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Stand B21 / 04-08.DEC.2019

Ana Mercedes Hoyos

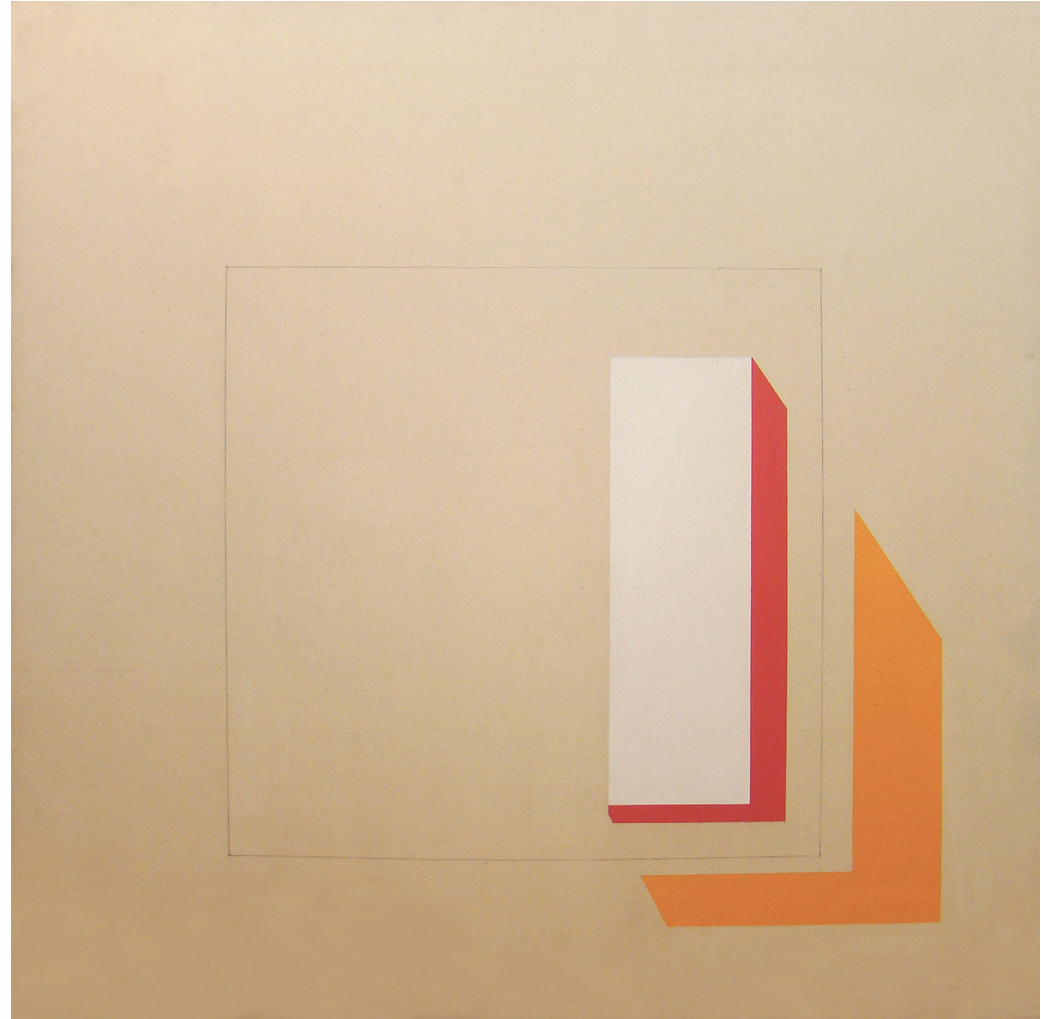
Bogota, 1942-2014

Throughout five decades, Ana Mercedes Hoyos's artwork oscillated between figuration and abstraction, narration and formal synthesis.

During the 1970's, her attention focused on the relation that links landscape and architecture, particularly by meditating the dialogue that rises between interior and exterior spaces from the emptiness bred by doors and windows. It is in this period that her series *Atmósferas* is conceived: painting materializes both the air that occupies spaces and the light that pierces them, to the point that the final image grazes pure abstraction.

