

Comunidad

Collective exhibition

- COMUNIDAD -

May 26th - July 21st 2022

On 26 May, Gallery Alvaro Alcázar gallery presents the group exhibition Community, which can be visited until 21 July. The exhibition addresses different perspectives of the vast concept of Community, ranging from an intimate and individualistic vision, to a much more collective approach, which presents a social group with common characteristics. The exhibition presents 17 works in different techniques, sizes and medium by 16 different artists, all of them linked by a common connection, the concept of community in its different approaches; through cities such as New York, buildings, people, symbols or landscapes.

Among the participating artists, it stands out the presence of artists from the gallery, as in the case of **Rafael Canogar** with one of his most recent methacrylates, **Simon Edmondson** with an unpublished oil on canvas or **Kepa Garraza** who shows us a representation of his series *Just want to set the world on fire*. **Cristina Babiloni** attracts attention with an imposing 4m high polyptych representing the seabed. Equally noteworthy is the presence of **Guillem Nadal** with his *Project for an Island* or the recently added to the gallery's list of artists, **Jose Cháfer**, with his first bronze sculpture. **Eduardo Arroyo** presents a stone sculpture that refers to the delusional story of Carmen Amaya during her stay at the Waldorf Astoria hotel in New York, which was precisely one of the most famous themes in the artist's career.

Also noteworthy is the contribution of invited artists, such as the Galician artist **Jorge Barbi**, this time with sculptural works that, as is usual in his production, are made from objects found in the countryside. The artist **Andreu Alfaro** presents an emblematic sculpture that embodies the goddess Aphrodite. Photography is represented on the one hand by the Sevillians **Paz Juristo** and **Anuca Aísa**, the first with the image of a New York skyscraper and the second with a work that is part of her "subsuelos" series. On the other hand, the French photographer **Julien Spiewak** presents a work from his "Corps de Style" series, where, as usual, a naked body appears next to a fragment of an interior, in this case a column, which reminds us of the mentioned Aphrodite of Alfaro. The painter **Montserrat Gómez-Osuna** also treats an urban scene, a building, a structure that is difficult to identify and disturbing, on acrylic board.

Lastly, we should also point out the work of foreign artists, such as **Matthew Benedict**, with his iconic "Hazel Witch", or the Russian **Andrei Roiter**, who has sent a large-format canvas representing cardboard boxes. Finally, the French painter **Jude Castel**, with his particular mastery of the ballpoint pen, has made two works expressly for this exhibition within the series of *urban memories*. With all this, we are facing an exhibition with first-rate artists and a great diversity of genres with no apparent relationship, but under which a common concept underlies: that of community.



