



NF /

nueveochenta

ARRÓNIZ

Untitled
Miami Beach
4-8 Dec 2024
Art

Booth C44

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.

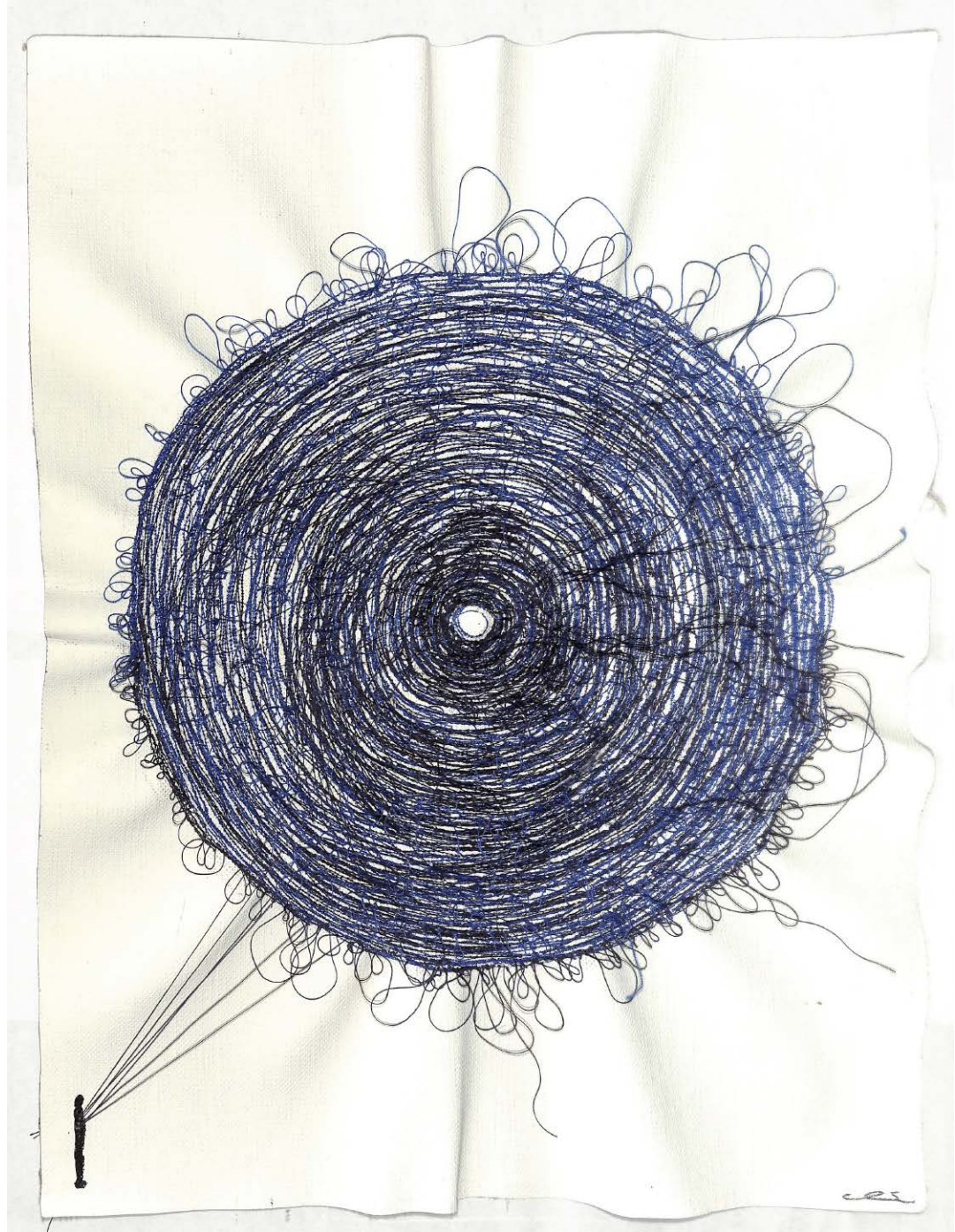
The presence and absence of her body is the thread running through her work, and ultimately is what makes it possible to understand her confrontation with the question of defining the artwork, the artistic subject and the public, the interior and exterior space.

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 exhibited at Mori Art Museum, Tokyo; Gothenburg Museum of Art, Sweden; Gropius Bau, Berlin; Jameel Art Centre, Dubai; Centro Cultural Banco do Brasil (CCBB), São Paulo; Casa Asia, Barcelona; La Sucrierie de Lyon; Gervasutti Foundation, Venice; Maison Rouge, Paris; MONA Museum, Tasmania; Matress Factory, Pittsburgh; The New Art Gallery Walsall, United Kingdom; Taipei Fine Arts Museum, Taiwan; and participated in the biennials of Moscow, Lyon and Venice, and groups exhibitions at Louisiana Museum of Modern Art in Denmark; the Museum of Contemporary Art Kiasma in Helsinki; Hayward Gallery, London.

