

# CHICAGO MODERN ART

MAY 2023

## 2023

PEPE  
GONZÁLEZ  
ARENAS

dEmo

SPANISH  
ART

CRISTINA  
ABELLA  
JOSÉ DOMÍNGUEZ H.  
PATRICIA CALDEVILLA  
LYDIA GORDILLO  
CRISSIAL  
ROMSENEÍ'S ART

Walking Through Art - New York -  
Chromatic Pyramidism



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This is a Chicago Modern Art edition

Prologue of this Edition Francis Arroyo  
Ceballos

Director Abel Bernardo

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Momentos en Youtube

From Chicago to the whole world

[www.youtube.com/@momentosvideos](http://www.youtube.com/@momentosvideos)



## Hello and Welcome

Hello and welcome to Chicago Modern Art Magazine! My name is Abel Bernardo, and I am the director of Momentos en YouTube, a cultural YouTube channel based right here in the beautiful city of Chicago.

I am delighted to be the director of Chicago Modern Art, a magazine that celebrates the best and brightest artists from all over the world. As you may know, Chicago is famous for its stunning architecture and world-renowned art museums, and we are thrilled to be a part of this vibrant cultural scene.

Our mission is to showcase the finest artists in the world and bring their work to a global audience. We believe that art has the power to connect people across borders and cultures, and we are committed to promoting diverse voices and perspectives.

So, whether you are an art lover, a collector, or simply someone who appreciates beauty and creativity, we invite you to join us on this exciting journey. We look forward to bringing you the very best in modern art and showcasing the incredible talent that exists here in Chicago and around the world.



**Abel Bernardo**

**Chicago Modern Art Director**





## Thanks

It is a pleasure for me to have this Chicago Modern Art magazine in our hands and I thank its director, Abel Bernardo, for entrusting me with the coordination of the special Spanish art that we find in this work.

And it is a pleasure not only because of the friendship that united us years ago, since he interviewed me for his cultural program “Moments on YouTube” but also because of my desire to take everything developed in this regard in our country beyond its borders, to show our art and promote our artists.

In this special instalment we can see some of the most developed styles of today, as well as creators from all over the country who we will learn more about through articles or interviews.

Every country is known for its culture and what better example than presenting a large group of men and women who put in gold letters the noble profession of creator or artist.

**Francisco Arroyo Ceballos**

**From the International and Spanish Association of Art Critics AICA/AECA**





## Pictorial Movement Called Chromatic Pyramidism

In this process and step by step, hundreds of Artists from all over the World join this movement, beginning the crea-

tion of the First Pictorial Movement of the 21st Century

### **CHROMATIC PYRAMIDISM IN THE USA.**

On April 29, 2012 at the Jhon F. Kennedy International Airport, the creator of this pictorial movement, Master Gonzalo Tayo Silva, known in the artistic world as GOTASI, arrived in the US. His mission was to spread and promote this pictorial movement in the US, and that This Country is the base for the total diffusion of this new movement and the purpose that the first pictorial movement of the XXI Century, CHROMATIC PYRAMIDISM, is part of the History of Art.

Already with the recognition of the Congress of his Country and being a Latin American Ambassador of a new artistic movement, he joins a large group of Artists from all over the World, called Pyramid Artists who work in groups and individually bringing the new human creativity. for each region of the planet.

The group of Pyramidists in the US, made up of senior professionals in different branches, such as Art Experts, Writers, Politicians, Diffusion Specia-









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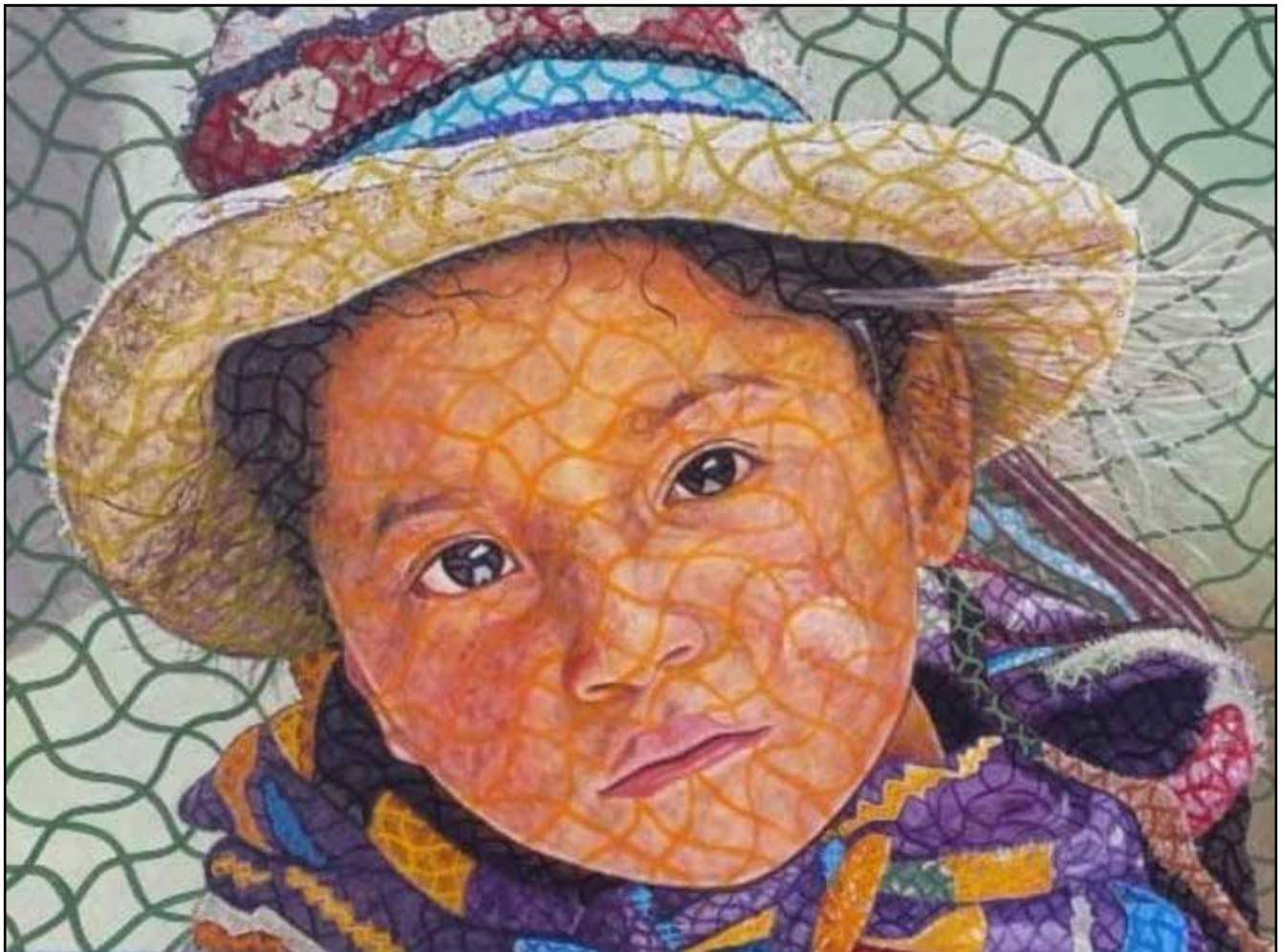
lists, Finance and Artists, established 4 important objectives or Areas for this diffusion process in the US this year, which gave important results, these Areas are Cultural and Diffusion, Political, Educational and Business.

### **CULTURAL AND DISSEMINATION AREA**

In this Area, the Walking Through Art Artistic Company has main relevance, among its Directors are Carol Chacon, Javier Flores and William Ortiz who, through different events, made the movement and its creator known with an infinite number of interviews in the written press. , Radios and Television, with various Exhibitions in New York City in Manhattan, Brooklyn, Queens



in New Jersey, Westchester County, Yonkers and Sleepy Hollow, the Second World Congress of Chromatic Pyramidism was held among others.



## **POLITICAL AREA**

Politics being a main axis in the US and an important tool for the dissemination of Chromatic Pyramidism, great goals were achieved, in this Area Mr. Vicente Carpio, Community Leader American International Coalition, is the leader, together with the Group of Pyramidists and Walking Through Art,

The Exhibitions in the Consulates of Ecuador in New York and New Jersey, the Embassy of Argentina in New York, the Embassy of Ecuador in Houston stand out, all these events open alliances and diffusion at the level of the High Political Area, events were held and to know directly the CHROMATIC Pyramidism, to Ambassadors of Various Countries, to the Mayor of New York Eric Adams to the Mayor of Sleepy Hollow, to several US Congressmen, as well as to the President of the Justices of the US Supreme Court.

## **EDUCATIVE AREA**

This Area is very important for the Pyramidists for leaving a legacy to the



new generations of Pyramidists of the Future and as the inclusion of Pyramidism in Education has been carried out in several Countries of the World, it is very important to do it in the US, and an event was held pilot with the North Dover Elementary School, which was addressed to all the students of the School, in which a Pyramid Exhibition was held and the Students were taught to perform a Pyramid work, all this was done in an atmosphere of joy and excitement, for children their first encounter with the new World Art is a great adventure.