ANUCA AÍSA
DIARIO DEL SUBSUELO 10
Series Diario del Subsuelo

2016
Photography
160 x 100 cm



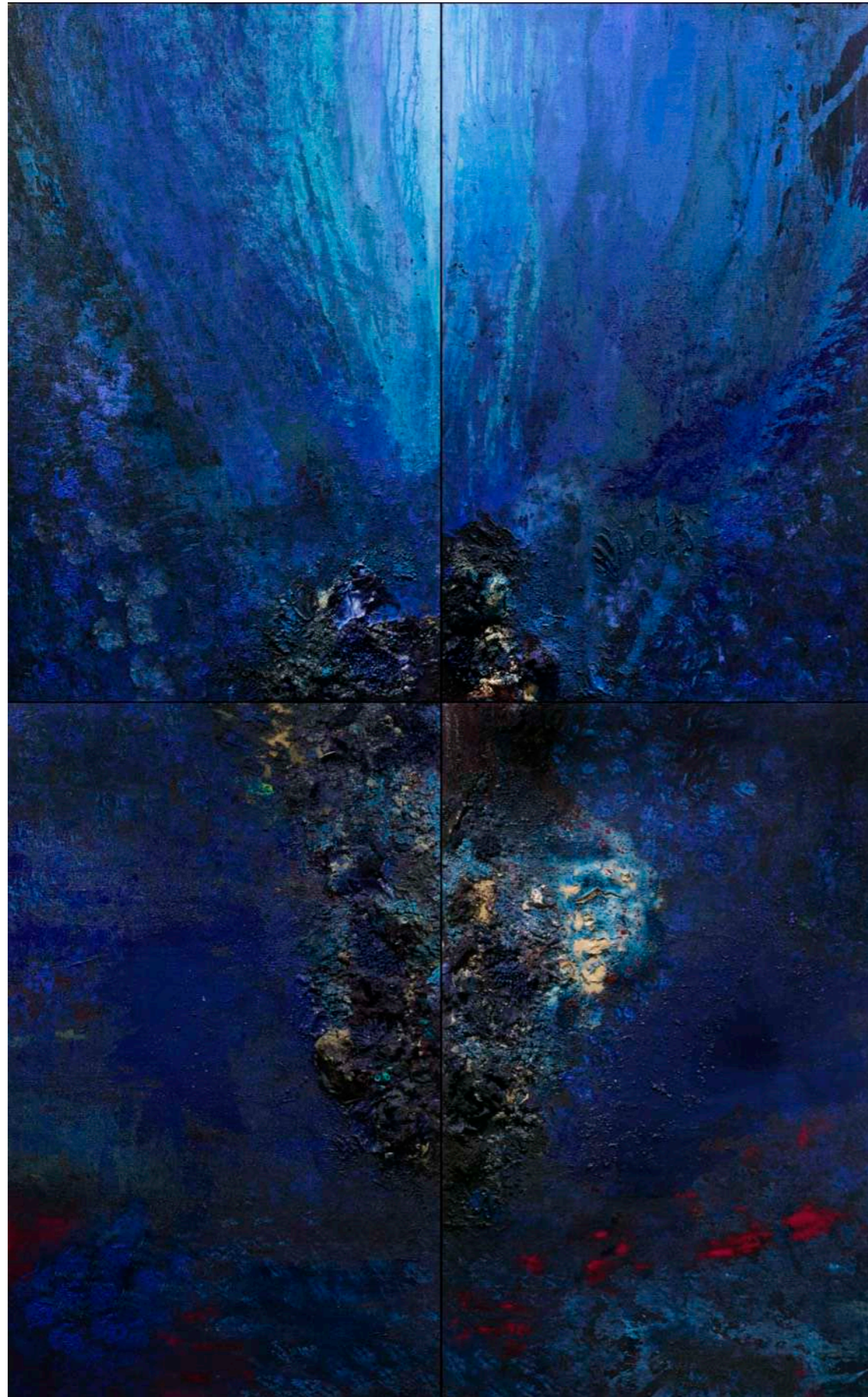
EDUARDO ARROYO
WALDORF ASTORIA

2012
Stone, cement and iron
42 x 57 x 86 cm.



ANDREU ALFARO HERNÁNDEZ
AFRODITA IV

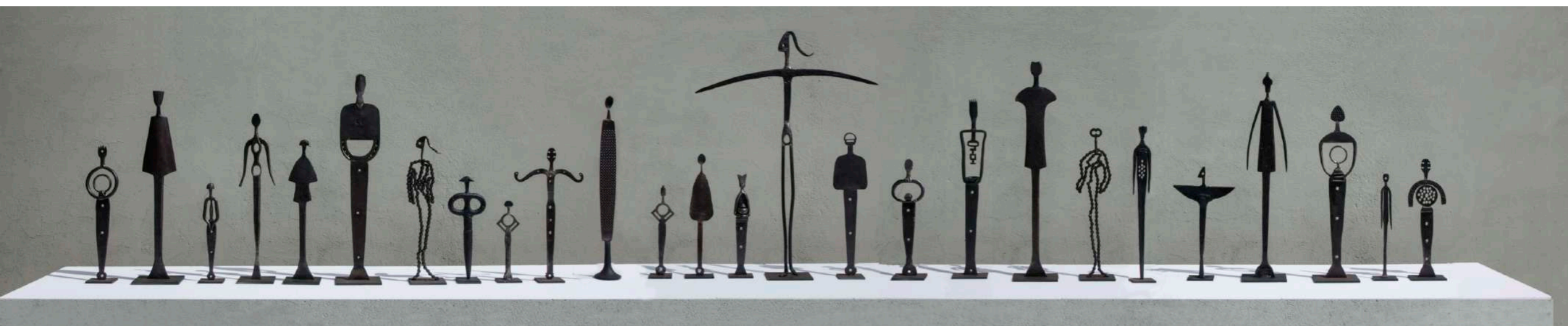
1989
Carrara white marble
120 x 48 x 48 cm.



CRISTINA BABILONI
SERENATA

2021

Mixed media on canvas
400 x 250 cm (4 pieces of 200 x 125 cm each)



JORGE BARBI

2020

Wrought iron sculptures

Variable dimensions: min 25 cm - plus 76 cm.