In 2015, she represented the Japanese Pavilion at the 56th Biennale di Venezia. Her work can be found in Fundació Sorigué, Sammlung Hoffman, MONA Museum, Towada Art Center, Museum of Contemporary Art Kiasma, National Museum of Modern Art in Tokyo, Collection LVMH, Los Angeles County Museum of Art, Museum für Neue Kunst Freiburg, 21st Century Museum of Contemporary Art, Kana-



Chiharu Shiota
Connected to the Universe CS/D 231229
2023
Thread on canvas
41 x 31 cm / 16 x 12 inches

19.000 USD



Chiharu Shiota

Cell [CS/S 240204]

2024

Glass, metal wire

28 x 26,6 x 21 cm / 11 x 10,4 x 8,2 inches

69.000 USD



Chiharu Shiota

Cell [CS/S 240202]

2024

Glass, nylon and wool

17.5 x 27.5 x 11 cm / 6,8 x 10,8 x 4,3 inches

40,000 USD

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

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
Flirt
2021
Oil on canvas
100 x 80 cm / 39,3 x 31,4 inches
7.000 USD

Rafael Grassi
Insel #1 Utopía
2022
Oil on canvas
180 x 140 cm / 70,8 x 55,1 inches
13.000 USD



Jordi Alcaraz

Calella, 1963

Alcaraz's discourse stems from the classical tradition of painting and sculpture, arriving to a reflection on volume, language and time through the use of materials, such as water, glass, mirrors, reflections, or books that include this idea.

In his artistic language the visual transgression predominates, a playful dynamic among many different gazes and the combination of transparencies and holes that allow a glimpse of hidden, magical spaces. Thus Jordi Alcaraz establishes, through his works, an unprecedented, surprising and metaphorical relationship with the world.

Sculptures, paintings and drawings, always through his peculiar treatment of materials, and his poetic word games and unexpected titles. Sets of pigment bags that sink into glass surfaces, poetically showing the beginning of the painting, wooden sculptures that pierce the acrylic urn in which they are in, passing from the darkness of the night to the light of day, colors that flee from their cans through imaginary holes, impossible portraits.

Due to his obsession with the craft of art, in his works he delves into the almost obsessive exploration of the artist's work: drawing, sculpting, painting ..., focusing rather in the exercise of doing, than in the works as the completion of an action. As a result, absence seems to be more relevant than evidence in the works. The absence of almost everything,

and the utmost importance to the disappearance of the work, with the permanence of the action. What matters is the sensation of drawing, what is there at the precise moment before doing it, the impression at the end, but not the work itself, not the resulting drawing. There is no image or reference to any idea, the artist draws but there is no drawing left. We can see the space that has been left, the trace of the material used, but the absence of anything else is almost absolute.

Jordi Alcaraz breaks the material in different ways, everything is less evocative and more poignant. Layers of materials are superimposed as protective shields, and they build diverse and more complex layers of meaning.

Jordi Alcaraz

His artistic career begins in the field of sculpture and engraving. He regularly exhibits in galleries in Madrid, Barcelona, Cologne, New York, Los Angeles, Berlin, Trieste and Zurich. She has had exhibitions at institutions such as Sala Tecla, Fundacion Telefónica, and Los Angeles Art Museum. The Musee Reattu de Arles, or Boghossian Foundation, in Brussels.

His works can be found in collections such as Biedermann Museum, Donaueschingen, Germany; Colección Fontanal Cisneros, Miami; Williams Collection, Massachusetts; Olor Visual, Barcelona; or Fundación Banco Sabadell.



