nueva Era 1940-1970
 2016
 Newspaper on oil on canvas
 30 x 20 cm each

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

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 Leon. 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.



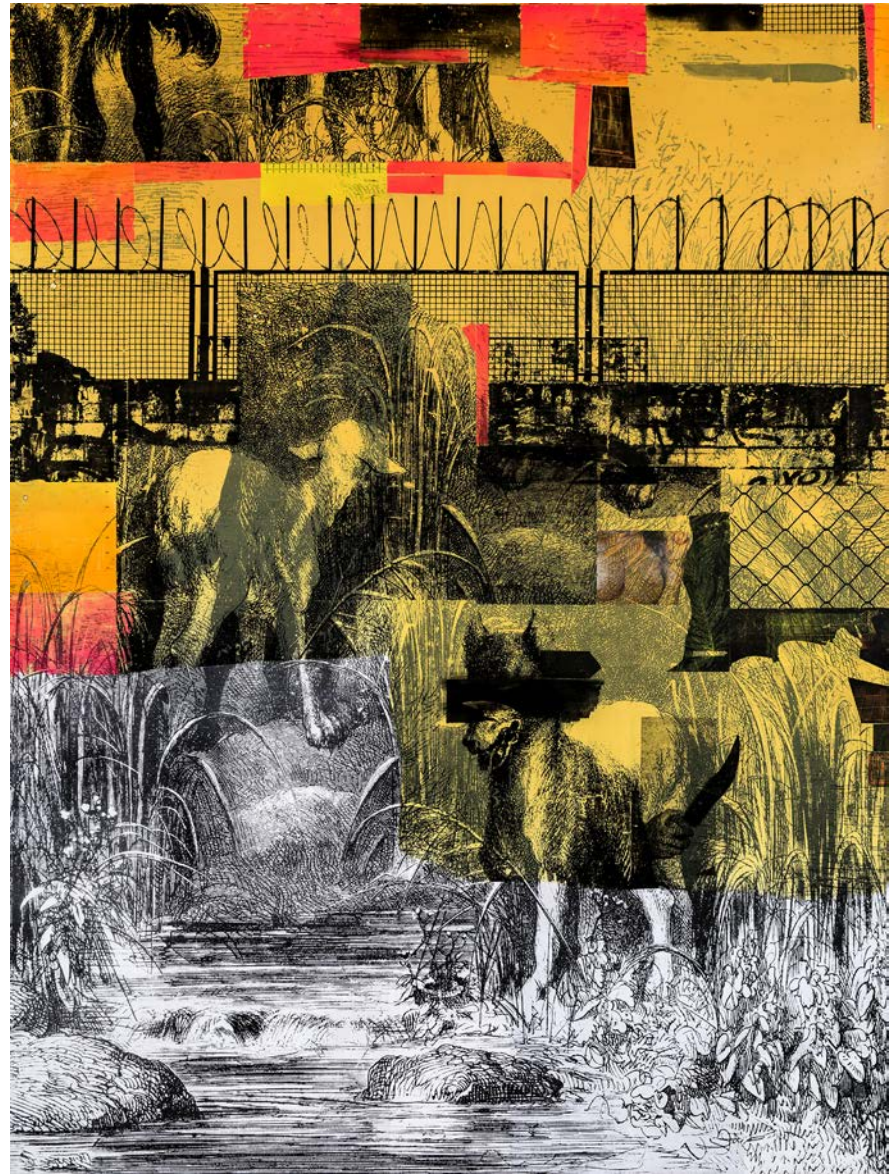
NF/ Moris
Horizonte petrificado 12
2020
Cement and glass on recovered painting
36 x 55 x 17 cm

