

ARCO 2024

Stand 7A13

The Álvaro Alcázar gallery is once again participating in the new edition of the ARCO fair, as it has been doing since 2006. For this occasion, the gallery proposes a stand divided into three parts:

Firstly, an exterior wall displays the series 'The Cardinal Virtues' by **Rafael Canogar**. As the only living member of the El Paso group (1957-1960), at 88 years old, his legacy continues to earn him great recognition both nationally and internationally. Particularly for this edition, Canogar has created four large paintings - Fortitude, Justice, Temperance, and Prudence - in honor of the virtues mentioned in Plato's Republic. These paintings also decorate the recently restored Puerta de Alcalá in Madrid.

Secondly, the gallery offers a 65-square-meter stand that unites the work of many artists due to the common theme they follow: erythroptopia. This concept refers to a temporary alteration of vision in which the affected individuals see everything through a reddish filter. Thus, this section aims to immerse the viewer in the experience of seeing "life in red" through the work of these artists. Sculptures such as those crafted by the artist **Jose Cháfer**, who uses red sequoia wood, **Kepa Garraza** presenting one of his urban heroes, or the hidden view of San Pedro made by **Juan Garaizabal** will be exhibited. In the field of painting, works by **Jose Luis Serzo**, **Antonio Murado**, **Peter Krauskopf**, or **Cristina Babiloni** will also join the red-themed pieces, along with the artwork made by **Mari Puri Herrero**, **Rebeca Plana**, and the British artist **Simon Edmondson**. Most of the artists have created works specifically for the occasion. Additionally, we have selected some of the works made by the deceased artists **Eduardo Arroyo** and **Nacho Criado**, which we believe will suit the tones of this particular theme.

Finally, the main stand is complemented by the Solo Show of the sculptor **David Nash**, who is considered one of the leading artists of British Land Art. For this purpose, the space and the vertical wooden sculptures will be organized in a manner that resembles or evokes the appearance of what the artist calls a "natural forest".

Rafael Canogar



Fortaleza

2024

Acrilic on polycarbonate
150 x 100 cm



Justicia

2024

Acrilic on polycarbonate
150 x 100 cm



Templanza

2024

Acrilic on polycarbonate
150 x 100 cm



Prudencia

2024

Acrilic on polycarbonate
150 x 100 cm

Using polycarbonate as a pictorial support, the works in this series follow the line of the artist current aesthetic. This material allows him to play with transparency and paint on both the front and back of the canvases. Rafael Canogar, who began his career in the late 1950s, goes back to his search of the essential parts that once drove abstract expressionism and informalism. Returning to his roots, he radicalizes his works with minimal constructed elements that, through quick brushstrokes, break the monochrome background.

The painter Eduardo Arroyo (Madrid, 1937-2018) is one of the most relevant figures in the Spanish artistic scene in the second half of the 20th century. A critic of the Franco regime, the painter had to go into exile in Paris in the late 1950s, where he stayed until 1976, following Franco's death. Since his time in Paris, Arroyo's paintings have been filled with a strong critical and political charge. With his collection "Les Citoyens" (The Citizens), the author created a series of portraits where reality and fiction come together to satirize modern society. This chaotic world dominated by masks, anonymity, and the individualization of characters is a distorted mirror of the artist's reality and a part of the legacy of his social concern for the world.

Eduardo Arroyo
Ciudadano con la cara roja
2003
Mixed technique on papel
43 x 33,2 cm





With this piece, Cristina Babiloni (Castellón de la Plana, 1981) pays tribute to volcanic magma fitting her work into the theme of red. To achieve this, she emulates this molten material, overlapping volumes creating contrasts of light and shadow that immerse us in this rocky and fluid mantle. The result is a hybrid between painting and sculpture that, as in her past works, leaves the viewer impressed by this recreation of nature. With a recognizable and vibrant style, Cristina Babiloni casts a sensitive gaze on what inhabits the Earth's interior to bring to light part of the world's richness. This strong connection between her work and the environment is emotional, as it is in nature where the artist finds an "introspection into her inner world."

CRISTINA BABILONI
MAGMA

2024

Mixed technique on burlap

120Ø cm



The work of Peter Krauskopf (Leipzig, Germany, 1966) stands out primarily for its use of color, and in this case, its degraded forms. Since the beginning of his career, his work has been influenced by various sources like Romanticism and the New York School. For this reason, the German painter plays with the creation of atmospheric landscapes through an abstract language also characteristic of other artists such as Mark Rothko. His paintings are lush oils that explore abstraction, the limits of material painting, colored forms, and their interaction. On this occasion, red is being wounded by pink in a battle witnessed by white

PETER KRAUSKOPF

B150666

2023

Oil on linen

140 x 90 cm

The work of Antonio Murado (Lugo, 1964) since the 1990s has followed the path of abstraction, often combining figurative art with landscape. In "El expolio," (The plunder) the flat canvas and the density of the brushstrokes recreate an illusion of an intangible space. The pictorial experimentation, dominated in this case by red glazes, forms a recreation of a concept that immerses us in an abstract vision.