Hoyos participated in the Paris Biennale (1977), the Tokyo Biennale (1979), the São Paulo Art Biennial and the Havana Biennial (1985). She was awarded the first price at the XXVII Salón Nacional de Artistas (1978).

Her work is part of important contemporary art collections such as El Banco de la República de Colombia, the Guggenheim Museum in New York and the Jorge Pérez Collection.



Ana Mercedes Hoyos
Proyecto para ventana
1976
Acrylic on canvas
120 x 120 cm



Ana Mercedes Hoyos
Atmósfera
1979
Oil on canvas
50 x 50 cm



Ana Mercedes Hoyos
Lluvia
1982
Colored pencil on paper
38 x 24,5 cm



Ana Mercedes Hoyos
Ventana
1976
Pencil drawing on paper
80 x 60 cm

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.

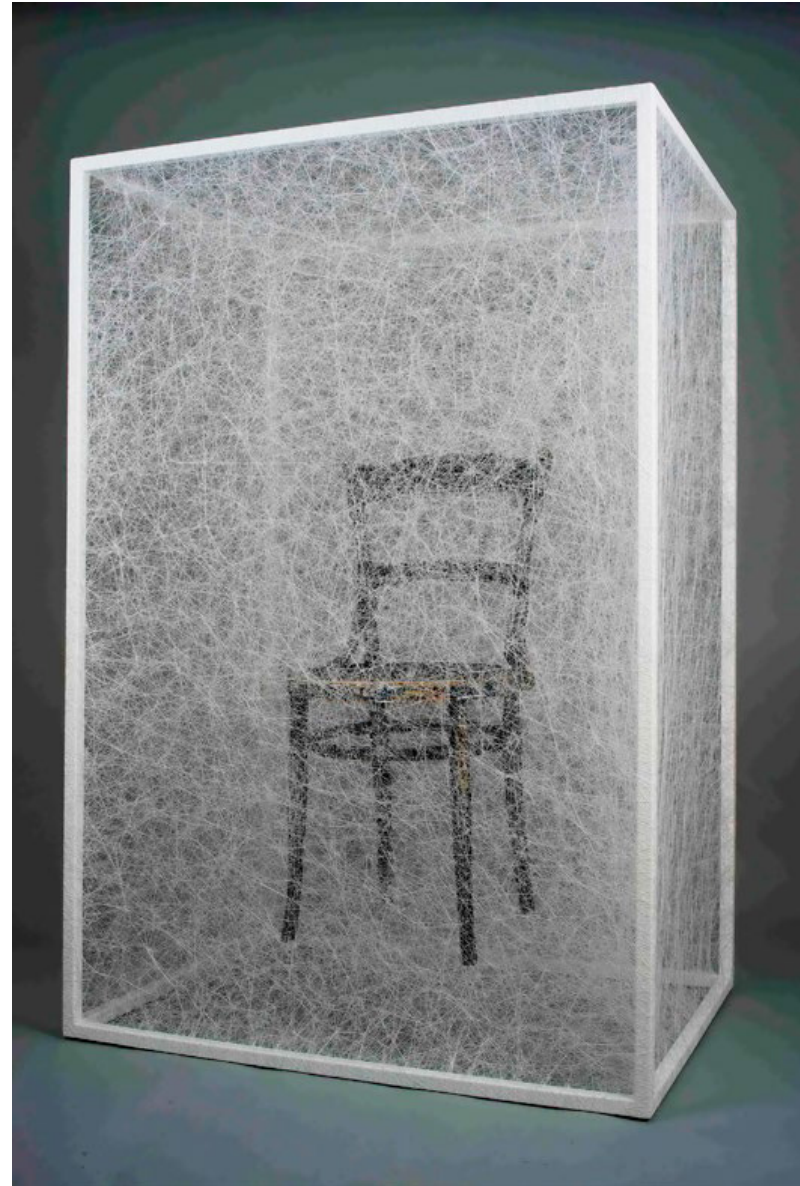
Well known for her installations with thread as main material, her symmetric tangles captivate the spectator at first sight, creating feelings that go between safety and fear, fascination and ugliness, while awakening memories, and both absence and existence as philosophical matters.