MATTHEW BENEDICT
WITCH HAZEL

2007
Gouache on board
183 x 122 cm



**RAFAEL CANOGAR
LECHO**

2022
Acrylic on methacrylate
150 x100 cm



JOSE CHÁFER
ENTRE AGUAS

2022
Single bronze piece
90 x 90 x 85 cm



SIMON EDMONDSON
SILVER LINING N.1

2022
Oil on canvas
167 x 198 cm



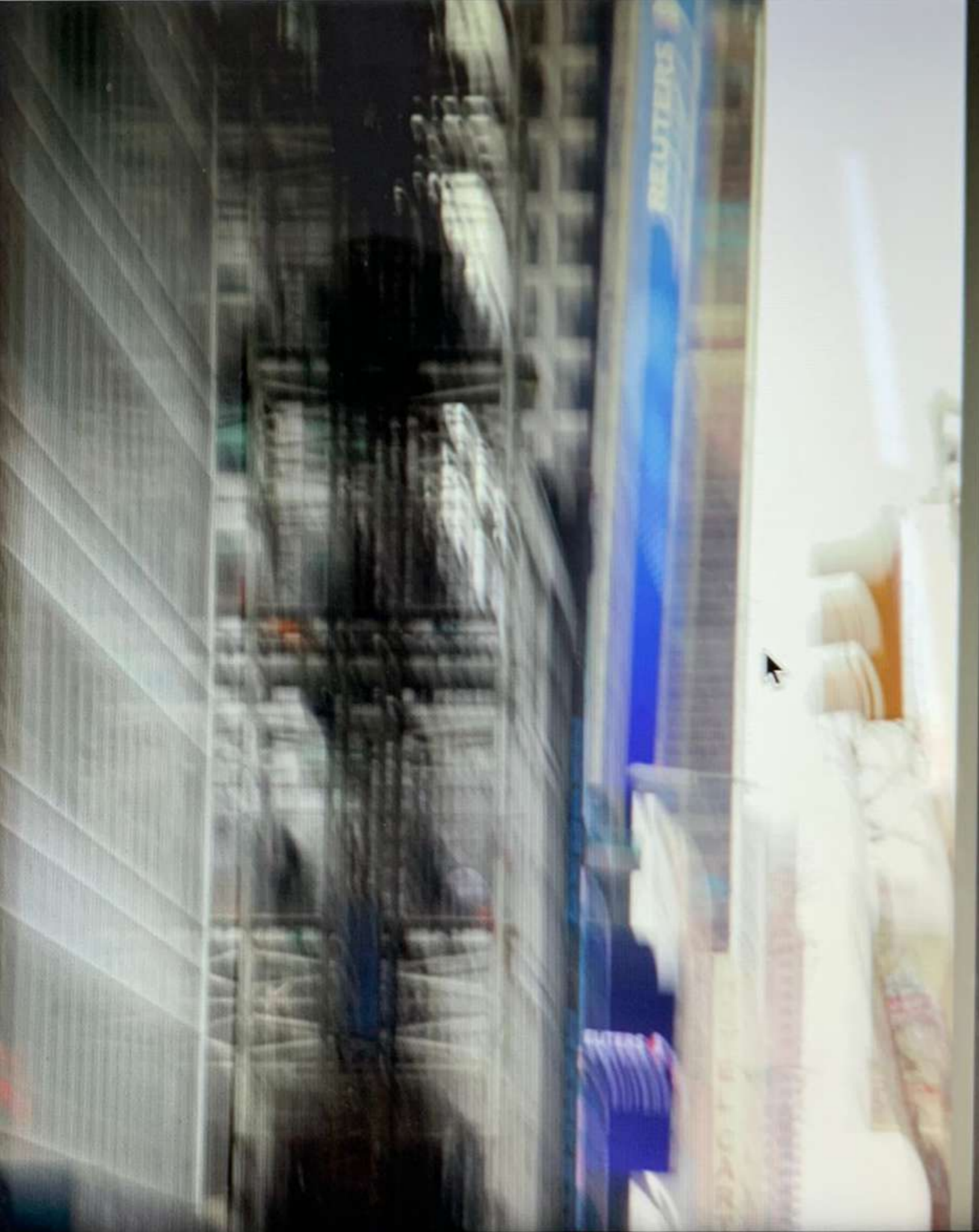
KEPA GARRAZA
RIOT POLICE

2021
Compressed charcoal on paper
112 x 200 cm.



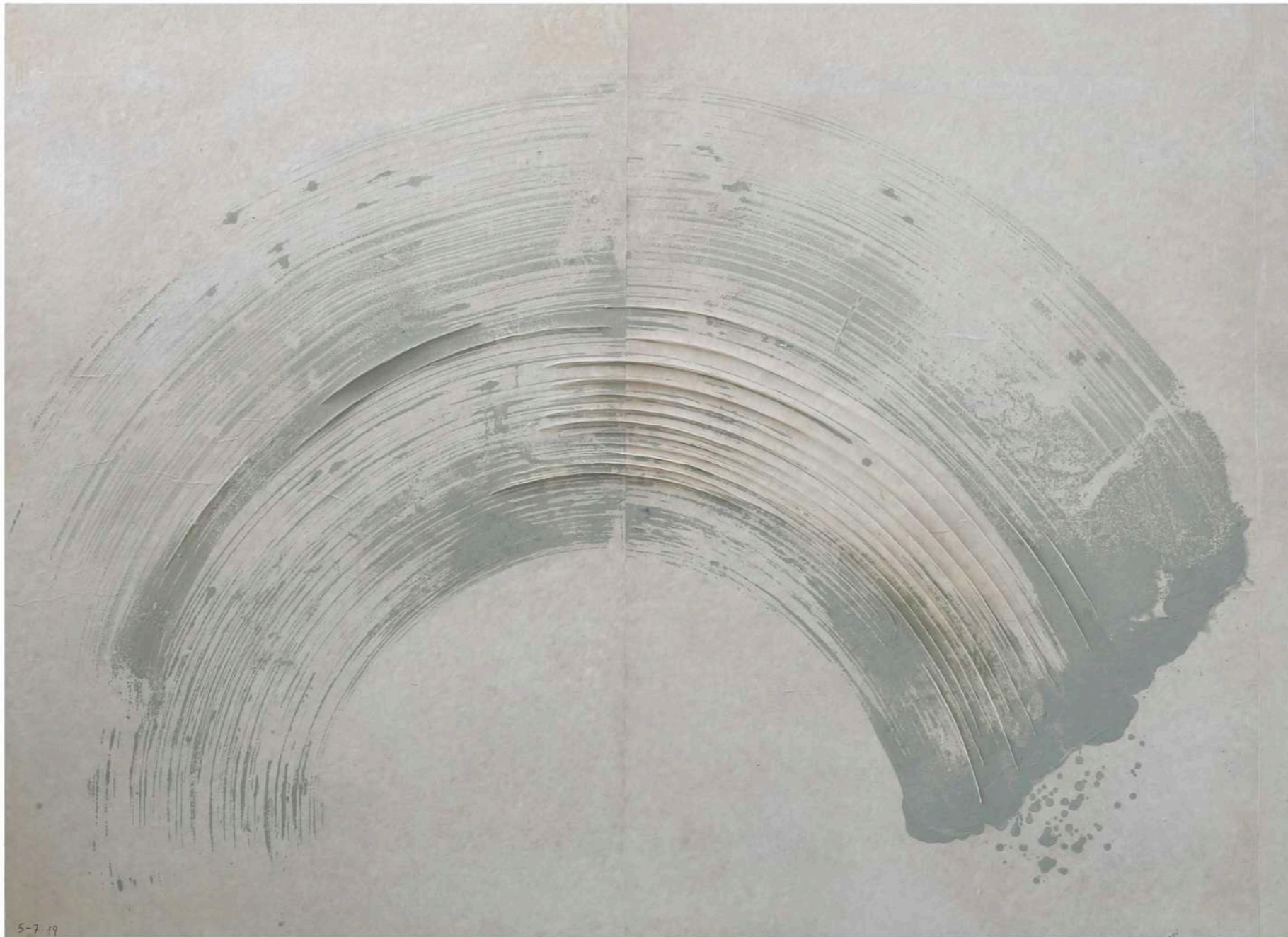
MONTSERRAT GÓMEZ OSUNA
EDIFICIO BLANCO Y AZUL