Jordi Alcaraz

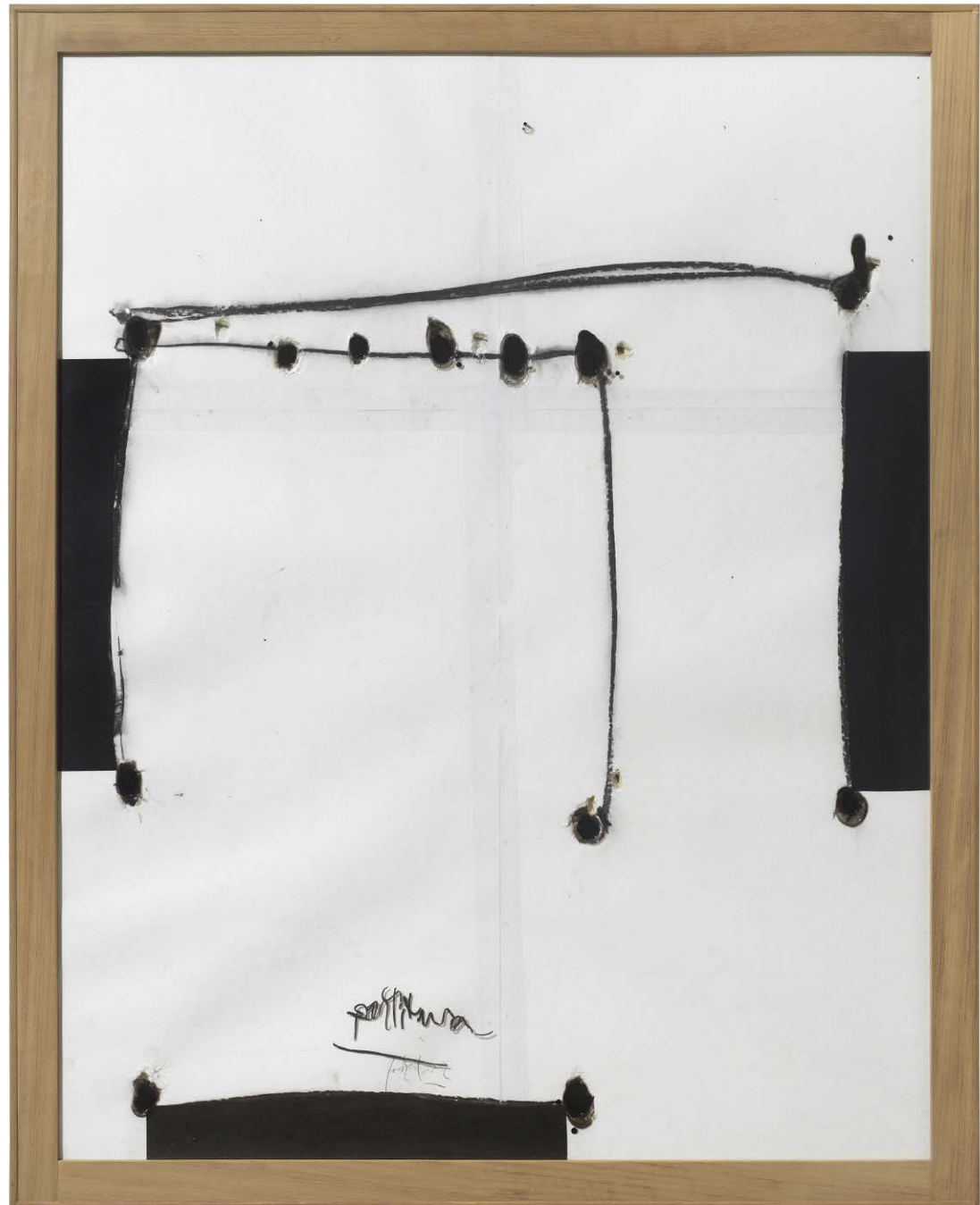
Partitura

2024

Charcoal, twine, methacrylate and resin

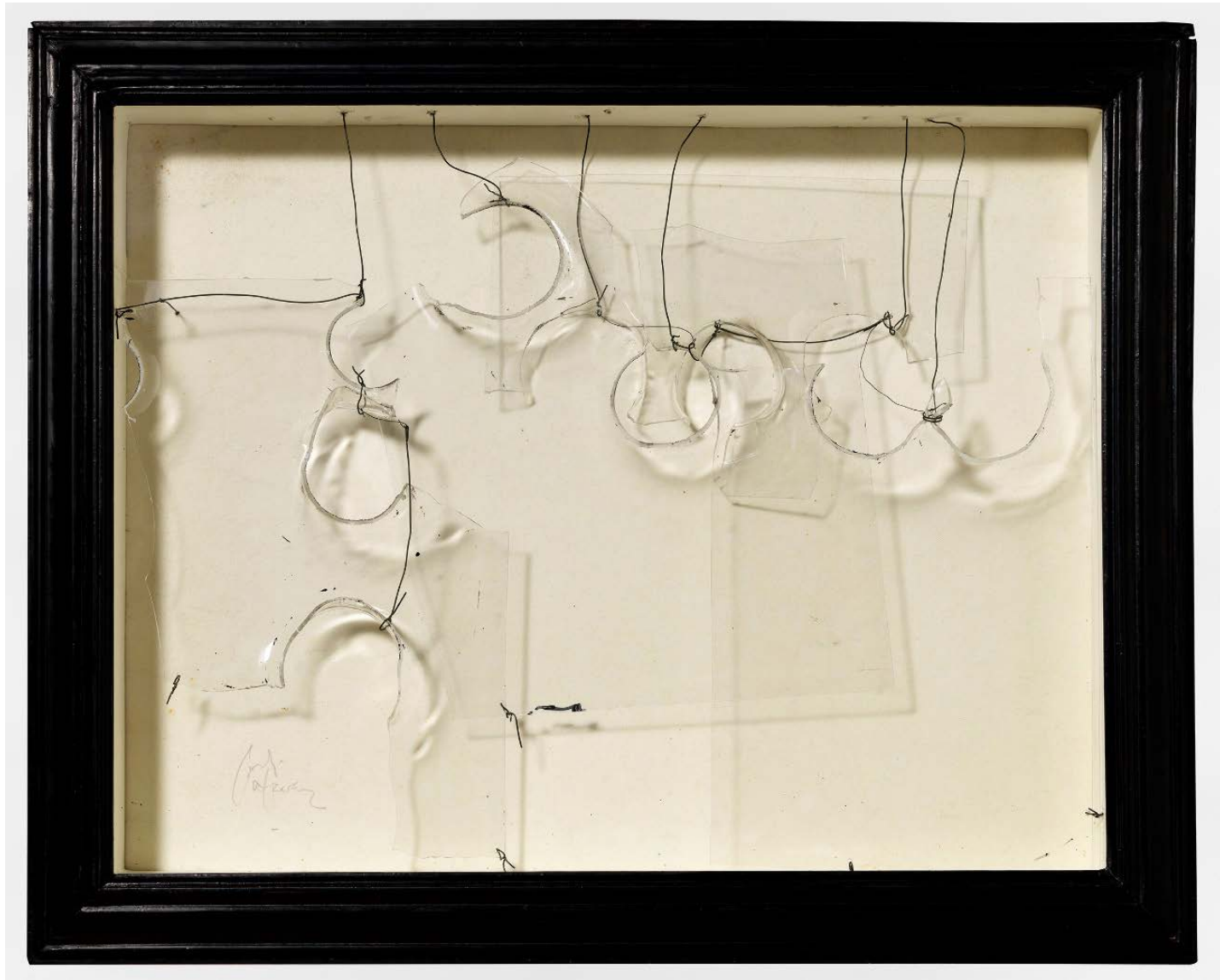
66 x 84,5 cm / 26 x 33,2 inches

8.500 USD



Jordi Alcaraz
Partitura
2024
Resin, collage and oilstick.
188,5 x 151 cm / 74,2 x 59,4 inches

22.000 USD



Jordi Alcaraz

Untitled

2023

Methacrylate and wire

42 x 51,5 cm / 16,5 x 20,2 inches

7.500 USD

Fernando Uhía

Bogotá, 1967

Fernando Uhía (Bogotá, 1967) initiated his artistic career in the 1990s and since then he has inquired about contemporary creative practice, especially through painting. His artwork examines 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.

He has participated in the Bienal de la Habana (2009), and the Salón Nacional de Artistas (2004 and 2006) and was awarded the Luis Caballero Prize (2007). His work is part of the collections of the Banco de la República de Colombia and Museo La Tertulia, Cali, Colombia. He currently lives and works in Bogotá, Colombia.

Fernando Uhía
SEPTIMIA #7
2023
Acrylic and tempera on canvas
70,8 x 57,8 inches
12,000 USD





Fernando Uhía
SEPTIMIA #12
2023