ANTONIO MURADO

EL EXPOLIO

2023

Oil on linen

219 x 168 cm



Jose Luis Serzo (Albacete, 1977) is a multidisciplinary artist who unifies imagination with reality in his art. His work transcends figurative art, always carrying a profound symbolic weight and meticulous staging. With pieces like "Levitación de restos" (Levitation of remains), Serzo enters a new phase where other painters like Ensor or Solana become protagonists. Influenced by these two artists, the objects alluding to dreams, memories from his childhood, or references to literature and theater are more present than ever. Despite this, his work doesn't lose its essence; it remains an iconographic puzzle that speaks about life, death, and art.

JOSÉ LUIS SERZO

LEVITACIÓN DE RESTOS

Tributo a un incómodo silencio entre Ensor y Solana

2024

Oil on canvas

90 x 90 cm





The work of Andrei Roiter (Moscow, 1960) is a compendium of the emotions and experiences lived by the artist. Reflecting on his youth during the Soviet totalitarianism and also looking towards the present, his work addresses issues such as emigration, exile, or the search for personal identity. In "Opening #4," Roiter expresses the concept of openness and escape through a circle that, like a door, serves as both entrance and exit. This void breaks the frame and connects the canvas with the metaphysical space hidden behind it to introduce the idea of journey. This painting is therefore the result of the sum of his past with symbolism and arises from the inspiration of other artists such as Fontana or Matta-Clark.

ANDREI ROITER OPENING #4

2023

Oil on canvas

200 x 150 cm

Juan Garaizabal's work serves as an antidote against oblivion. By creating a bridge that connects present and past, his work rescues elements lost in time to bring them back to life. With "Hidden View," the artist recreates The Aventine keyhole of the Order of Malta in Rome, allowing us to appreciate one of the most iconic views of the city: the Basilica of St. Peter. Human curiosity is transferred from Rome to ARCO through the use of materials such as acacia wood, steel, copper, and LED lighting. This provides a different perspective on this incredible monument but also encourages a dialogue between the artist and the viewer regarding architecture and memory.

