



ÁLVARO ALCÁZAR
Galería de Arte



Bordeaux + Art + Design

4-7 mayo 2023

Peter Krauskopf



**KEINTITEL
B 040322**

2022
Óleo sobre lienzo
200 x 140 cm.

Nigel Hall



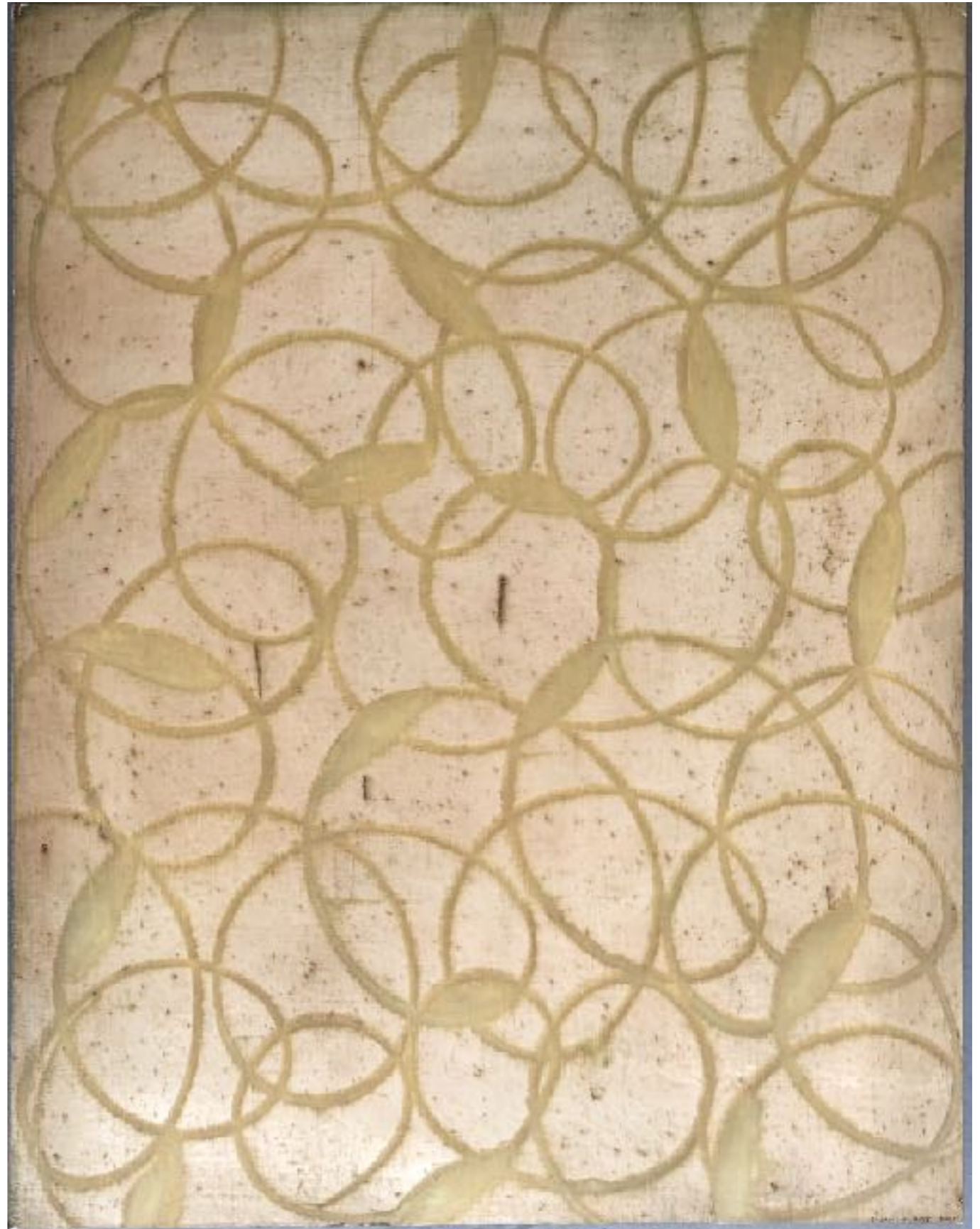
SMOKE SIGNAL I

2013
Madera pulida / Polished wood
78 x 64,4 x 10 cm.

Antonio Murado

UNTITLED

2001
Oil on paper
76 x 58 cm.



Eduardo Arroyo



DESHOLLINADOR

1991
Lápiz sobre papel
100 x 74 cm



FAUSTO

1979
Ed. 8/70
Yeso
75 x 55 cm

Eduardo Arroyo

DESHOLLINADOR 159

1980

Collage papel de lija
100 x 80 cm.