2018
Acrylic on board
140 x 140 cm



PAZ JURISTO
NUEVA YORK

Series Movimiento
Photography
160 x 100 cm

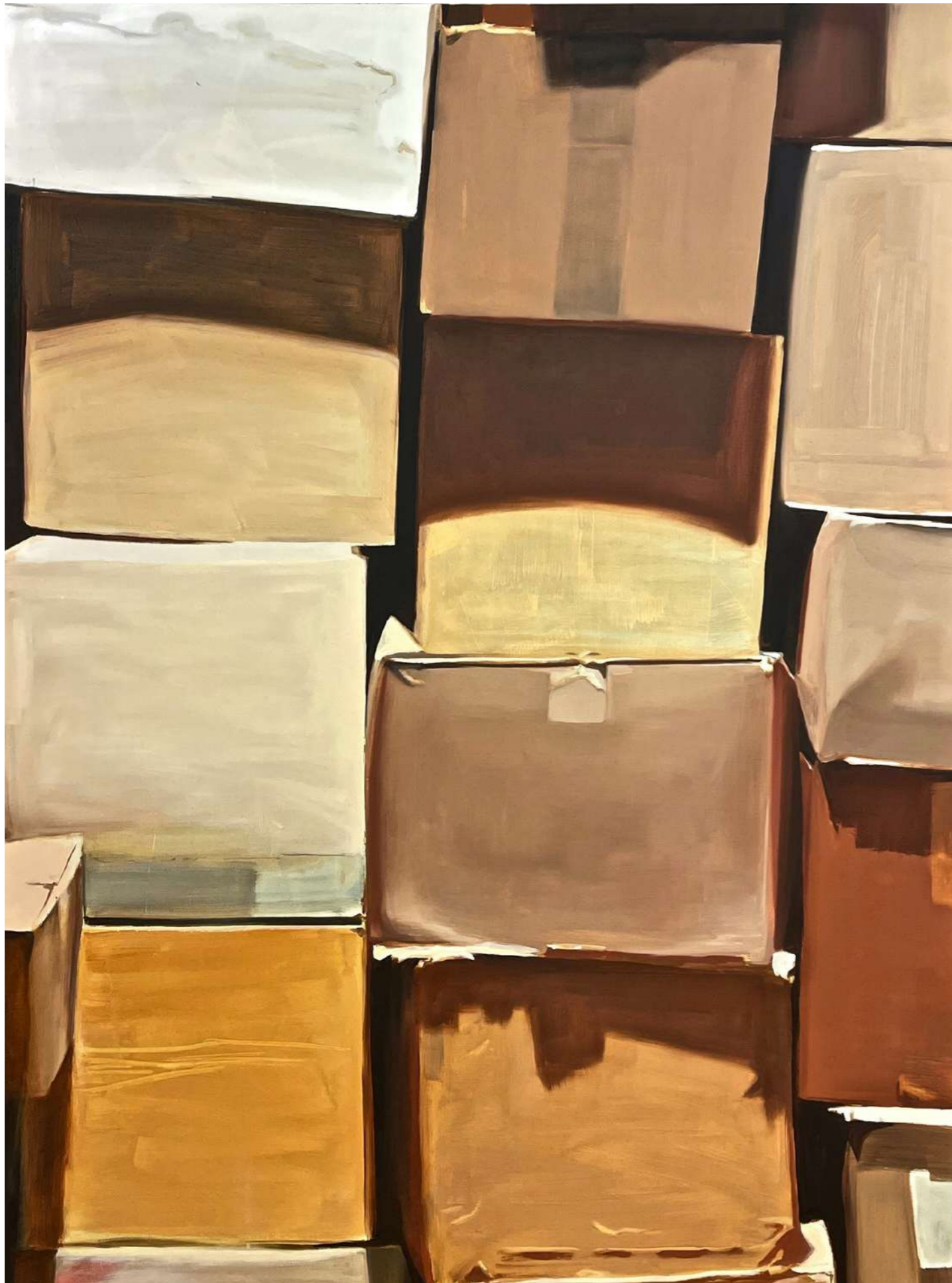


GUILLEM NADAL
19-07-5

2019
Mixed media on wood
130 X 180 cm.



JULIEN SPIEWAK
Colonnes de marbre, Alexandre. Musée Ariana, Ville de
Genève
2018
Analogue photo printing on aluminium
100 x 70 cm. N°1/5



**ANDREI ROITER
ARCHIVE**

2021
Oil on canvas
200 x 150 cm

A R T I S T B I O G R A P H I E S



A N U C A A Í S A

Madrid (Spain), 1967

Anuca Aísa began her professional career as a lawyer, but after a while she decided to change it for her true vocation; photography. She attended workshops with personalities such as Simon Norfolk, Antonin Kratochvil and Axel Hutte. Since 2005 she has been exhibiting regularly. With her works she has participated in art fairs such as Art Madrid, in different editions and Cige.

Anuca Aísa's photographic series are formally different, but nevertheless have one characteristic in common: in each of her works the portrait is presented to us imprecisely, either because of shadows, fog, or because it converges in multiple reflections. We know that we are dealing with people, objects or cities, and yet we cannot appreciate the details or define precisely what or whom we are looking at. There is always an obstacle - mist, glass - or a distance - either too close or too far away - there is always a powerful uncertainty that forces us to look at ourselves, looking at her. Thus, her photography is transformed into a dialogue that is as unexpected as it is necessary for the viewer.

EDUARDO ARROYO

Madrid, 1937 - Madrid, 2018 (Spain)