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 Shiotas 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

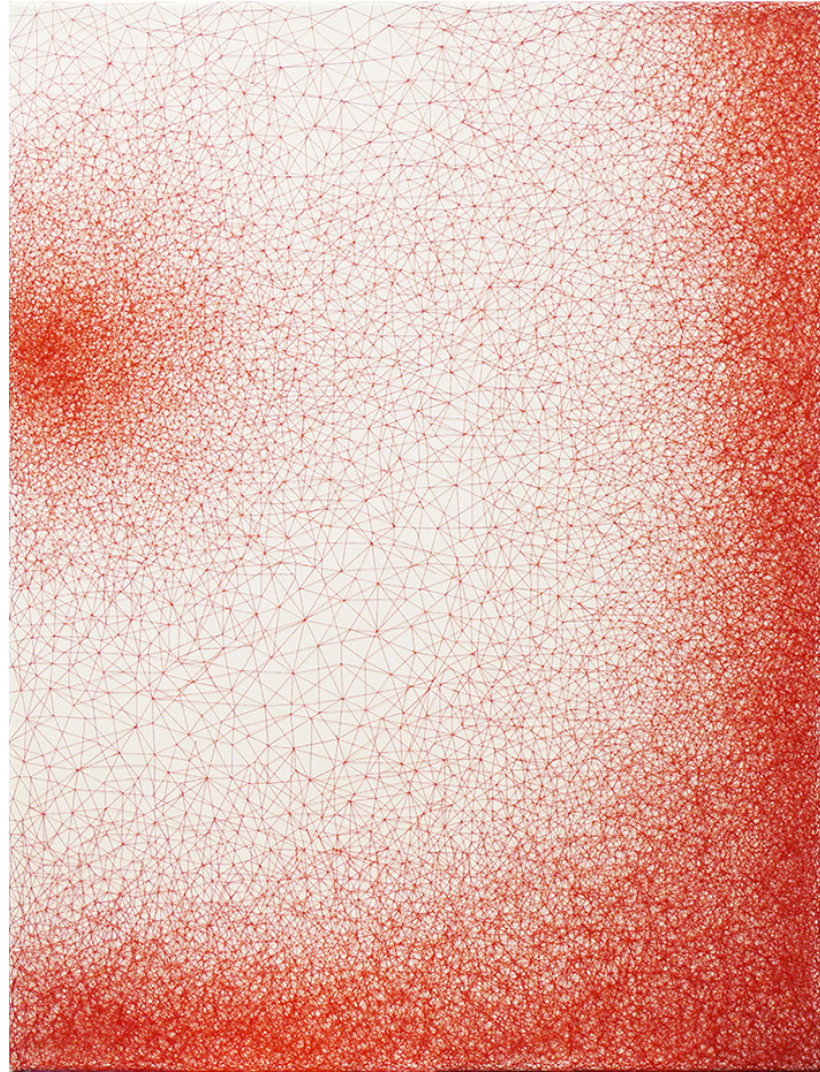
The artist has also participated in several biennials such as Moscow, Gwangju, Honolulu, Sydney, Lyon and Venice, and in the last one the artist has represented the Japanese Pavilion in its 56th edition. Furthermore, she has done the scenography for Matsukaze's opera together with Sasha Waltz and for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



Chiharu Shiota
State of being (Chair)
2013
Chair, thread and metal
150 x 100 x 75 cm