JUAN GARAIZABAL

VISTA OCULTA I

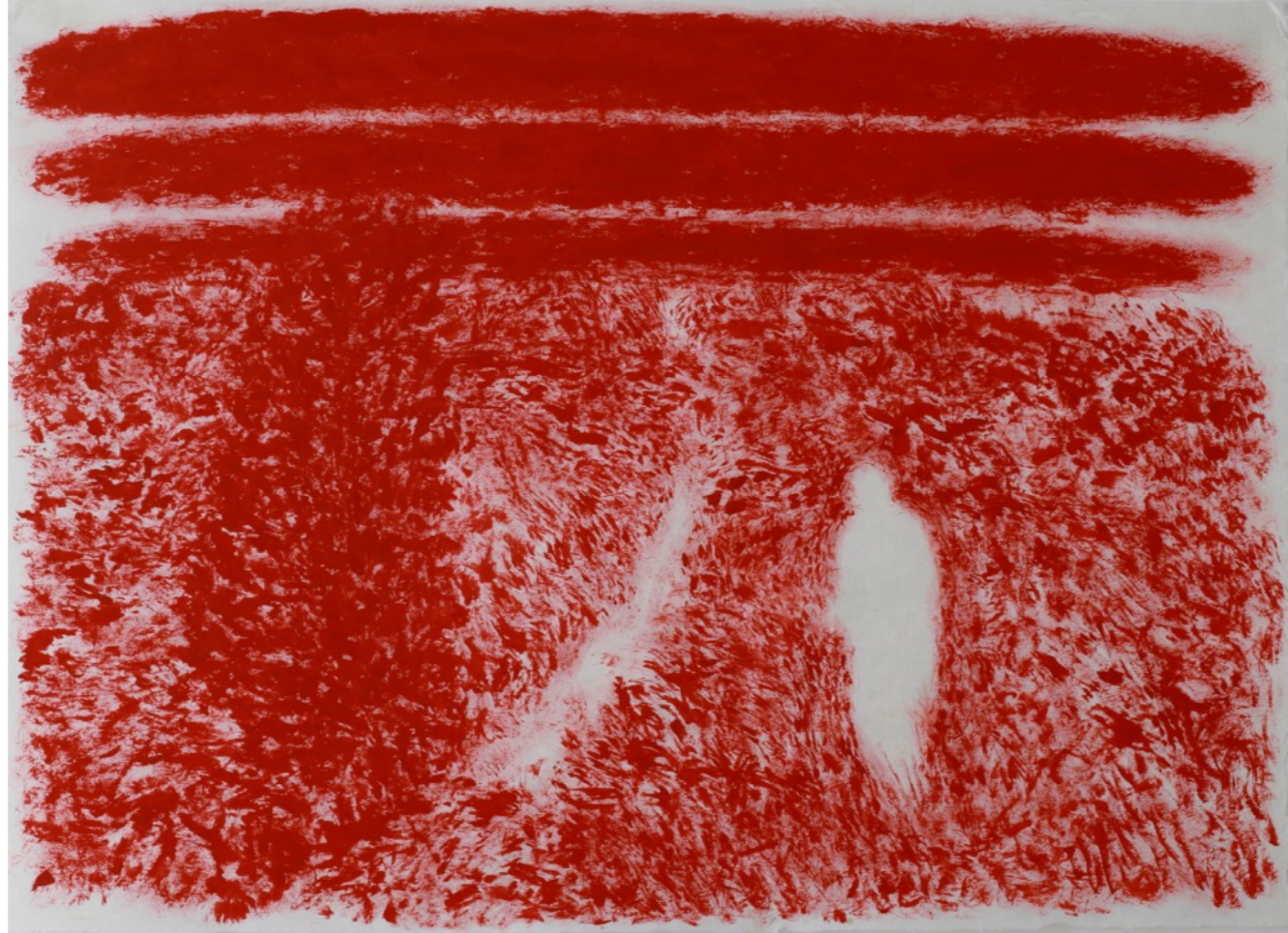
2024

Acacia wood, stainless steel, oxidized

copper and LED

210 x 120 x 61 cm





MARI PURI HERRERO
SIN TÍTULO

2017

Casein on cotton paper

46,5 x 65 cm

In this piece, Mari Puri Herrero (Bilbao, Spain, 1942) captures an image that arises from everyday life, but also coexists with the disparity of dreams, imagination, and nature. Giving equal importance to concept and technique, the Spanish painter and printmaker immerses herself in the pigment to create a painting that plays with emptiness and mysteries. Rather than adhering to a specific message about the natural world, her painting serves as an underground language manifested in an expressionist artwork.



In this sculpture, the artist José Cháfer (Madrid, 1991) works through direct carving of sequoia wood to produce a sculpture filled with organic forms reminiscent of nature.

This source of inspiration allows him to explore curved shapes that intertwine like the stem of a plant, while the use of wood results in imperfections that give authenticity and originality to his sculptures. This work serves as evidence of how the artist observes and admires the balance of the world, clearly demonstrating that he always considers elements such as balance, movement, and compositional freedom.

JOSE CHÁFER
TALLA DIRECTA ALARGADA
EN TRONCO DE SECUOYA

2024

sequoia wood
55 x 48 x 110 cm



JOSE CHÁFER
TALLA DIRECTA GORDITA
EN TRONCO DE SECUOYA

2024
secuoya wood
126 x 70 x 95 cm

The work of Rebeca Plana (Albalat de la Ribera, Valencia, 1976) is a pure emotional reflection. In the act of painting, the author manages to transpose her emotions into the canvas with the movement of vigorous brushstrokes, distinguished by their color and varying densities. Her abstract style, therefore, captures the artist's deep emotions, feelings from her everyday life, or her own emotional state through explosive abstraction. In "Milky Way," this strong dynamism arises with the collaboration of warm earth tones and the force of pinks and mauves.

REBECA PLANA

VÍA LÁCTEA

2024

Mixed technique on artisan cotton paper

120 x 86 cm.



The work of Nacho Criado (Jaén, 1943) has always been deeply personal. In his early career, in the mid-60s, he was concerned with formal reductionism and materiality, then moved through minimalism, eventually arriving at the conceptualism that defined his work. Artists like Rothko or Marcel Duchamp also influenced his work, along with the Italian Arte Povera. Materials such as wood, iron, or glass became motifs representing the relationship between idea and formal materialization, the struggle against the passage of time, fragility, or the sense of ruin.

Bibliography: "Profile" is referenced in the catalog "Nacho Criado - The Idea and Its Staging" (p. 23 fig. 4) and belongs to the same series as the piece "Untitled (foldable blue painting)" that the MNCARS acquired for its collection in 2015.