Eduardo Arroyo



COLUMNA TIO PEPE

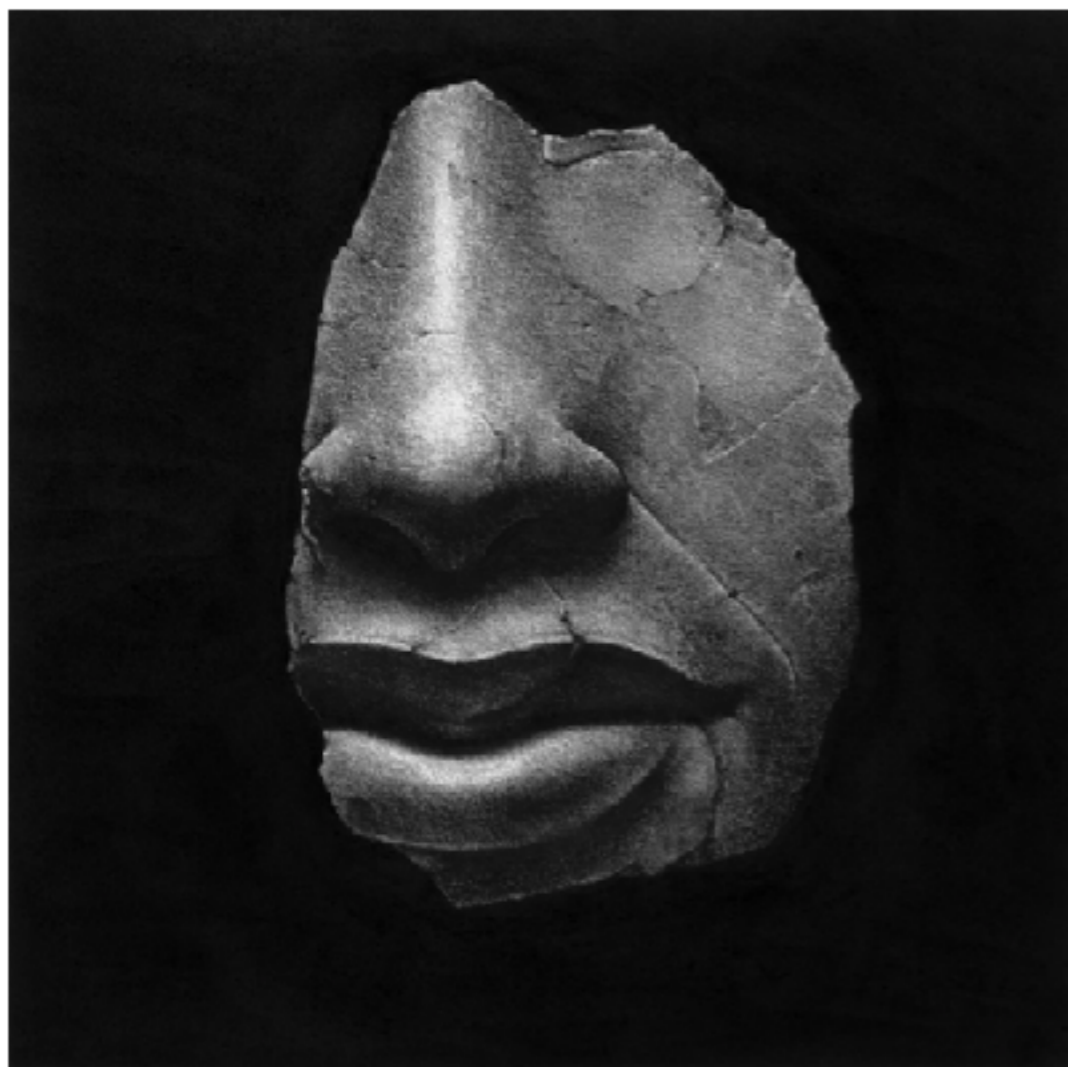
1973
Bronze
97 x 26 cm

Juan Garaizabal



FENÊTRE D'AINAY 2

2023
Cobre
210 x 52 x 44 cm



AKHENATEN

2022
Carbón comprimido sobre papel
35 x 35 cm



HAND HOLDING A SCROLL

2022
Carbón comprimido sobre papel
30 x 40 cm

David Nash



BLACK MAPLE COLUMN

Ed. 1 / 6

2019

Bronce y pátina negra

88 x 31 x 32 cm



CANNONBALL
Ed. 1 / 6
2017
Bronce y pátina negro mate
26 x 31 x 29 cm



BLACK CAIRN
Ed. 1 / 6
2015
Bronce
36 x 20 x 16 cm

David Nash



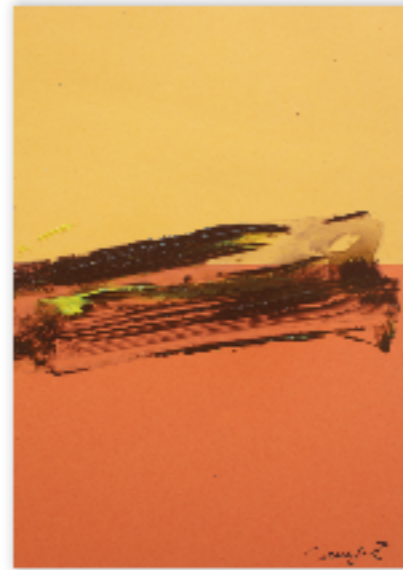
IRON COLUMN

2022
Pigmento sobre papel
152 x 102 cm



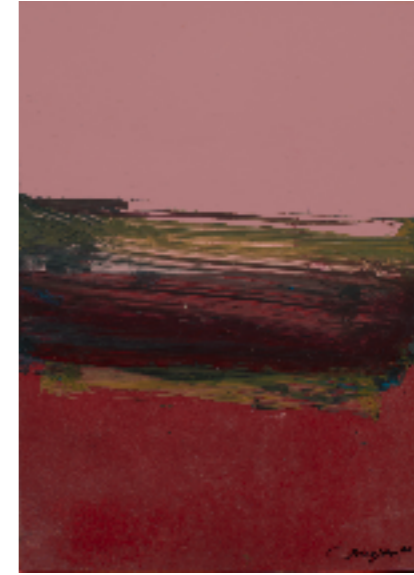
CONFINAMIENTO 068

2020
Acrylic on acetate and
paper
29,5 x 21 cm



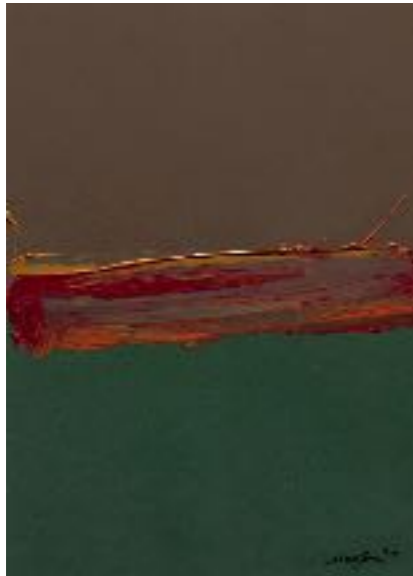
CONFINAMIENTO 069

2020
Acrylic on acetate and
paper
29,5 x 21 cm



VERANO 018

2020
Acrylic on acetate and paper
29,5 x 21 cm



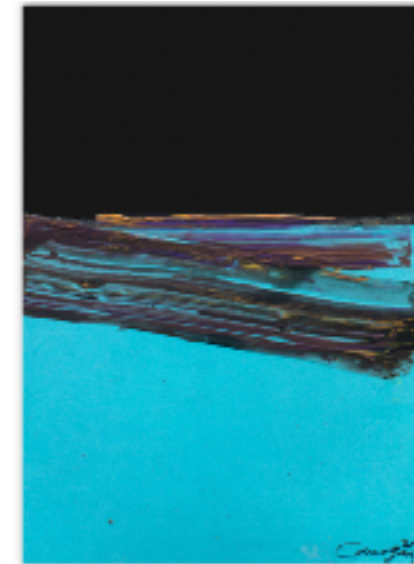
VERANO 039

2020
Acrylic on acetate and
paper
29,5 x 21 cm



CONFINAMIENTO 072

2020
Acrylic on acetate and paper
29,5 x 21 cm



CONFINAMIENTO 103

2020
Acrylic on acetate and paper