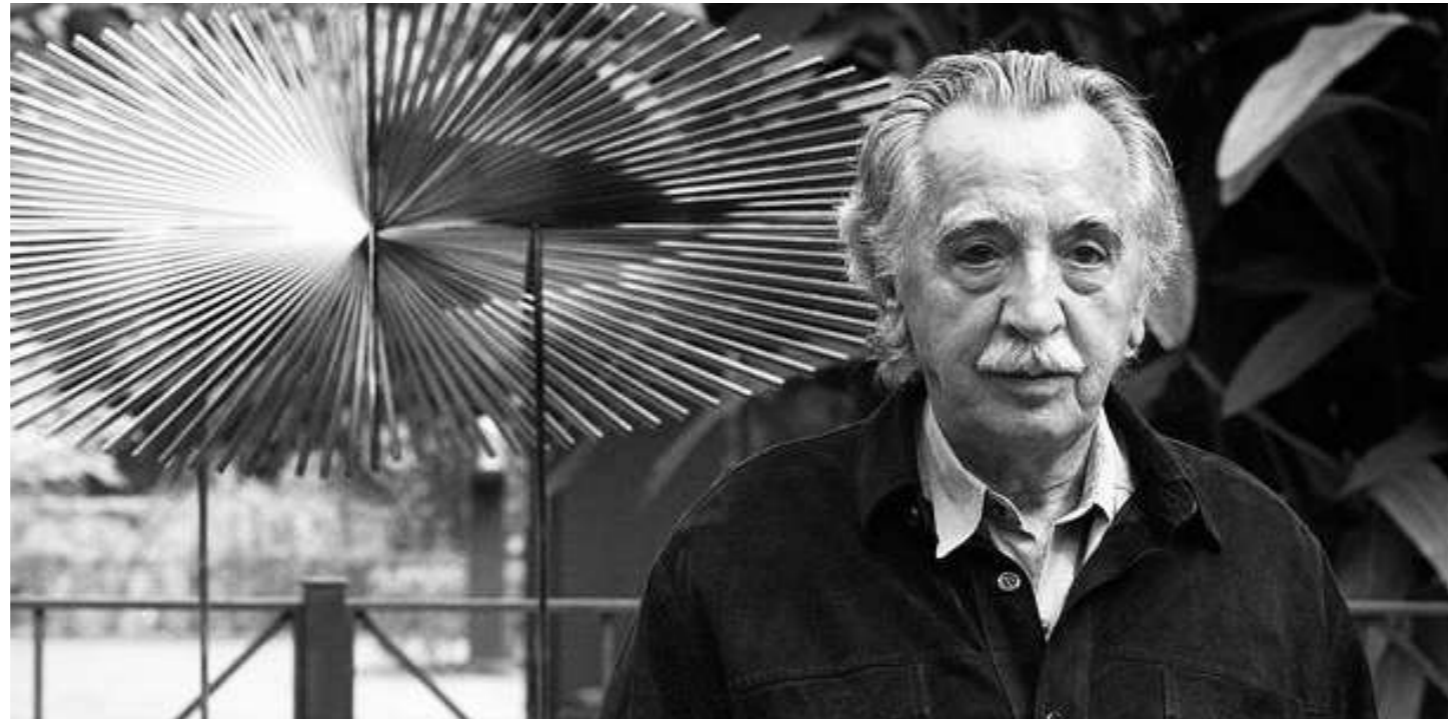
An artist with a multifaceted personality, mainly a painter, but also a sculptor, draughtsman and writer. Born in 1937 in Madrid, Eduardo was exiled from Franco's Spain and settled in Paris in 1958, where he began his training as a painter. There he exhibited at the Salon de la Jeune Peinture and the Claude Levin Gallery and soon became one of the most important figures of the figurative avant-garde in France, which contained strong political themes.

From the outset, Arroyo's painting drew heavily on literature and forged what is known as "narrative figuration. He also adopted aspects of Dadaism, Surrealism and Pop Art. Today, Eduardo Arroyo is considered the author of an incomparable and highly personal iconography and style, which makes him independent, so to speak, of any current or movement.

Today his work forms part of the world's leading museums and private collections and has been the subject of hundreds of exhibitions, both collective and monographic.



Photograph by: <https://www.arsmagazine.com>



Photograph by:: <https://www.ecodiario.eleconomista.es>

A N D R E U A L F A R O H E R N Á N D E Z

Valencia, 1929 - Rocafort, 2012 (Spain)

A self-taught sculptor, he began his artistic activity at the end of the 1950s with a sculpture of constructivist heritage to develop, over the following three decades, a changing and diversified work but faithful to certain basic conceptions: the assimilation in artistic creation of the methodology of industrial processes and materials, a synthetic vocation in form and the conviction that sculpture should recover its public and commemorative character.

Alfaro held his first solo exhibitions in 1957 and 1958. He participated in the Venice Biennale on several occasions (1966, 1976 and 1995), and his work is frequently shown at fairs such as Cologne, Düsseldorf, Basel, Paris and Madrid. Among his more than fifty solo exhibitions are the important retrospectives of 1979 at the Palacio Velázquez del Parque del Retiro in Madrid and 1991 at the Instituto Valenciano de Arte Moderno; and the exhibitions of 1989 in Paris, at the Galerie de France, 2000 at Quadrat Bottrop, at the Josef Albers Museum and 2001 in Den Haag, Scheveningen, at the Museum Beelden aan Zee. Alfaro also has almost a hundred monumental sculptures in numerous cities around the world, built on surprising scales and designed to be integrated into public spaces as true collective monuments.

CRISTINA BABILONI

Castellón de la Plana (Spain), 1981

Graduate in Psychology from the University of Valencia and in Law from the University of Castellón. In 2006 and 2007 she took a course in Artistic Photography and a course in Computer Artistic Drawing at the University Jaime I in Castellón (Spain). Since 2018 she regularly participates in exhibitions in Barcelona or Madrid, and in fairs such as Estampa or ARCO.

Her passion for drawing and painting began as soon as she could remember, it was the way to express her emotions and enjoy her inner world. In recent years, Babiloni's painting has evolved and she has been creating her own style, marked by the loads, the volumes and the different tones. Babiloni is passionate about atmospheric space and the luminous effects that her landscapes evoke when she depicts the sea... In her works she tries to transmit tonalities and colours that envelop the room in tranquillity.

An important line in her work is the evocation of the bottom of the sea and the marine communities, their diversity and their vital richness. Works that, when we observe them, inevitably submerge us in the depths of the ocean.





Photograph by: <https://www.lainformacion.es>

J O R G E B A R B I

A Guarda (Spain), 1950

Jorge Barbi studied philosophy in Santiago de Compostela. His artistic activity, developed from the eighties onwards, cannot be easily integrated into any of the trends that have characterised Spanish art in recent decades. Barbi works in a conceptual and formal approach to the fragility of the limits between creating and knowing, adapting form and content, materials and ideas with distilled concision. Despite the technical diversity of his work, there are, however, elements that are constantly repeated in his works and which unify his long career, such as the passage of time, chance, humour and the play on the meaning of language.

