



ARRÓNIZ

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UNTITLED,
ART.

Booth #A40
29.NOV-04.DEC.2021

Beatriz Olano

Medellin, 1965

The work of Beatriz Olano arises from her interest in intervening space in order to modify the way it is perceived. These actions generally have a pictorial character that responds to her formal education as a painter, while addressing other media such as drawing, sculpture and installation. Her work consists, then, in finding, deconstructing and reconfiguring objects, materials and spaces, in order to give them a new meaning that transforms their reality and breaks the boundaries between them.

Her work is included in the collections of Museo de Arte Moderno de Medellín and the Jorge Pérez Collection. Has been exhibited in cities such as New York, Madrid, Bern, Rio de Janeiro, among others.

SELECTED COLLECTIONS

Museo de Arte Moderno de Medellín – MAMM, Medellín

Jorge Pérez Collection, Miami

Museo de Antioquia, Medellín



Beatriz Olano
Radiante
2019
Acrylic on wood
39 x 27 x 3,5 in



Beatriz Olano
Edges

2021
Acrylic on canvas
12 x 12 x 1.5 in each (24 pieces)

Beatriz Olano
Franjas
2018
Acrylic on wood
55 x 3,5 x 3,5 in



Daniela Libertad

Mexico City, 1983

The works by Daniela Libertad in drawing, photography and video, explore the several relations among geometric forms, objects and her own body, the perceptions on what is intangible, mystical and their connections with everyday life.

The artist investigates also on how sculptural dynamics are constructed and deposited into objects, in an effort to understand the relations of weight, tension and balance among materials, shapes and objects.

Her body of work pushes into tension the perceptions of what is both intangible and habitual. By using different media, the artist allows her work to confront immaterial elements and geometrical forms with common objects and her own body, exploring both the mystical and ethereal features of these components, and concrete aspects such as weight, density and touch.

In these tension exercises, the artist unsettles the mixture between apparently opposite fields, between physical and mental or abstract and figurative, towards a stage of precarious balance between parts that, ultimately, inform us on a fragile and banal condition of our apprehension of day-to-day poetry.

Daniela Libertad

Graduated in Plastic Arts by Escuela Nacional de Pintura, Escultura y Grabado "La Esmeralda" (2002-2007), Daniela also studied at the Karlsruhe Arts Academy in Germany (2006-2007) and completed a MA in Visual Arts at NYU Steinhardt, New York (2008-2010).

She has exhibited, solo and group shows, at the Museo Arte Actual Ex-Teresa, the Museo de la Ciudad de México and Casa Vecina, all three in Mexico City, Akershus Kunstsenter in Oslo, Museum of Human Achievement in Austin, Kunstverein Wiesbaden in Germany, VITA ROSEN in Gothenburg and in the Cine Tonalá in Bogota.

The artist has also had residencies in centers such as Casa Nano in Tokyo, Museum of Human Achievement (MoHA) in Austin and Casa Wabi in Oaxaca.



Daniela Libertad
Dibujo tejido 5 [side A]
2021
Color pencil on paper
449 x 100 cm



Daniela Libertad
Dibujo tejido 6 [side A]
2021
Color pencil on paper
346 x 100 cm



Daniela Libertad
Dibujo tejido 7 [side A]
2021
Color pencil on paper
366 x 100 cm



Daniela Libertad
Dibujo tejido 8 [side A]
2021
Color pencil on paper
351 x 100 cm



Daniela Libertad
Dibujo tejido 9 [side A]
2021
Color pencil on paper
124 x 100 cm



Daniela Libertad
Dibujo tejido 11 [side A]
2021
Color pencil on paper
129 x 76 cm

Fernando Uhía

Bogotá, 1967

Fernando Uhía initiated his artistic career in the 1990's and since then he has inquired about the contemporary artistic practice, especially through the pictorial medium. His artwork explores themes related to popular culture, and the relationship between the display of images and the viewer's gaze –increasingly mediated by screens, advertising and consumption goods.

He has participated in the Havana Biennial (2009), the Salón Nacional de Artistas – Colombia (2004 and 2006) and was awarded with the Luis Caballero Prize (2007). His work is part of the collections of the Banco de la República de Colombia, Museo de Arte Moderno de Medellín, among others.