29,5 x 21 cm

Rafael Canogar



CONFINAMIENTO 104
2020
Acrylic on acetate and paper
29,5 x 21 cm



CONFINAMIENTO 102
2020
Acrylic on acetate and paper
29,5 x 21 cm



CONFINAMIENTO 049
2020
Acrylic on acetate and paper
29,5 x 21 cm



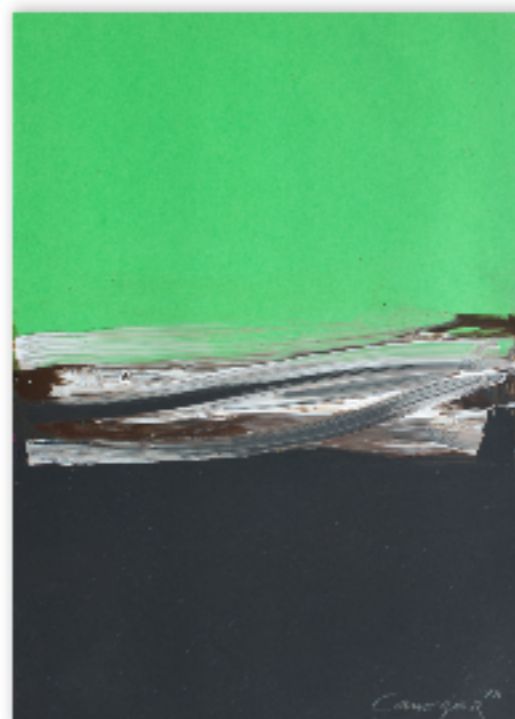
CONFINAMIENTO 098
2020
Acrylic on acetate and paper
29,5 x 21 cm.
GAA08-212

2.500 € + IVA

Rafael Canogar



CONFINAMIENTO 055
2020
Acrylic on acetate and paper
29,5 x 21 cm



CONFINAMIENTO 021
2020
Acrylic on acetate and paper
29,5 x 21 cm



CONFINAMIENTO 060
2020
Acrílico sobre acetato y papel
29,5 x 21 cm



CONFINAMIENTO 064
2020
Acrílico sobre acetato y papel
29,5 x 21 cm

P E T E R K R A U S K O P F

Leipzig (Germany) , 1966

Peter Krauskopf is especially interested in the process of overpainting, which he understands as an overwriting of time. All of his pieces - the intensive colored smaller plates, as well as the big monochrome color gradients - seem to be abstract at first sight. But they are all 'concretions of a period of time'. On homogeneous, smooth grounds which either consist of an old, former abandoned painting or a monochrome under painting, Krauskopf performs one single intervention to form a new picture. Therefore he uses a scraper or brush to push a flat, consistent color application over an already existing image. This way he creates a symbiosis between a picture of the past and its completion in the present.

Peter Krauskopf, born in 1966, finished his studies at the Hochschule für Grafik und Buchkunst in Leipzig in 1997 under Prof. Arno Rink. Since then his works have been shown in plenty of institutional solo-shows. Peter Krauskopf's works can be found in several public collections, such as at the Kupferstichkabinett and the Galerie Neue Meister in Dresden, at the Germanisches Nationalmuseum in Nuremberg, at the Berlinische Galerie and at the Paul-Löbe-Haus for members of the Bundestag in Berlin.



Peter Krauskopf, Foto von Vicky Wang, Berlin, 25.11.2020

N I G E L H A L L

Bristol (United Kingdom), 1943

Nigel Hall studied at the West of England College of Art, Bristol from 1960 to 1964 and at the Royal College of Art, London from 1964 to 1967. A Harkness Fellowship took him to the United States from 1967 to 1969.