## **BUSINESS AREA**

In this Area we have Mr. Fred Yaeger, Mrs. Maria Nurse and the entire team of Pyramidists,





In this dissemination process in the US it is always important to have a relationship with Companies and Entrepreneurs who support and are lovers of Art, these Entrepreneurs and their Companies

are the engine of all the events and projects that we carry out. One of our goals is to bring Pyramidism Chromatic to the Most Emblematic Companies in the US and we started with our first pilot event



taking Chromatic Pyramidism to one of the most representative Companies in the US such as FEDEX, it was a unique experience for the representatives of this Company and to spread this movement to its employees.

**GOTASI THE ONLY LIVING ARTIST IN THE WHOLE WORLD WHO CAN SAY THAT HE IS THE CREATOR OF A GLOBAL PICTORIAL MOVEMENT**

The incredible thing about this new movement is that Chromatic Pyramidism

is not exclusive to a single Artist, as its creator says, this movement belongs to Humanity, it is a tool for human creativity to increase, and it is never thought again that human creativity It is over, this movement comes like a fresh wind without egoisms, each Pyramidist Artist on the Planet makes his own work, a work that does not look like any other, each one with a unique essence and vibrating with Art.

This movement, step by step, is achieving the unthinkable, and Artists continue to join this movement.

Movement leaving in each work a mark of the new Art and the unstoppable human creativity.

**CHROMATIC PYRAMIDISM WILL BE PART OF THE HISTORY OF ART**

The path of expansion and diffusion of this new movement has been constant



and unstoppable, reaching important Projects, Exhibitions, Awards and Visualization of Pyramidist works throughout the Planet.

There is a long way to go for this great goal, but it is getting closer, Maestro Gotasi has just signed a contract with one of the most important Galleries in the World, he was chosen among 200 Artists who for this Gallery are the Artists who enrich the Art in the Present.

Gotasi's work from its beginnings is a constant search for a new language in Art and it can be seen in each of his works, but what is notorious and constant in his works is the obsession with the representation of vibration in his works. works and the constant learning of the oil technique, to get to make a Masterpiece that transcends time and represents the evolution of Art of this century.



## Lydia Gordillo

Artist born in Tangier and trained in the classrooms of the Faculty of Fine Arts of Seville, as well as student of the Chilean painter Claudio Bravo. In this respect, her artistic language is well supported and conditioned by the wise parameters of an open figuration where

reality manifests its representative postulates in an expressionist way, without submitting to epidermal profiles of unconvincing photographic sensationalism.

“Lydia Gordillo’s painting leaves the trace of a solvent plastic reality. Her work





discovers a painter who knows how to illustrate any postulate of reality.

Through the painting of the artist who lives and works in Madrid, she transits the schemes of figuration, formulated from brave, powerful and gestural developments that announce the reality of an artist with good arguments.” (Bernardo Palomo)

“Her hand is perfectionist and in all her works she seeks the right distance that separates art from reality. This is achieved, without a doubt, with the use of colours, seeking realism without exaggeration.

In her new stage, the features are more refined, the colours revive, and new technical approaches awaken. All this is embodied in burning features, seeking realism without exaggeration.



The colour shows a personal mastery and a marked Spanish influence. However, sometimes reds, greens and the odd strong colour that gives youth to her creations jump out.

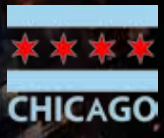
I taught her and was surprised by her confidence in drawing and her true vocation.” (Claudio Bravo)

1.-You were born in Tangier and were trained by the painter Claudio Bravo. How have these factors influenced your subsequent artistic career?

Claudio Bravo was a great painter in my opinion and a great influence when determining my interest in realism. Although he was one of the best hyperrealist artists and I have great admiration for his art, I lean more towards realism.

I think that the importance I give to drawing influenced me a lot and, to me, the sublime is what denotes light and colour in a painting.

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## Ernst Kraft

### Fractured landscape on the Edge of Abstraction



Photography: Willy Hernández

Ernst Kraft is a visual artist born in the Netherlands in 1952, who has been living and working in Spain since 1989. With a career spanning various artistic disciplines, Kraft's oeuvre includes pictorial work on linen and paper, as well as installations and sculptural constructions in public spaces.



Kraft's installations are remarkable for their large scale and scenic designs. His most notable works include The Labyrinth of Leon in the Alzheimer Foundation in León, Mexico, The Stone labyrinth in the 'Ortspitze' park in the city of Passau, Germany, and The House with the Two Chimneys in the sculpture park of Santa Rosa, Argentina.

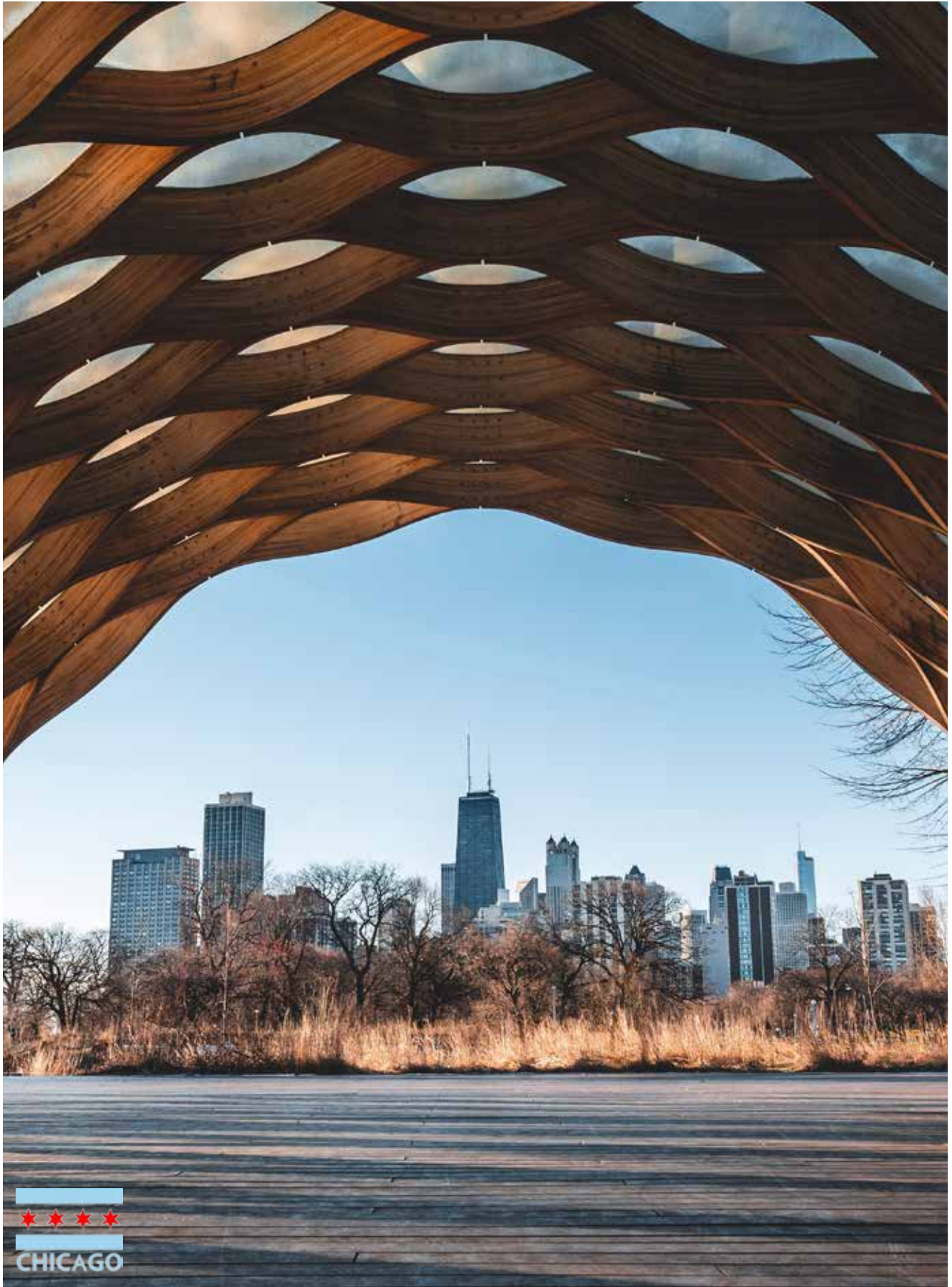
One of Kraft's recent works that has garnered a lot of attention is the Monument to the Unknown Migrant. This fenced construction was made for the 2021 International Art Triennial of Tijuana, Mexico. The piece is a poignant commentary on the plight of migrants and refugees who are often forced to live in cramped and squalid conditions as they seek to make a better life for themselves and their families.

Kraft's pictorial work is characterized by its robust brushstrokes and delicate filigree lines, which blend into open fields of ochre and other earth tones, as well as cyan blue. His work is influenced by German expressionism and Spanish informalism, and his semi-abstract style explores the edge where the landscape and figuration begin or end.

In addition, Kraft is also the author of several books. One of his most famous works is the fully illustrated fable *Las Crónicas del Kong* (The Kong Chronicles), recently published in revised edition as an ebook by Editora BGR, Publishing house..

This year, there will be a major exhibition of Kraft's work at La Neomudejar, a leading avant-garde museum in the Spanish capital Madrid. The exhibition, titled *Fractured Landscape*, promises to showcase Kraft's diverse range of artistic disciplines and explore the themes and concepts that underpin his work.







## Pepe González Arenas

José González Arenas, whose artistic name is Pepe González Arenas, was born in Córdoba (Spain) in 1959, but he likes to consider himself a Renaissance man.

Professionally, he is dedicated to scientific research, for which he obtained three university degrees: a PhD in environmental sciences, a degree in biological sciences and a university expert course in scientific dissemination and culture.