Among his work, the Antropomorfos collection stands out, created between 2018 - 2021 from objects found by chance, mostly in a rural context and made with clean and schematic wrought iron.

MATTHEW BENEDICT

Rockville (USA), 1968

He currently lives and works in Brooklyn, New York, where he has been exhibiting since 1993. He studied at the Art Institute of Chicago and the New School for Social Research in New York.

Matthew Benedict is a multi-disciplinary artist, working in a variety of artistic media, including painting, illustration, photography, embroidery and sculpture. This allows him to combine more conventional elements with others typical of the decorative arts, creating a personal aesthetic universe.

The artist also moves within a tradition of realistic figuration with touches of pop-art. The characters in his works are strongly inspired by literature, mythology and art history.

His works are in permanent collections such as the Fonds Régional d'Art Contemporain de Picardie Hauts-de-France, the Dallas Museum of Art, the Hammer Museum in Los Angeles, the Museum of Modern Art in New York (MoMA), the San Francisco Museum of Modern Art, and the NASA Art Program in Washington, DC.



Photograph by: <https://www.WILLSTARPHOTOGRAPHY.com>

R a f a e l C a n o g a r

Toledo (Spain), 1935

Born in Toledo in 1935. Studies with the painter Daniel Vázquez Díaz, 1949-54. Founding member of the group EL PASO, 1957-1960. Invited as Visiting Professor by the Milles College of California, Oakland, to teach the art course 1965-66. Invited by the Tamarind Lithography Workshop, Los Angeles, 1969. Invited by D.A.A.D. Berlin as artist in residence, Berlin 1972 and 1974. Member of the Board of Directors of the Círculo de Bellas Artes de Madrid, Madrid 1983-1986.- Member of the Advisory Council of the General Directorate of Fine Arts of the Ministry of Culture, Madrid 1981-1982 and 1983-84. Member of the Board of Trustees of the National Museum of Contemporary Art, Madrid 1983. Member of the Board of Directors of the National Heritage, Madrid 1984-1990. Member of the Board of Trustees of the Aena Foundation. Numerary member of the Real Academia de Bellas Artes de San Fernando, Madrid 1998. He was named Doctor Honoris Causa by the U.N.E.D. in 2001.

He has participated in countless group exhibitions and solo exhibitions in various parts of the world. He has held several workshops and given countless lectures in various countries in Europe and America.



J u d e C a s t e l

Brest (France), 1990

Judikael Geleoc is his real name. With a father who worked in the navy, Jude made a habit of moving often during his childhood and living in a variety of places, including the Côte d'Azur, the Comoros Islands and Reunion Island. These early experiences continue to shape the artist's deep interest in travel and strongly influence the focus of his work, which explores urban landscapes through his personal style of photo-realistic drawing.

Jude Castel's work is executed in blue pen, and is heavily influenced by painters of the 1960s, such as Richard Estes and John Baerder. The urban landscapes, the architecture and the different scales used by the artist are visually reminiscent of the characteristic elements of the cities portrayed, almost a snapshot of his journey.

His work has been exhibited mainly in Canada and Spain.



J o s e C h á f e r

Madrid (Spain), 1991

He studied Fine Arts at the Complutense University of Madrid, specialising in sculpture. He found his passion for working with his hands as a child and it was at university that he found his source of inspiration in materials and everything to do with nature. He has received the Prize for Artistic Residence in Antarctica and the First Prize Sculpture Villa de Parla, two of the most relevant prizes in the world of art in Spain.

The sculptor investigates and feels great interest in the connections that are generated in nature, and admires its cyclical condition, which is what allows all matter to be in continuous movement, transformation and evolution. Cháfer investigates a concept that he observes and admires in nature on a daily basis: equilibrium. A concept that allows him to investigate the importance of visual weights, tensions and the multiple possible routes to reach this point of balance in each of his works.