Acrylic and tempera on canvas
70,8 x 57,8 inches
12,000 USD

Lester Rodríguez

Tegucigalpa, 1984

The work of Lester Rodríguez (Tegucigalpa, 1984) explores the relationships between geography and the symbolic constructions that derive from it. Through installations, videos, photography, and sculptures, he combines significant and symbolic elements that depict complex phenomena such as migration, and concepts like territory and borders. The analysis of global phenomena is combined with the documentation of situations characteristic of specific regions so that the socio-political commentary can be read from both an international and a local perspective.

He has participated in the IX Bienal de la Habana (2009), the IV, VI, and VIII Bienal del Istmo Centroamericano (2005, 2010, and 2012), and the X Bienal Centroamericana (2016). His work is part of international art collections such as Jorge M. Pérez Collection and the World Bank Collection. He lives and works in Bogotá, Colombia.

Lester Rodríguez

Business & Investments

2022

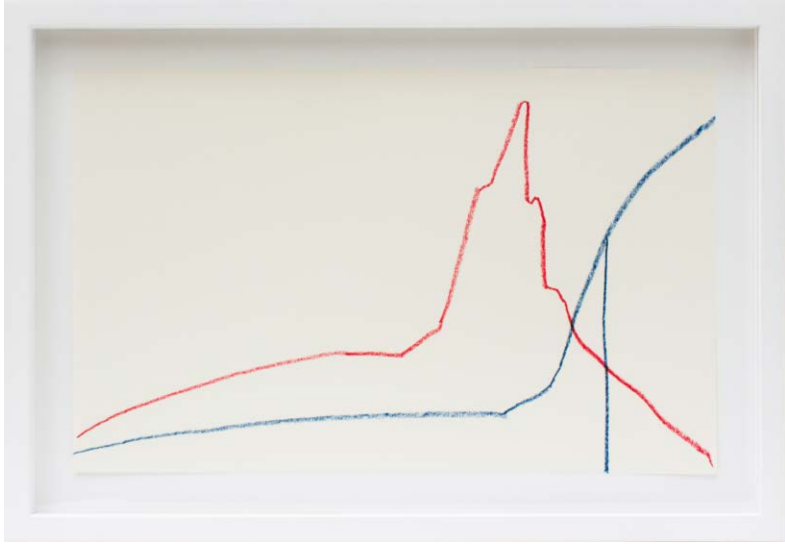
Electrostatic painting on billiard blocks and wooden balls