SELECTED COLLECTIONS

SPACE Collection, USA

Colección Banco de la República de Colombia, Bogotá

Museo de Arte Moderno de Bogotá – MAMBO, Bogotá

Museo de Arte Moderno de Medellín – MAMM, Medellín

Museo La Tertulia, Cali

Museo de Arte de la Universidad Nacional, Bogotá



Fernando Uhía
Grissly Jellies

De la serie Cromaberraciones Gourmet
2021
Acrylic on canvas
71 x 58 in



Fernando Uhía
De Todito Natural

De la serie Cromaberraciones Gourmet
2021
Acrylic on canvas
71 x 58 in



Fernando Uhía
Margarita Pollo

De la serie Cromaberraciones Gourmet
2021
Acrylic on canvas
71 x 58 in

Ishmael Randall Weeks

Peru, 1976

“My work encompasses site-specific installations, sculpture, video, and works on paper. In these works, issues of urbanization, transformation, regeneration, escape, collapse, and nomadic existence have been predominant.”

Selected solo and group exhibitions include: Greater New York at MoMA PS1, The Museum of Arts and Design, The Bronx Museum of the Arts, Museum of Fine Arts Boston, Middlesbrough Institute of Modern of Art, Contemporary Art Museum Lima (LiMAC), Yerba Buena Center for the Arts, Spanish Cultural Center in Buenos Aires (CCEBA), The Lima Art Museum (MALI), The Fondazione Cassa di Risparmio di Modena in Italy, The Drawing Room in London, Lehmann Maupin Gallery, La MaMa Galeria, and Museo Palacio de Bellas Artes in Mexico City. His work was also been included in the 9th Cuenca Biennial, the 10th Havana Biennial and the 6th S-files Biennial at the Museo del Barrio (2011).

