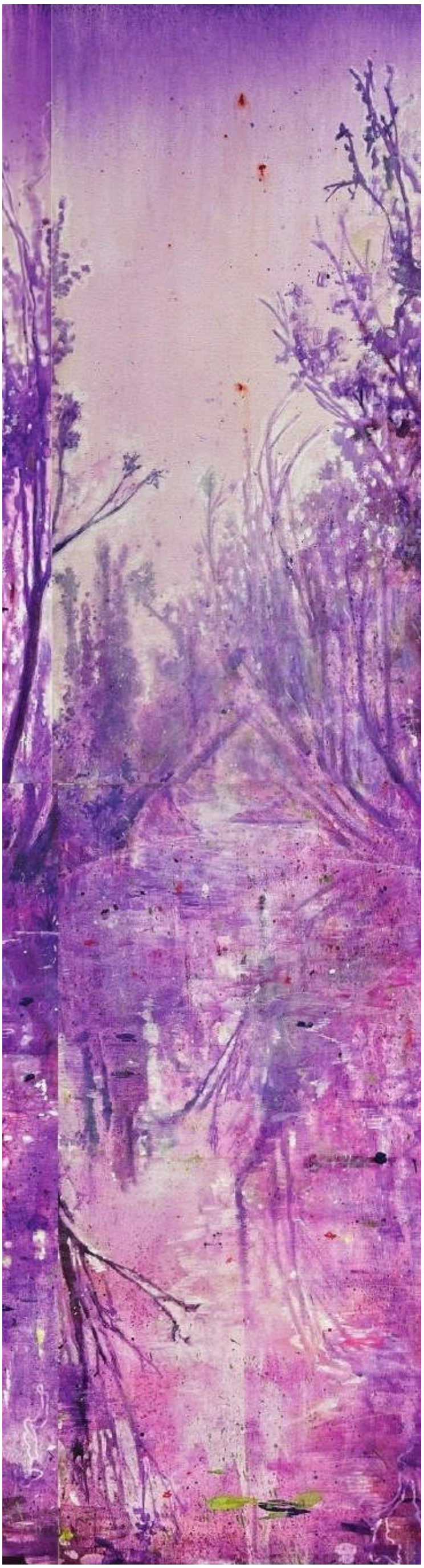
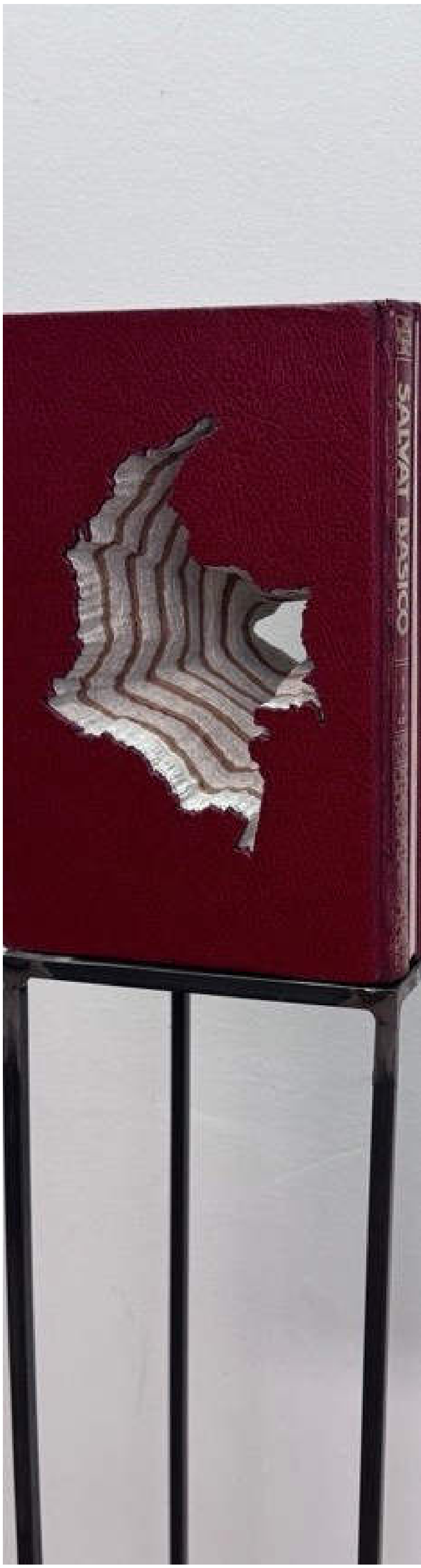






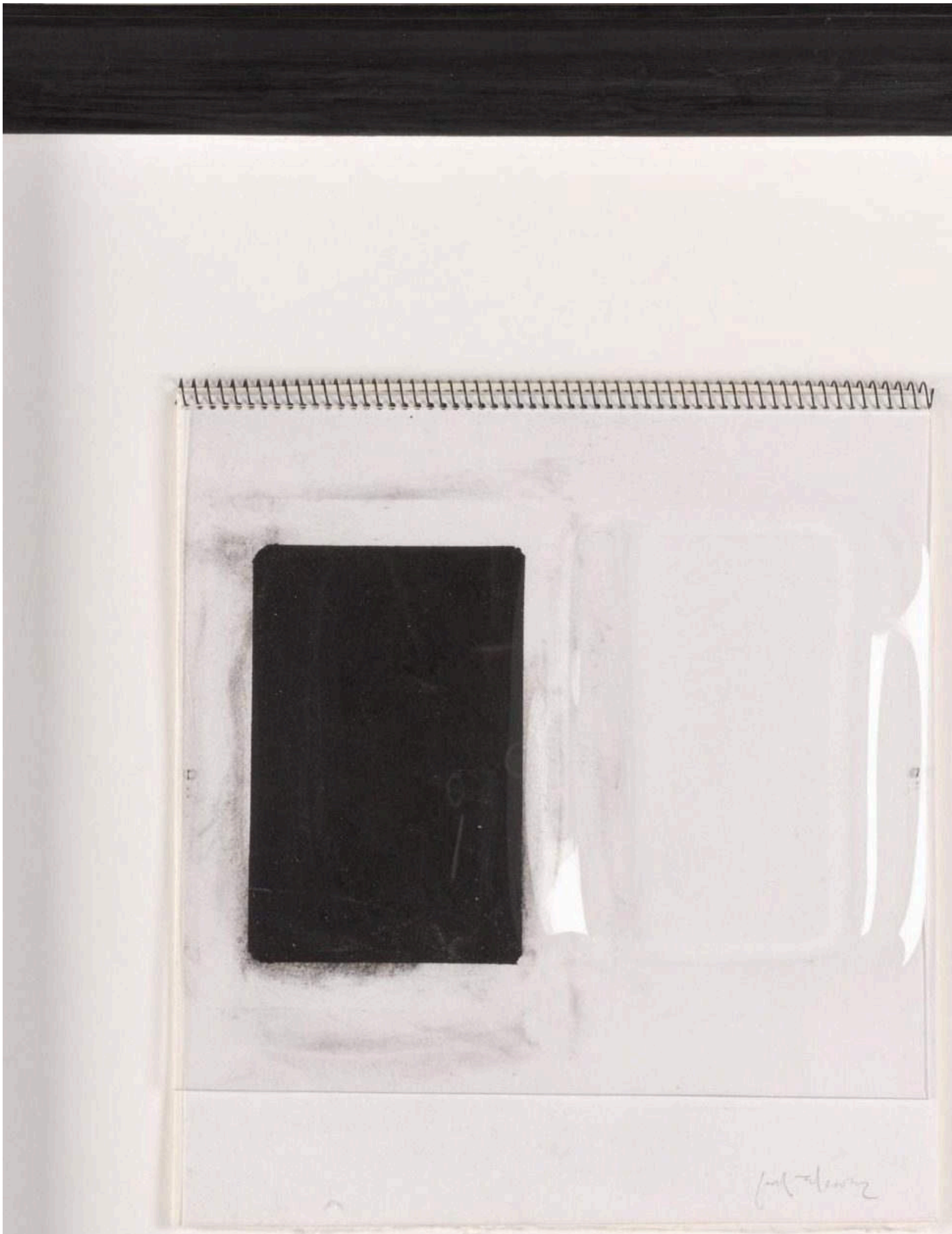
Untitled Art, Miami Beach
December 1 – 6, 2026
Miami Beach, Florida

Jordi Teixidor's rigorous, contained abstraction; Jordi Alcaraz's poetics of transparency and absence; and Gareth Nyandoro's cut, layered and stained works on paper, built from the everyday landscape of Harare.

Mauro Giaconi's spatial drawings in silicone, Mónica Espinosa's intricate, map-like drawings, and Taka Fernández's large painted landscapes.

Luis Hernández Mellizo's carved books, Fernando Uhía's Bipolares paintings, Beatriz Olano's modular colour fields and Lester Rodríguez's ceramic work.

Jordi Teixidor
Mauro Giaconi
Luis Hernández Mellizo
Gareth Nyandoro
Mónica Espinosa
Fernando Uhía
Jordi Alcaraz
Taka Fernández
Beatriz Olano
Lester Rodríguez



Jordi Teixidor
Valencia (Spain), 1941

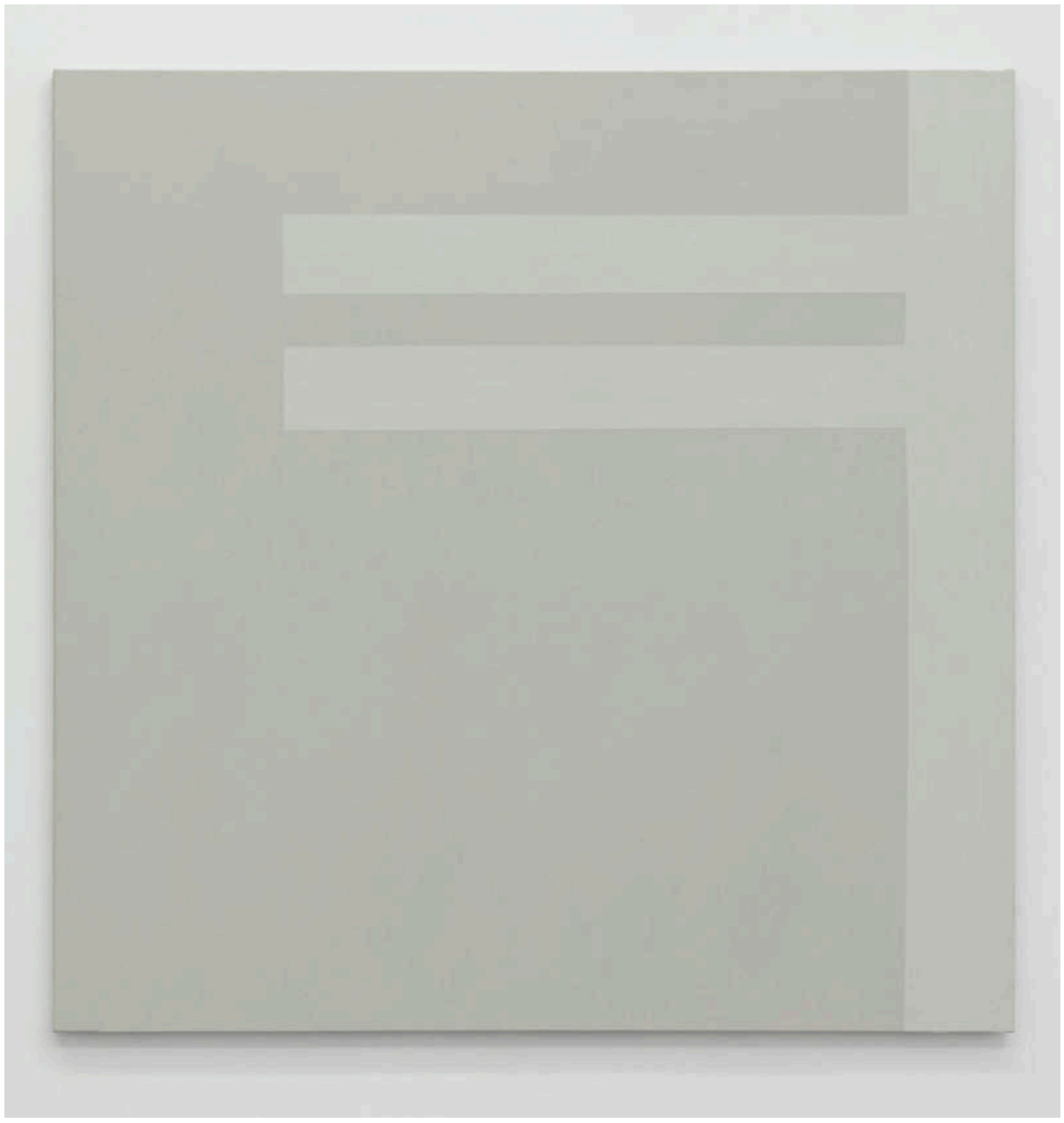
Considered one of the most important representatives of Spanish abstraction, Jordi Teixidor identifies himself with the modern tradition and critical thought, translating into his work a doubtful and critical spirit, developing an abstraction that is rational, Apollonian, balanced and strictly contained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

The modernity of Jordi Teixidor is reflexive: his paintings do not seek satisfaction, but require the spectator to think, denying any narrative reading. His work must be understood as an aesthetic and intellectual reflection on the limits of painting, as a search for the non-painting, the unattainable desire of making the final picture, but also as the personal expression of a feeling of ethical-political failure.