Billiard blocks: 55.5 x 1.2 x 1.2 in each one (2 pieces)

Triangles: 13.4 x 14.5 x 3.9 in each one (6 pieces)

22,000 USD





Lester Rodríguez
From the series *Gráficos*
2022
Oil pastel on paper
15.7 x 22.8 inches each one
2,000 USD (each piece)



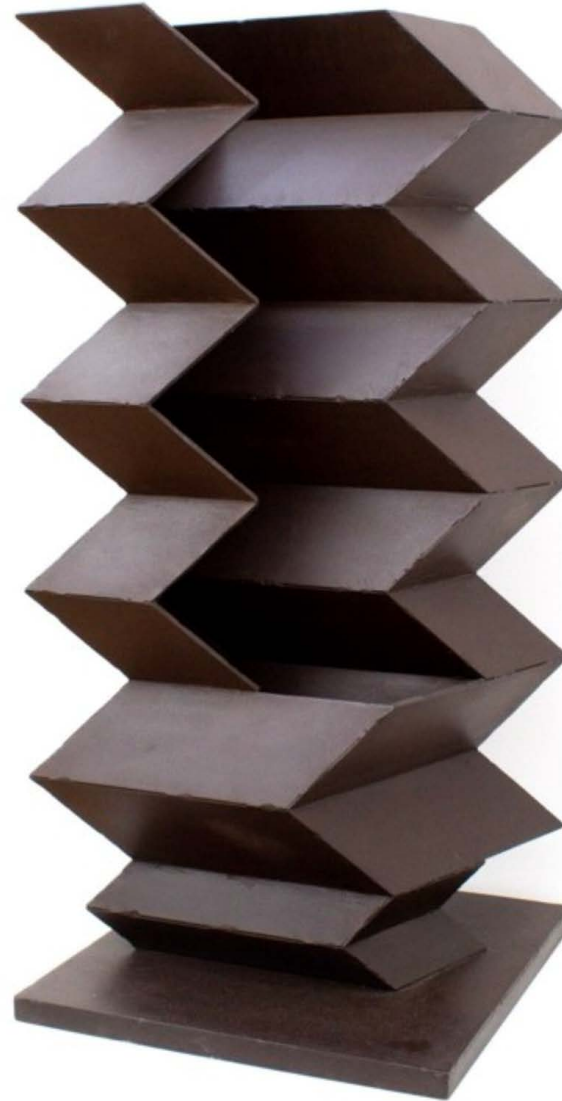
Lester Rodríguez
Transmutación
2024
Digital printing and dollar bill
13 x 17.3 inches each one (4 pieces)
4,000 USD

Eduardo Ramírez Villamizar

Pamplona, 1922 - Bogotá 2004

Eduardo Ramírez Villamizar (Pamplona, 1922 - Bogotá, 2004) is a crucial reference in the development of modern art in Colombia and Latin America. From drawing, collage, painting, and sculpture, he developed his concern around the relationship between geometric figures and the space they occupy. His first encounters with abstraction in Paris and minimalism in New York in the fifties and sixties pushed him to explore volume. The definitive return to Colombia from the seventies allowed him to deepen his concern for sculpture, creating pieces that break space with their sharp edges and cold surfaces, inspired by the principles of pre-Columbian art.

He was awarded the first place of the XII Salón Nacional de Artistas (1959). He was also awarded the Premio Nacional de Escultura (National Sculpture Award) in three versions of the Salón Nacional de Artistas: XIV (1962), XVI (1964), and XVII (1966). He participated in the VI (1962) and the IX (1969) Bienal de São Paulo, as well as in the XXXVII Biennale di Venezia (1976). His work is part of the MoMA's collection among others.



Eduardo Ramírez Villamizar

Torre Macchu Picchu

1989

Iron

34,7 x 16,9 x 15,7 inches

60,000 USD

Carlos Rojas

Albán 1933 - Bogotá 1997

Carlos Rojas (Albán 1933 – Bogotá 1997) was one of the most relevant artists in developing Abstract Art in Colombia and Latin America. His drawings, paintings, and collages explore possibilities of the construction and deconstruction of spaces through conceptual and material approaches. It is impossible to classify Rojas under a single style or artistic movement since his production oscillated between different languages that were the result of a constant reflection on the very nature of the artistic exercise.