SELECTED COLLECTIONS

Museo de Arte de Lima (MALI). Peru

JUMEX Museum, Mexico

Middlesbrough Institute of Modern Art, UK

Museo d'Arte Contemporaneo. Roma, Italy

CIFO Miami, USA



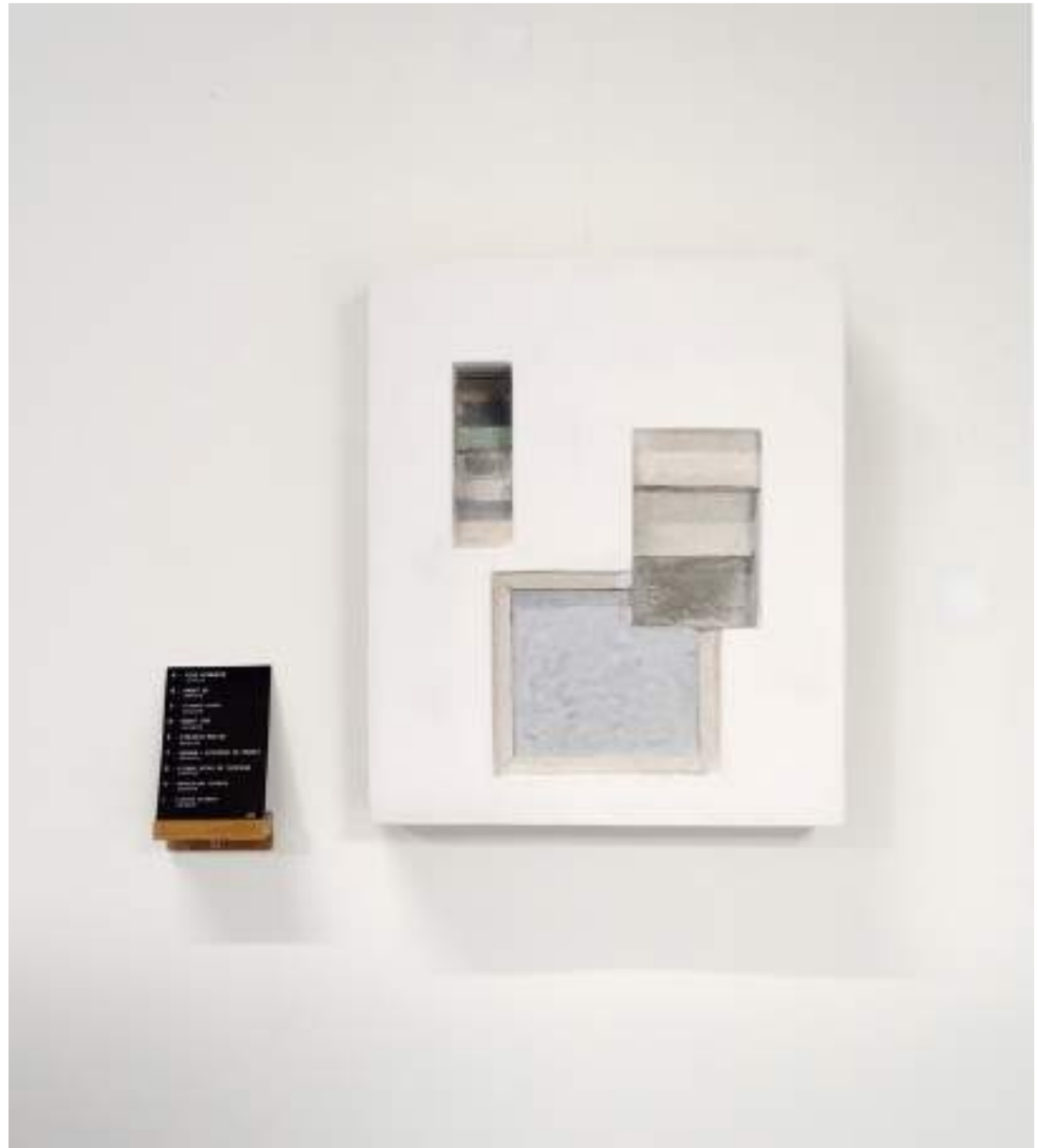
Ishmael Randall Weeks

Círculo concreto (concrete circle)

2021

Grout 700, wood, glass, iron, corrugated steel 1/4", school pencils and school notebooks from the 60's-80's

200 x 200 cm / 78.7 x 78.7 in



Ishmael Randall Weeks
Códigos atemporales 61
2021
Sediments
40 x 32.5 x 7 cm / 15.7 x 12.8 x 2.7 in



Ishmael Randall Weeks
Celosia peruana VII

2021
Brass, rattan, Wood, grout 1000, glass
170 x 120 x 15 cm / 67 x 47 x 5 in

Mónica Espinosa

Mexico, 1977

Mónica Espinosa likes to work with the details and intimacy of small universes. Rather than understanding how the world is, she is more interested in how it builds itself every moment, in an almost magical, suspended process. Thus, she addresses the idea of neglect, in a fragile dandelion or the dust particles that fill the corners of a house. Between drawing, photography, sculpture and video, she always depicts the fleeting nature of this ignored world, to journey back into it, and return to the ruins. Ever since she was a child, Espinosa has been interested in collecting objects. Among these, stones were and are still are her favorite, a solitary pastime as is reading. She has moved on from storybooks to philosophy, quantum science, cinema, aesthetics and Buddhism, which explain her intellectual tendency and interest for concepts in her artwork

She holds a BA in Arts from the National School of Painting, Sculpture and Engraving "La Esmeralda" (INBA, Mexico City); is technician in Photography from UNAM (Universidad Nacional Autónoma de México), and an exchange student in the Fine Arts program at the Statliche der Bilbenden Kunste Karlsruhe, Germany. Her work has been exhibited in renowned international institutions, including The National Museum Centro de Arte Reina Sofia in Spain; MALBA, Buenos Aires; Museo Ex Teresa Arte Actual, Mexico, among others. She has won prestigious awards from institutions such as a FONCA award for a residence at Banff Centre in Canada, the Young Artists FONCA scholarship, the scholarship for International Studies from The Jumex Collection, Mexico; and a scholarship from the Kunst Akademie in Karlsruhe, Germany.