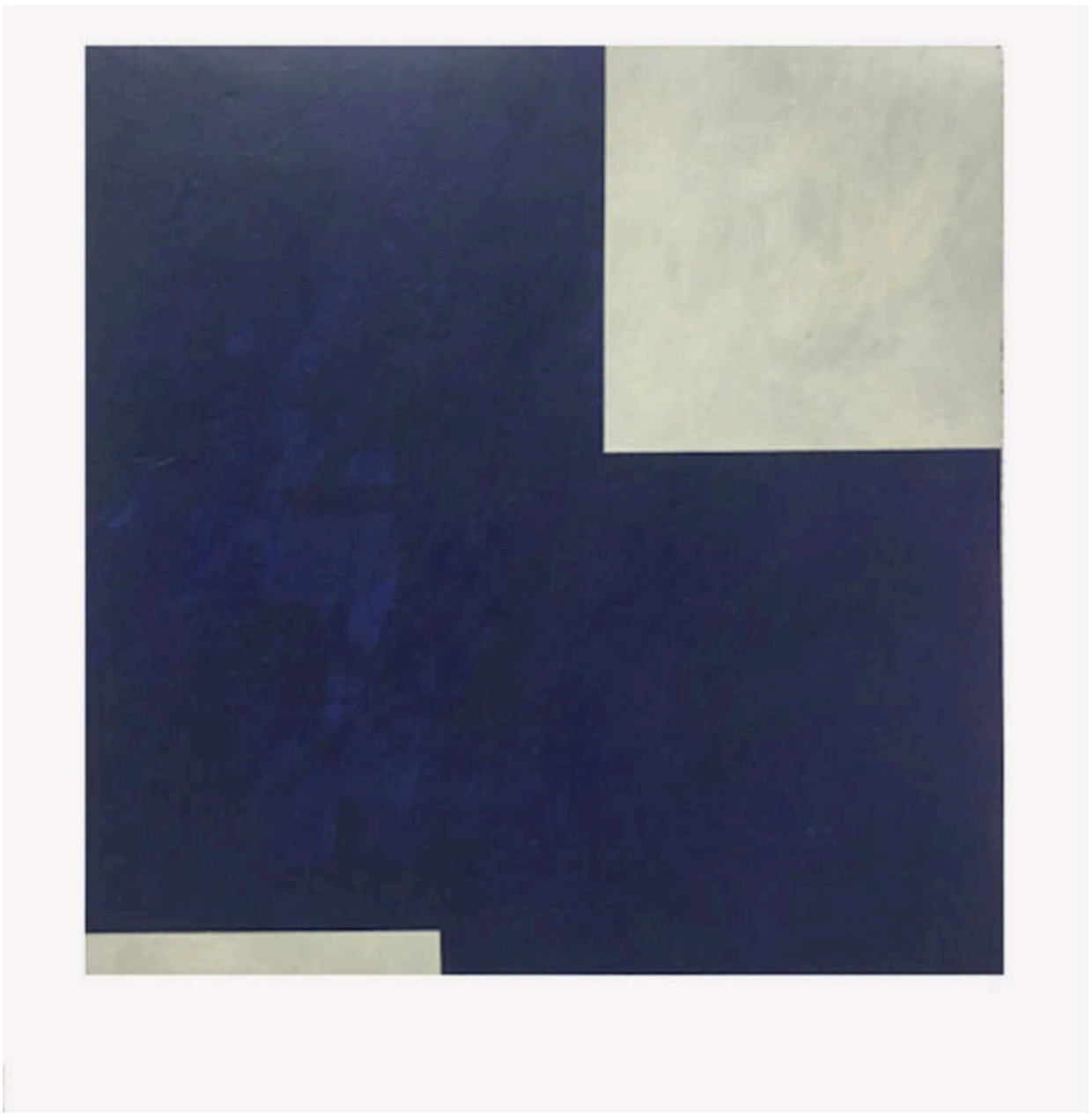
Through his use of black, Teixidor has formalized a solemn sequence of images that make up one of the most outstanding tragic expressions in contemporary Spanish painting.

He was awarded the National Prize for Plastic Arts in 2014. He has participated in the Venice Biennale and has exhibited at institutions such as the Guggenheim Museum in New York, the Spanish Academy in Rome, Museo Nacional Centro de Arte Reina Sofía, MUAC UNAM in Mexico City and IVAM, among others.

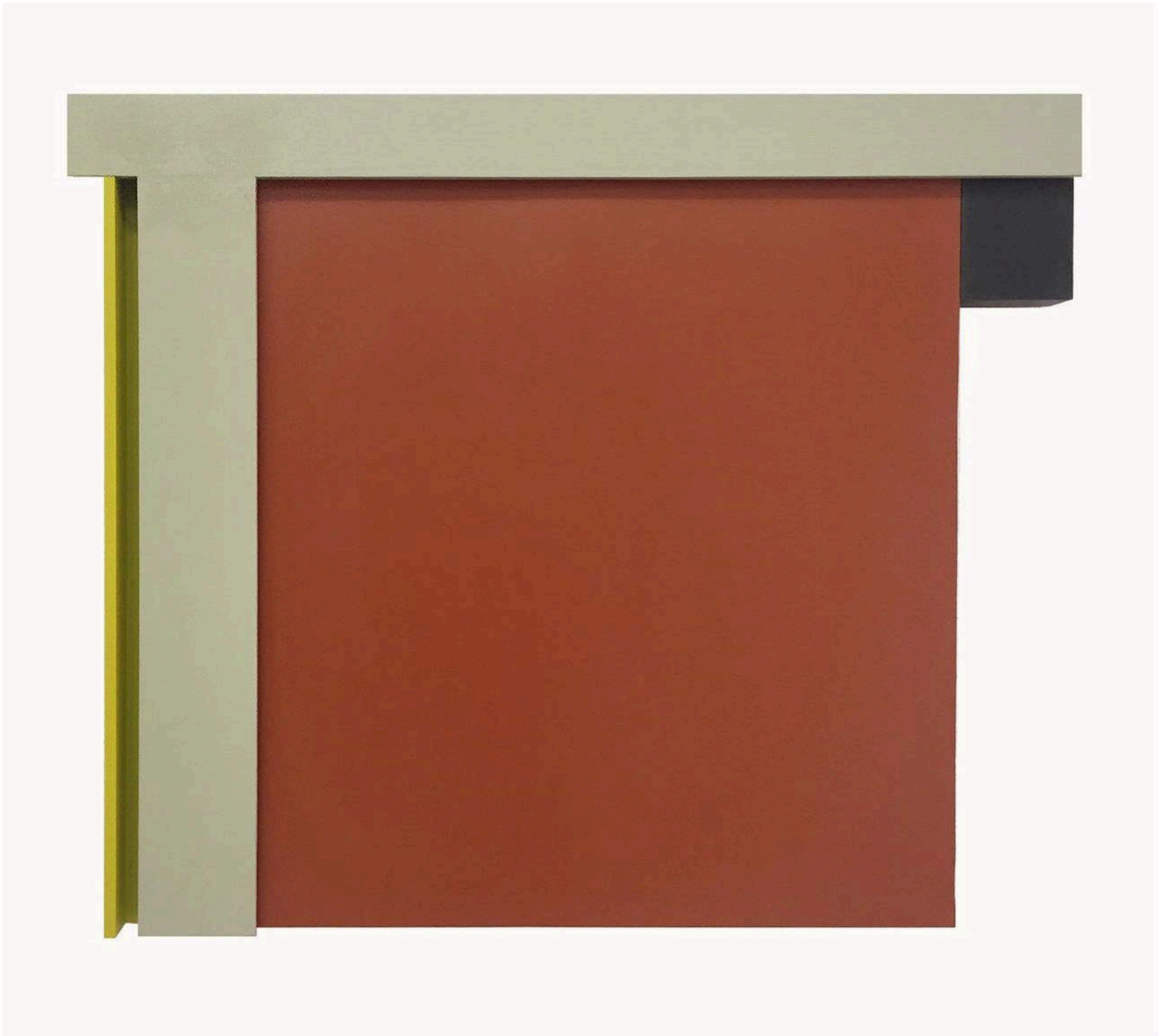
His work can be found in collections such as the Guggenheim Museum, Museo Reina Sofía, IVAM, Fundación Juan March, Colección Banco de España, Museo Patio Herreriano, CAAM, SFMOMA, Fundación La Caixa and the Berkeley Art Museum.