NF/ Moris
El lobo y el cordero

2019

Collage, glue and enamel on canvas

200 x 150 cm





NF/ Moris

Horizonte petrificado 9

2020

Cement and glass on recovered painting

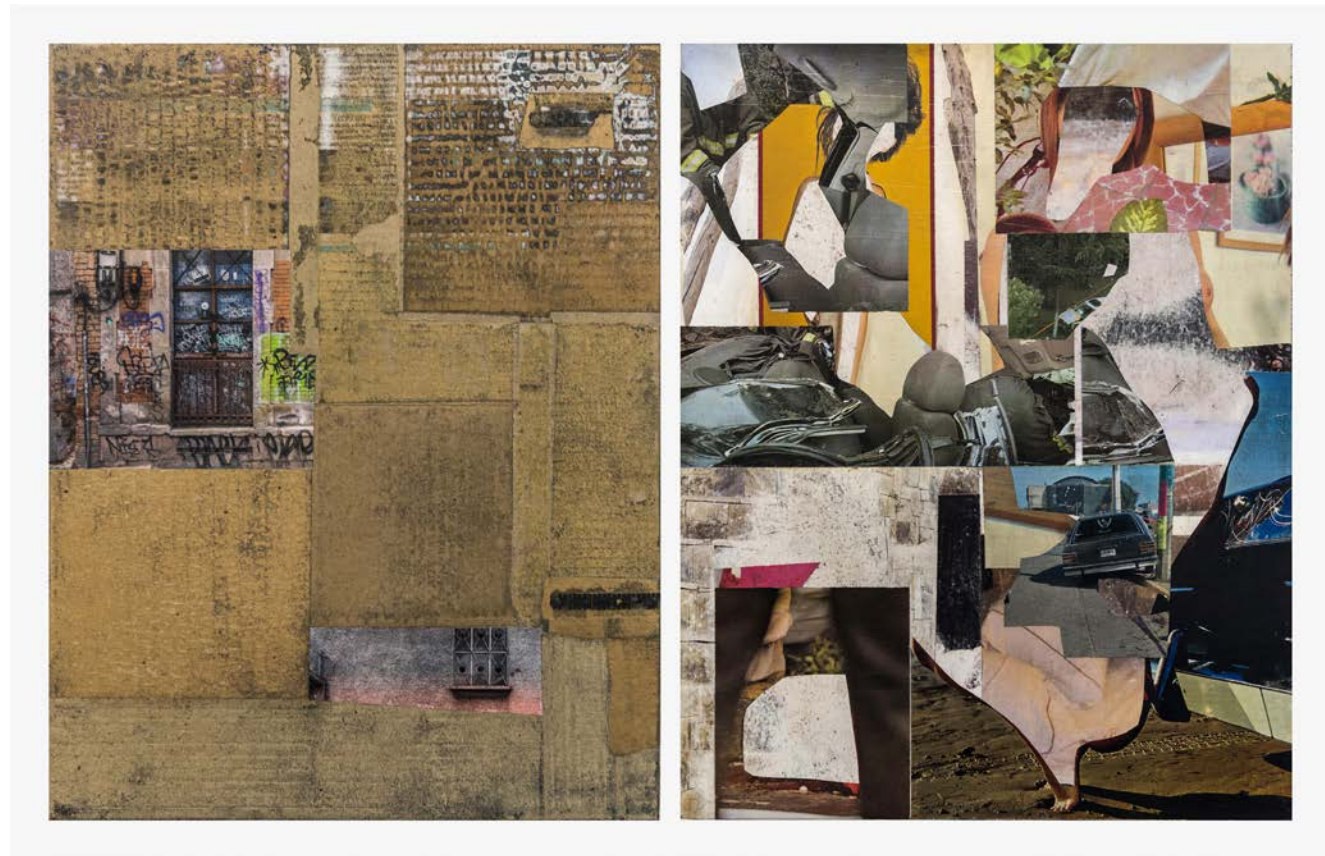
53 x 63 x 7 cm



NF/ Moris
El pago de la avaricia
 2019
 Collage on canvas
 150 x 213 cm



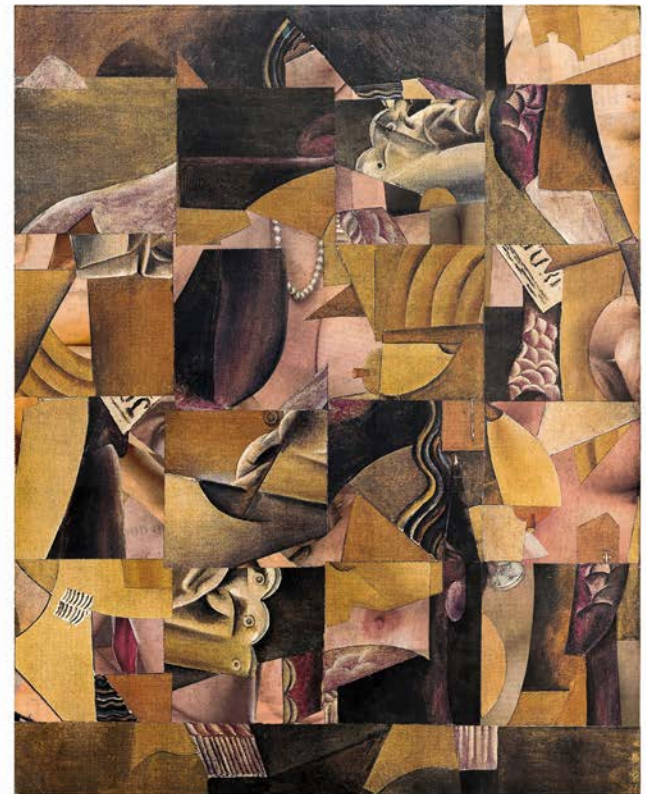
NF/ Moris
Horizonte petrificado 6
2019
Cement and glass on recovered painting
27 x 50 x 12 cm



NF/ Moris
Carne de banqueta B
 2017
 Collage on canvas
 50 x 40 cm each

NF/ Moris
El terreno se respeta D
2018
Collage on canvas, glue and transfer
120 x 90 cm





