



# Lucca Art Fair



**SIN TÍTULO**  
Oil on board  
2024  
40' 5 x 30,5 cm



**SIN TÍTULO**  
Oil on board  
2024  
44 x 31 cm



**SIN TÍTULO**  
Oil on board  
2024  
42,5 x 33 cm



**SIN TÍTULO**  
Oil on board  
2024  
40 x 31,5 cm

## ANTONIO MURADO

These small “devotional panels” presented by Murado replace the traditional religious imagery of icons with large petals or flowers at their center, set within a white reserve of varying proportions. This theme takes us back to the 1990s, a period when Murado, driven by his desire for technical experimentation, began exploring botanical iconography. However, it is not the subject matter itself that truly interests the artist, but rather the technique and the behavior of the materials he uses. Here, Murado employs a blowing technique—an approach he discovered almost by chance while experimenting with the density of oil paint and directing air in a single direction. The result is what we see here: forms that evoke petals seemingly floating on semi-transparent backgrounds, creating a type of painting where, as the artist has noted, “everything is abstract and figurative at once.” Antonio Murado’s panels are not only portable in the physical sense, but also in their ability to transport the viewer on an introspective journey—where technique, tradition, and innovation converge.



ALTESBILD  
2022  
Oil on canvas  
51 x 38 cm

## PETER KRAUSKOPF

Born in 1966 in Leipzig, where he trained at the Hochschule für Grafik und Buchkunst, he currently lives and works in Berlin.

In addition to drawing from Romanticism, Krauskopf's work is also influenced by Russian Suprematism, led by Malevich, and by Color Field painting as developed by the New York School—an approach that would later be embodied by artists such as Mark Rothko, Barnett Newman, and Helen Frankenthaler, whom the German artist has long studied. Throughout his career, Krauskopf has merged tradition and contemporaneity through an abstract visual language, creating compositions of various formats that conceal other landscapes—ones the viewer will uncover through careful observation.

## REBECA PLANA

Rebeca Plana (Albalat de la Ribera, 1976) graduated from the San Carlos Faculty of Fine Arts in Valencia in 2000, earning top honors for her final painting project. She completed part of her training at the Faculty of Fine Arts in Lisbon and at the Colegio de España in Paris. Since finishing her studies, she has taken part in numerous artist residencies and has received several awards and grants, including the *Habitat Artístico* grant (Castellón City Council - EACC), the Piramidón residency grant (Barcelona), the Fundación O Barco de Valdeorras grant (Ourense), the Picasso Museum residency grant (Málaga), and the Fundación Rodríguez Acosta grant. Her accolades also include the Senyera Painting Prize (Valencia), the Ateneo Mercantil de Valencia Prize, and an Honorable Mention in the BMW Painting Prize.

Rebeca Plana's work—whether on canvas or paper—is characterized by vigorous, dynamic, and expressive strokes that reflect a unique blend of premeditation and spontaneity.



**IRA**

2023

Mixed technique on paper  
29,7 x 42 cm



**TEMPLANZA**

2023

Mixed technique on paper  
29,7 x 42 cm



**GENEROSIDAD**

2023

Mixed technique on paper  
29,7 x 42 cm



**LUJURIA**

2023

Mixed technique on paper  
29,7 x 42 cm

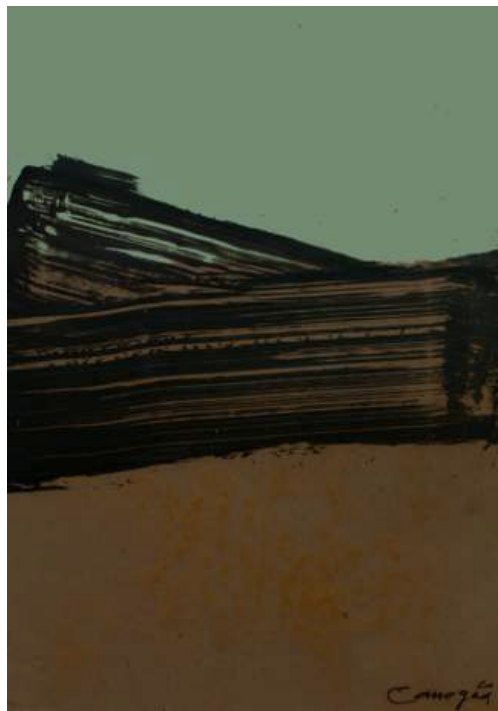




**VERANO 056**

2020

Acrylic on acetate and paper  
29,5 x 21 cm



**VERANO 016**

2020

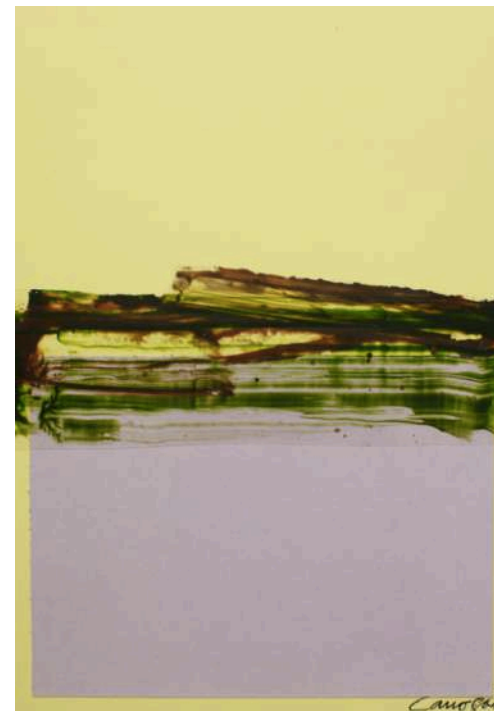
Acrylic on acetate and paper  
29,5 x 21 cm