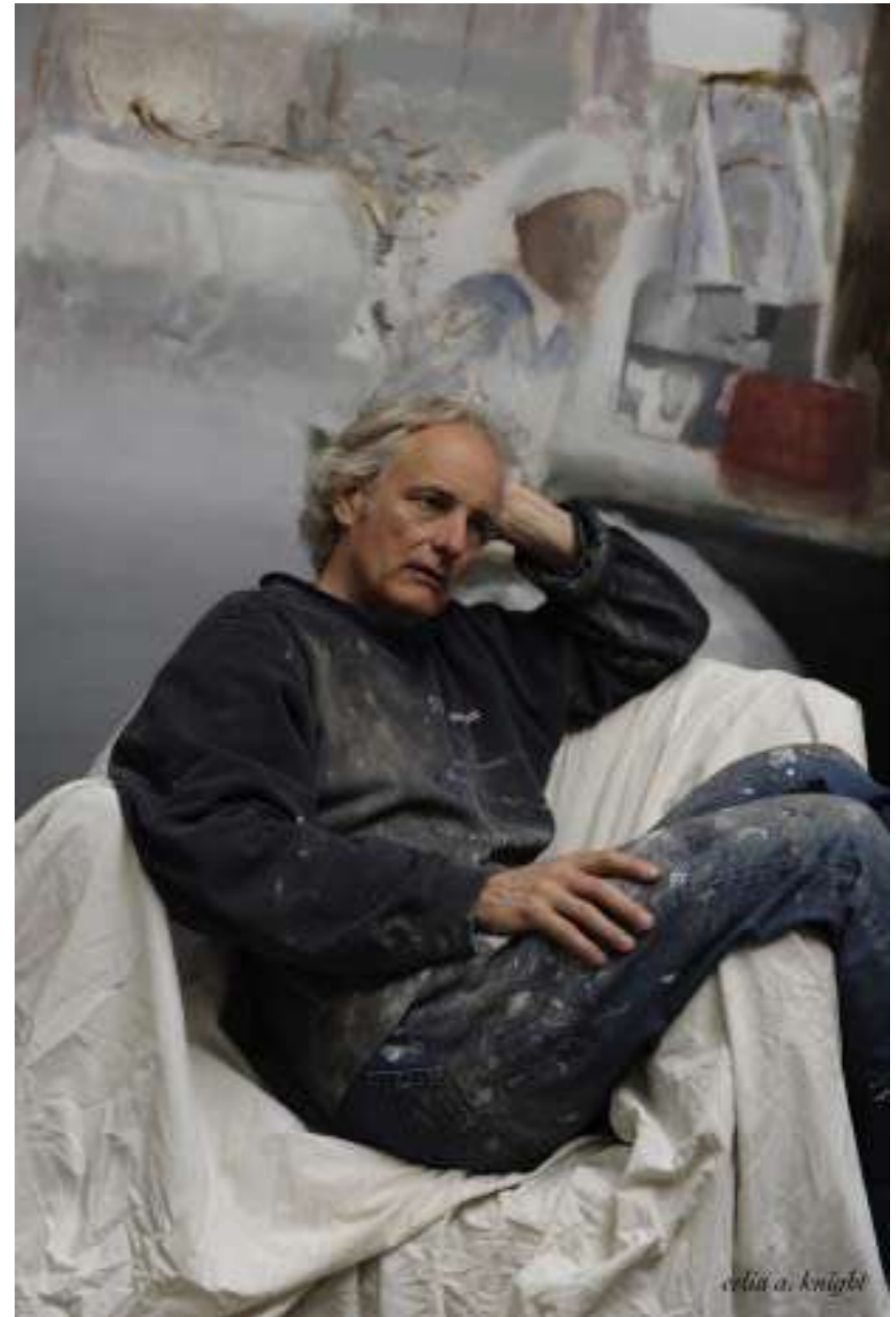


Simon Edmondson

London (UK), 1955

Born in London (1955), he trained at reputable British schools before gaining an M.A. in Painting at Chelsea College of Art (London) 1977-78, and an M.F.A. in Painting at Syracuse University (New York) 1978-80. He currently lives and works in Madrid, with regular exhibitions in Britain, Austria, Switzerland, Italy, Germany and the United States, as well as Spain.

Since his beginnings, Edmondson has practised figurative painting with an expressionist language, where forms fade and vanish in empty and ruinous settings, like a nostalgic and rescuing evocation of the past, which Marcos-Ricardo Barnatán has defined so well: "Evanescence, solitude, blurring: twilight hours and ghostly spaces. And nothing is casual. The impression, meticulously studied and achieved, is so thanks to a rigorous technique of disguising technique, of searching for the other in the painting itself, in the artist's own factory, in his workshop, in his kitchen".



K e p a G a r r a z a

Berango, Vizcaya, (Spain), 1979

Trained in Fine Arts at the University of the Basque Country, Bradford Art College in England and the University of Barcelona, Kepa Garraza began his exhibition career in 2004, after which he received various study grants and awards. He has shown his work in art centres such as the Patio Herreriano Museum in Valladolid, the CA2M in Madrid, the Artium in Vitoria, the DA2 in Salamanca, the San Telmo Museum in San Sebastian and the BilbaoArte Foundation in Bilbao, as well as art spaces in other countries such as the United States, the United Kingdom, China, Peru, Chile and Germany. He has won numerous awards and his work is now part of the holdings of important public and private collections such as Los Bragales, Circa XX, Ibercaja, Iberdrola-UEX, INJUVE, the Community of Madrid, the Artium and Patio Herreriano museums and foundations such as BilbaoArte, Focus-Abengoa, Guasch Coranty and María Cristina Masaveu Peterson.

Kepa Garraza's work reflects on the nature of the images we consume on a daily basis, inviting the viewer to question issues related to identity and the manipulation of information. His work questions official discourses, and questions the processes of institutional legitimisation. Deeply interested in the processes of construction of the historical narrative, Garraza invites the viewer to question the information obtained from the official media. His ironic and acidic gaze offers alternatives to the reality we know and proposes a healthy exercise: to always doubt the official version.



Photography by David Palma



Photography by: <https://www.abc.es>

M o n t s e r r a t G ó m e z O s u n a

Balsareny, Barcelona (Spain), 1964

Graduated in Fine Arts at the Complutense University of Madrid in 1989, she has been exhibiting both in group and solo exhibitions since 1988, mainly in Spain but also abroad. She has participated in fairs such as ARCO and her paintings are present in private collections such as the Pilar Citoler Collection and public collections such as the Museo Nacional Centro de Arte Reina Sofía, the Vitoria-Gasteiz City Council and the Provincial Councils of Navarre and Murcia.

In Gómez Osuna's work, the elements, colour, shapes, drawing, are distributed with an "absence of hierarchies" and without submitting to logic, unfolding in an anarchy ordered by the imagination where the support itself is the protagonist of its mysterious and disturbing scenarios. Its forms are difficult to identify and refer to structures that germinate and evolve on the surface in a light, silent way, without imposing themselves.

P a z J u r i s t o

Madrid (Spain), 1968

A graduate in Law from the Complutense University of Madrid, in 2005 she turned her career around and decided to devote herself fully to photography. Since then she has had a succession of solo and group exhibitions, not only in Spain, but also abroad in places like Mexico, Miami and London. She has also participated in fairs such as PhotoEspaña on several occasions and her work forms part of important collections such as Omega Capital, Entrecanales or Atalayero Osio, (Miami).

Francisco Calvo Serraller himself described the artist's photography as follows: Paz Juristo has risked stretching to the limit the possibilities of photography as testimony and as art, as content and as form. On the other hand, her photography is organised into different thematic series, although references to time are present in many of them; a time that moulds, transforms, undoes and creates something new. It is an invitation to the spectator who contemplates her work to evoke her own experiences.