SELECTED COLLECTIONS

JUMEX Museum, Mx

Progressive Art Collection, USA

Maraloto Collection, Colombia

Petitgas Collection, Fr



Mónica Espinosa
Viene lleno de polvo

2020-21
Mixed media (ink, paper, gouache, graphite)
135 x 135 cm / 53 x 53 in



Mónica Espinosa
Wabi

2020
Mixed media (ink, paper, gouache, graphite)
77 x 67.5 cm / 30 x 26.5 in



Mónica Espinosa
Iceberg

2020
Mixed media (ink, paper, gouache, graphite)
78.5 x 66 cm / 31 x 30 in



Mónica Espinosa
Der Schatten, der uns begleitet
2021
Mixed media (ink, paper, gouache, graphite)
55 x 64.5 cm / 21.5 x 25.3 in



Mónica Espinosa

Der Schatten, der uns begleitet

2021

Mixed media (ink, paper, gouache, graphite)

55 x 64.5 cm / 21.5 x 25.3 in



Mónica Espinosa
Las transformaciones silenciosas
2021
Mixed media (ink, paper, gouache, graphite)
72.5 x 59 cm / 28.5 x 23.2 in



Mónica Espinosa
Plötzlich

2019
Mixed media (ink, paper, gouache, graphite)
43 x 38 cm / 17 x 15 in

Omar Rodríguez Graham

Mexico, 1978

Omar Rodriguez Graham's work is the result of an ongoing exploration to find the meeting point between the recognizable and the abstract. His work begins with the use of recognizable images from historic Renaissance paintings as an armature to place marks.

In a carefully planned process, Rodriguez-Graham digitally modifies these historic paintings to an unrecognizable abstraction. These digital sketches are then translated into actual large-format paintings.

Rodriguez-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), The Banff Centre (2010), Casa Wabi (2017) and Fondazione MACC (2019).

SELECTED COLLECTIONS

JUMEX Museum, Mx

Museo de Arte Moderno, Mx

S.H.C.P., Mx

Sayago & Pardon, USA

Pérez Art Museum, USA

Fondazione Luciano Benetton Studi Ricerche, It



Omar Rodríguez Graham
Artemisa

2021

Classical Gobelin technique in premium New Zealand wool warp with premium cotton weft
ø 200cm / ø 78.8 in

Rafael Grassi

Chur, Switzerland, 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

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, Spain.



Rafael Grassi
Blue Note
2021
Oil on canvas
160 x 130 cm



Rafael Grassi
Final party
2020
Oil on canvas
160 x 130 cm



Rafael Grassi
Ornamental temptation
2020
Oil on canvas
160 x 130 cm



Rafael Grassi
Dancers
2021
Oil on canvas
100 x 80 cm



Rafael Grassi
Eppur
2021
Oil on canvas
100 x 80 cm



Rafael Grassi
Patient Candle
2020
Oil on canvas
50 x 40 cm



Rafael Grassi
Spring Dream
2020
Oil on canvas
50 x 40 cm

Rodrigo Valenzuela

Chile, 1982

"I construct narratives, scenes, and stories which point to the tensions found between the individual and communities. I utilize autobiographical threads to inform larger universal fields of experience. Often using landscapes and tableaus with day laborers or myself, I explore the way an image is inhabited, and the way that spaces, objects and people are translated into images. My work serves as an expressive and intimate point of contact between the broader realms of subjectivity and political contingency."

He is currently an assistant professor in the Department of Art, UCLA School of the Arts and Architecture. In 2021, Valenzuela received a fellowship from the John Simon Guggenheim Memorial Foundation to fund his upcoming project.