**VERANO 001**

2020

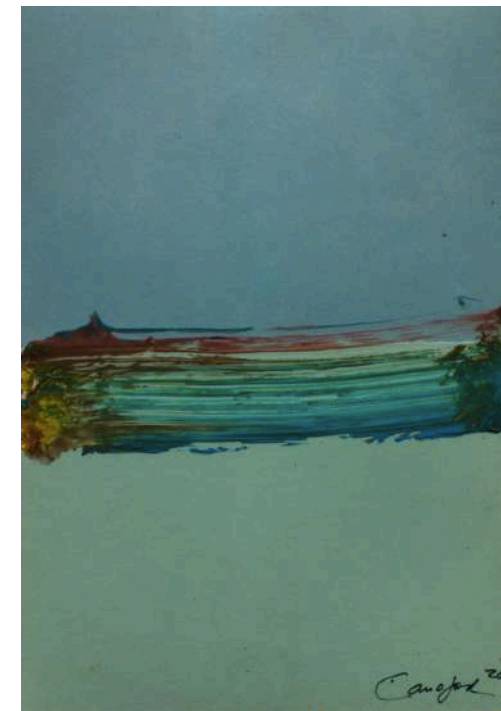
Acrylic on acetate and paper  
29,5 x 21 cm



**CONFINAMIENTO 085**

2020

Acrylic on acetate and paper  
29,5 x 21 cm



**VERANO 059**

2020

Acrylic on acetate and paper  
29,5 x 21 cm

**RAFAEL CANOGAR**

Canogar has had a long and distinguished career in the art world. He began his training with painter Daniel Vázquez Díaz and soon developed a strong interest in the early avant-garde movements. In 1957, he became one of the founding members of the influential group El Paso (1957–1960). From the 1960s onward—particularly in his *Personajes* series—his work took on a strong sense of social critique. He later moved away from Informalism and turned toward figuration, before focusing, by the mid-1970s, on texture, color, line, and geometric forms. He would eventually return to working in abstraction.

Canogar has led numerous workshops, delivered countless lectures across Europe and the Americas, and served on juries for international awards and biennials. His accomplishments include serving on the Advisory Council of the Directorate General for Fine Arts of the Spanish Ministry of Culture (1981 and 1984), being a board member of the Círculo de Bellas Artes in Madrid (1983–1986), becoming a full member of the Real Academia de Bellas Artes de San Fernando in Madrid (1998), and receiving an honorary doctorate from the U.N.E.D. (Spanish National University of Distance Education) in 2001.

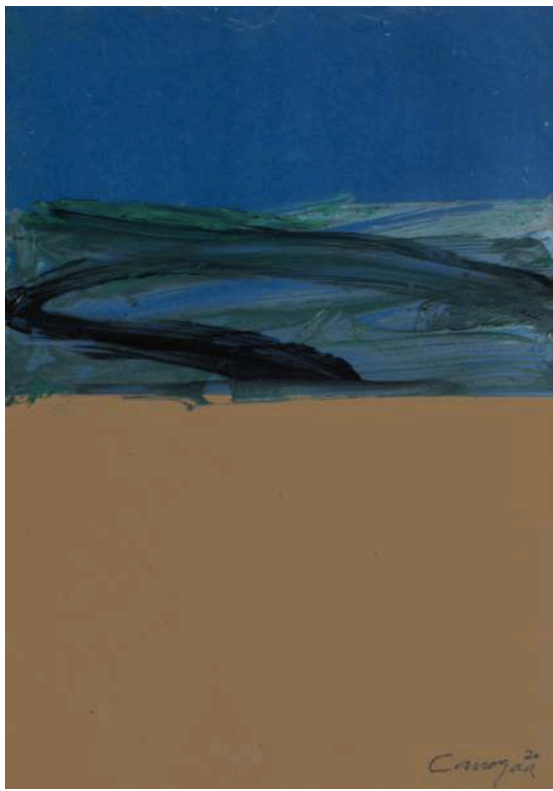
**RAFAEL CANOGAR**



**VERANO 065**

2020

Acrylic on acetate and paper  
29,5 x 21 cm



**CONFINAMIENTO 035**

2020

Acrylic on acetate and paper  
29,5 x 21 cm



**CONFINAMIENTO 048**

2020

Acrylic on acetate and paper  
29,5 x 21 cm



**CONFINAMIENTO 091**

2020

Acrylic on acetate and paper  
29,5 x 21 cm

## JOSÉ CHAFER

In the realm of three-dimensional work, José Cháfer's practice stands out for its exploration of form and curvature in space. His hanging sculptures defy gravity and transform the viewer's perception of physical space. Taken as a whole, these works reveal that space is not merely a container, but a dynamic element that shapes our emotions, perceptions, and relationships. The exploration of space in contemporary art invites us to question not only how we occupy the world, but also how the world occupies us.



**LIANA NEGRA**

Black - stained birch wood  
55x20 cm



**ORIGEN**

Birch wood  
29 x 21 x 24 cm



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