NF/ Moris
Lasputipobres
2018
Collage on canvas
50 x 40 cm each

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

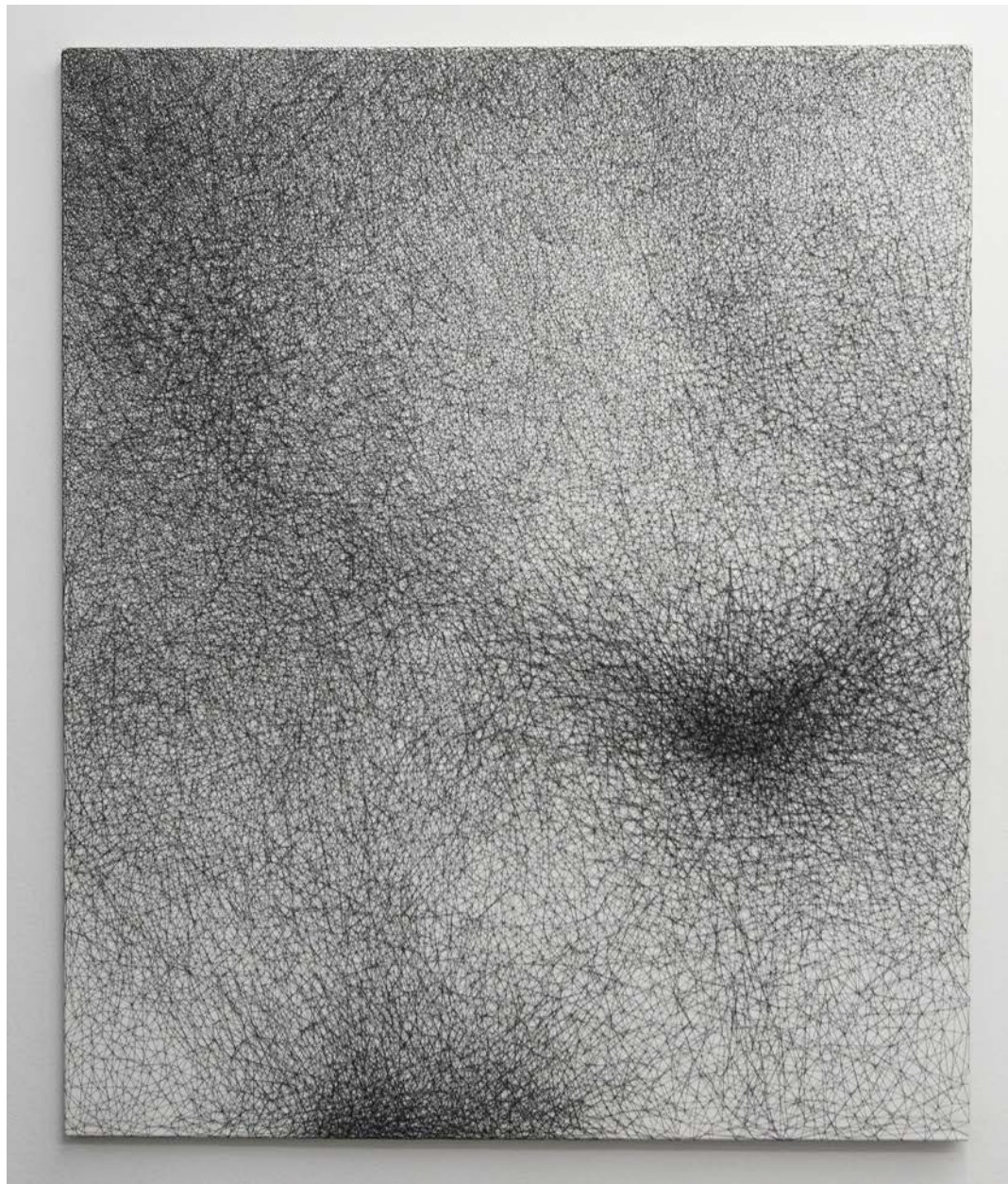
Has had solo and group shows at Gropius Bau, Berlin; Mori Art Museum, Tokyo; Jameel Art Centre, Dubai; Gottesborg Museum, Gothenburg; The Art Gallery of South Australia, Adelaide; Louisiana Museum, Humlebæk, Denmark; Kiasma, Helsinki; Hayward Gallery, London; Fundación Sorigué, Lérida; Palazzo Reale Milano, Milan; Casa Asia, Barcelona; Wanås Konst, Knislinge; The Museum of Kyoto; Rochester Art Center, Rochester; Zorlu Center Performing Arts, Istanbul; La Sucrierie, Lyon; Gervasutti Foundation, Venice; Maison Rouge, Paris; MONA Museum, Tasmania; Matress Factory, Pittsburgh; The New Art Gallery Walsall

Has also participated in several biennials such as Moscow, Gwangju, Honolulu, Sydney, Lyon and Venice, and in the last one the artist has represented the Japanese Pavilion in its 56th edition. Furthermore, she has done the scenography for Matsukaze's opera together with Sasha Waltz and for Tristan and Isolde at the KielTeater.



NF/ Chiharu Shiota
State of being (Drawings)
2020
Oil on paper and thread on metal
50 x 50 x 30 cm

NF / Chiharu Shiota
Skin
2014
Thread on canvas
120 x 100 cm





NF/ Chiharu Shiota
Wave
2019
Oil, watercolor and thread on paper
40 x 30 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 Stuveysant Collection in Amsterdam, the IVAM in Valencia, Juan March Foundation, the Museum of Abstract Art in Cuenca.