Jordi Teixidor
Untitled 1623, 2023
Oil on canvas
100 x 100 cm



Jordi Teixidor
837, 1994
Oil on paper mounted on canvas
60 x 60 cm



Jordi Teixidor
Black Square (1541), 2017
Oil on wood
71 x 87 cm

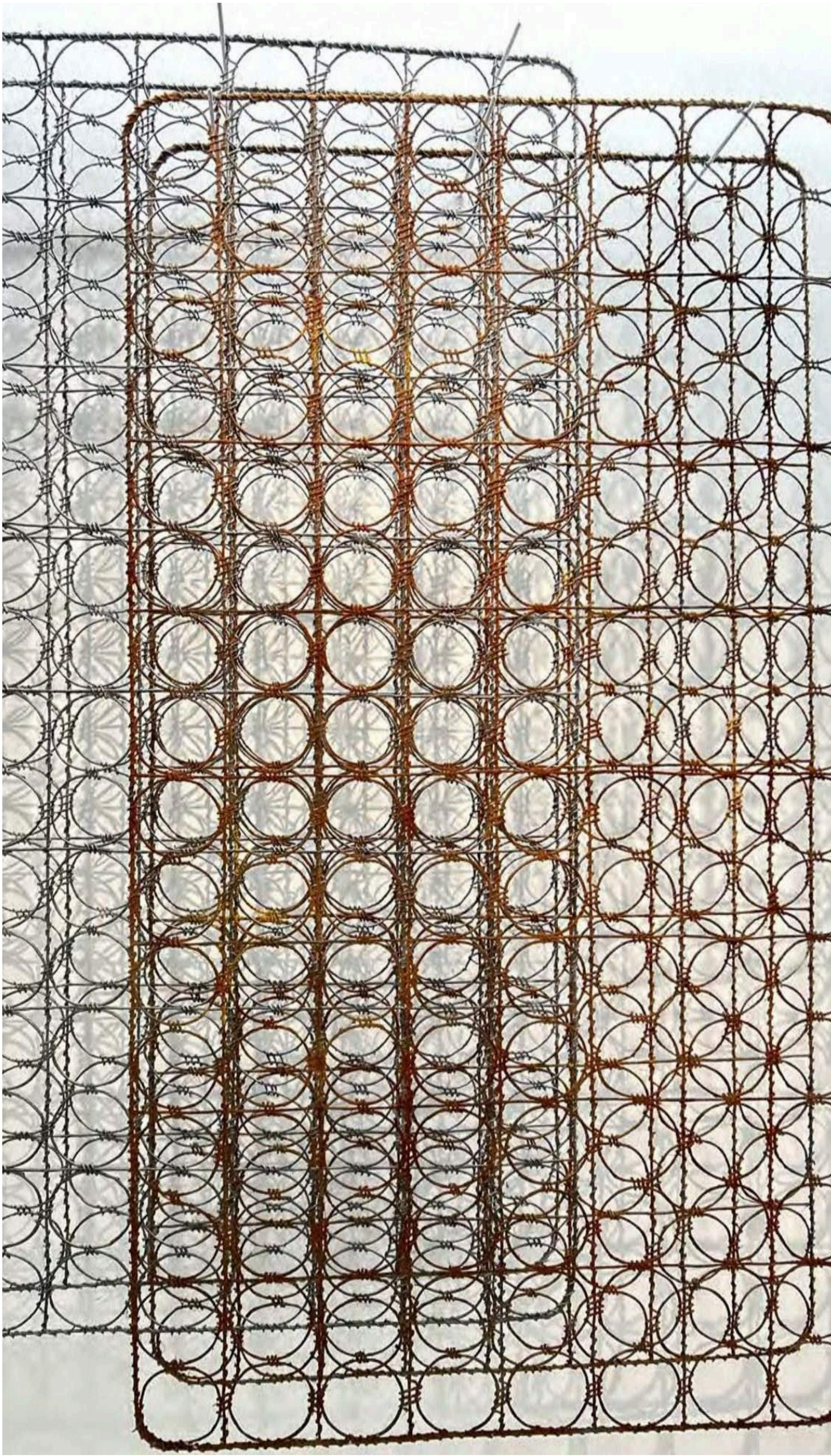
Mauro Giaconi
Argentina, 1977

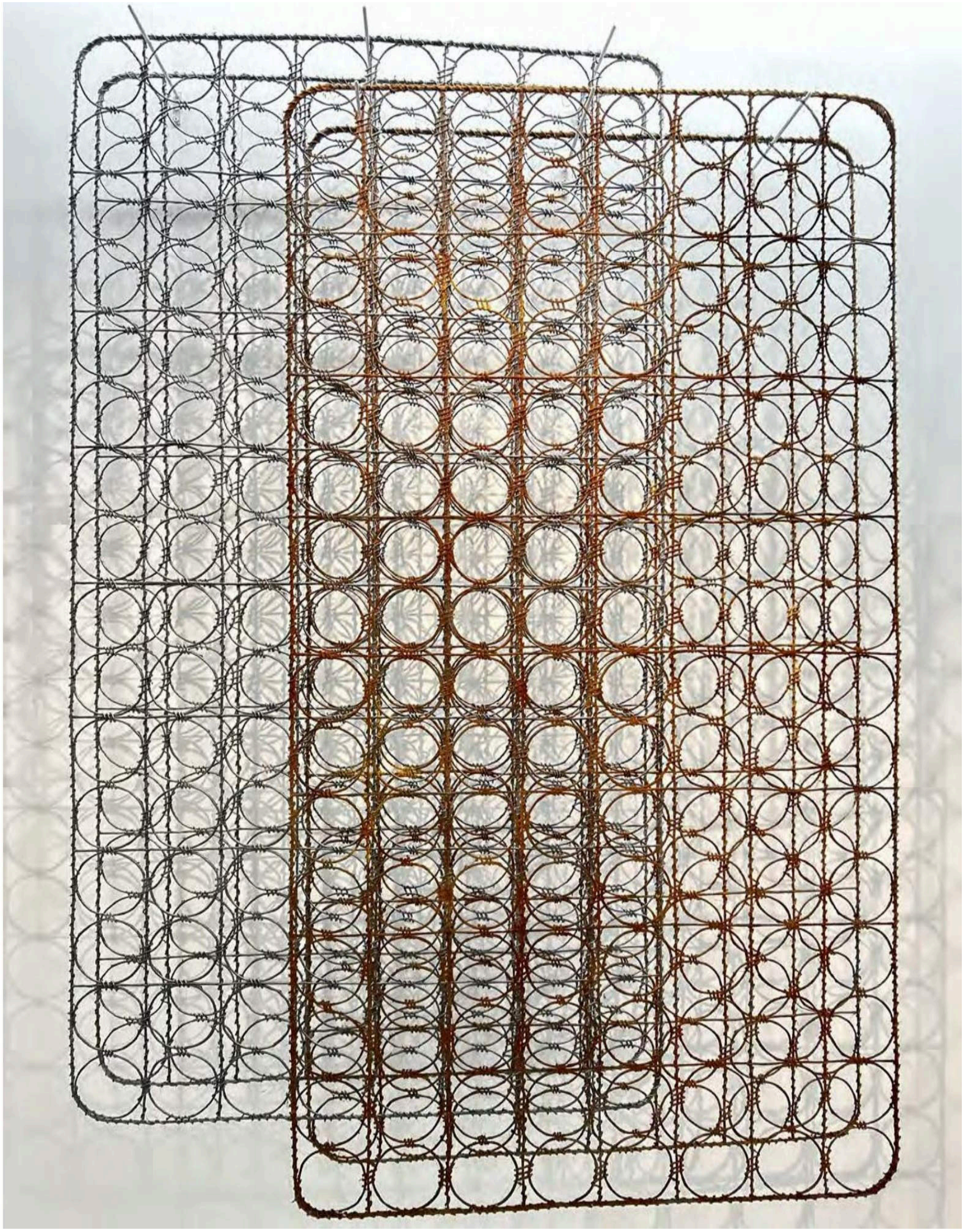
Mauro Giaconi works across sculpture and installation, but drawing is the core of his practice. His work deals with architecture, structure, memory and environment, and with tensions such as construction and destruction, or birth and death.

He graduated in painting from the Escuela Nacional de Bellas Artes Prilidiano Pueyrredón in Buenos Aires in 2001. He received first prize in the Philips Young Talents competition and an honourable mention at the National Drawing Salon, was selected for the first and second ArteBA-Petrobras Awards, and was a fellow of the Centro de Investigaciones Artísticas (CIA) in 2010.

He has exhibited at the Palacio de Bellas Artes and Museo de Arte Carrillo Gil in Mexico and at MAMBA in Buenos Aires, among others.

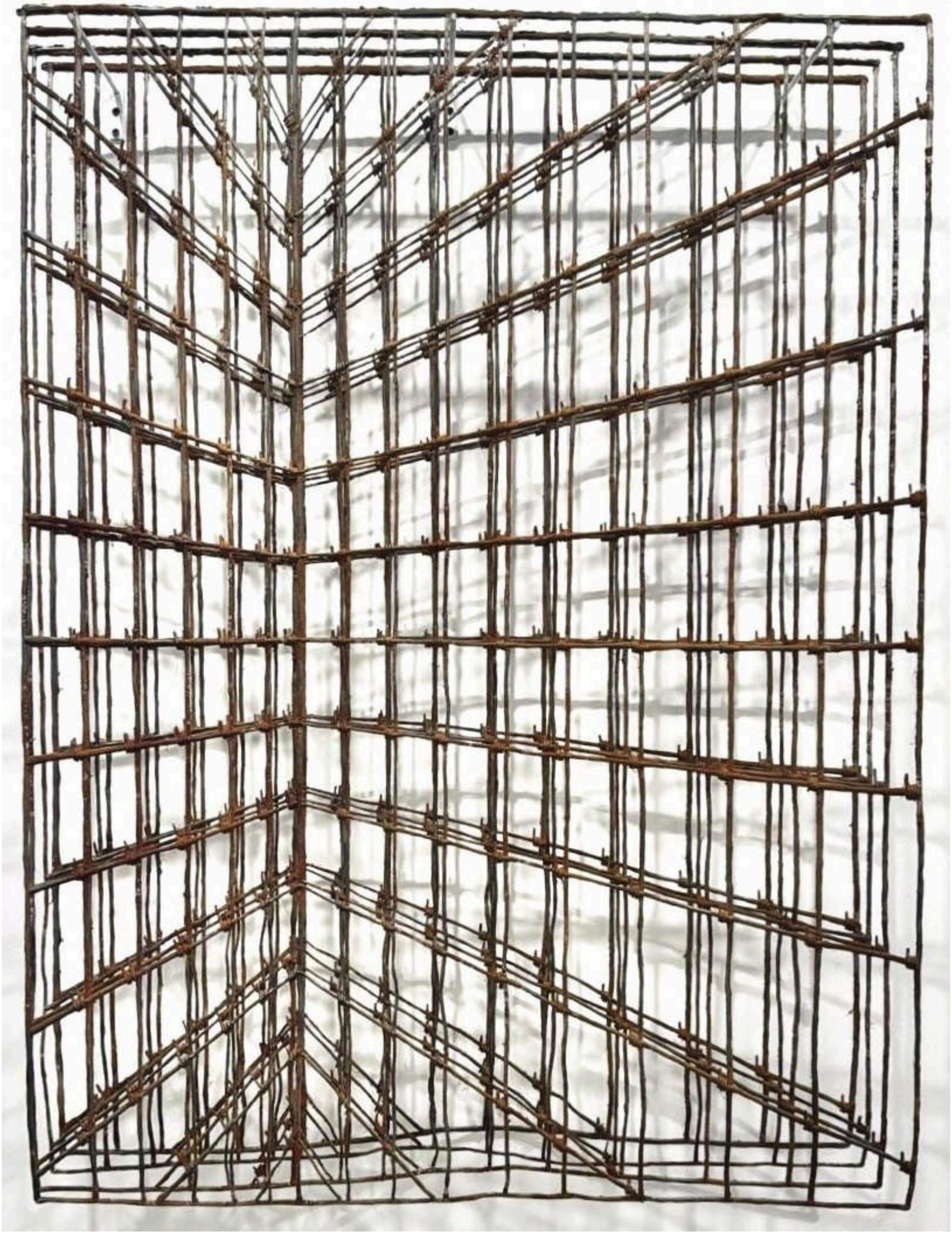
His work is part of collections such as the SPACE Collection (USA), MAMBA (Buenos Aires) and the Miami Art Museum. He lives and works in Mexico City.





Mauro Giaconi
Suavestar, 2026
Four layers of drawing made in silicone, intervened with graphite, pigments and cinnamon
150 x 205 x 35 cm

ARRÓNIZ



Mauro Giaconi
Sin título (Reja fuga II), 2025
Four layers of drawings made by hand with hot silicone, dyed with powdered graphite, cinnamon and turmeric
115 x 88 x 15 cm

ARRÓNIZ

Luis Hernández Mellizo
Bogotá, 1978

Luis Hernández Mellizo's work deals with the activity of the painter, approached from material, historical and conceptual perspectives, and with the place of the artist in society. It draws on a critical view of the local context, a rethinking of political discourse and the relationship between city, art and society.

He studied Visual Arts at the Universidad Nacional de Colombia in Bogotá and at the Universidad Nacional de las Artes in Buenos Aires. He has been artist in residence at BijlmAIR (Amsterdam) and URRA (Buenos Aires).

He has exhibited in Buenos Aires, Amsterdam, Ghent, Bogotá, Cali and Medellín. He lives and works in Bogotá.





Luis Hernández Mellizo
Planeta, 2021–22
Carved books (10 books and wood plank)
120 x 120 x 7 cm



Luis Hernández Mellizo
Planeta (detail), 2021–22
Carved books (10 books and wood plank)
120 x 120 x 7 cm



Luis Hernández Mellizo
Universitas, 2024–25
Carved books (two views)
30.5 x 23 x 24 cm



Luis Hernández Mellizo
Salvat básico, 2024–25
Carved books (two views)
25.5 x 18 x 18.5 cm

Gareth Nyandoro
Bikita (Zimbabwe), 1982

Gareth Nyandoro is noted for his large works on paper, which often spill out of their two-dimensional format and into installations that include paper scraps and objects found in the markets of Harare, where he lives and works.

The artist's chief source of inspiration is the daily landscape of the city and its residents, both within the local milieu and the larger cultural panorama of Zimbabwe. Inspired by his training as a printmaker, and derived from etching, the artist's distinctive technique, Kucheka cheka, is named after the infinitive and present tense declinations of the Shona verb cheka, which means 'to cut'.

He has exhibited at institutions such as Palais de Tokyo, Quetzal Art Centre, Rijksakademie, and Zeitz MOCAA, among others.

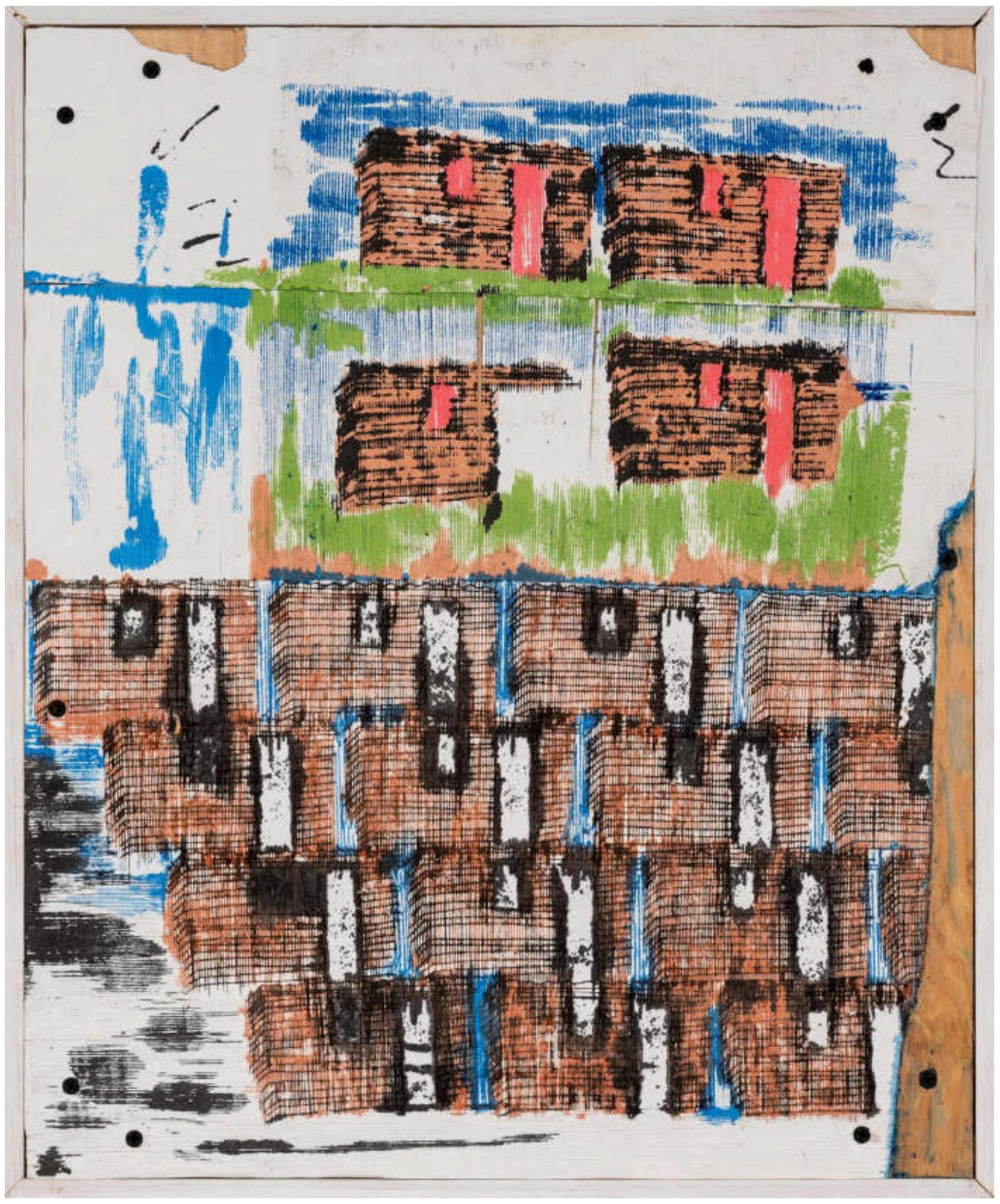
His work is part of collections such as MoMA New York, Zeitz MOCAA, Fondation Sindika Dokolo, Instituto Inhotim, and the National Gallery of Zimbabwe.