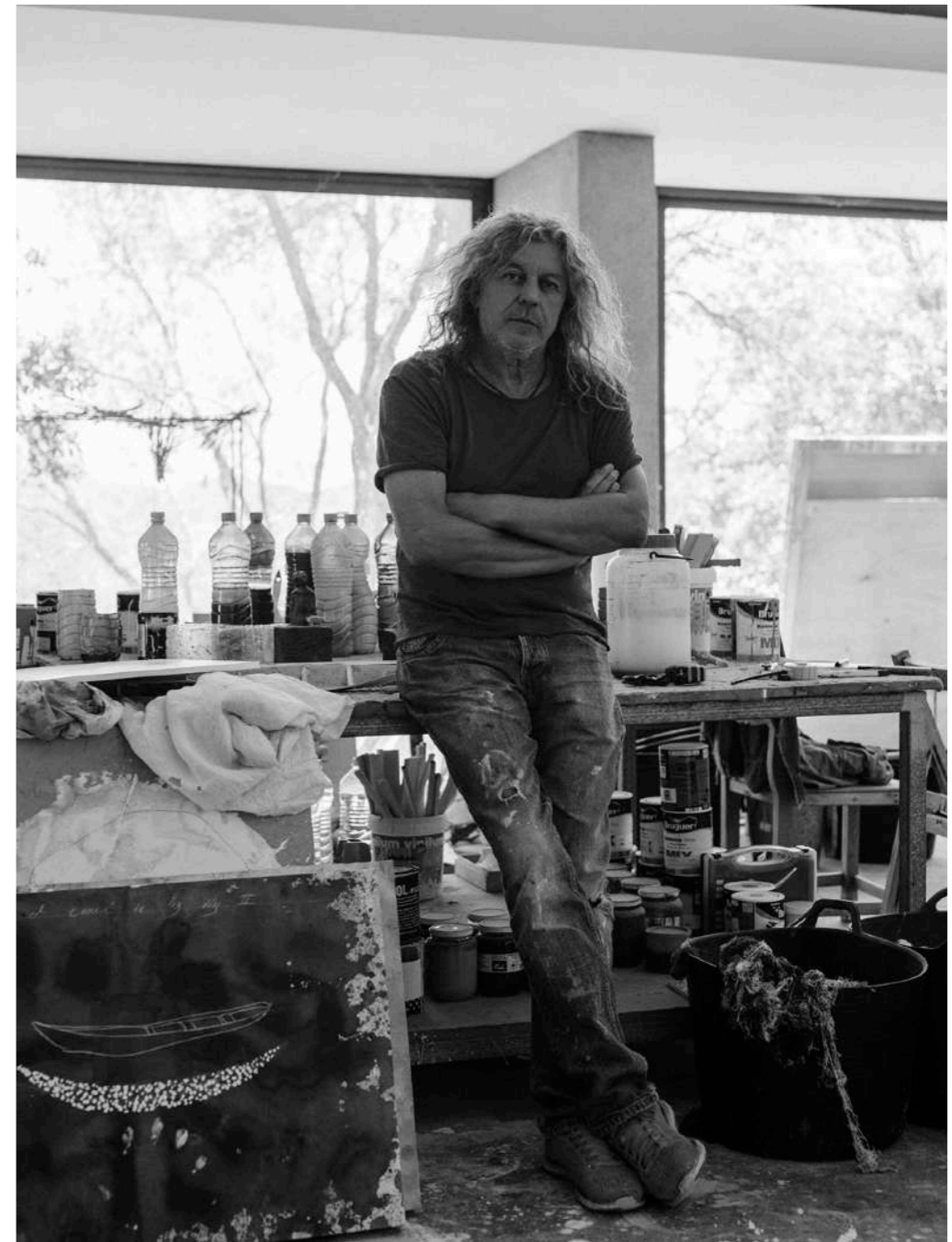


Guillem Nadal

Sant Llorenç, Mallorca (Spain) 1957

Painting has been Guillem Nadal's true vocation since he was very young, to which he has devoted himself exclusively since the 1980s. He lives most of the year in Mallorca, in a house lost in the countryside of Son Servera. He travels regularly to Asia, especially India, Thailand and Laos, countries that have directly influenced his artistic production. Since the late 1980s he has been exhibiting regularly in Spain and abroad.

His most recent solo exhibitions have been in London, Berlin, Barcelona, Gijón and Madrid. He has participated in fairs such as ARCO Madrid, Art Basilea, Art Frankfurt, Art Cologne, Art Miami, KIAF, PULSE Miami, Dubrovnik Biennial, Havana Biennial, London Art Fair... His work is also exhibited in important collections, such as the La Caixa Collection, Barcelona, the Coca-Cola Foundation, the AENA Foundation, the Museu d'Art Modern de Barcelona, the Consell Insular de Mallorca and the National Library of France.



Photography by Grimalt de Blanch

Julien Spiewak

Paris (France), 1984

Graduated in photography at the University of Paris in 2008. His most notable project, which has enjoyed considerable success, is Corps du Style, whose title refers to the Louis XV style. It is a project through which the artist creates an image in which antiques and naked body parts are carefully combined. Spiewak chooses settings located in major museums or private collections in France and abroad, where furniture, paintings or sculptures are housed in sumptuous surroundings, next to which he places only a part of his naked body, or that of a model.

Since 2004 Spiewak has regularly participated in exhibitions, mainly in France, but also in Spain, South Korea and Switzerland.





Photography by: <https://www.pinterest.es>

A n d r e i R o i t e r

Moscow (Russia), 1960

Graduated from The Institute of Architecture in Moscow in 1980. Lives and works in Amsterdam and New York.

His sculptures and installations often serve as "props" for his photo-realistic paintings, translating found and discarded objects into poetic and meaningful paintings.

If there is one thing that characterises Roiter's art, it is his love of travelling, something he transfers to his iconographic repertoire; waiting rooms, luggage or toilets are commonplace in painting, drawing and sculpture. In his most recent works Roiter removes any hint of narrative to explore undefined and enigmatic forms.

Since the 1980s he has exhibited regularly in an international context. Recent solo museum exhibitions include the Stedelijk Museum, Amsterdam, the Peggy Guggenheim Museum, Venice, the Institute of Contemporary Art, Boston, the San Francisco Museum of Modern Art, the State Tretyakov Gallery, Moscow, and the Moscow Museum of Modern Art.



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