Far from following the usual trend, which separates human knowledge into sciences on one side and humanities and arts on the other, González Arenas develops a high interest in archaeology, poetry, flamenco music and history. It is in this context that he develops his love for photography.

His photographic training was carried out at the “Antonio Povedano” School of Art in Córdoba (Spain), but later he has continued to expand his knowledge in courses and workshops with great artists such as OukaLeele, Gervasio Sán-





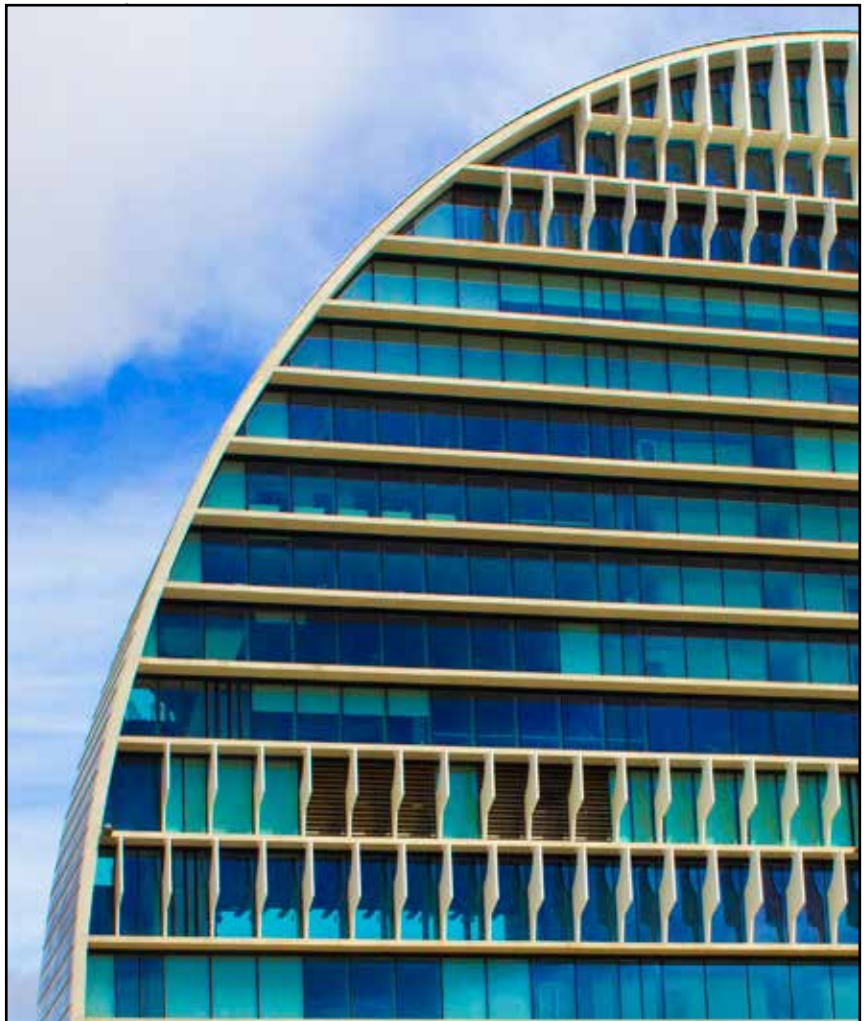
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chez, Francisco Guerrero, Manuel Torres and Joan Morey.

He has had numerous exhibitions, both individual and collective, in various halls and galleries in Córdoba, Cádiz and Madrid. His work can be found in numerous private collections and in public institutions.

Pepe González Arenas is a photographer with a social commitment. That is why he is interested in the streets and what happens there. With his photographs he tries to capture the daily life of the city, giving visibility to the invisible.

He considers that his artistic work is different from many photographers because his eyes capture that decisive moment on the street from his pupils and not from another perspective. Standing in front of the artistic work as a very critical spectator. And trying to find a complicity with the public, to discover what he shows and to be as excited as he is.



Pepe uses digital photography, printed on Fine Art paper or similar and almost always in black and white, because he does not want colour to distract the viewer. With his work he tries to make the world more sensitive and fairer.

Pepe is inspired by the work of Vivian Maier, Bruce Davidson, Gary Winogrand, Nicholas Nixon, Richard Avedon...

Pepe González Arenas declares: "I am a photographer because I believe that taking pictures is giving love".

## Ana Gutiérrez

A painter with personality who is committed to decadence and to taking the passing of time over the materials to the canvas. She has been selected on



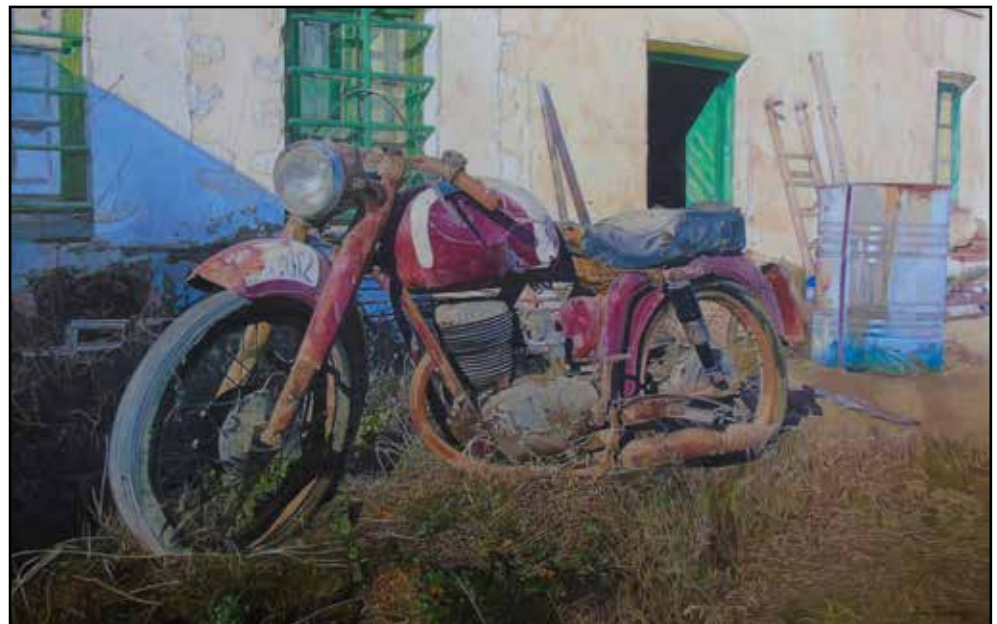
**Ana, what projects do you have in sight?**

“I am working on making enough works to exhibit individually, with the theme in which I am immersed at the moment, decadent themes, old vehicles and obsolete materials. I investigate the nuances and the degradation that the passage of time produces on things.”

**Is art valued enough?**

“It should be valued more because ART is culture and in its absence, there will be ignorance. I think there should be a previous education. It is necessary to educate in creativity and art”.

several occasions in the prestigious Reina Sofía Award Contest. Also in the Autumn Salon, obtaining the Eduardo Chicharro Medal in 2021. For Ana “art is a way of life”, a means to transmit to others what you feel and perceive, expressing it with your personal way of seeing it.









## José María Bea Hidalgo

He is a Spanish contemporary artist who, from a very young age, showed a great interest in painting and who received classes at the Academy of Arts in his city, years later, when he was a teenager.

But it was not until 2018 when he decided to devote himself professionally to perfecting his pictorial techniques, being self-taught during those years and creating a unique and exclusive identity

that identifies him, such as his special line, his colour palette and the mixture of different materials on his canvases.

His greatest inspirations: the sea, his family and the feelings experienced in each of the situations that life has put in front of him: stories, some sad, others of overcoming and many of achievements and growth, both personal and professional. Most of his canvases are the biography of his life, his stages, and his experiences.





He is a restless person, who likes to learn and innovate, a sensitive soul capable of reflecting any sensation on paper or canvas and transmitting it to the observer. A non-conformist being who bears his unique and different identity as his flag, Virginia Satir's phrase "Don't let other people's limited perceptions define you" fits him like a glove.

Those who know him closely say that he is an artist who has a special charisma, and the truth is that his art has travelled half the world in a very short period of time and has been awarded in various countries such as Dubai, Mexico and Italy.

In Milan he received the award for best contemporary artist for his imprint on the line, In Dubai he received an honourable mention for his collection "Locura", the cover of two books in Mexico and Spain, among other recognitions.

His last great creation has been his exhibition RESILIENCIA, which premiered on March 31 of this year in his own art gallery, the first international gallery in his city Motril, and in the region that surrounds it, the so-called Costa Tropical, a place privileged by the Mediterranean Sea, at the foot of the Sierra Nevada, which enjoys an enviable climate and gastronomy. As its name indicates, tropical fruits and vegetables are grown on its land and its summer climate almost all year round makes Motril and its surroundings be considered a small paradise in the South of Spain, in the province of Granada.

Proud of his city, he has opted to promote culture and art from his own space, painting, sculpture, and photography exhibitions join hands with LIVE ART events, shows where the arts come to life and intertwine with each other, creating a magic that wraps his gallery. His first LIVE ART show took place on May 19 and 20, in which the arts of painting, sculpture, poetry and singing came together to delight their spectators in an act never seen in the city. Not even in the province.

When you ask him what his next challenge is, he is clear about it and quickly answers: "exhibiting my work and making myself known in New York, traveling through the American lands with my works is my most immediate goal.