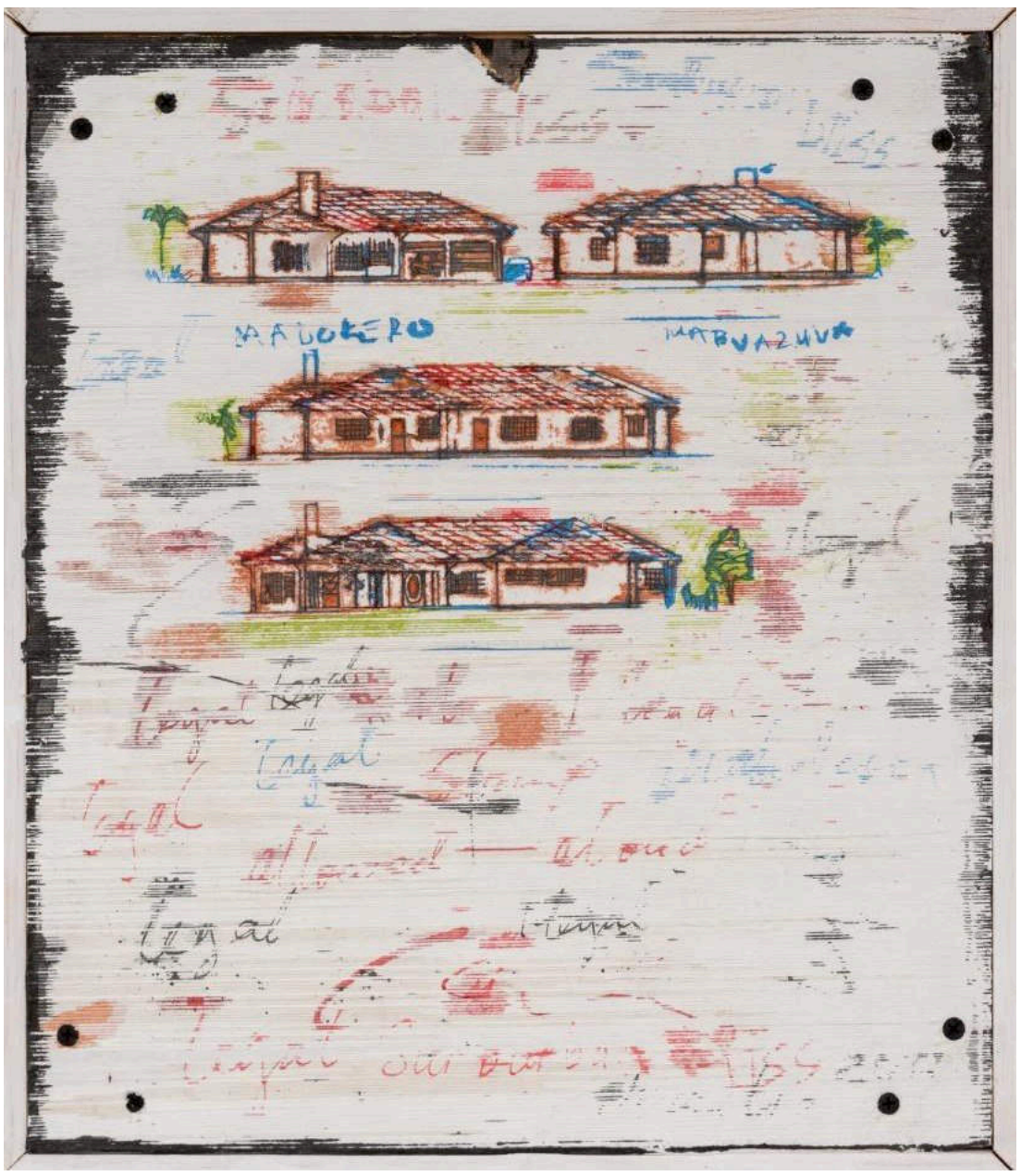
Gareth Nyandoro
Bhero vendor, 2024
Ink on paper mounted on board
124 x 124 x 5 cm



Gareth Nyandoro
We Buy Torn Dollar Notes 3, 2024
Ink on paper mounted on canvas
78 x 126 x 4 cm



Gareth Nyandoro
Walker Mutamba, 2021
Ink on paper mounted on canvas, artist's frame
52 x 43 x 4 cm



Gareth Nyandoro
Mapokero → Mabuazuva, 2021
Ink on paper mounted on wood, artist's frame
40 x 35 x 4 cm

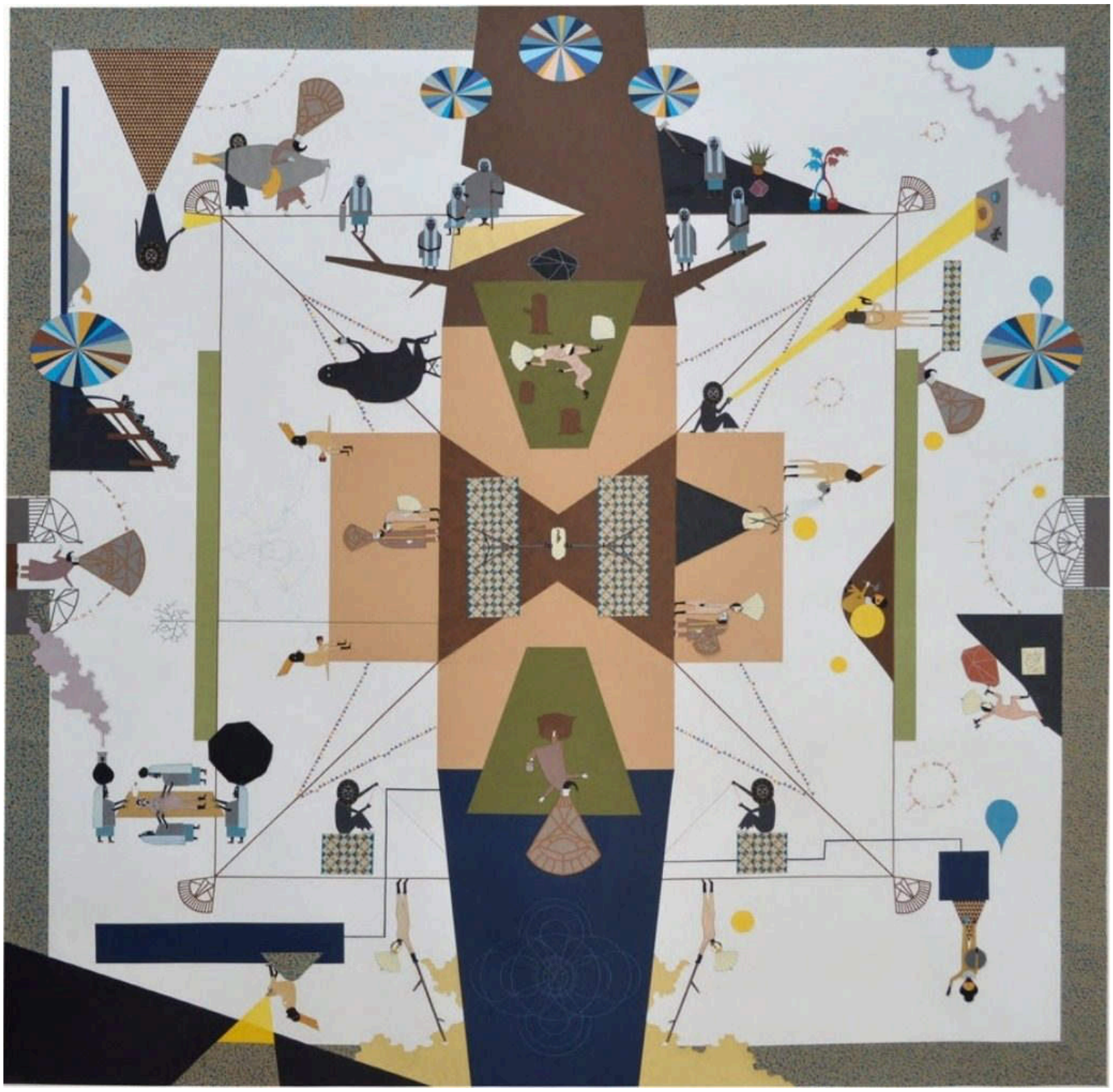
Mónica Espinosa
Mexico, 1977

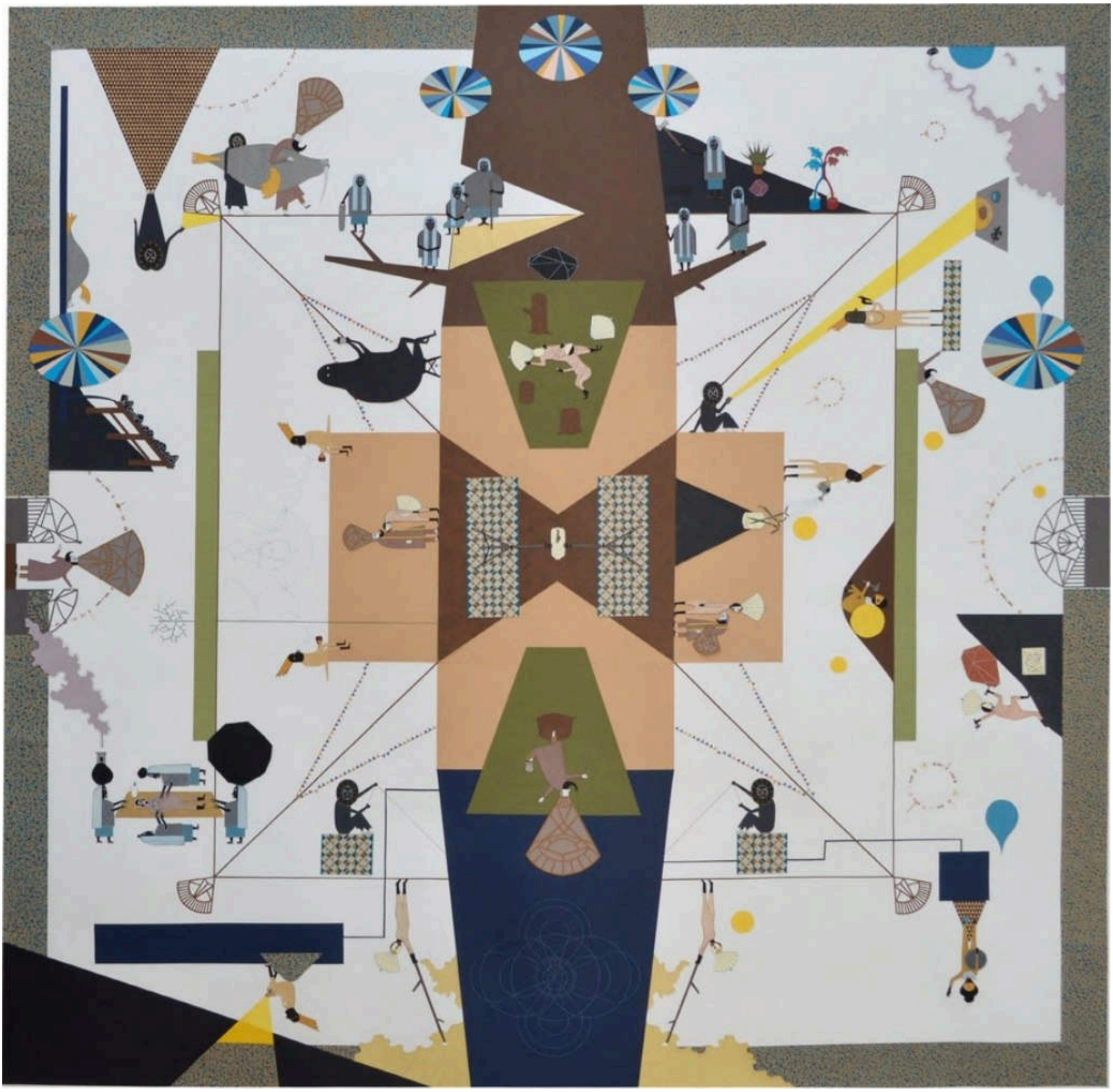
Mónica Espinosa holds a BA in Fine Arts from the Escuela Nacional de Pintura, Escultura y Grabado "La Esmeralda" (INBA, Mexico City), studied photography at UNAM and spent an exchange year at the Staatliche Akademie der Bildenden Künste Karlsruhe, Germany.