NF/ Jordi Teixidor
Uber Rainer
2020
Oil on wood
160 x 80 cm





NF/ Jordi Teixidor
1572
2019
Oil on canvas and wood
40 x 45,5 cm

NF/ Jordi Teixidor
1573
2019
Oil on canvas and wood
45 x 40 cm



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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 Allcar 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

Flujo subterráneo

2020

Graphite and eraser on book pages

209 x 140 cm

NF/

Rafael Grassi

Chur, Suiza, 1969

In his works, Rafael Grassi reconciles the attachment for the pictorial matter and the intention to create an illusion of perspective, a deceitful figurative image. Figures are the starting point that gradually dissolves, getting free from pre-conceived meanings, and generating a pictorial surface full of paradoxes and chromatique diversity.

Formal analogies and linguistic pollutions are some of the ideas drafted in his work, some of the strategies used by the artist to prove the nature, possibilities and boundaries of the physic and conceptual materials he uses. Drawing, photography and painting are mixed in a creative process in which the working methodologies of each of them are exchanged in a game of roles and breaking ups. The elements conquer now an autonomy free of any concrete meaning.

Rafael Grassi

Rafael Grassi exhibits in galleries of Madrid, Zurich, and Paris. He has had individual exhibitions at intitutions as the Fond d'art Contemporaine de Montlucon, Clermont Ferrand, the Centre d'art de Dompierre, the Mezzabarba Palazzo in Pavia, or the Winterthur Kunsthalle among others.

His work can be found in the collections of Fundació La Caixa, Fundació Banc Sabadell, Italian Ministry of Culture, Spanish Ministry of Foreign Affairs, FRAC de Auvergne, Colección Olor Visual, Barcelona, Passimessa Collection, Clermont Ferrand, Peter Nobel Collection, Zurich, Colección Prisa, España.



NF/ Rafael Grassi
Yesterday is today
2019
Acrylic on canvas
40 x 30 cm

NF/ Rafael Grassi
Dark days
2019
Acrylic on canvas
40 x 30 cm





NF/ Rafael Grassi
Today was yesterday
2019
Acrylic on canvas
40 x 30 cm

NF /

Tamara Arroyo
Madrid, 1972

In the artist's body of work there is an insistence on the habitability of spaces, which results in questioning the 'domestication' of the modern inhabitant, the consumption of certain formalizations and objects in the interiors of current homes, as well as in an autobiographical reference that articulates a discourse on individual and collective memory.

In this recurrence to the image of places and their appropriation through art, the city, as a public space, appears as a privileged scenario of everyday life, with its identity marks and creative potential.

Through different formalizations, her works talk about how our environment and its architecture influence us, distinguishing between the lived, experiential or existential space that operates unconsciously, and the physical and geometric space.

The artist also emphasizes different intellectual states that occur when we establish relations to our immediate environment, how the basic emotional need to belong to a place, the importance of peripheral vision that integrates us into space, and ultimately makes us see details and situations that sometimes go unnoticed, pushing the public from being mere spectators to being stimulated towards other muscular and tactile sensations.

--- **Tamara Arroyo**

Graduated in Fine Arts from Universidad Complutense de Madrid and is currently on her PhD in artistic investigation at the same university. Has had solo and group exhibitions at Centro de Arte 2 de Mayo, La Casa Encendida, Matadero, CentroCentro, Real Academia de Bellas Artes, all in Madrid; Es Baluard Museu d'Art Modern i Contemporani, Casa de Cultura de Felanitx and Addaya Centre d'Art Contemporany in Mallorca; ArtistaxArtista in Havana; CAC and MAC Genalguacil in Málaga; Fundación Bilbao Arte in Bilbao; Fundación Cajamurcia in Cartagena; Real Academia de España in Rome; IVAM in Valencia; Giudecca during the Venice Biennale and at the X Pamplona Biennial.

Her works can be found in collections such as Colección DKV, Colección Universidad de Nebrija, AECID/Real Academia de España en Roma, Colección ABC, Ayuntamiento de Palma de Mallorca, Ayuntamiento de Pamplona, Colección Unicaja, Museo de Pollença, Diputación de Orense, UNED, INJUVE - Ministerio de Fomento and Junta de Extremadura.



NF/ Tamara Arroyo
Socks I
2018
Enamel on iron and glazed ceramics
81,5 x 90 x 10 cm

NF/ Tamara Arroyo
Balcón (Azul)
2019
Enamel on metal
56 x 68,5 x 54 cm





NF/ Tamara Arroyo
Jarrón
2019
Enamel on metal
68 x 30 x 25 cm

NF/

Danica Phelps

Nueva York, 1971

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.

Since 1996 Danica Phelps has been documenting all of her income and expenses through drawings in a system that becomes increasingly layered and complex. In this system, each drawing is a depiction of a daily activity and documentation of a financial transaction, and each dollar is represented by a single stripe of watercolor: green for income, red for expense and grey for credit.