We are sure that he will achieve it, since he has all the qualities for it: talent, work, ambition and enthusiasm."

## Eduardo Parrac

### Andalusian Digital “Costumbrismo” (Tradition) as Vanguard Art

There are occasions when the reflection of the momentary becomes a pure traditional image by means of expressiveness and feeling, a traditional expression of the virtuous that involves representing moments that have occurred, sequential shots full of tradition and sobriety, exaltation of the autochthonous as a reaffirmation of the deepest admiration towards what it means to feel one’s own roots in a spiritual way.

If this is mixed with extensive technological and artistic knowledge, the mixture and its contemplation reaches our inner being, causing a certain emotional ecstasy.

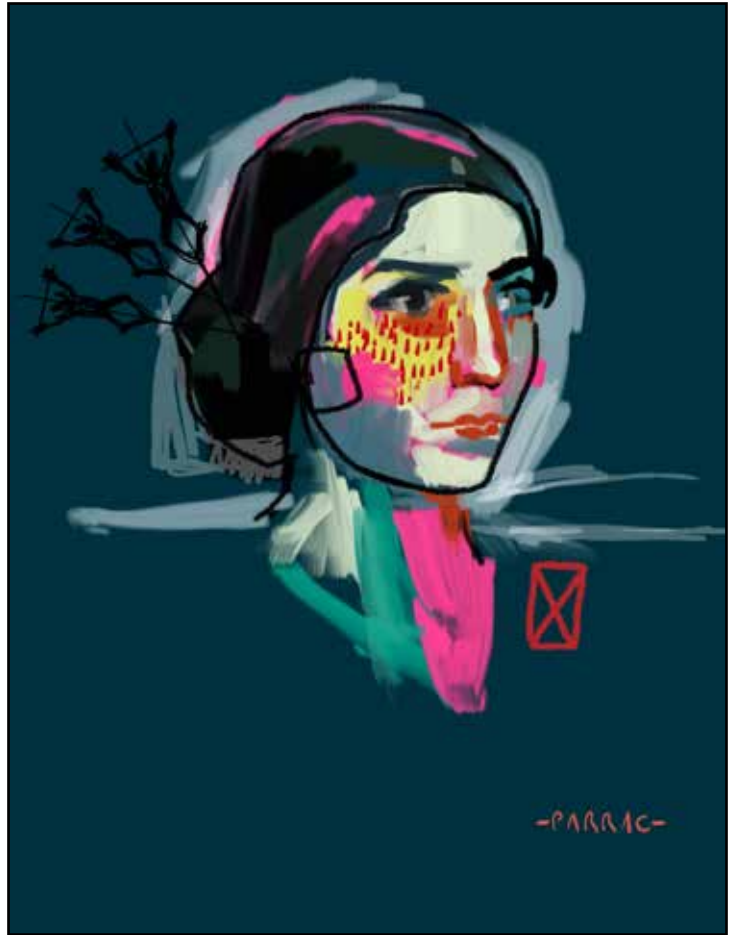
Eduardo Parrac’s work is all of this and more. It is the transmutation of characters and experiences, the admiration for the tradition of the city and the streets where he was born and where he wandered, the acquisition of notions in different artistic fields and his constant struggle to adapt all this to the current times through the digitalization of his work, a way that allows him to create as



he needs, a conclusively explosive and groundbreaking mix.

Tradition and technology –what an aesthetic paradox we might think at first– present themselves to us, but contrary to everything that we could imagine, Eduardo perpetuates the represented figure with well-defined lines, of a certain harmonic abruptness, with a clear exaltation of various characters linked to the arts; mostly flamenco, as a result of his intense admiration for this entire environment or social microcosm.





Old and new are combined in a particular way, endowing the work with character, movement and life, elegance and naturalness, with its own style as a fundamental base that dignifies every self-respecting author.

**Francisco Arroyo Ceballos**

**From the International Association of Art Critics AICA**

## Cristina Abella

Painter and lawyer from Barcelona who has received international awards for her artistic career due to her very personal and easily recognizable style.

In the US she has exhibited her work in Dallas, Los Angeles, Miami and New York.

On the European continent she has exhibited her work in Germany, Bulgaria, Spain, Italy, the United Kingdom, Russia and Switzerland.

Her work can be found in the permanent collections of museums such as the LAM (Los Angeles, USA), the Real Alcázar of Seville (Spain), the Grupo Hotusa and in prestigious private collections around the world.

Her biography has recently been included in landmark books on Spanish art.

The characters in her paintings are characterized by their peculiar fusion between strength, transcendence and



sophistication, seeking to unite the earthly with the cosmic.

In her latest works, she shows her obsession with flowers, as a symbol of constant rebirth, beauty and a sought-after exaltation of nature, which she considers to be her master for being an unlimited source of wisdom and spirituality.

One of her most surprising and unexpected projects was carried out on a wall in Barcelona, consisting of a replica of her work "The awakening of Gaia", in collaboration with an urban artist.





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## José Domínguez Hernández

He began his career in 1990 and his trajectory has crossed borders both nationally and internationally.

He is a member of the National Society of Fine Arts of France and Senior Academician of the Italian Art Academy of Grecci-Marino.

He has appeared in numerous national and international painting publications such as “4th volume of the Dictionary of painters and sculptors of the 20th century”, in the book “Approach to Plastic Arts at the Threshold of the 21st Century”, in the International Encyclopedic Dictionary of Modern Art. and Contemporary of Italy, and in the dictionary “50 years of Plastic Arts of the Provincial Authorities of Jaén”

He has participated in many art fairs in Paris, the Netherlands, Hong-Kong, Beijing, Milan, Miami, Innsbruck, Florence, Barcelona, Madrid and San Sebastian.

Almost a dozen museums such as Jaén, Navarra, Santa Cruz de Tenerife, Portugal, Cuba, Mexico, California and Argentina have works by José Domínguez; as well as the Equatorial Guinea embassy in Madrid.

National and international critics have written about his work.

He has received tributes to his career in the “General Historical Archive” of the state of Sinaloa in Mexico and in the Museum of Latin Art in California.

Many distinctions have been received, among which the following stand out:

Gold medal from the Spanish Association of Image Professionals, Elite Grand Prize from the Italian Academy “Gli Etruschi”, First Prize Royal Economic Society Friends of the Country of Jaén, First Figurative Prize in Ferrara, Italy, Second Prize “Claudio León Sempere”, Second prize “Santa María delle Arti 2006” in TURIN, Italy, Medal of honor “Lorenzo de Medici the Magnificent”, Florence, Italy.

There are also many art galleries in which he has recently exhibited his work: Montsequi Art Gallery, Madrid, Nou-Milleni Art Gallery, Barcelona, “Medina-Roma”, Rome, “Santana Art-Gallery”, Madrid, “Saphira&Ventura”, New York, “Viña del







Mar”, Valparaiso, Chile, “Alemi”, León, “Mènier Gallery”, London, “Il Collezionista”, Rome, “Eka&Moor”, and Madrid.

He has recently won the “La Fenice” Grand Prize (Florence) with a large international exhibition that coincides with the 700th anniversary of the poet Dante Mighieri.

His work is also currently being exhibited in Moscow (House of Nations), Festiarte (Marbella International Fair), Vargas Llosa Museum in Arequipa (Peru), Miguel de Cervantes Museum (Toledo)... and will be soon in locations such as Museum of the Russian city of Zvenigobod, Hoegeu Gang Museum in Korea, Socuéllamos City Hall (Ciudad Real), New York (Dominican Commissioner of Culture) and Floral Park in Paris.



## Walking Through Art pioneer in the new Global Art

In the historical records of transcendental events, there are always people or institutions that achieved this fact, and this is the case of this Art corporation, which transcends the others, for being the pioneer and seeing the future of the new Global Art, its work representation, logistics and dissemination development is many years old but its biggest challenge occurred since 2020, since its mission is to make a new pictorial movement known and influence the artists of the world, and they are achieving it, it is the intense work and the infinite love for Art that led Director Carol Chacón to take the flag of the new creative expression of humanity and spread it throughout the world.

In the future when this pictorial movement is part of the History of Art, there will be no doubt that it was achieved, thanks to the representatives of Walking Through Art Corp.



The power of Art is infinite and that is projected by Walking, which is an organization dedicated to promoting, disseminating, supporting and fostering artists around the world, with its main headquarters in New York and Quito. These being used as cultural launch platforms.







Walking Through Art Cop., is an organization dedicated to promoting, disseminating, supporting and fostering artists around the world, having as its main headquarters in New York and Quito. These being used as international cultural launch platforms

Walking Through Art Corp., begins its walk through the arts in August 2018 participating in several exhibitions as a guest organization during this period. In his sharing, he forms alliances, cementing himself in an organization at an international level on June 7, 2019, with his first great exhibition at the consulate of Ecuador Queens, entitled "Spirit in Art". On December 18, 2020, Walking Through Art Corp. is certified in New York City as an Arts and Culture corporation.

**Vision:**

Walking Through Art Corp., is an organization that cultivates, exposes, encourages and supports the artistic expressions of the human soul.

**Goals:**

Stimulate and develop programs aimed at the proper development of cultural activities: Exhibition - Events - Shows

Promote, support the emerging artist in his career.

We have alliances with entities that are giving us their support to achieve our objectives. Puerto Rican Family Institute, Grupo Radial CRC NY, Government of Ecuador NY, Grito Cersa, Ambassador CARLOS Garcia of the NATION IS UNITED







Being their mission to make known and influence the artists of the world a new pictorial movement, and they are achieving it, it is the intense work and infinite love for Art that led Director Carol Chacón to take the flag of the new expression creativity of humanity and spread it throughout the world.