She has exhibited at institutions such as the Museo Nacional Centro de Arte Reina Sofía (Spain), MALBA (Buenos Aires) and Ex Teresa Arte Actual (Mexico City).

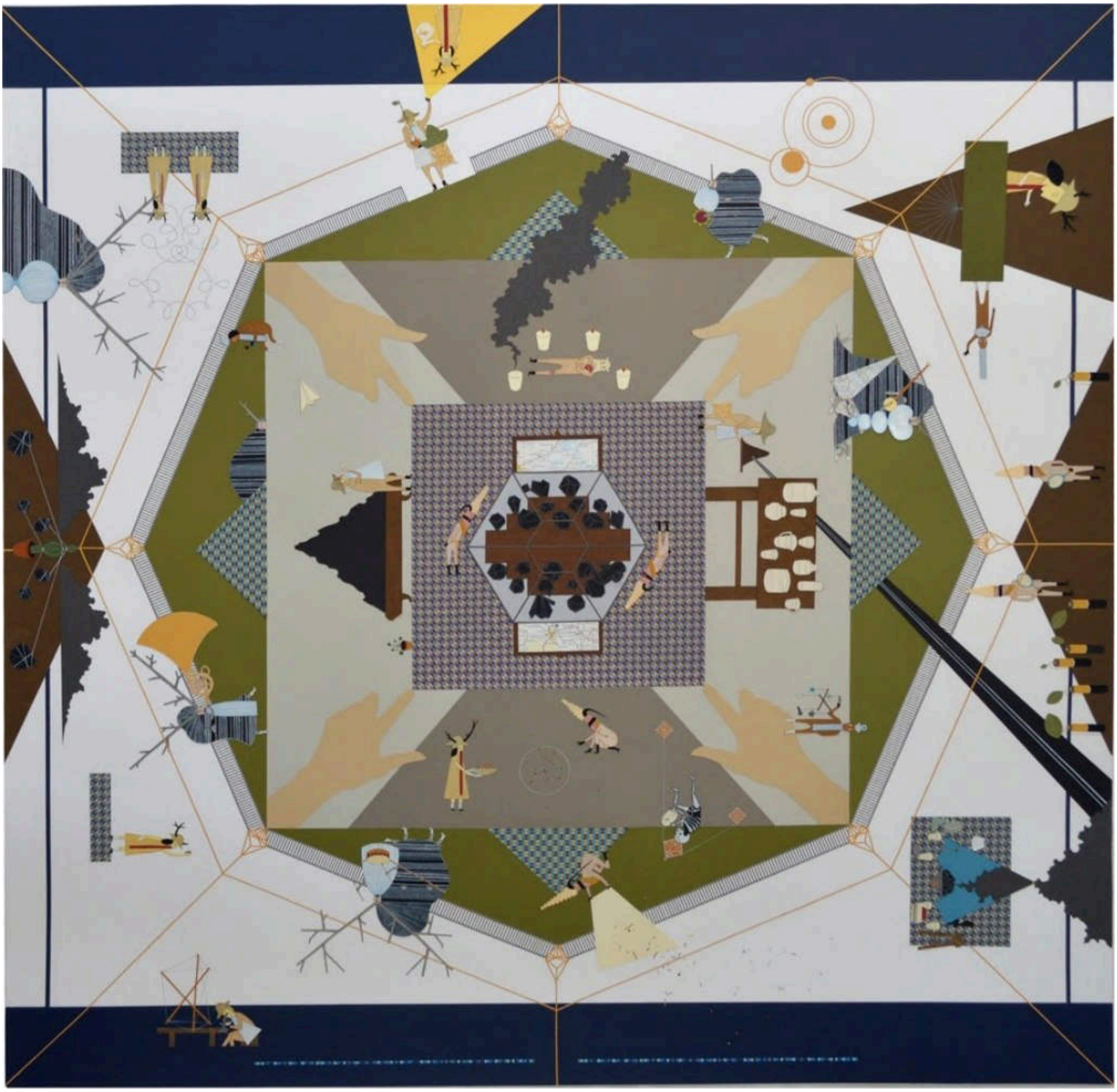
She has received a FONCA residency at the Banff Centre (Canada), the FONCA Young Artists grant, a Colección Jumex scholarship for international studies and a Kunstakademie Karlsruhe scholarship.

Her work is part of collections such as the Progressive Art Collection (USA), Colección Jumex (Mexico) and Colección Maraloto (Colombia). She lives and works in Mexico City.





Mónica Espinosa
Cuando estás con tu padre tienes una risa particular –dicen–, incluso cuando lo que dice no es gracioso. Una risa que nunca volveré a reír. "Nunca" ha llegado para quedarse. "Nunca" parece un castigo demasiado injusto. Durante el resto de mi vida, viviré tratando de alcanzar cosas que ya no existen, 2022–23
Drawing, mixed media
133 x 133 cm



Mónica Espinosa
A pesar de la infinitud, la brevedad, 2022–23
Drawing, mixed media
133 x 133 cm

Fernando Uhía
Bogotá, 1967

Fernando Uhía began his practice in the 1990s, working mainly in painting. His work examines mass consumption, popular culture and the ways images are displayed to the viewer, increasingly through screens, billboards and consumer goods.

He took part in the Bienal de La Habana (2009) and the Salón Nacional de Artistas (2004 and 2006), and received the Luis Caballero Prize in 2007.

His work is part of the collections of the Banco de la República de Colombia and the Museo La Tertulia in Cali. He lives and works in Bogotá.





Fernando Uhía
From the series Bipolares #11, 2025
Acrylic on canvas
100 x 100 cm



Fernando Uhía
From the series Bipolares #14, 2025
Acrylic on canvas
100 x 100 cm



Fernando Uhía
From the series Bipolares #4, 2025
Acrylic on canvas
100 x 100 cm

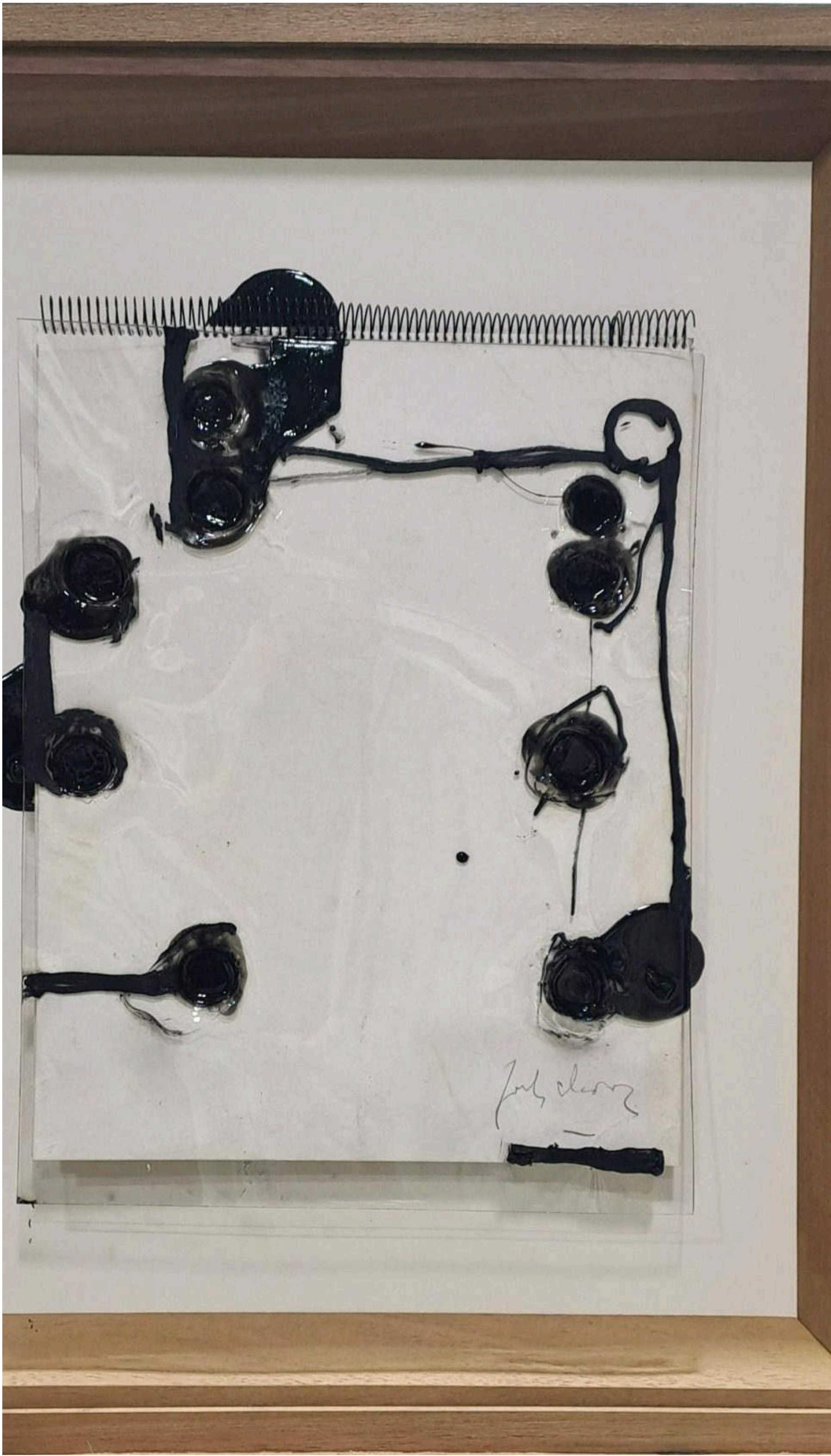
Jordi Alcaraz
Calella (Barcelona), 1963

Jordi Alcaraz's discourse stems from the classical tradition of painting and sculpture, arriving at 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 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.

In his works he delves into the almost obsessive exploration of the artist's craft: drawing, sculpting, painting..., focusing on the exercise of doing rather than on the work as the completion of an action. Absence becomes more relevant than evidence: the artist draws, but no drawing is left. We see the space that remains and the trace of the material used.

His works are part of collections such as the Biedermann Museum, Donaueschingen (Germany), Colección Fontanal Cisneros, Miami, the Williams Collection, Massachusetts, Olor Visual, Barcelona, and Fundación Banco Santander.





Jordi Alcaraz
Untitled, 2024
Book, resin and grease pencil
48 x 61 x 5 cm



Jordi Alcaraz
Untitled, 2023
Notebook, ink and methacrylate
63.5 x 55.5 cm



Jordi Alcaraz
Formes d'escriure, 2026
Spiral notebook, resin and grease pencil
76 x 60.5 cm