Exhibitions:

2013 Agentes Colaboradores CAAC, Sevilla

2012 Agentes Colaboradores MNCARS, Madrid

NACHO CRIADO

PERFIL

1966

Painted wood

70 x 50 cm





Simon Edmondson (London, 1955) is a London-born artist who has been working in Madrid for decades, with a long artistic career that blends tradition with a modern perspective. Among his influences, we find great artist such as Velázquez or Goya, as well as the distortions of Francis Bacon. His painting is characterized by its figurative style and the use of expressionist language, in which figures dissolve amidst empty and noisy backgrounds filled with color. In particular, "Encarnados 3"(flesh-colored 3) captures characters who, as if in a blurry memory, evaporate into the crowd. All this, with a nostalgic evocation makes his paintings protest on behalf of humanity.

SIMON EDMONDSON

ENCARNADOS 3

2012

Oil on papel

101x 122 cm



KEPA GARRAZA
MODEL FOR STATUE 6

2024

3D printing in sand

68 x 55 x 35 cm

In 'Model for Statue 6,' Kepa Garraza (Berango, Vizcaya, 1979) transfers a scene from one of his paintings into sculpture. Using a 3D printer, the artist contributes to the red-themed matter with the representation of an act involving two anonymous characters engaged in an act of violence. Garraza's works play with the creation of alternative sculptures to convey messages reflecting his clear social concern. Accustomed to seeing statues of ancient kings, political, military or religious figures in public spaces, the artist presents an innovative model in his work that questions the representation of power and authority. The result offers a collection of works where the heroes are everyday anonymous individuals, often framed within a context of protest. With his works the artist invites the viewer to reflect on the power of representation in art by altering our perception of the official narratives we consume daily."