Hall has had many exhibitions around the world and has been widely collected. His first tubular aluminium sculpture was made in 1970. In subsequent years he explored the ways in which tubular construction alters the viewer's perception of space. This interest in the qualities of spatial construction was balanced by an equally strong pre-occupation with the particular sites his sculptures occupy. His recent work has been less minimal in feel, tending towards stronger, more solid forms.

Among the most important prizes with which he has been awarded are the Pollock-Krasner Prize (1995) and Jack Goldhill Sculpture Prize of the Royal Academy of Arts (2002). In 2003 was elected to Royal Academy and in 2017 awarded Honorary Doctorate of Arts (2002). In 2003 was elected to Royal Academy and in 2017 awarded Honorary Doctorate from University of the Arts, London.



Fotografía de Royal Academy of Arts
(en línea: <https://www.royalacademy.org.uk/art-artists/name/nigel-hall-ra>)

ANTONIO MURADO

Lugo (Spain), 1964

Graduated in Fine Arts from the University of Salamanca; from very soon he captures the attention of the national artistic sector; being the protagonist of several samples. It was precisely in 1995, with the obtaining of the Scholarship of Artistic Creation abroad Union Fenosa MACUF, when he enjoys a stay in New York, city in which he settle permanently.

He is considered by the critic as one the most international relevance Spanish artists. His project has been object of several art shows in Germany, Canada and USA. Also, important internacional collection have echoed his plastic creation, among which are Philipp Morris collection, AmericanExpress Collection, Pfizer, Brookfield (located in New York), Nordstrom (located in Seattle), or Caixa collection of Contemporary Arts, in Barcelona, and CGAC Collection, in Santiago de Compostela.