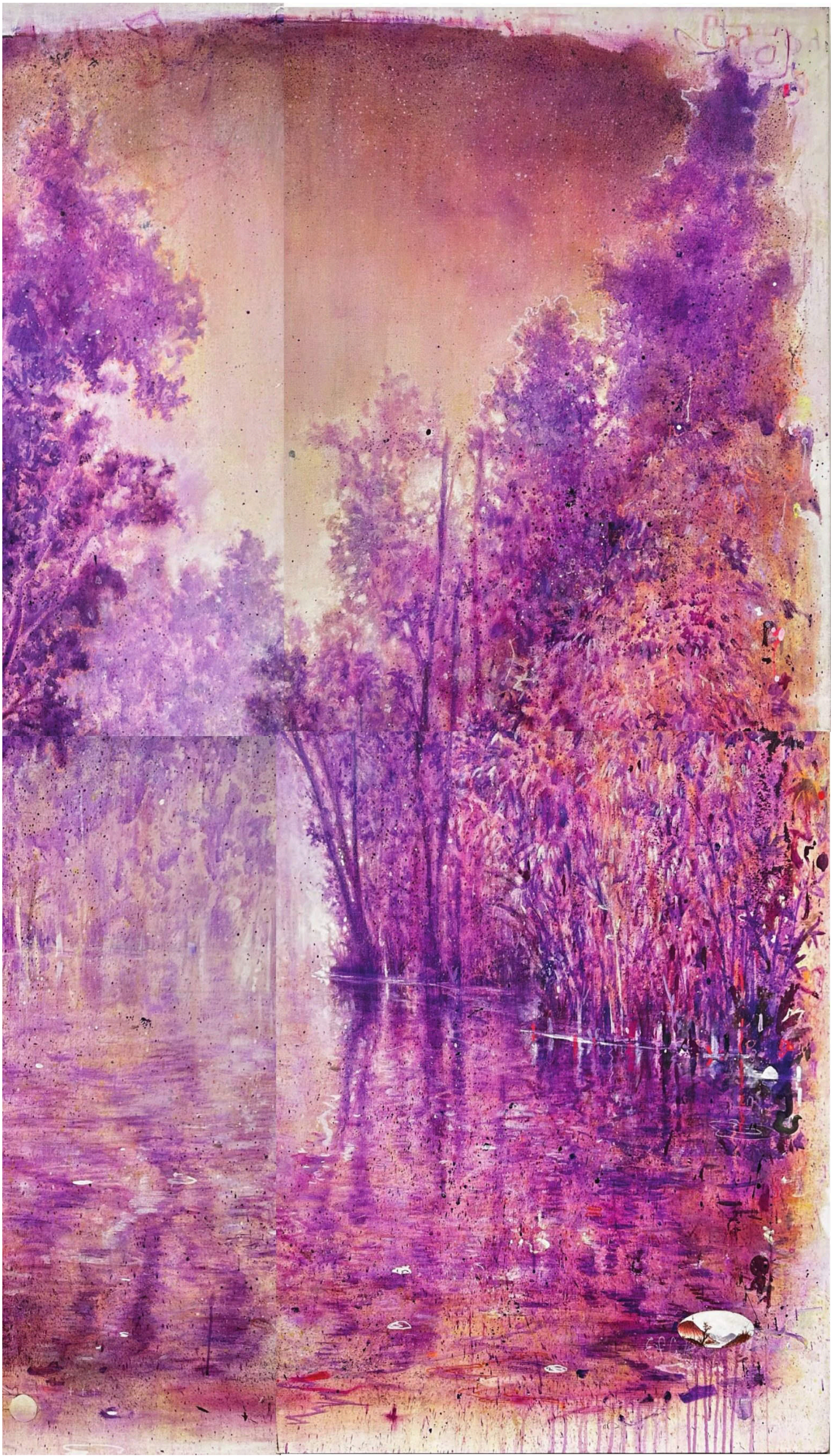
Jordi Alcaraz
El music, 2024
Charcoal on paper, collage, iron and methacrylate
102 x 79 x 5 cm

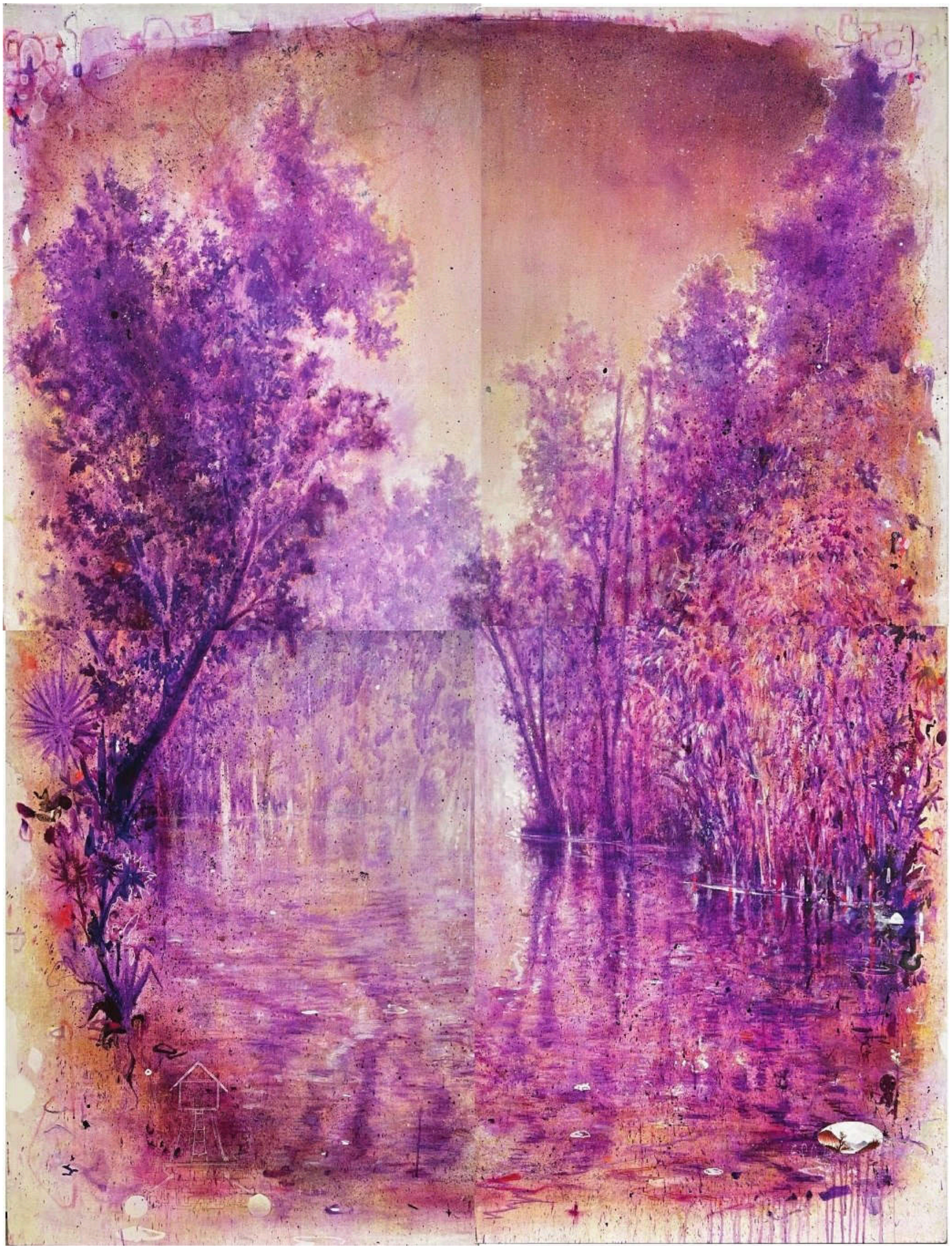
Taka Fernández
Mexico, 1966

Taka Fernández studied at the Escuela Nacional de Artes Plásticas (UNAM) and at the Atelier Bo-Halvir in France.

In 2008 the Museo de Arte Carrillo Gil presented his solo exhibition “The end of the end of history and the poisonous hydra”. His work has been shown internationally at fairs and venues including Art Basel, FIAC, Zona Maco, ARTBO, arteBA and Ch.ACO.

His work is part of collections such as Colección Jumex and MARCO (Mexico), The Mexican Museum (USA) and Hisnakul (Norway).

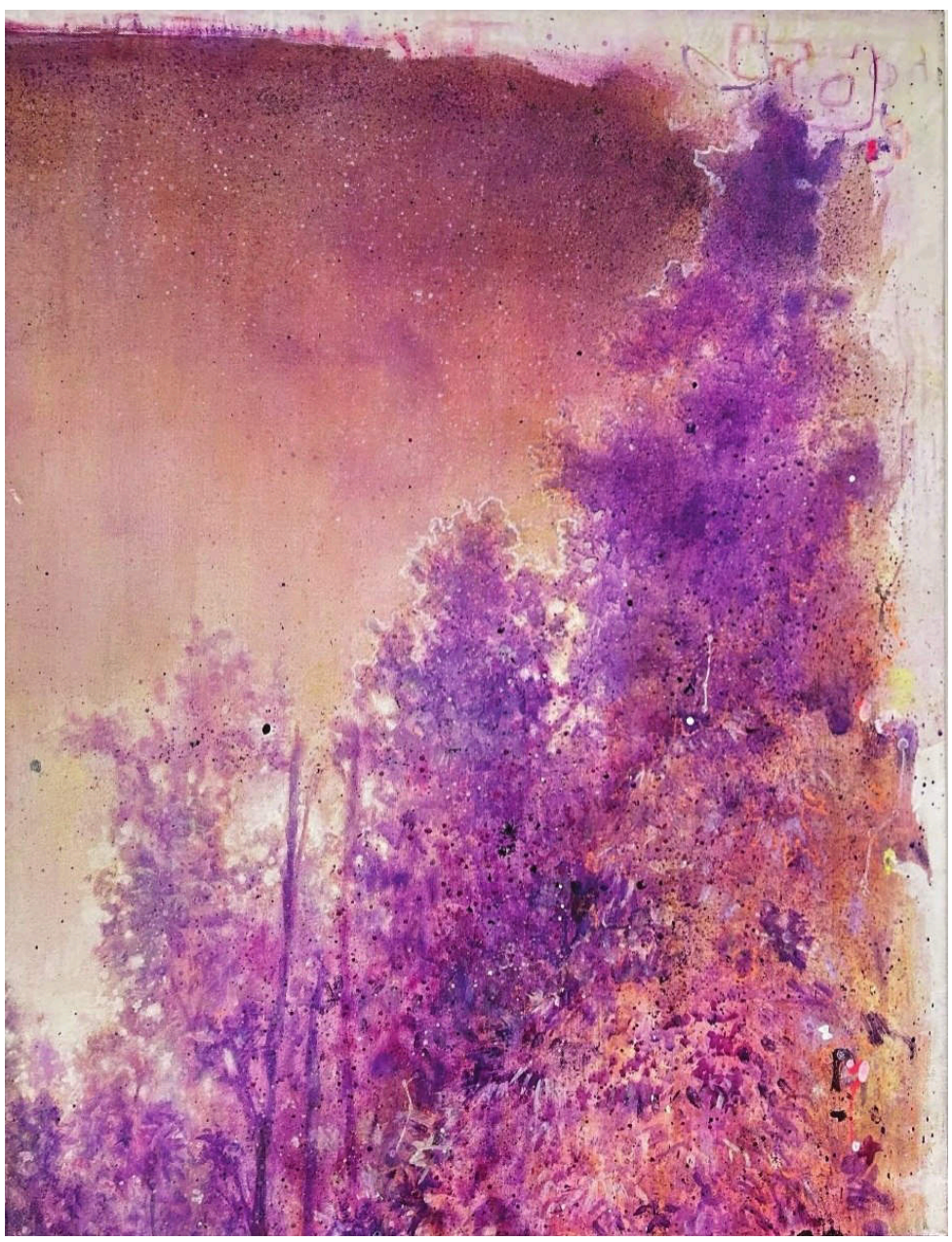




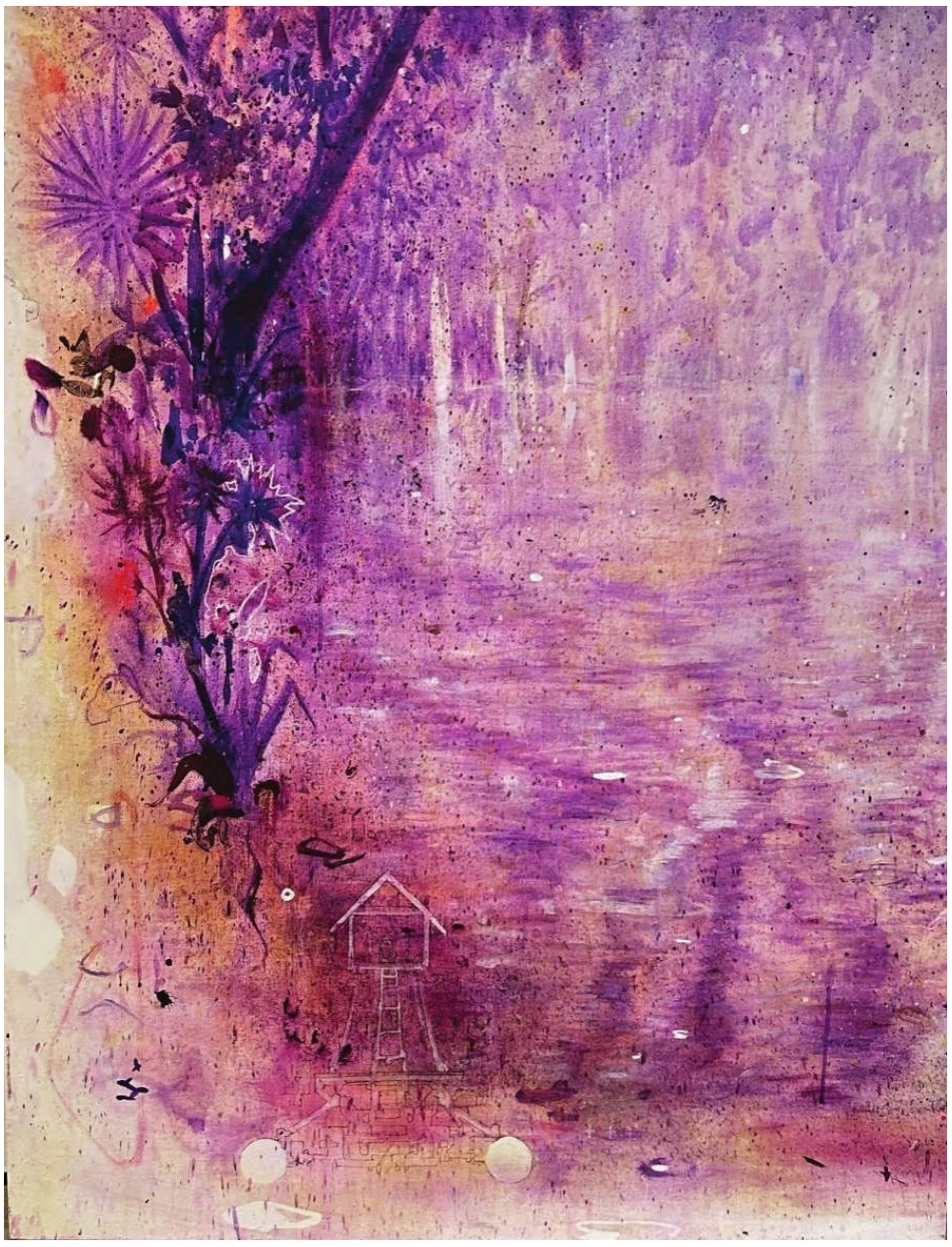
Taka Fernández
Untitled (polyptych), 2026
Mixed media on canvas, four panels
200 x 160 cm