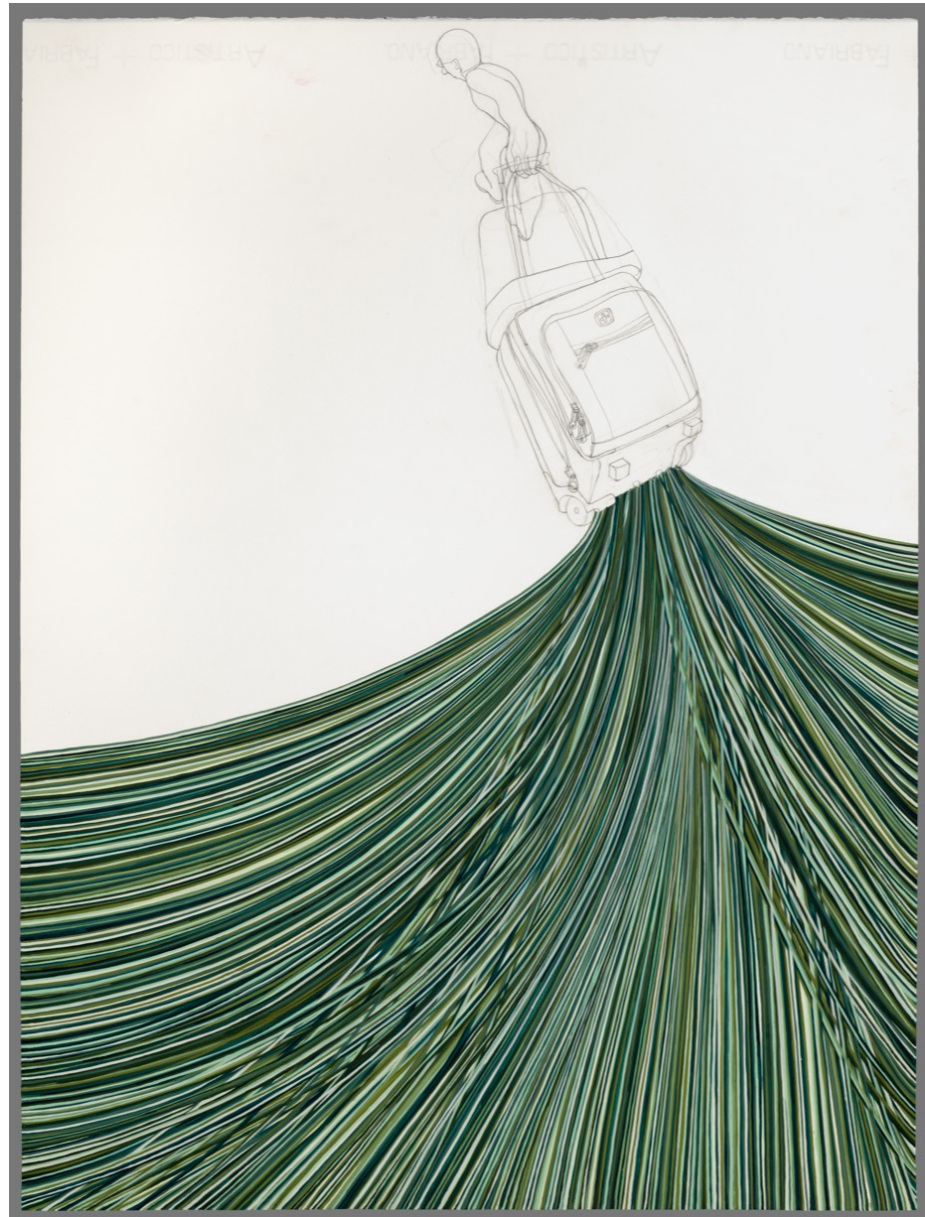
The result is a huge personal diary, even if speaking of results is hard. First because the work is always in process, and second because the work in itself is almost not a work in itself but a tracing, a document of pieces of everyday life.