He won first place in the Salón Nacional de Artistas in 1965, 1969, and 1973. His work is part of collections such as Banco de la República de Colombia (Bogotá, Colombia), Museum of Modern Art of New York - MoMA, Museum of Fine Arts of Houston (Houston, U.S.A.), Museo Nacional de Colombia (Bogotá, Colombia), among others.



Carlos Rojas

Untitled. From the series *Pueblos*
1967

Mixed media on canvas
39,3 x 39,3 inches

50,000 USD



Carlos Rojas

Untitled. From the series *Horizontes*

Ca. 1994

Mixed media on canvas

27,5 x 27,5 inches

34,400 USD



Carlos Rojas

Untitled. From the series *Horizontes*

Ca. 1994

Mixed media on canvas

27,5 x 27,5 inches

34,400 USD

Fabiola Menchelli

Mexico City, 1983

Fabiola Menchelli's work investigates essential ideas about photography through the language of abstraction. Using light as a raw material, her work explores photography as a poetic space by applying a wide variety of contemporary strategies and experimental techniques, ranging from analog to digital practices. From phenomenology to astronomy, her work seeks to expand the meaning of observation, broadening our perception beyond the limits of our own bodies in the endless task of understanding our existence.

She earned her Master's in Fine Arts at Massachusetts College of Art and a Bachelor's in Digital Visual Arts at Victoria University. Her most recent exhibitions include ProxyCo Gallery (New York), Arróniz Arte Contemporáneo (Mexico City), Marshall Contemporary (Los Angeles), Black Box Gallery (London), Casa Wabi (Mexico City), Fundación MARZO (Mexico City), Blain Southern (London), BWSMX (Mexico City), Paris Photo (Paris), and Photo Dubai (Dubai). She has been invited to participate in various artist residencies, including Unlisted Projects, Skowhegan School of Painting and Sculpture, Bemis Center for Contemporary Arts, Casa Wabi, and Casa Nano. In 2011, she was awarded the Fulbright-García Robles Scholarship, and in 2014, she received the Acquisition Prize at the XVI Photography Biennial of the Centro de la Imagen. She is currently a member of the National System of Art Creators of FONCA.

She has taught visual arts at various institutions, including Reed College (Portland), DAAP School of Arts at the University of Cincinnati (Cincinnati, OH), the Academy of Visual Arts (Mexico City), Centro University (Mexico City), the Adolfo Prieto School of Arts (Monterrey), Massachusetts College of Art and Design (Boston), and Universidad Iberoamericana (Mexico City). In 2020, Menchelli developed the *Círculo de Crítica de Obra*, an online workshop for Latin American artists dedicated to the critique of contemporary photography. Sponsored by Lecaromo, a non-profit foundation, 12 full scholarships were granted to participants. She is currently seeking funding to continue the program in 2021.

Fabiola Menchelli

Parallelogram

2024

Folded C-Print photogram

Inside custom frame, Ultra 70% UV Glass Print

29 x 39 x 2 in / 74 x 97 x 1.5 cm

Frame 36 x 45.2 x 3.14 in 92 x 115 x 8 cm

Unique edition

10,000 USD





Fabiola Menchelli

Parallelogram (Twilight)