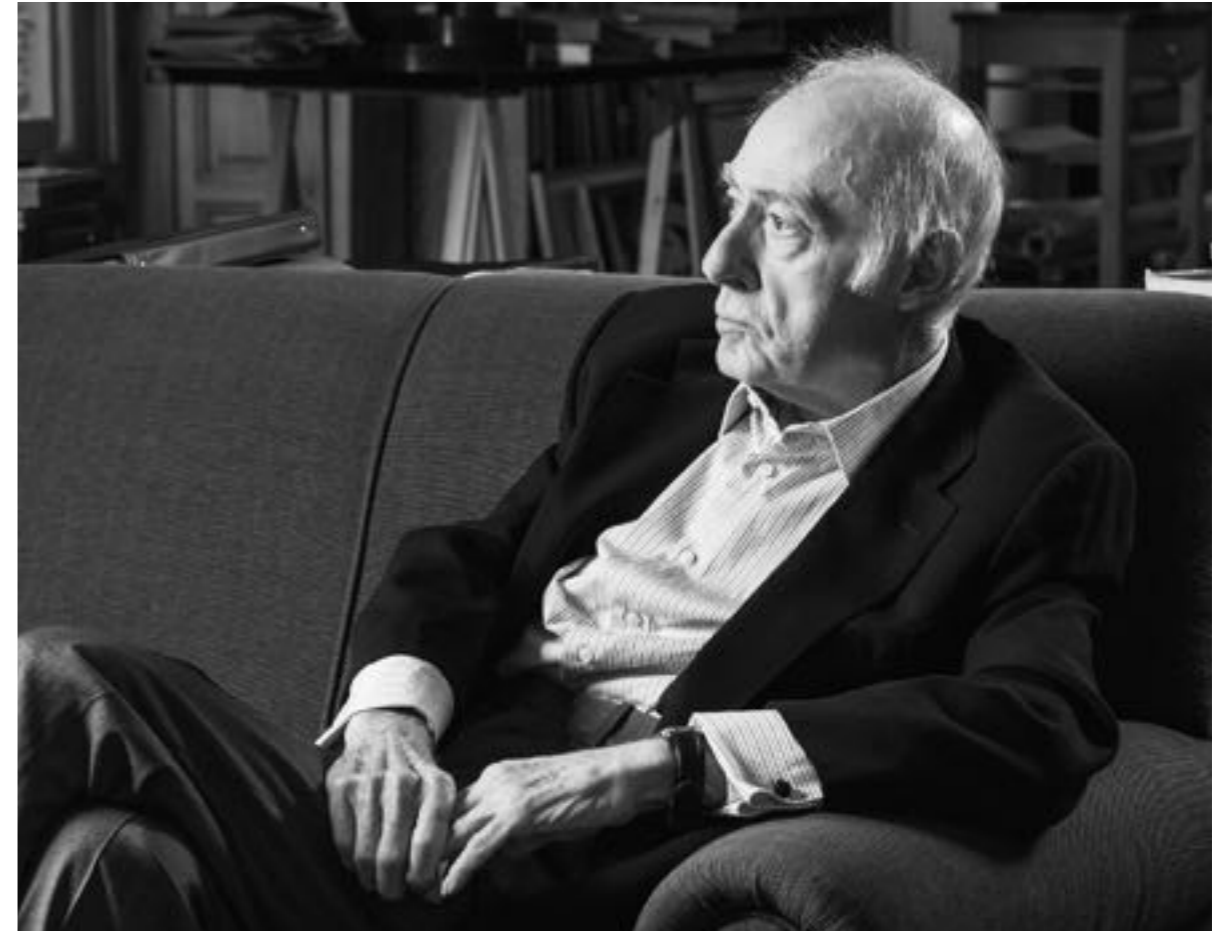
EDUARDO ARROYO

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 at 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.





JUAN GARAIZABAL

Madrid (Spain), 1971

He is a visual artist, sculptor and printmaker.

A multifaceted creator who has also experimented with drawing, video art and light and sound installations. He is internationally known for his monumental public sculptures. His Urban Memories recover lost architectural elements with sculptural structures and light, filling historically significant urban voids.

A conceptual artist at first, as a sculptor, much of his preparatory and final work has been done by hand, using techniques such as blacksmithing, carpentry, electricity, plasticity and masonry, all skills acquired through time and experimentation. Since 2008, his main studio is in Berlin (Germany), but he has other studios in Madrid (Spain) and Miami (USA).

KEPA GARRAZA

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 legitimization. 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.

The works from his Power series have been created as a reflection on the representation of power in occidental culture from classical Greece to the present day. These artworks use sculpture to produce portraits on paper of historical figures directly related to political or military power.