Danica Phelps

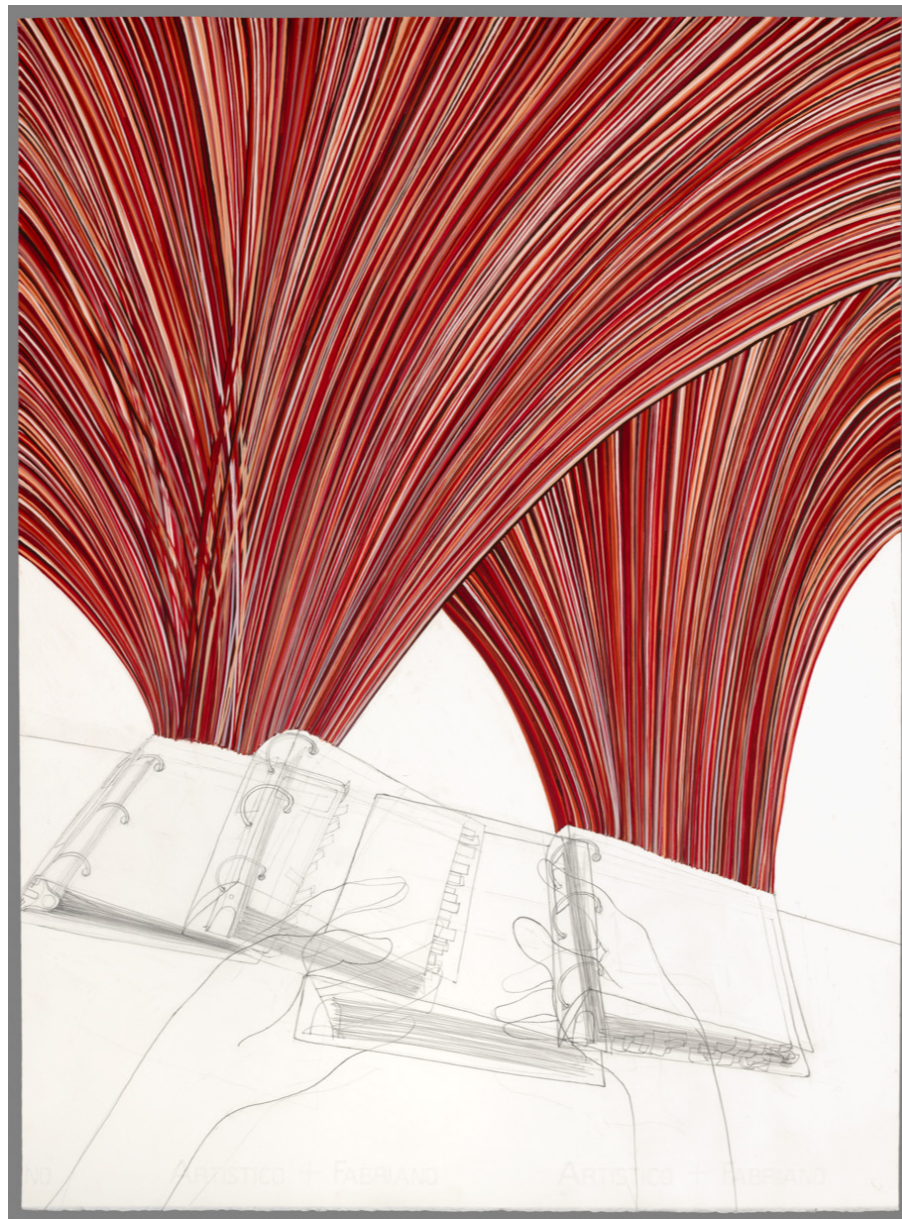
Exhibits in galleries of NYC, Paris, Wien, Cologne, Madrid, London, Chicago, Berlin or Los Angeles. She has been part of the Whitney Triennale, as well as exhibited in the Brooklyn Museum of Chicago, the New Museum, NYC, Hammer museum in LA, Weatherspoon Museum at Greensboro, Fundación la Caixa, Barcelona, Museum Folkwang, Essen etc.

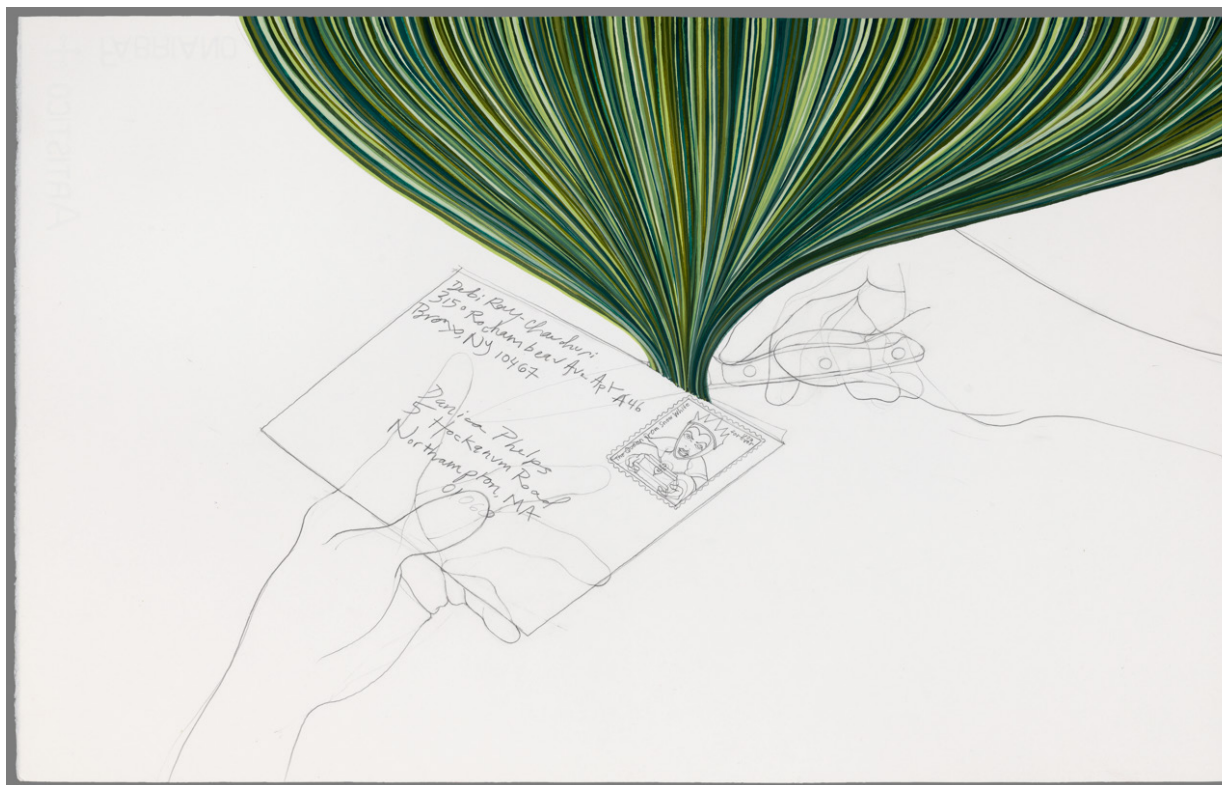
His works are part of the collections of the Brooklyn Museum of Art, Nueva York, Arkansas arts center, Little Rock Coleção Madeira corporate services, Itha da Porta Daimler Art Collection, Berlín Farnsworth art Museum, Rockland hammer Museum, Los Angeles The West collection Magasin 3 Konsthall, Stockholm Seattle art Museum, Seattle University of new Mexico art Museum, Albuquerque Wien Museum, Vienna Yale Art Museum Collection, New Haven Fundación la Caixa, Barcelona Tang Teaching Museum, Saratoga Springs, Nueva York.