2024

Folded C-Print photogram

Inside custom frame, Ultra 70% UV Glass Print

29 x 39 x 2 in / 74 x 97 x 1.5 cm

Frame 36 x 45.2 x 3.14 in 92 x 115 x 8 cm

Unique edition

10,000 USD

Moris

Mexico City, 1978

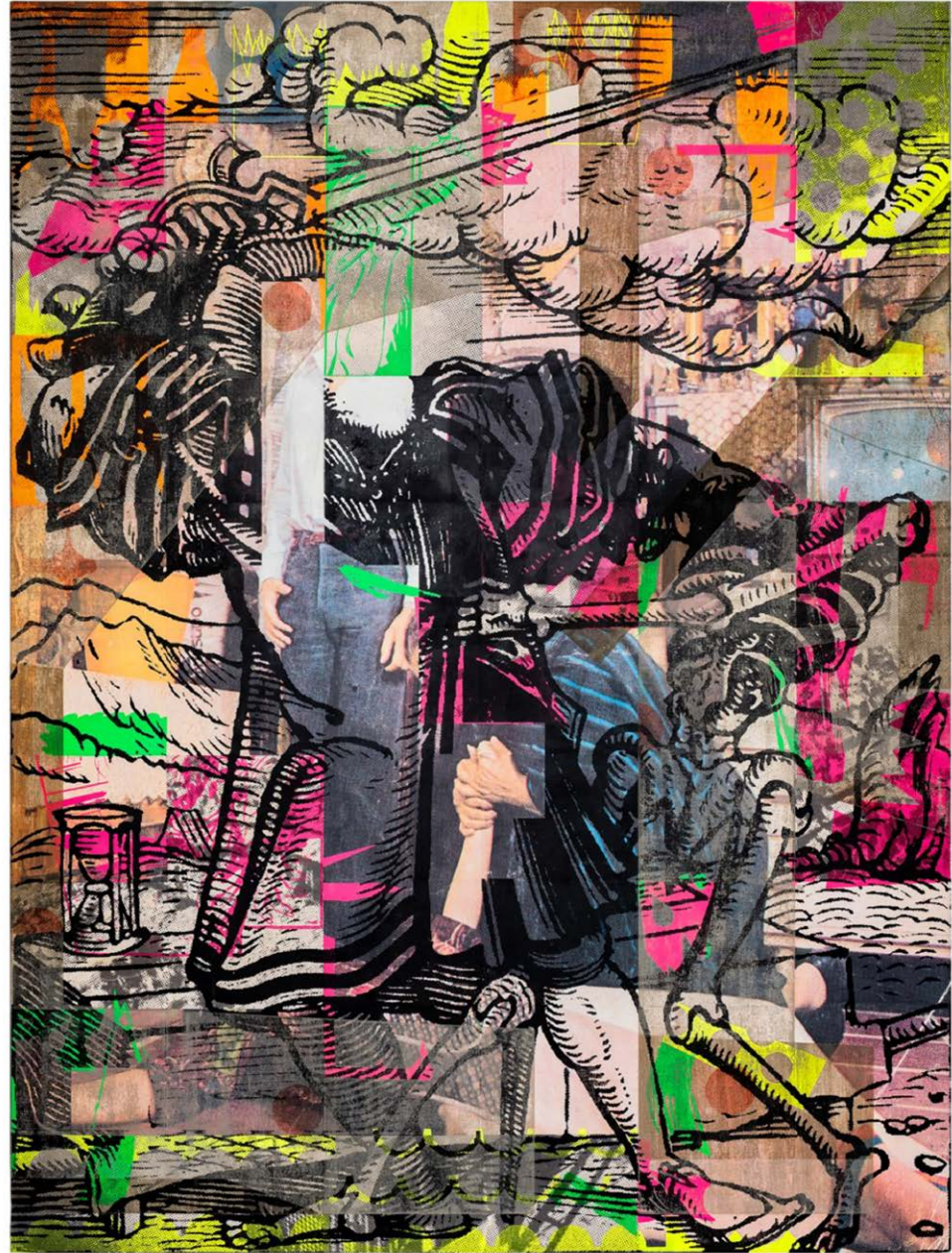
Moris work revolves around themes that address representation, social and subjective agency, urban issues and marginal cultures often taken for granted in mainstream society. Informed by constant field work, the issues Moris' researches have been an intrinsic part of his daily life since childhood, and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

Has participated in the Biennials of São Paulo and Havana, and in collective exhibitions at the Jumex Foundation in Mexico, Fontanal Cisneros in Miami, Artium in Vitoria, the Musac in León. He has also had individual exhibitions at the Los Angeles Museum of Contemporary Art, at the Carrillo Gil Museum and at the Siqueiros Hall in Mexico City, or at the Stadtgalerie Saarbrücken, Germany.

His work can be found in the collections of the MoMA in New York, the Pérez Art Museum in Miami, the Jumex Foundation, CIFO Fontanals Cisneros, Artium, MOCA in Los Angeles, the Amparo Museum in Puebla, the Museum of Modern Art in the City of Mexico, Museum of Contemporary Art of San Diego, Isabel and Agustín Coppel Collection of Mexico City, Celia Birbragher Collection in Bogota, David Chipperfield Collection, London, Tiroche DeLeon Collection, Israel, among others.