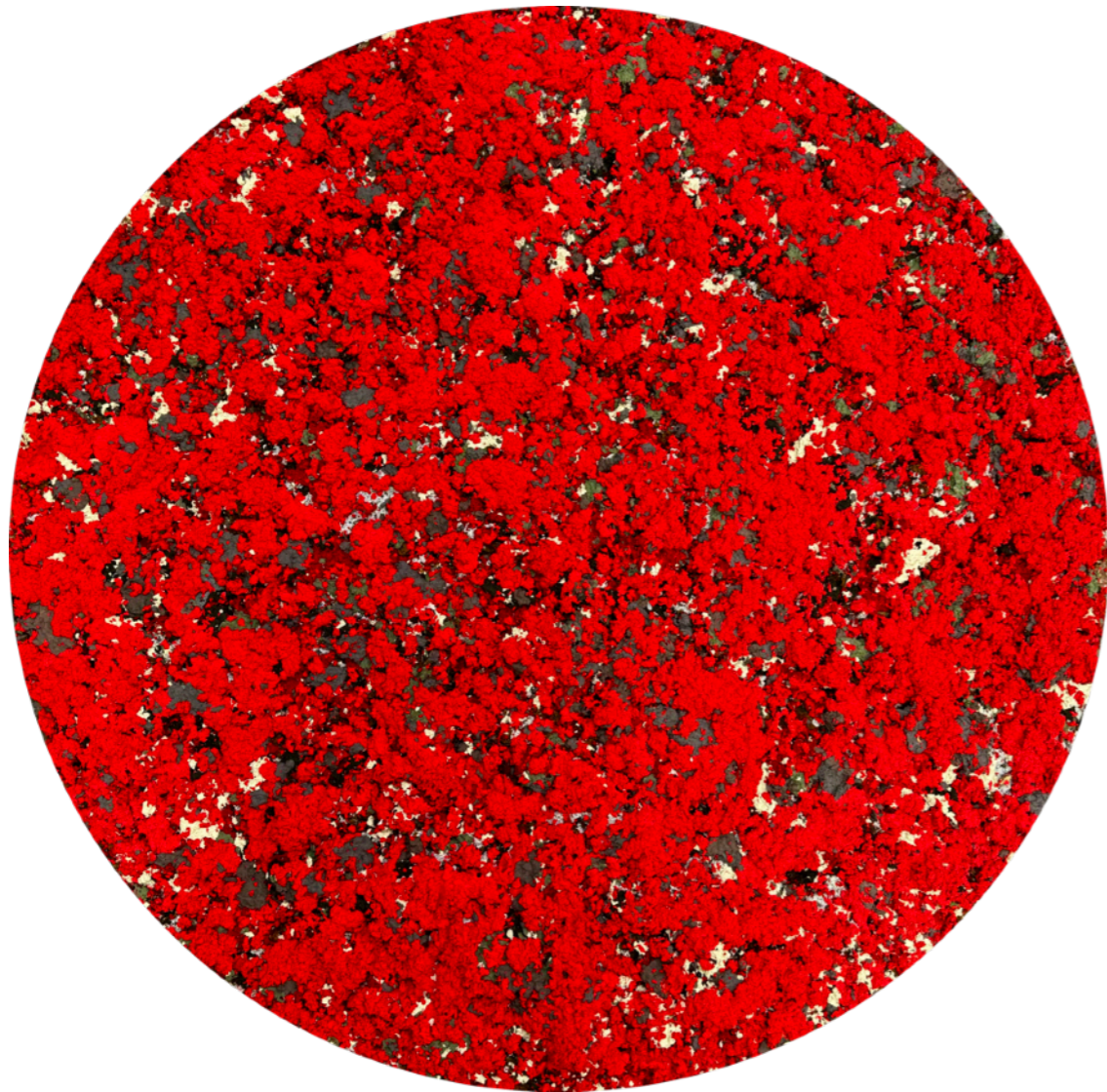
KEPA GARRAZA
MODEL FOR STATUE 4

2024

Oil on canvas

100 x 70 cm





Juan Gopar (Arrecife, Lanzarote, 1958) manages to capture in this painting one of the lichens surrounding the Corona volcano in Lanzarote. This organism, which the artist observes while walking in the area, fascinates him for three reasons: it is the result of the symbiosis of fungi with unicellular algae, it inhabits in the brutality of this inhospitable landscape, and finally, its capacity to grow very slowly. Here, the lichen becomes a metaphor through which the artist reflects on time, the beauty that triumphs over ruin, and the representation of art as a mirror of reality. In his work, Gopar does not seek realism but aims to capture the essence of the elements, which poetically symbolize values such as survival. The sensitive recreation of these organisms allows the painter, like an archaeologist, to explore the layers of this element to reproduce them using cellulose. In particular, this work from the Walkabout series is colored with red to remind us that painting transcends time, space, and reality. A natural element can be represented in a non-realistic way and still connect with an audience that is moved by contemplating the life that emerges from the ashes

JUAN GOPAR
Walkabout II
Los trazos de la canción
2024
Cellulose on fiberglass
100Ø cm



The work of Guillem Nadal (Sant Llorenç, Mallorca, 1957) always stands out for its use of technique. The painter manipulates the paint with his hands, leaving his mark on the canvas, tracing with freedom and intuition the elements that define its content. Nadal is not a painter of modern life, but his paintings speak without the need to conceal a narrative; they break tradition to embrace their most destructive aspect. "D-127" stands out for its gestural expression. In it, the artist literally introduces grooves that mark the contrast between levels, lights, and shadows on a monochromatic background that characterizes him. On this occasion, his usual palette of grays, whites, and blacks is replaced by a bright red that breaks the path of the black, which stands out for its texture, strength, and movement.

GUILLEM NADAL

D-127

Mixed technique on paper

145 x 87 cm



With over 40 years of career, David Nash (Esther, UK, 1945), considered one of the main figures of British Land Art, presents in this edition of ARCO 24 a SOLO PROJECT composed of five large wooden sculptures and a drawing.

David Nash's recognition primarily stems from his production of wood sculptures (bronze or iron), although the artist also stands out for his mastery of drawing. His discipline involves, not only its aesthetic quality, but also a documentary value as it often illustrates processes of some of his works. In this instance, Red Column is a paper recreation of a homonymous sculpture made in bronze, which was presented in this stand in the previous edition.

DAVID NASH

Red Column

2022

Pigment on paper

152 x 102 cm



DAVID NASH
Lined Beech Column
2019
Beech wood, charred part
129 x 46 x 46 cm



DAVID NASH
Triple Column
2022
Lemonwood
227 x 57 x 57 cm



DAVID NASH
Squawk column
2020
Oak wood
212 x 87x 80



DAVID NASH
Turning Column
2022
Chestnut wood, charred portion
240 x 62 x 64 cm

The sculptures in this series explore the implications of wood as a way to draw a line between the human and nature. In this series, wood becomes an allegory for the tree, and the tree for life itself. Roots, trunk, and branches also allude to three worlds: the underground, the terrestrial, and the celestial, giving the tree's body a greater poetic and structural complexity. To materialize this idea, the artist has trained as an expert in trees, primarily studying sequoias, oaks, beeches, or maples in order to use this material along with charcoal to capture his vision. The final result sees sculptures emerging as biological forms from fallen or naturally felled trees, taking on the appearance, in this case, of columns.



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