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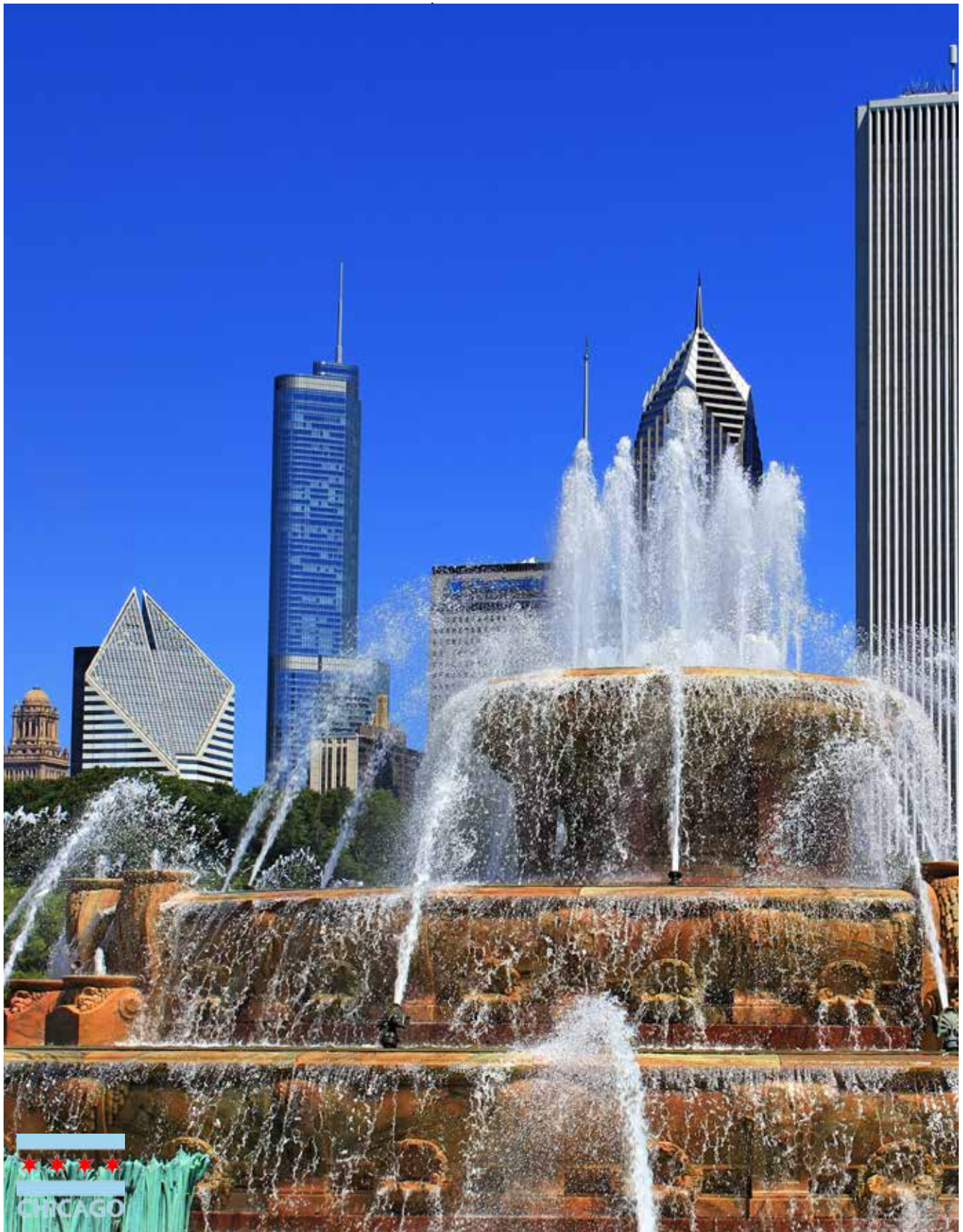
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## Ana Sánchez Lucas

### **When and how did your interest in art start?**

Since my childhood, surrounded by canvases, rolls of watercolor paper, the smell of oils, Chinese ink, art encyclopedias... My father, who inherited my grandmother's pictorial skill and interest in artistic culture, makes it constant and latent in our home. He influenced his children's taste for painting. He does it as an amateur, but two of his five children have it as a profession. Thus, from a very young age with brushes in hand, I undertook and made my creativity fly, putting my skill into action with these tools.

### **What has been your training?**

My formal technical training begins at the School of Arts and Crafts in Almería, carrying out monographic workshops in the afternoons after leaving Official studies during adolescence. Later I entered the Alonso Cano University of Granada, Bachelor of Fine Arts that ended with very good results and projection for the very near future, in the world of arts.

### **In which current do you develop more fluently?**

At present it is difficult for me to define in which current I belong, let's say that I make a set of works created in a certain period that share aesthetic and ideological characteristics, outside of the type-casting of a technicality that can be defined in one word.



**What factors marked that your path as an artist should follow this technique?**

As a person who is sensitive to all forms of plastic representation, I must say that right now my technique is painting. This is more directly related to its commercialization, I started in the contests in which I began to get prizes, exhibitions in Galleries, and recognition of my work. Specifically, Oil is fundamentally the necessary instrument to express and find a personal language and style.



**What does it mean to you to be an artist in Spain?**

It means having given projection in this country to my career, initially at a national level through painting. I must thank Spain for the numerous recognitions that I have achieved here. I have been in continuous connection with Spanish artists, who have significantly helped and influenced my pictorial career. Artists that Spain has given and who have been influential in world history.



**Do you live expressly from painting?**

Yes, I currently have my studio-gallery in Almería, where any passerby can see me working live on a piece, an objective and dream that was fulfilled a few years ago.

In addition, I hold exhibitions in renowned national galleries and I am present in various important international painting competitions, in which I have obtained one hundred and eighty-two awards throughout my career.

“Painting is always in my head, where things always happen, art is always there, because we can always create, it is my way of living”.





## dEmo. Eladio de Mora

By Andrés Isaac Santana

### What projects are you involved in now and also in the immediate future?

I am always working. I never stop doing it.

It is vital for me as an artist not to dismiss impulses, it is vital to always be active, pondering ideas and new projects. Currently, I am developing some new pieces called “Polos”. In the coming months I will finish some sculptures for Mexico, That’s all I can say.

### What have your famous colored bears meant to you, as a person and in your creative career?

Bears have an indisputable iconic value. The world recognizes me in and through them. They are a brand, a kind of artistic identity installed in many world capitals. They mean everything.

They are my artistic children: an extension of my family.

### You have a special fondness for representing animals (roosters, cats, bears...), and what is ‘behind’ them, from an artistic point of view of course. What do you intend with these representations?

I believe that the defense of animal heritage is fundamental. Human beings are better when they are capable of caring for each and every species on Earth. I intend to draw attention to different value realities and to essential issues that have to do with the environment and the protection of the ecosystem. I also intend to introduce a note of color and harmony into the urban fabric. I intend to manage other forms of happiness and celebration.

### What does art mean and what is it for you?

I think art always brings up questions, it manages more questions than answers.

It doesn’t matter what languages you use to do it. It does not matter if it is sculpture, painting, photography, performance, etc. When a work is built from the most absolute honesty and conviction, in one way or another, a question is proposed. These questions do not all have to be of the same nature nor do they have to respond to the same demands and interests of all artists. My questions are almost always directed at





the moment and the historical circumstances in which we live, but above all I am interested in the human being, that person who in many possible ways will interact with my pieces.

**Do you consider yourself a Pop artist? What is that 'word' for you?**

Of course. Pop-Art uses elements that had not previously been considered in the art world: industrial objects, posters, cartoons, comics, magazine illustrations, fast food, and home and kitchen furniture. I come from all this. I do not dismiss the everyday. My work feeds on pop art, plays the same basis as this. But the most important thing is that I focus on humor and irony. All my work bases it's meaning on the power of these two resources. It would not be possible to tell the history of culture and civilization without paying attention to humor and irony as constants of the human being and as resources for survival in the face of hostility. With the pandemic,

life showed us how vulnerable we are, how fragile existence can be. I was surprised, that despite the drama, people did not abandon irony and humor on social networks. Somehow it was a way of responding to pain. Irony and humor are the basis of good art. My work, without question, is essentially pop.

**Why do you like to take your works out on the street?**

I really believe in the power of streets, in the will of the human beings who inhabit it. I believe in the city as a political, social, cultural and anthropological space. The city, in itself, is a question mark, it is a permanent challenge. Everything is born on the streets, it is the epicenter of trends, debates, barricades, protests, celebrations, social demands, and fights for civil rights. Streets are, ultimately, the place where art has the possibility of happening as an event. Being an urban artist is working for the streets, from your own language that has to contain spontaneity, transgression, social criticism and an experimental vocation. Urban art is, above any digression or opportunistic speculation, a





commitment to the streets, with all the good and bad and disposable that can be in it. If you gave me a choice between the museum and the streets, I'd prefer the latter. In the streets, art lives.

**How do you dismantle that 'serious' dimension of art with your sculptures, designs, paintings and montages? Does art have to be the heritage of 'serious' museums?**

Many believe that being an artist is just a fun act, and there may be a lot of it, but art comes with a great deal of responsibility and at times brings you a lot of pain and heartache.