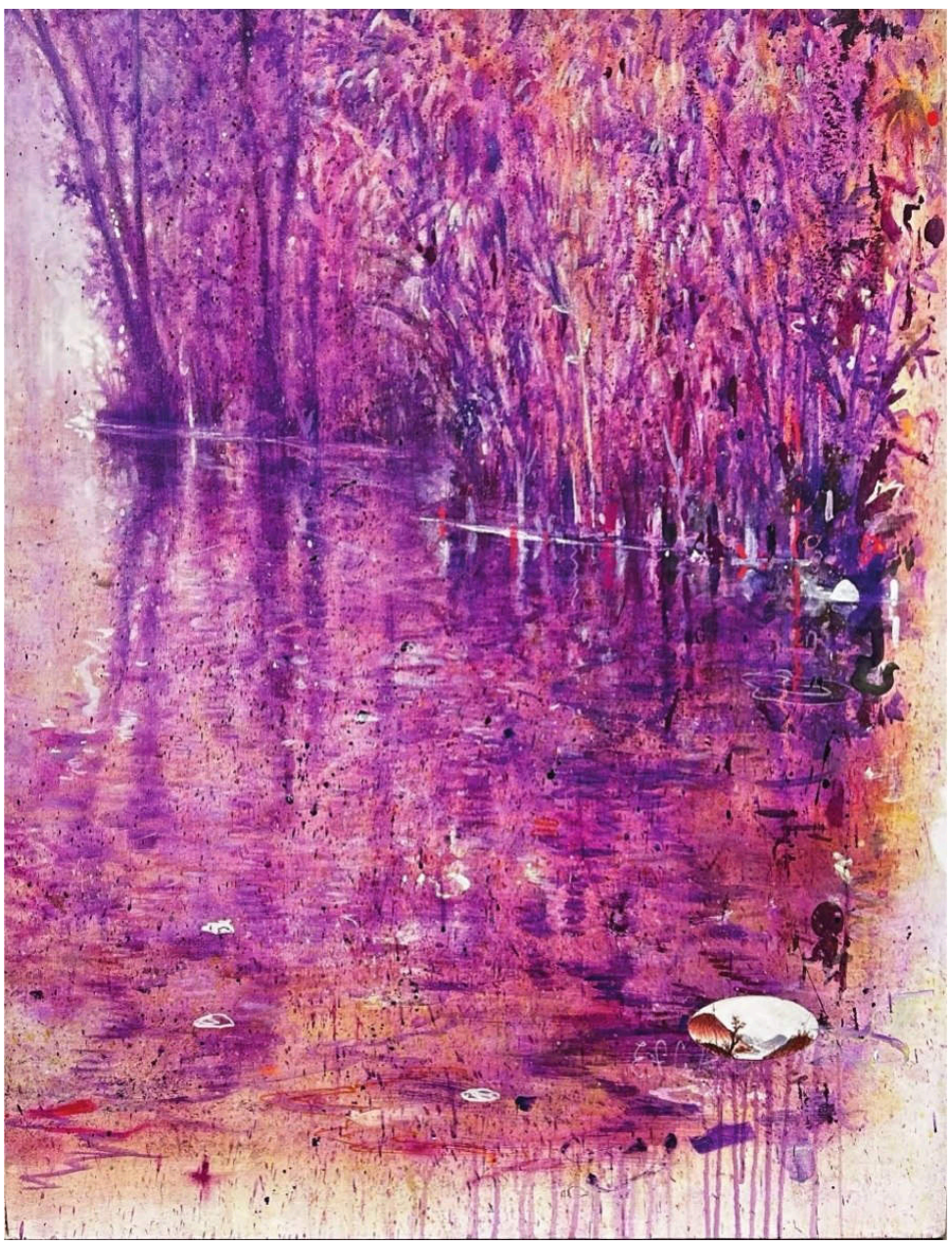
Taka Fernández
Untitled, 2026
Mixed media on canvas (panel 1 of 4, polyptych 1)
100 x 80 cm



Taka Fernández
Untitled, 2026
Mixed media on canvas (panel 2 of 4, polyptych 1)
100 x 80 cm



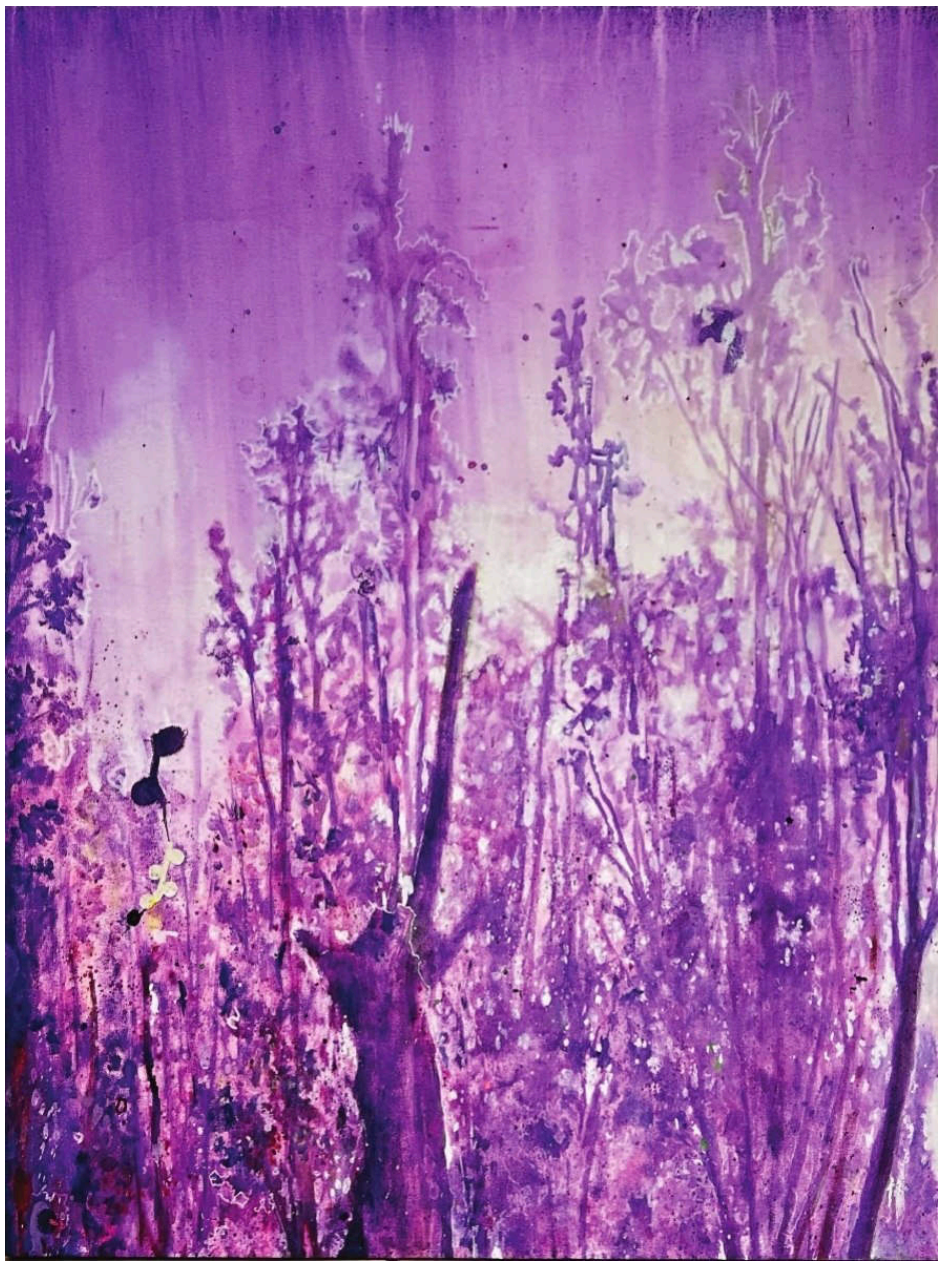
Taka Fernández
Untitled, 2026
Mixed media on canvas (panel 3 of 4, polyptych 1)
100 x 80 cm



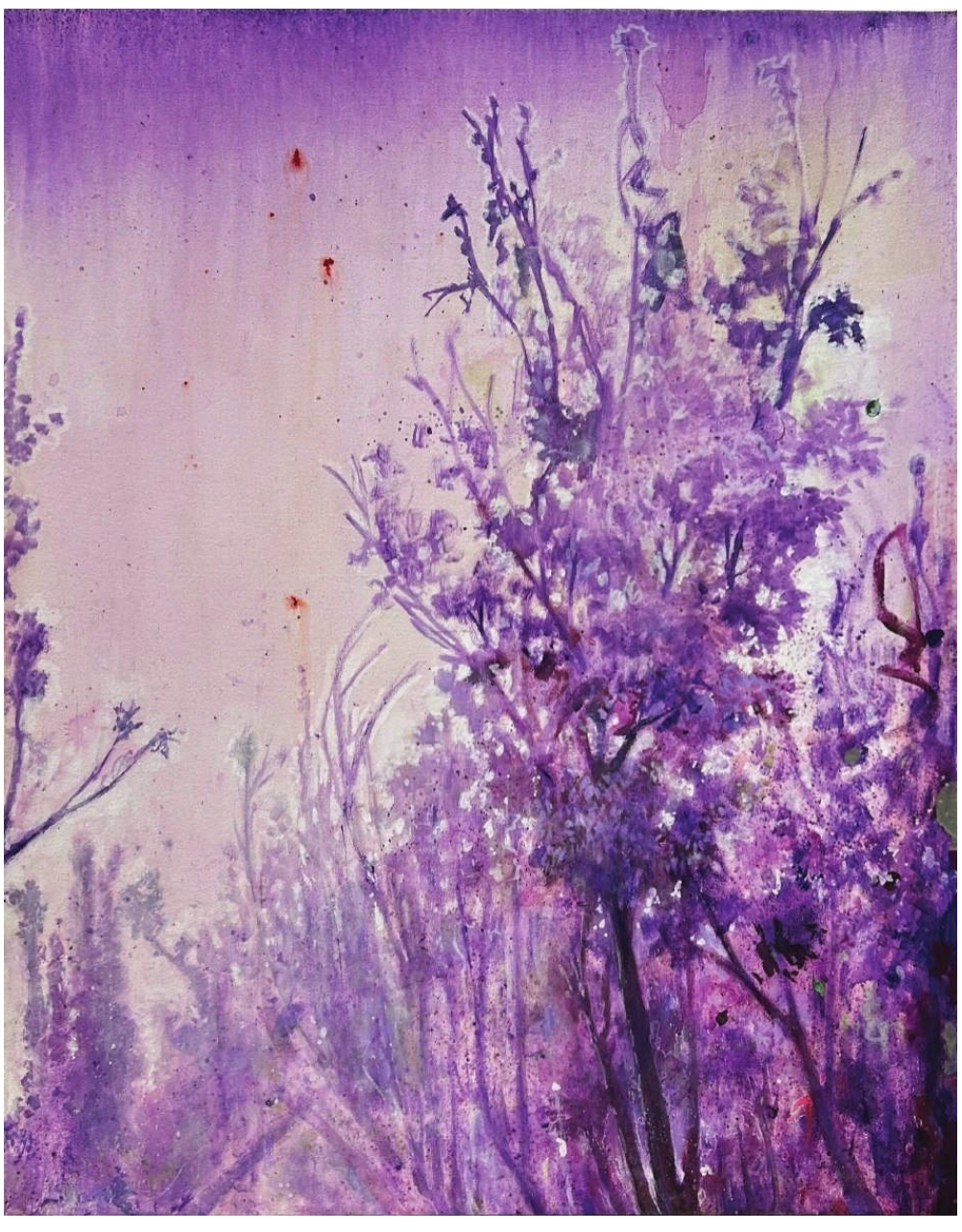
Taka Fernández
Untitled, 2026
Mixed media on canvas (panel 4 of 4, polyptych 1)
100 x 80 cm