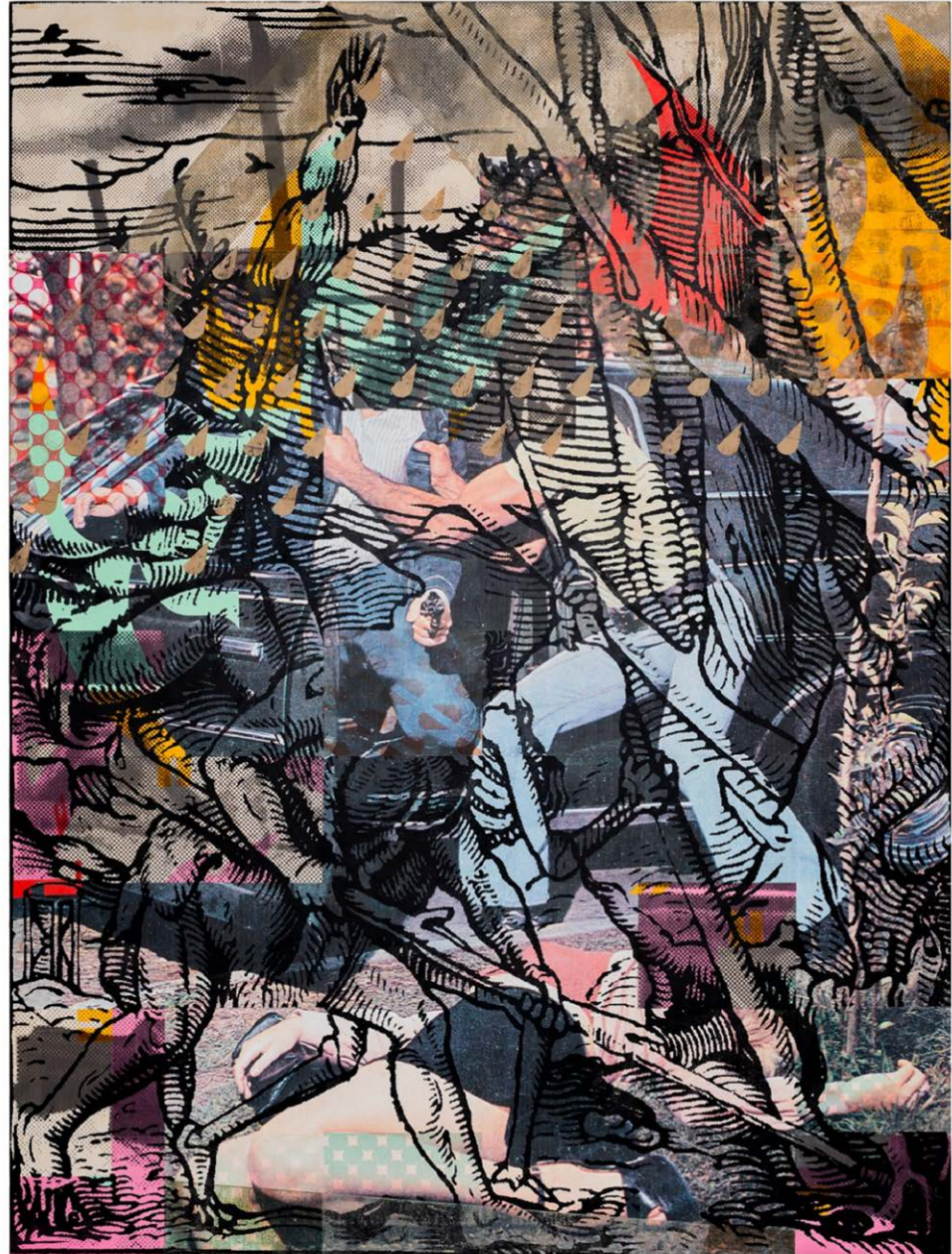


Moris

Origen misterioso y El noble
2024

Collage, enamel, cement, and transfer on fabric
84 x 59 in / 213 x 150 cm

23,000 USD



Moris

*Insatisfecha de amor y las consecuencias de la
caída en el pecado*

2024

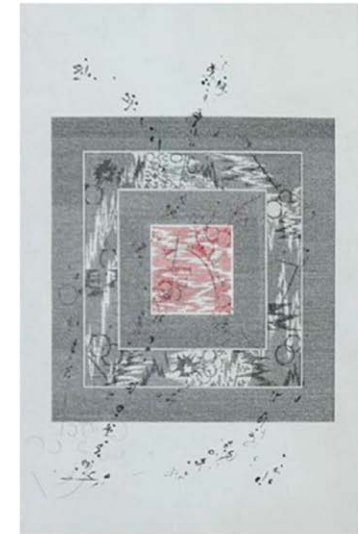
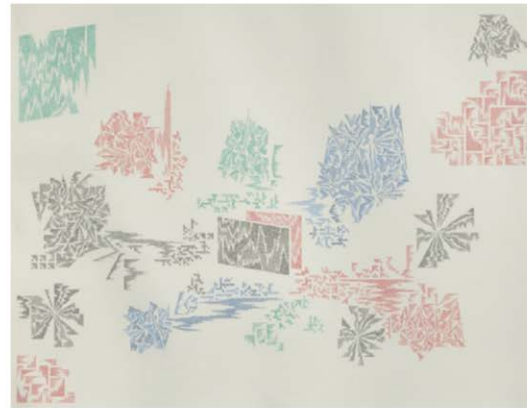
Collage, enamel, cement, and transfer on fabric
84 x 59 in 213 x 150 cm

23,000 USD

José Vera Matos

Lima, 1981

The dependence between image and text is something that has always intrigued me. And although my work is more linked to writing than to the figurative aspects of drawing, the graphic character of the pieces is an important key that allows me to represent the content of the texts I decide to work with. As a kind of exercise of return to that moment in which the image fulfilled the function of writing.



José Vera Matos

Indeterminate Horizons

2024

Technical pen and graphite on paper and acrylic box

Diptych: 65 x 100 cm. \$12,000 USD

Individual pieces: 65 x 50 cm. \$7,500 USD each

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