When I install pieces temporarily with bears of different colors, but from the same series, each time they want to see new colors. It is like a speaker that gives the same idea multiplied. I live through my works, they are an extension of me.

My works will be, without any discussion, the legacy that I leave, in the form of a perverse gift, to my age and my time.

For me, sculpture is an organism, it is an autonomous entity that makes sense in its dialogue with others, it is a living body, a kind of wink, it is an eternal "continuous present". There are many factors that determine the value and permanence of 'the sculptural'. When I produce work for the public space, I am aware that my pieces are just a hint of color and fun within a plot of situation that will determine the value and effectiveness of these same pieces. The sculpture is a fact and a condition; is, as I stated before, a big question mark. I made myself on the streets, in the heat of events, social events, people's demands, happiness and anguish. I think that for this reason my work connects with the public. My sculptures, are a kind of intrusion into space, by intervening the streets, as I do, I try to preserve that irreverent spirit that art should never lose.



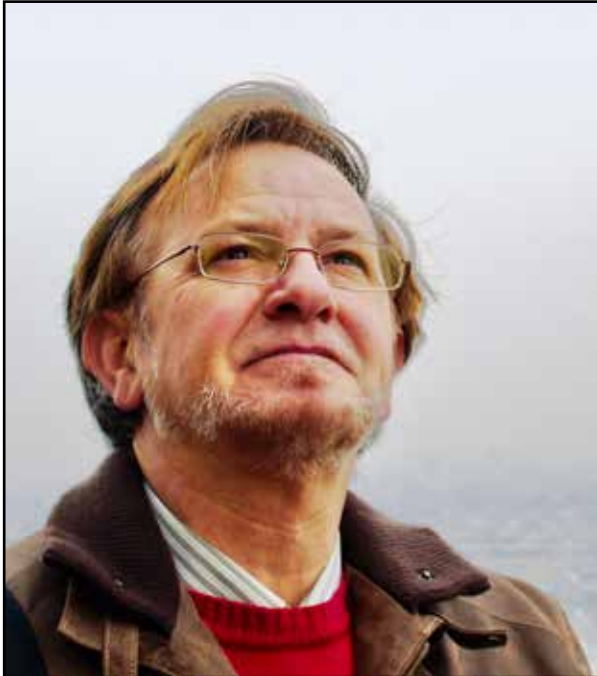


CMA - may 2023



## Wences Rambla

(Castellón, Spain; 1948)



His career as a plastic artist and researcher is articulated in the sphere of art, both from a theoretical perspective and from his praxis. Doctor of Philosophy from the University of Valencia. Professor of Aesthetics and Art Techniques at the Jaume I University of Castellón (Spain). Academic of the Royal Academy of Fine Arts of San Carlos of Valencia. Member of the Board of Trustees of the Museum of Fine Arts of Valencia.

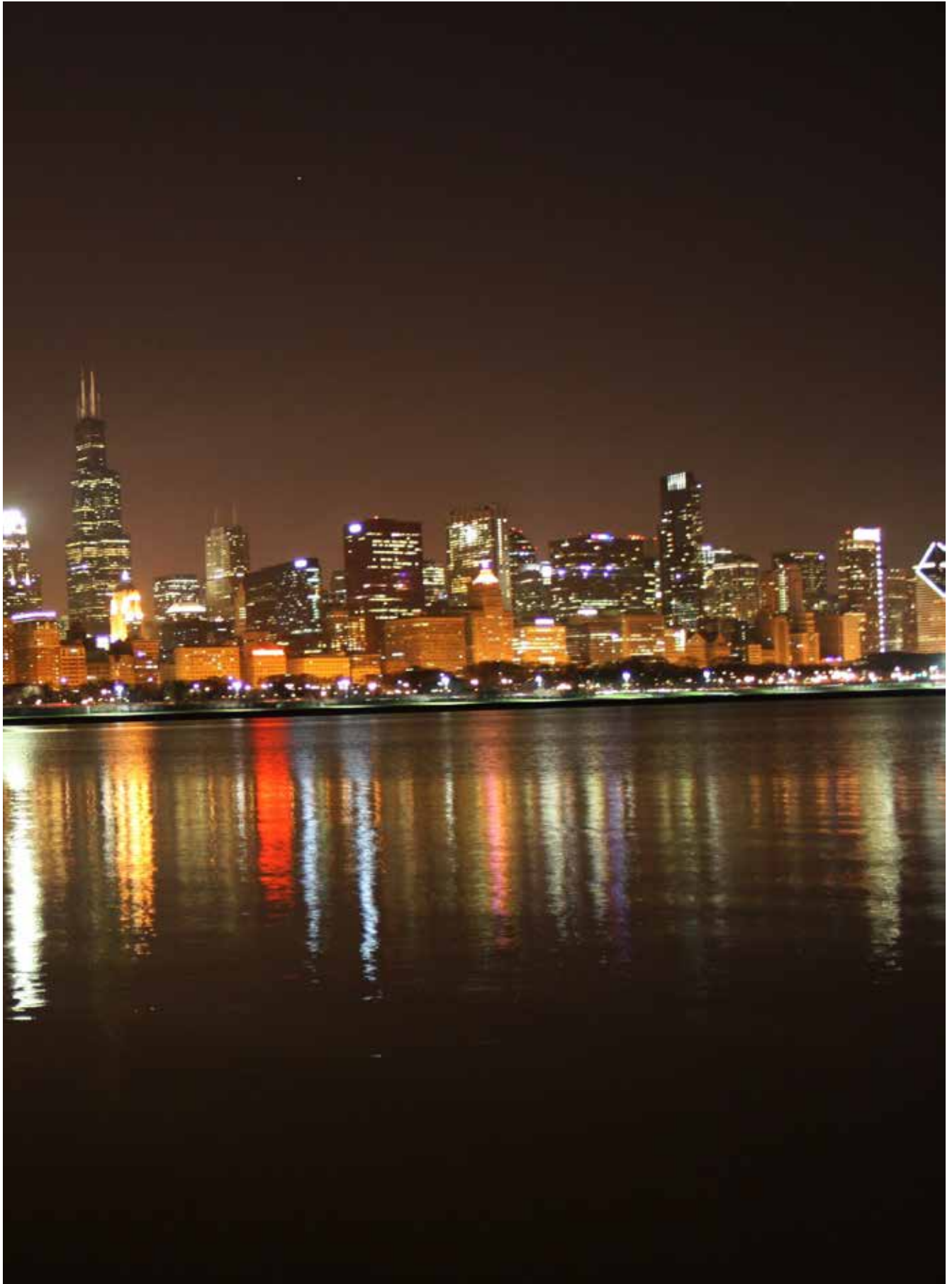
AVCA member. Author of 20 books and numerous art and design articles.// He has exhibited in 141 exhibitions -either individually or collectively- in numerous Spanish cities (Valencia, Castellón, Sagunto, Córdoba, Sevilla, Madrid, Santander, Málaga, Salamanca, Barcelona, Vilassar de Mar, Marbella, Vigo, El Ferrol, Alicante, Guadalajara, Alcoy, Villarreal, Lérida, Bilbao, Oviedo, Burgos, León...) and abroad, such as Frankfurt (Germany); Bradford (England); Bogota (Colombia); Monterrey and Mexico

City; Paris (France); Ghent (Belgium); Santo Domingo (Dominican Republic); Santiago de Cuba (Cuba); Poços de Calda (Brazil); Burzaco (Argentina); Santiago de Chile (Chile); Imola and Città di Campobasso (Italy). // His work has been represented in various museums and institutions: MACVAC, Vila-famés; Museum of Contemporary Art of Ibiza (I. Balearic Islands); Cultural Institution of Cantabria, Santander; Cartwright Hall Art Galleries and Museums, Bradford (England); National Calcography-Royal-Academy of Fine Arts of San Fernando, Madrid; Modern Graphic Art Museum, Giza/Cairo (Egypt); Artistic funds of the Generalitat Valenciana; Balaguer-Gonell Foundation, Port Authority and Museum of Fine Arts of Castellón; Museum "Salvador Allende" Santiago de Chile; C. E. C. of the Université Paris-Sorbonne Paris IV (France); Museum of Contemporary Art of Huila (Colombia); Museum of Fine Arts "Claudio León Sempere", Burzaco (Argentina); Contemporary Art Documentation-University of Valencia; Contemporary Art Fund-Polytechnic University of Valencia; Museum of l'Ebre, Tortosa (Tarragona); Martínez-Guerricabeitia Foundation, Valencia; Visual Arts Unit of the Autonomous University of St. Domingo; Real Academy of Fine Arts of San Carlos; The 'hill of oblivion', art center, Landete (Cuenca); Artemisia Art & Tendències, Les Franqueses del Vallés (Barcelona)...













## Belkys San Luis Winkeljohann

Belkys San Luis Winkeljohann, Spanish-Venezuelan. She grew up in a family with a multicultural environment where her Spanish father, through his hobby, the construction of model airpla-



nes and ships and his Venezuelan mother, a publicity drawing artist and ceramist, profoundly influenced her artistic vision and creative approach.

In Venezuela she studied Plastic Arts, Advertising and Marketing. Later, Belkys settled in Madrid to continue her artistic career. There she had the opportunity to meet and exhibit with other renowned artists.

Her style is abstract art, making use of techniques and materials that allow her to achieve compositions of various textures and colors. She dispenses with all figuration, uses a visual language of shape, color and lines, to create compositions following and taking inspiration from avant-garde movements, managing to create an autonomous language that evokes her own senses in the expressiveness of color.