NF / Danica Phelps
Retirement money returned
2020
Watercolor and pencil on paper
76 x 56 cm



NF/ Danica Phelps
Legal fees paid
2020
Watercolor and pencil on paper
76 x 56 cm



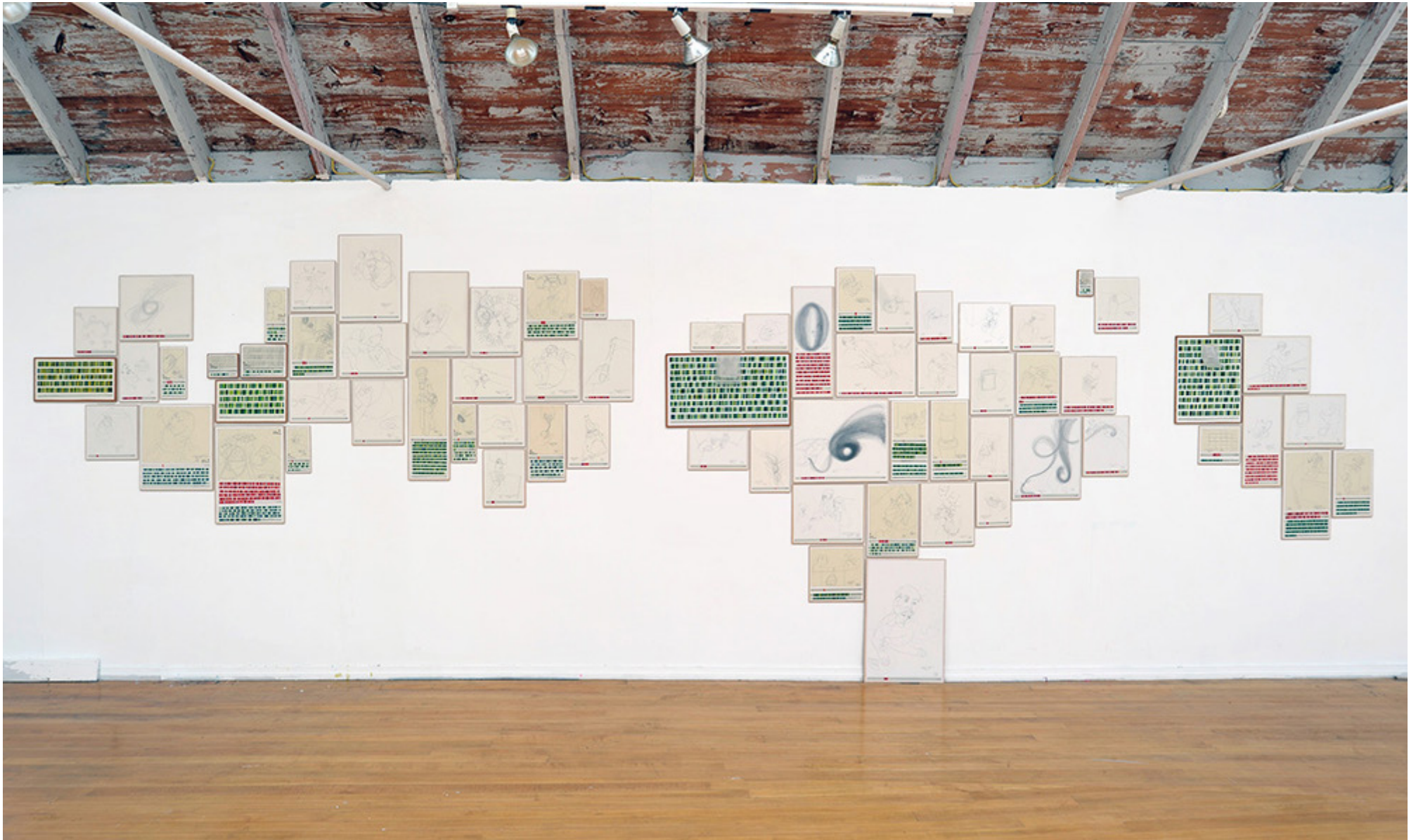


NF/ Danica Phelps
GAL fees repaid

2020

Watercolor and pencil on paper

37,6 x 57 cm



NF/ Danica Phelps
Income's outcome
2012-2014
Installation views

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.