Chiharu Shiota
Skin
2017
Thread on canvas
120 x 100 cm



Chiharu Shiota
Skin
2015
Thread on canvas
80 x 60 cm



Chiharu Shiota
Skin
2015
Thread on canvas
40 cm Ø

Fernando Uhía

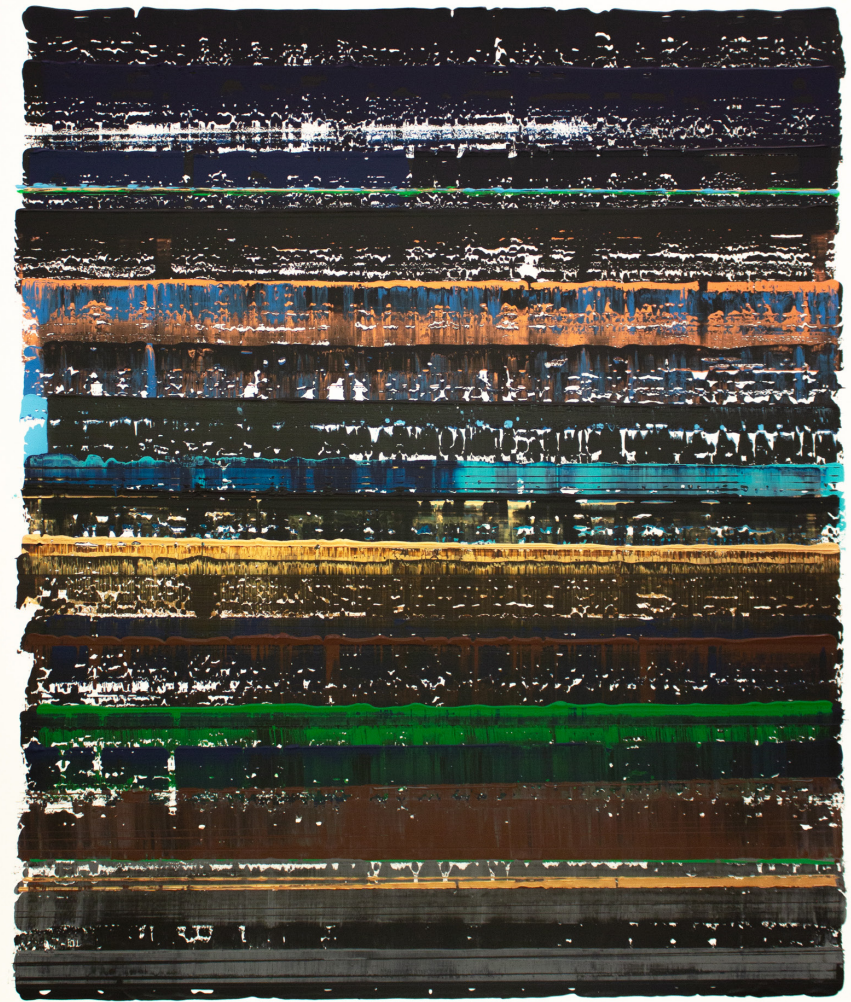
Bogota, 1967

Fernando Uhía began his artistic career in the 1990's and since then he has inquired about contemporary artistic practice, especially through painting.

His artwork scrutinizes massive consumption, popular culture, and the relationship between the display of images and the viewer's gaze —increasingly mediated by screens, billboards and consumption goods.

His series Cromaberraciones explores the pictorial medium and the artist, as if he were a human printer, builds pictures that confront the vibrant, saturated colors of digital, swift and easily-digested images.

Uhía's works have been exhibited at the Havana Biennial (2009), the Salón Nacional de Artistas (2004 and 2006) and he won the Luis Caballero Prize (2007). His work is part of the El Banco de la República de Colombia and the SPACE collections.



Fernando Uhía
Cromaberración #30
2019
Acrylic on canvas
180 x 147 cm



Fernando Uhiá
Cromaberración #30
2019
Acrylic on canvas
180 x 147 cm

Ishmael Randall-Weeks

Cuzco (Peru), 1976

He lives and works in New York City, USA and Lima, Peru, country where he was born. He holds a BA Degree in Fine Arts from The Bard College, Annandale-on-Hudson, New York (2000), and attended different courses at the Skowhegan School of Painting and Sculpture, Skowhegan, Maine.