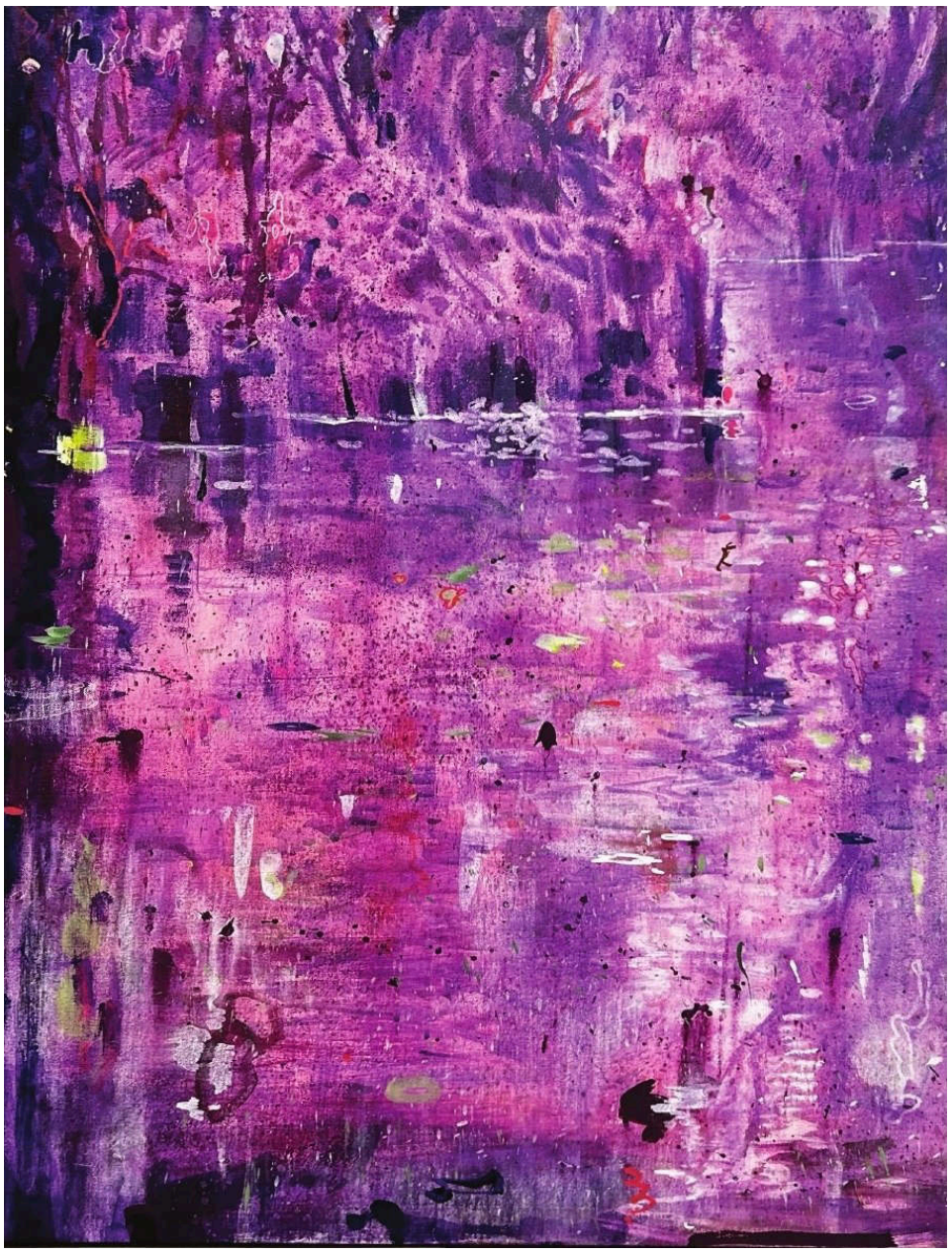
Taka Fernández
Untitled (polyptych), 2026
Mixed media on canvas, four panels
200 x 160 cm



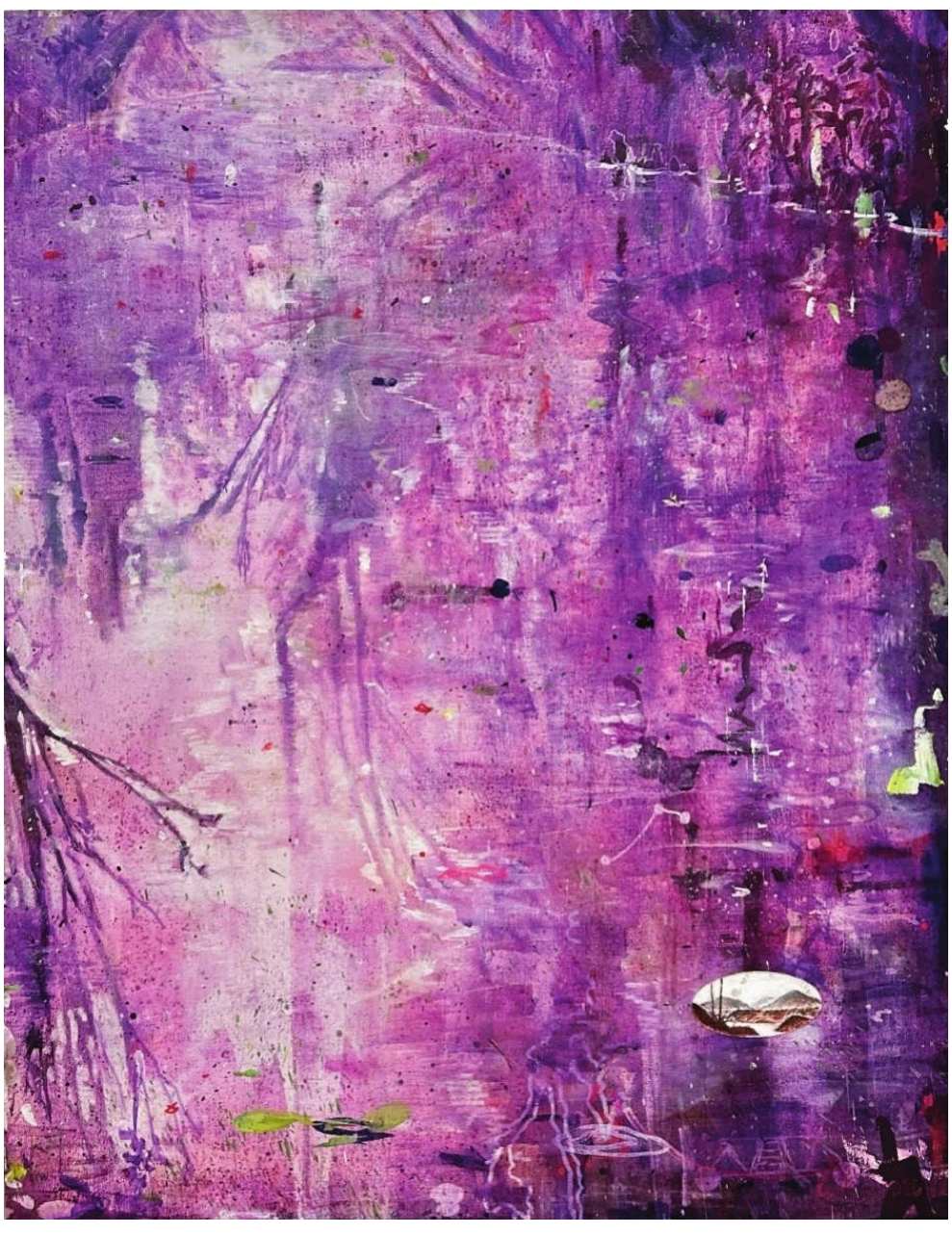
Taka Fernández
Untitled, 2026
Mixed media on canvas (panel 1 of 4, polyptych 2)
100 x 80 cm



Taka Fernández
Untitled, 2026
Mixed media on canvas (panel 2 of 4, polyptych 2)
100 x 80 cm



Taka Fernández
Untitled, 2026
Mixed media on canvas (panel 3 of 4, polyptych 2)
100 x 80 cm



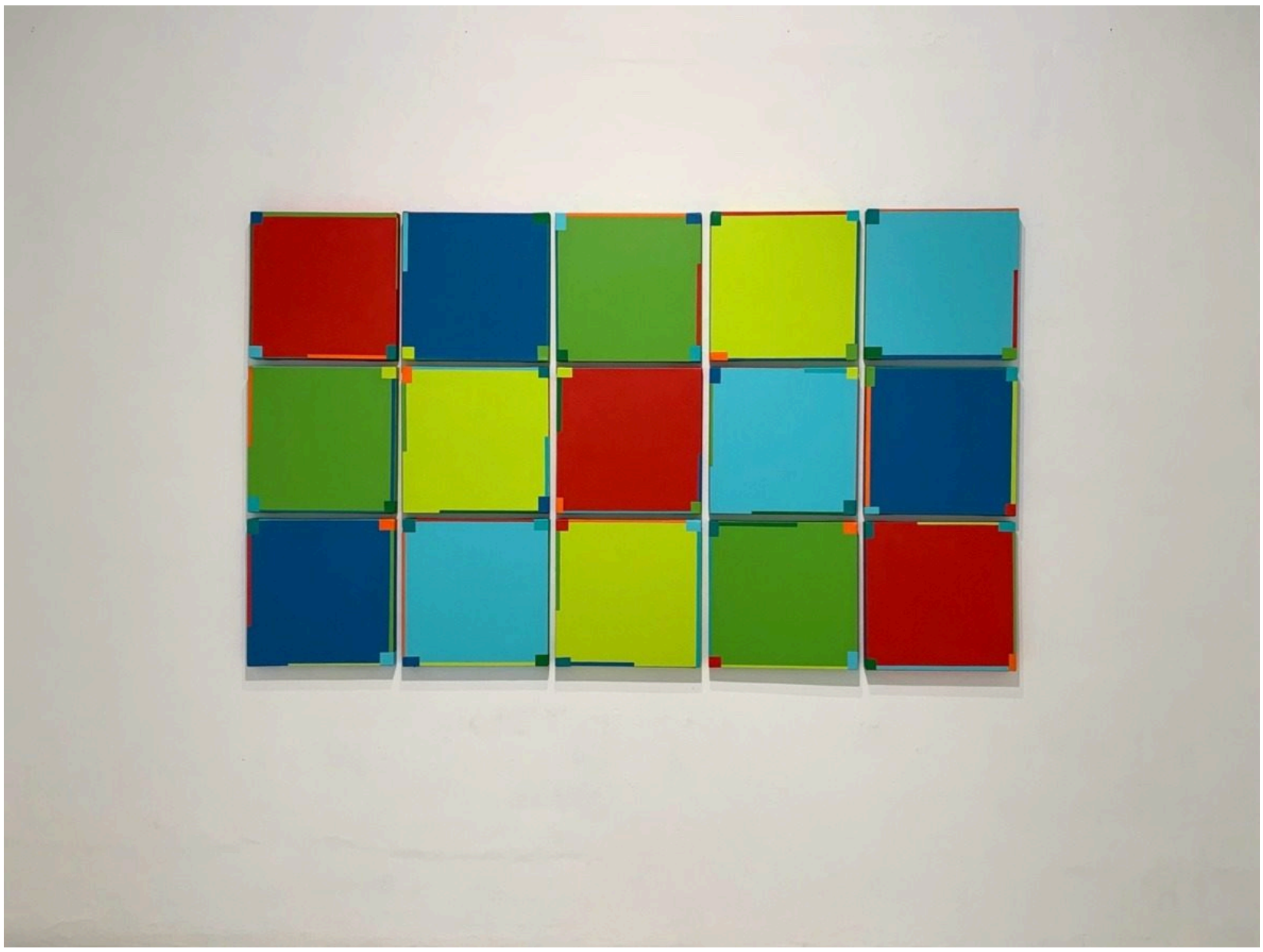
Taka Fernández
Untitled, 2026
Mixed media on canvas (panel 4 of 4, polyptych 2)
100 x 80 cm

Beatriz Olano
Medellín, 1965

Beatriz Olano's work explores how the perception of space can be altered. Rooted in her background as a painter, her practice extends to drawing, sculpture and installation.

She discovers, deconstructs and reconfigures objects, materials and spaces, giving them new meanings and blurring the boundaries between them.

Her work has been exhibited in New York, Madrid, Bern and Rio de Janeiro, and is part of collections including the Museo de Arte Moderno de Medellín and the Museo de Antioquia.





Beatriz Olano
Ventura, 2022
Acrylic on canvas
124 x 208 x 4.5 cm

Lester Rodríguez
Tegucigalpa (Honduras), 1984

Lester Rodríguez's work explores the relationship between geography and the symbolic constructions that arise from it. Through installation, video, photography and sculpture, he brings together symbolic elements around migration, territory and borders, combining global analysis with the documentation of specific regional situations.

He has taken part in the IX Bienal de La Habana (2009), the Bienal del Istmo Centroamericano (2005, 2010, 2012) and the X Bienal Centroamericana (2016).

His work is part of international collections including the Jorge M. Pérez Collection and the World Bank Collection. He lives and works in Bogotá.





Lester Rodríguez
Ur-fascism, 2025
Ceramic, edition of 10
50 x 5 x 3 cm

NF/
ARRÓNIZ

noventa