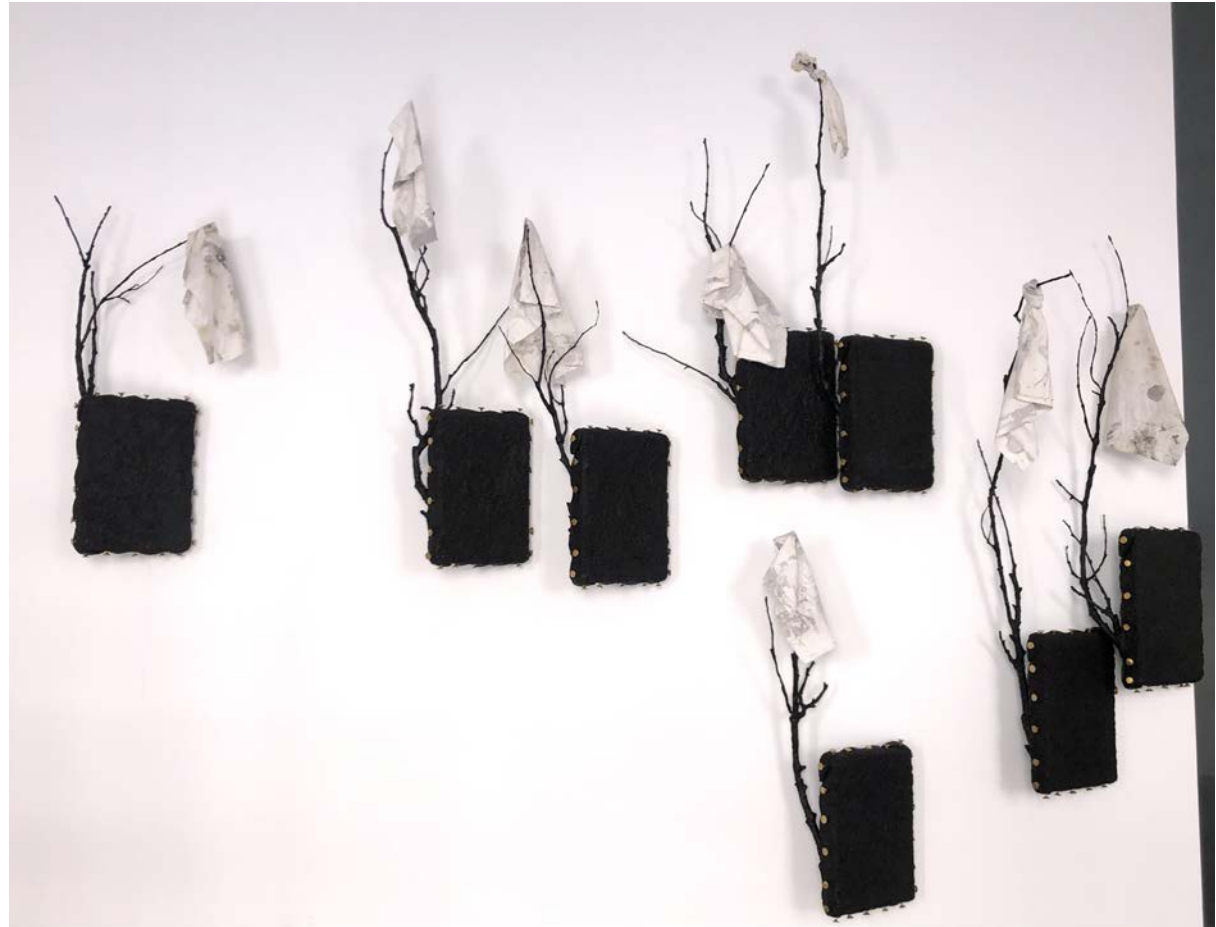
Pipo Hernández Rivero

Frequently exhibits in galleries of Madrid, Barcelona, Tenerife, Palma de Mallorca, Berlín and Milano. He has had solo exhibitions at the Ermita del Gran Poder, the Círculo de Bellas Artes de Tenerife, the Centro de Arte de La Recova and at the Sala de Arte Contemporáneo in Tenerife. Also, he has participated in the Canary Islands Biennale and the Havana Biennale, as well as group exhibitions at ARTIUM in Vitoria, museums in Cracovia, Praga, Budapest and the CAAM - Centro Atlántico de Arte Moderno.

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

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





NF/ Pipo Hernández Rivero
Sin título
2020
Resin, cloth and acrylic
Variable dimensions



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