Photograph by David Palma

DAVID NASH

Esher, Surrey (UK), 1945

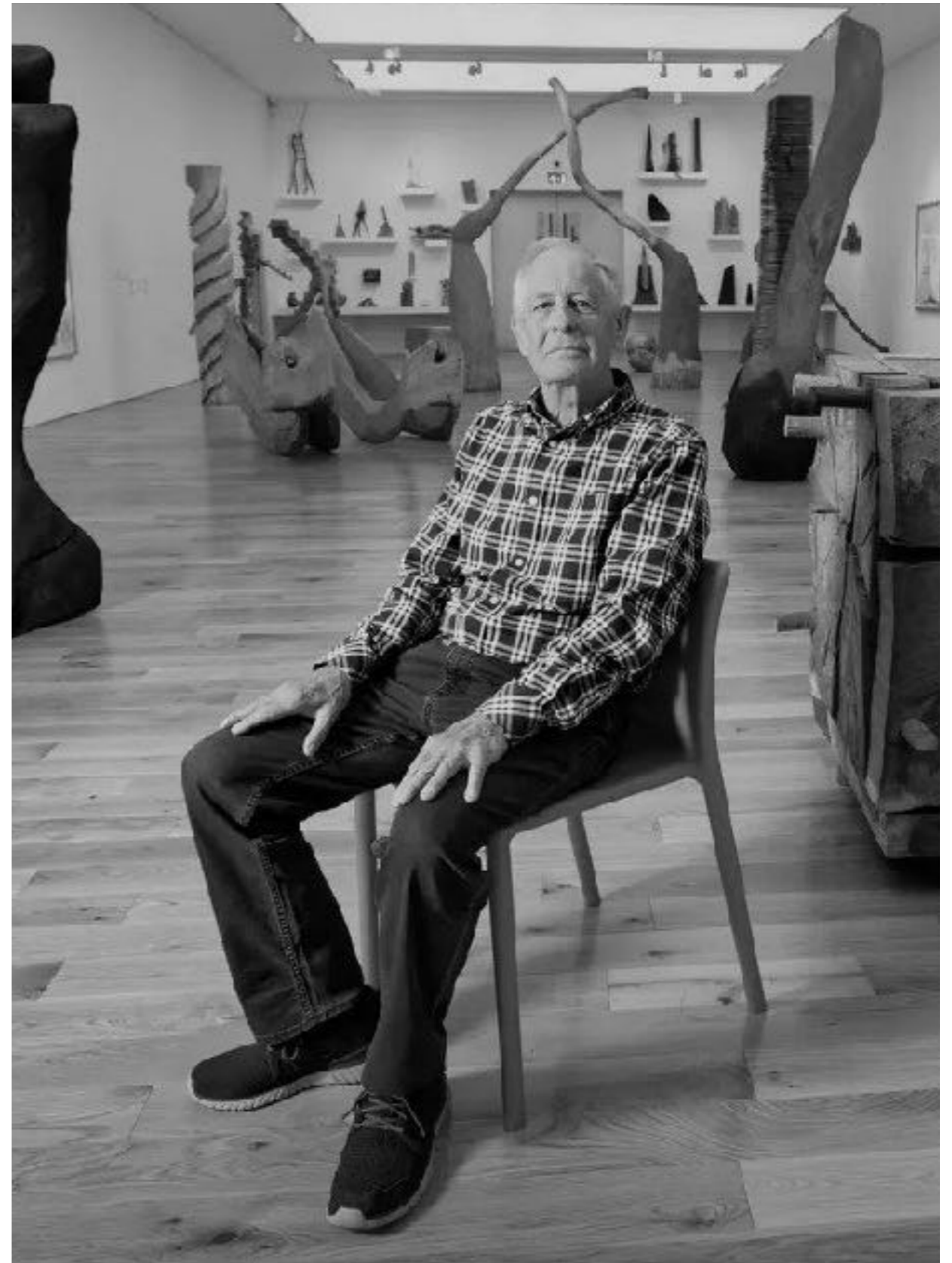
David Nash is one of the main British Land Artist, a sculptor who has been using wood as the only material for his works since his beginnings, but since a few years ago he has also started to work with bronze.

David Nash works primarily with wood that has fallen naturally or has been felled due to age, disease or safety.

He also makes planted works; living, growing sculptures; long term projects that span decade; trees, brambles, copses are sculpted and manipulated over tens of years to form domes, grids of saplings and walls of living matter.

Out of the felled trees emerge eggs, columns and pyramids. Nash has evolved from direct intervention in the territorial work of the piece as "biological sculpture". He conceives and realizes his creations on the process of flowering, decomposition, felling, erosion and carbonization of large trees such as oaks, yews or sequoias. In this way, he investigates the morphology of the tree, the natural characteristics of its wood, as well as the mutations produced in it by the hand of man.

Nash's wood sculptures are made maintaining the harmony between the material, the elements and the place of origin and subsequent location. These are the basic points that define and determine the extensive production of this artist.



R A F A E L C A N O G A R

Toledo (Spain), 1935

Canogar has a long career in the art world. Originally trained with the painter Daniel Vázquez Díaz, he soon showed great interest in the early avant-garde and in 1957 he was one of the founders of the group EL PASO (1957-1960). From the sixties onwards, especially in the "Personajes" series, he charged his work with a strong social criticism. Later, he abandoned Informalism and leaned towards figuration, until the mid-seventies, when he focused on textures, chromaticism, lines and geometric shapes. Later he also worked in abstraction.

Canogar has held numerous workshops, given countless lectures in various European and American countries and participated in juries for international prizes and biennials. In addition, among his achievements we can highlight his appointment as a member of the Advisory Council of the Directorate General of Fine Arts of the Ministry of Culture of Madrid (1981 and 1984), of the Board of Directors of the Círculo de Bellas Artes of Madrid (1983-1986), a numerary member of the Real Academia de Bellas Artes de San Fernando, Madrid 1998 or named Doctor Honouris Causa by the U.N.E.D. in 2001.





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