Since 2000 he has had solo exhibitions in New York, Mexico, Bolivia and Peru, and also has been shown at other international group exhibitions including the 10th La Habana Biennial and the 9th Biennial of Cuenca.

He has received grants, residencies and awards from different institutions such as The Marie Walsh Sharpe Foundation, New York; The Foundation for Contemporary Art; The Vermont Studio Art Center, in Johnson, Vermont, and The Sculpture Space in New York.

Ishmael Randall-Weeks
Códigos atemporales 31
2019
Sediments
40 x 32,5 x 7 cm



Ishmael Randall-Weeks
Códigos atemporales 30
2019
Sediments
40 x 32,5 x 7 cm



Omar Rodríguez-Graham

Mexico City, 1978

Rodríguez-Graham graduated with a BA from Drew University in Madison, N.J., U.S.A. in 2003 and received his MFA in Painting from Tyler School of Art in Philadelphia, P.A., U.S.A. in 2005. He has twice been a recipient of FONCA's Beca de Jovenes Creadores fellowship. Among the residencies he has attended are The Skowhegan School of Painting and Sculpture (2013) and The Banff Centre (2010). He will be a resident at Casa Wabi in 2017.

His work has been shown both individually and collectively in México, the United States, Europe and South America. His work is held in private and public collections in Brazil, Colombia, Germany, Mexico, Peru, Singapore, the United States of America and Venezuela among which are included The JUMEX Collection, Mexico; Museum of Modern Art, México; SPACE Collection (formerly known as Sayago & Pardon) USA and the Jorge Pérez Collection, USA.

Rodríguez-Graham's work is the result of an ongoing exploration of painting's inherent language; hoping to find the meeting point between the recognizable and the abstract. His work begins with the use of recognizable images as an armature upon which to place marks: traces of the event of painting. Together, these marks construct a figure that acts not as a replacement or stand-in of this initial figuration, but as a memory. An amalgamation between the translation of a recollection and the construction of something new.

Within his recent work, Rodríguez-Graham has tackled a group of paintings based on physical constructions; sculptures that present a purely painterly experience. Which upon being re-presented upon a canvas, suggesting a new reality that presents a coexistence between the recognizable and the abstract.



Omar Rodríguez-Graham
Aquella que Vive en el Nido de las Serpientes
2018
Oil and acrylic on canvas
220 x 200 cm

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.

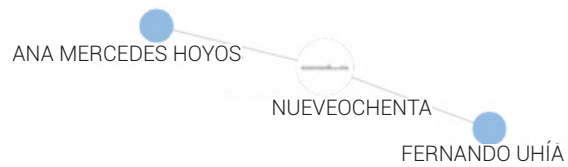
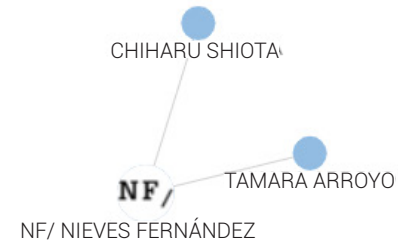
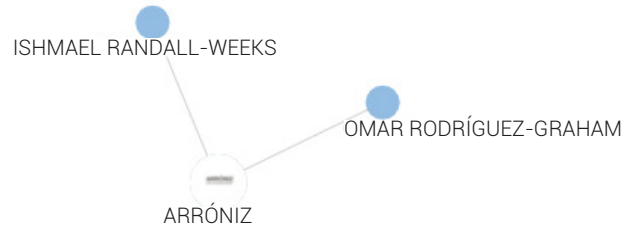
Graduated in Fine Arts from Universidad Complutense de Madrid and is currently on her PhD in artistic investigation at the same university. Has had solo and group exhibitions at Centro de Arte 2 de Mayo, La Casa Encendida, Matadero, CentroCentro, Real Academia de Bellas Artes, all in Madrid; Es Baluard 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.



Tamara Arroyo
Sin título
2018
Glazed ceramics and iron beams
165 x 25 x 10 cm



Tamara Arroyo
Socks II
2019
Socks and ceramics
Variable dimensions



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