SELECTED COLLECTIONS

Whitney Museum, NY

Jordan Schnitzer Museum of Art. Eugene, OR

Los Angeles County Museum of Art. Los Angeles, CA

Museum of Fine Arts. Houston, TX

Frye Art Museum. Seattle, WA

Tacoma Art Museum. WA

The Center for Photography at Woodstock, NY

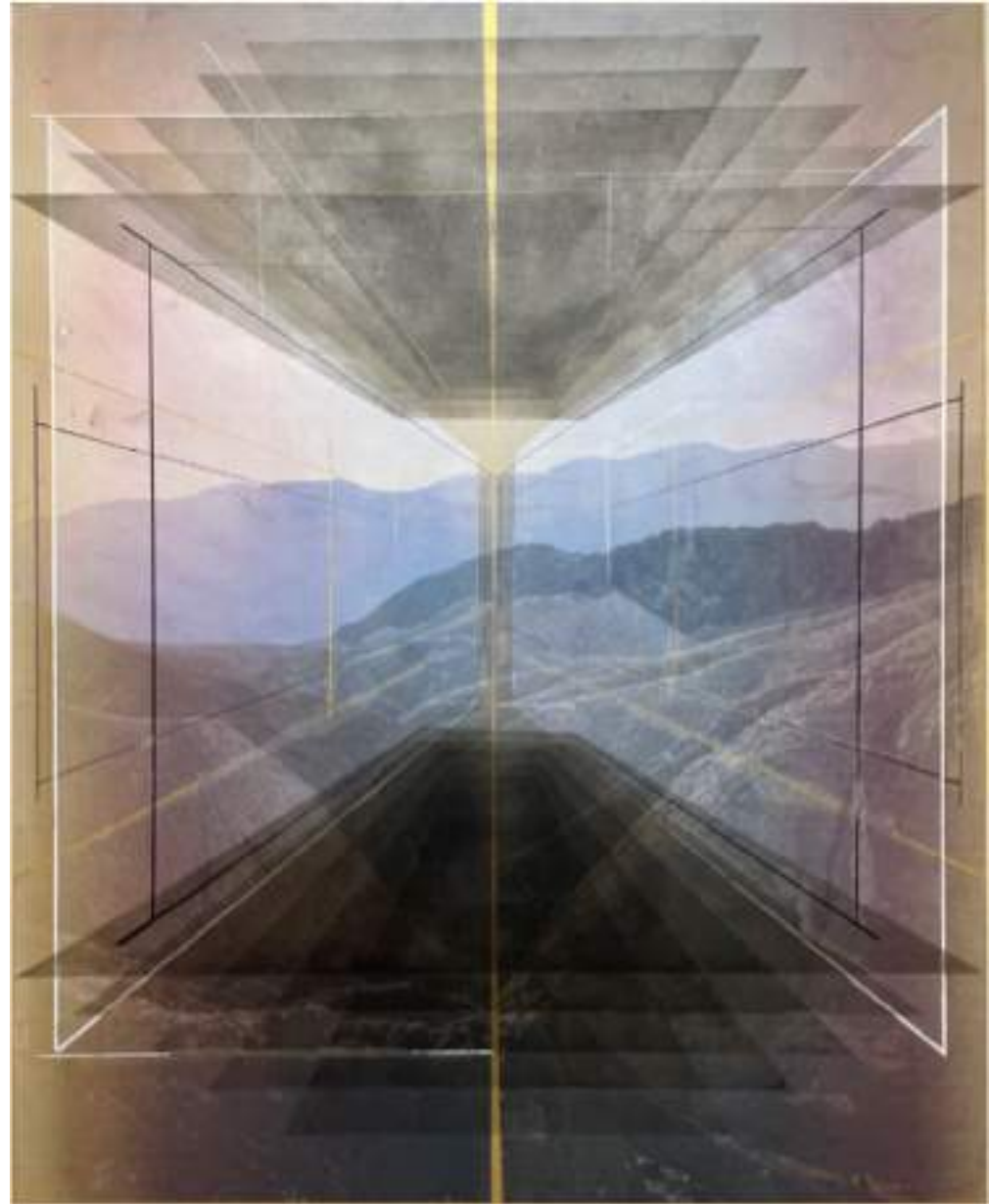
The Nelson-Atkins Museum of Art. Kansas City, MO

The Microsoft Art Collection. Redmond, WA

Dimensional Fund Advisors. Austin, TX

The Estrellita Brodsky, NY

Jorge Pérez Collection, Miami



Rodrigo Valenzuela
New Land #121

2021
Toner and acrylic on canvas
152.4 x 122 cm / 60 x 48 in



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