Many of her works make use of a clean and organized approach to color in juxtaposition, except for hanging volumetric objects. In other of her works, she goes back to the brushstrokes of German Expressionism with color and visual strength.

She has participated in numerous individual and collective exhibitions at a national and international level, obtaining recognition and awards. She was part of the 1st Valija Iberoamericana Contemporary Art collection exhibition that took place in Toledo, Spain. Also, she was selected as a participant of the “Josefina Villacreses” International Painting Pri-



ze in Quito, Ecuador and a member of the “Art Guide 2022” of Spain, directed by the Spanish plastic artist and writer Francisco Arroyo Ceballos.

Belkys, San Luis quotes: “The divinity between the thread of life that we have with the universe leads us to think that everything is possible, even in the worst circumstances of existence”







## Crissial

Crissial is a conscious Artist, Sociologist, Photography and Creativity Teacher.

She combines conscious sociological perspectives with her expertise in photography and creativity. Her focus lies

in the realms of macro and artistic nude photography, capturing the essence of the human form without judgment and inviting viewers to experience raw emotions.

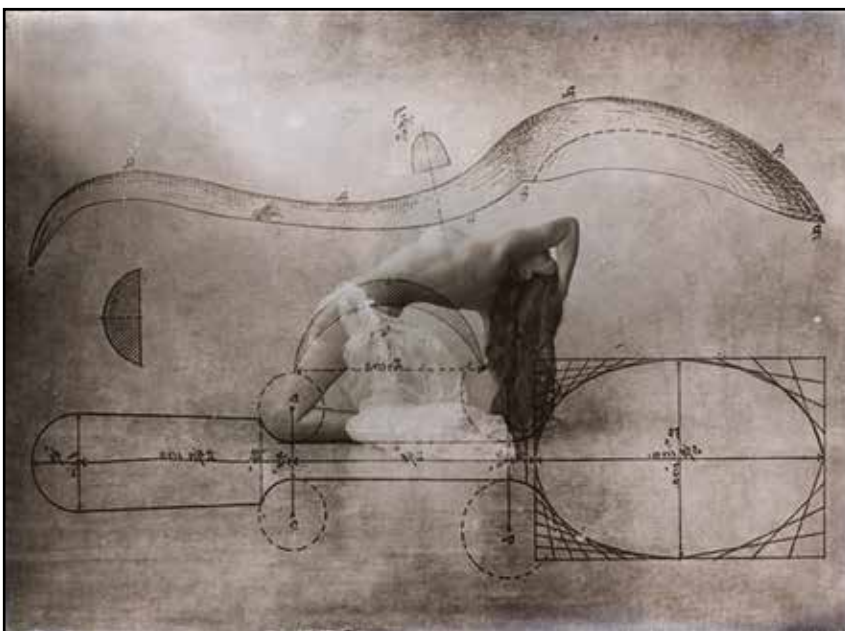
Her distinctive style employs analog finishes and textured effects, reminiscent of classical art, to evoke a timeless quality. Emphasizing intricate details, body language, and artistic resources, her work resonates with profound emotional depth.

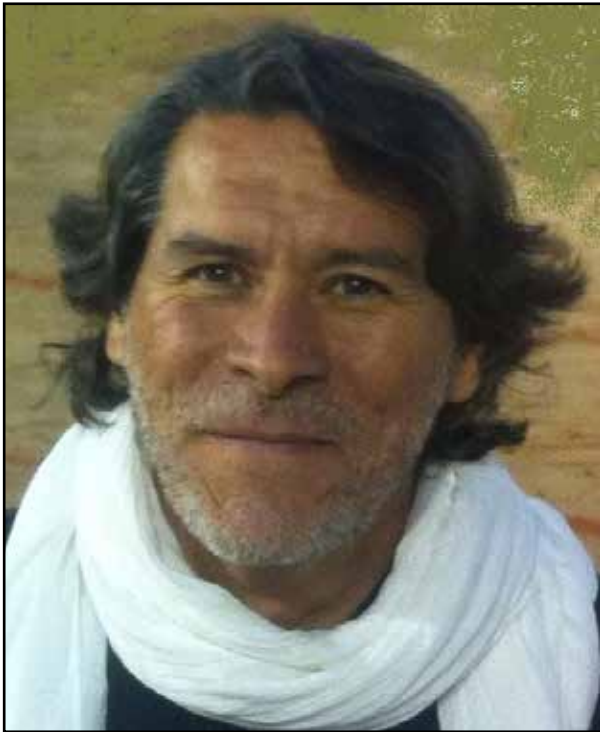
Crissial's passion lies in exploring the inner depths of human emotions, embracing the interplay of light and shadows to reveal poetry within. She encourages observers to connect with their own essence and freely express their true selves.

Constantly evolving, she experiments with new techniques and subjects, lately blending textured and manipulated photography through editing and physical interventions with acrylic paint and diverse materials or mixing drawings in her compositions resulting in unique and creative outcomes.

She has showcased her work in numerous national and international exhibitions, including notable cities such as New York, Venice, Lisbon, Miami, and Zurich. She has been interviewed on radio and TV and featured in renowned art publications.

Recognized for her mastery to awaken consciousness through her art, Crissial's contributions have been acknowledged with various awards and accolades. Her true achievement, however, lies in her profound ability to convey emotions that resonate deeply within her audience.





## Arturo Tejero

Born in Madrid. He is an architect, a painter and a member of the Spanish Association of Painters and Sculptors. In 1986 he traveled to Paris and New York, combining his studies in Architecture with Impressionist and contemporary painting.

He has traveled the world, visiting 56 countries, and has painted the landscape and architecture of many cities on the 5 continents. In 1992 he held his first solo exhibition, inspired by his trip to India and Nepal, and Televisión Española broadcast an interview and a feature on his work. In 2001, After his trip to the Gulf of Guinea, he held a large monographic exhibition about Africa.

He has been selected in more than 40 plastic arts competitions and has made more than 80 national exhibitions, in Madrid, Barcelona, Malaga, Seville, Jaén, Murcia, Segovia, Huesca, Toledo, Ciudad Real and Guadalajara. Internationally. He has exhibited in New



York (USA), Paris (France), Rome (Italy), Zurich (Switzerland), Fort Lauderdale (Florida, USA), Lisbon (Portugal), Miami (USA) and Venice (Italy). He has been selected for the Florence Biennale.

He has participated in international art fairs, such as “ART Shopping Carrousel du Louvre PARIS”, “Art Basel MIAMI”, “Swiss Art Expo Zurich”, “Festiarte Marbella” or “Artist 360° MADRID”.

As an architect he is the author of numerous Architectural Projects, in Madrid, Barcelo-

na, Alicante, Gerona and Guadalajara (Spain), in Vienna (Austria) and Istanbul (Turkey). Several of his projects have been published and included in the “Guía de Arquitectura de Madrid”.





## María del Carmen Bellido Márquez



Carmen Bellido expresses herself artistically, mainly in the field of sculpture and photography, without abandoning painting or collage.

In sculpture, the personal purpose of her work is

for it to contribute to the advancement of contemporary plastic creation made by women sculptors who, like her, express their emotions and their way of seeing the world through their sculptures from the review of the initial approaches that marked the creations of modernity, such as Surrealism or Constructivism, but updating their concepts and way of doing their works.

This purpose encompasses the theoretical study and the technical development necessary to materialize the sculpture, addressing the treatment of space with the three-dimensional work from its primary configuration elements, the point, the line and the plane, as



well as the sculptural matter provided by the characteristics of the materials. From them, the volume of her works arises, sharing composition, balance, harmony, movement, texture, color (as a structural element) and the study of space (mass and hollow) to make the observer himself be involved in the work and complete the concept of it, in a perceptive and emotional way.

The fact that Carmen Bellido makes her sculptures is due to the need to disseminate her ideas and commit to them. Also, to the personal obligation to dialogue with herself to investigate in artistic creation with the intention that other people feel with her works the necessary empathy that allows you to better understand the needs, differences, fears and desires of others and, in this way, your sculptures are actively enjoyed.



In the words of Rosa Bru, artist and professor of painting at the University of Granada (Spain): The material on which Bellido relies to create regularly is metal, but also very different media (lacquered iron, carved stone, bronze, ceramics, jute rope, carved wood, cement) that make her work acquire a singular relief, from paradigms that do not conform to closed schemes, in its peripheral vision, on its surface, in its relief and, finally, in the image that results from this, creating a rich, open and suggestive imaginary, in a layout of lines and planes resolved with mastery and singularity.



## Patricia Caldevilla

The Spanish artist Patricia Caldevilla has a degree in Fine Arts from the Complutense University of Madrid (Spain) and a diploma in furniture restoration

from the Instituto per l'arte e il restauro in Florence (Italy).

Patricia lives art with the same passion, enthusiasm, and security that she transmits daily. These qualities, in addition to making her a renowned woman in the complicated world of art, make her an artist loved and valued by all who know her.

In her works, in which the female figure has a special role, she combines figurative and abstract art with her own style, defined by forceful strokes of different thicknesses and colours, as well as abstract backgrounds that highlight the image, gesture, attitude and movement, attributing to her works a unique and characteristic light, generating a magical sensation of lack of inhibition and freedom. Years ago, she incorporated digital techniques into her work, which opened up new creative paths for her.

She is also an exceptional portrait painter. She

has some important portraits: the portrait of King Emeritus Juan Carlos I for the AEB (Spanish Banking Association); the portrait of Don Francisco de Borbón; that of the Marqués de Ceballos; that of former minister Álvaro Nadal, which is part of the collection of the Ministry



of Industry in Madrid; and others from prestigious businessmen on the current Spanish scene.

Ana Melo (@teoriadelarte\_) Cultural promoter.

### **What is being an artist?**

Being an artist is not a choice; it is a vocation, a way of feeling and seeing the world, which entails a need to create. When you are born an artist, you are forced to dedicate yourself to it, because it is a gift and you have to fight to develop it despite the vertigo it gives you and how difficult it is to make your way in the world of art. Because artistic abilities, like any other discipline, require constant work and full dedication in order to advance and grow. It is an eternal search, always unsatisfied but unstoppable. Art is the value and meaning of the artist's life, who does not know how to live otherwise.

### **What is your search as an artist?**

I remember my childhood between crafts and always drawing. Since I was little, I have had that need, without a specific purpose. I am interested in the power to transmit and move that painting and drawing have. My theme has been focusing more and more on the female figure. We are in the era of the affirmation and validation of women, of equality between men and women. Today, more than ever, women are the protagonists, both in life and in my work. I search, through the expression of the face and the feminine gaze, something infinite and eternal.

My pictorial search is always between figuration and abstraction. Looking for a middle way, that is not literal, that leaves the option to different interpretations or emotions, that it transmits, that challenges the viewer.

Colour is a fundamental expressive element in my work and a reflection of my personality.

### **Why did you specialize in portraits?**

It was not a conscious choice. Others emerged from some and, in the end, it has become a passion, due to its complexity, because a portrait requires a certain connection with the person represented, something that is not the case in other subjects. I'm not interested in a photographic portrait. My portraits are very expressive, colourful, and current, with loose brushstrokes. When painting someone you must convey their essence, look for their deepest features giving full prominence to the look (reflection of the soul). A portrait is much more than the mere image of someone: It's magic!



## Enrique Delgado

Self-taught Spanish painter and abstract expressionist. He has won the ANTONIO MUÑOZ DEGRAIN painting prize awarded by the SPANISH ASSOCIATION OF PAINTERS AND SCULPTORS.

In 2021 and 2022, he received the Certificate of Artistic Merit from the Pinacoteca de Luxembourg. In the year 2023 he was included in the 2022 Art Guide of Spain

In 1966 he exhibited at the NATIONAL EXHIBITION OF FINE ARTS. Later, he worked closely with the painters EUSEBIO SEMPERE and ABEL MARTIN, and published the manifesto of Cybernetic Art in Spain in 1969. In 1979, with Abel Martín, he published the silkscreen book “Formas Computables”.

“My painting is characterized by the use of intense colors, red, blue, black and white, creating a spatial sensation. Starting in 2020, I began a series of acrylic paintings of 100x100 size, incorporating thick earthy textures and textile collages.

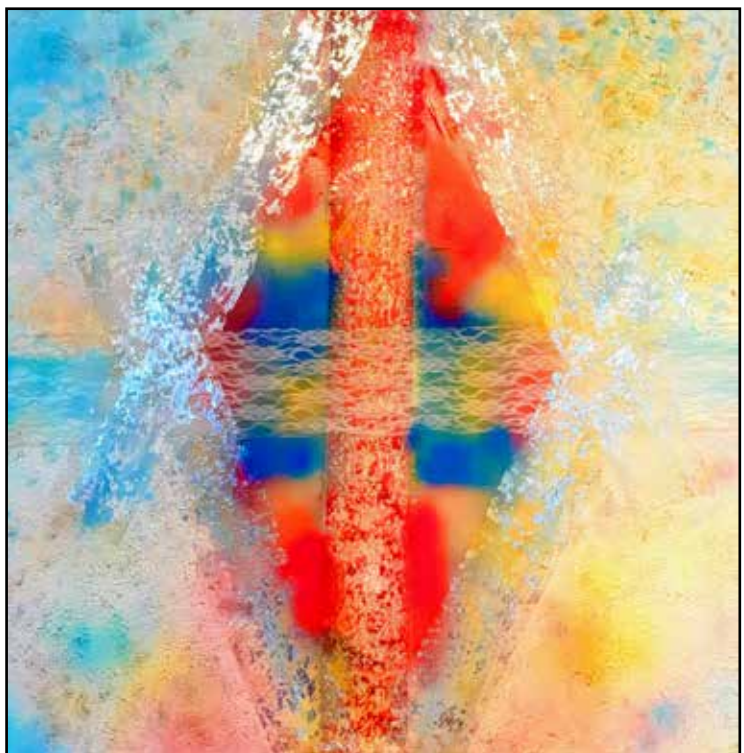
In the year 2022 I started a series of paintings of galaxies and space nebulae, painting with textures of marble dust, mica, and black volcanic sand, and I incorporated liquid acrylic and spray paint.

My inspiration comes from a need to combine the spatial sensation with juxtaposed planes with a very powerful light and color. My paintings in the year 2023 express a colorful and material abstract-conceptual painting”.

He has work in museums, in the Association of Industrial Engineers of Madrid, the Corporation of Contemporary Art MUSEUM of Mijas, Malaga and



private collections in Spain, the Netherlands, England.





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## Eva Raboso

“My vital engine has always been curiosity.

From self-learning, I have always been interested in creation: telling stories, surprising, investigating, dreaming and communicating.

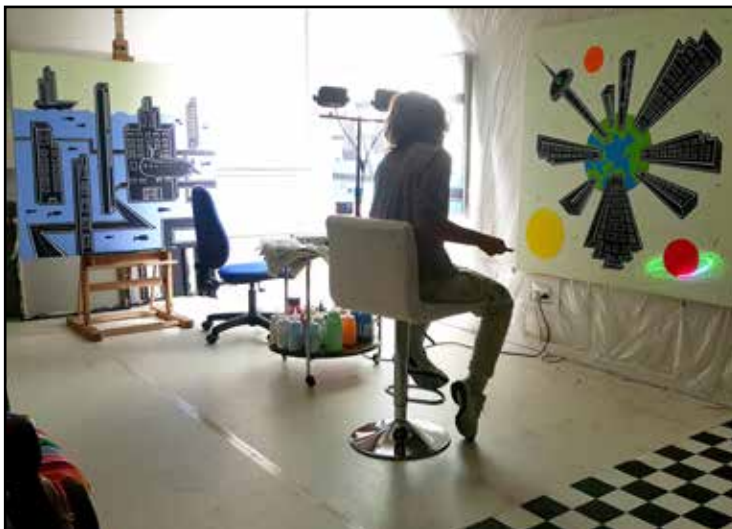
In recent years I have dedicated myself to experimenting, and a new way of observing a painting emerges from the URBAN VERTICAL. With this project I have achieved a 3D effect that is perceived through any optics, viewfinder or lens of any camera or mobile device.







This series of paintings arose from chance, I saw that I had a lot to play with and I am still creating pieces alternating with other techniques.



I enjoy it.

Urban Vertical is born from the color black, dark cities without people walking through the streets. Nature is painted in full color. Strong and happy contrasts. Its roads are sometimes almost a maze.

We are living in difficult and changing times. Art must endure.”

Some of her latest participations and awards have been:

Actualidad Award for Artistic Innovation from the Important & Cool Magazine (I&C) White on Black 2021. Córdoba.

Carmen Árias Cultural Center “Cero Collective” August 26/September 11, 2021 Socuellamos (Ciudad Real).

Second prize Confined Holy Week Photography Contest 2020.

Fortress of San Juan.

Aires de Córdoba gallery. “Art at Christmas” nov. 2019/ January 2020. Cordoba

Studio Spieker, Babelsberger Straße 6, 10715 Berlin. 2020

“Second International Festival of Art without Borders for Peace in Colombia”

Héctor Polanía Cultural Center in the city of Pitalito. (Colombia) Sep. 2019

Mt Galerie Berlin “The universe of a dream” August, Sep , Oct 2019. Berlin

She is currently exhibiting in London with the expo The Gift curated by Vanya Valogh.

May 5 to June 2, 2023bFloor 1, 6-8 Vestry ST. LONDON N1 7RE



## Jesús Moreno

He was born with a curiosity. As a child, when he drew, he already felt the need to put out that fire that burned inside him. Jesús Moreno, Sevillian Plastic Artist, creator of the painting studio “Sinfluencias” and the decorative art collective “Art Decor Grupo 2”, graduated from the Faculty of Fine Arts of the University of Seville, specializing in Conservation and Restoration of Artworks. His personal evolution led him to create his own and differentiated pictorial style, which could be framed within a figurative conceptual expressionism, sometimes reaching a certain abstraction, or as some say, an evolved Baroque or Neobaroque. His work has been selected and exhibited throughout the Spanish

territory and abroad. Those who watch him work in his studio say that each painting takes a part of him. Sometimes, he feels so frustrated during the process of creating a work, that he has come to say that he does not know how to paint, that he only lets out his demons.

### **Who is your main reference in Contemporary Art?**

Without a doubt the master of atmospheres, Bartolomé Esteban Murillo. Whoever says a lot with a single brushstroke is still a potential expressionist. Contemporary Art should not forget the legacy of the great masters.

### **What is your goal in painting?**

Painting for the sheer pleasure of painting. Fame and money don't interest me, what must be, will be.







## Juan Antonio Martínez Tendero

**An abstract artist of intimacy**

**By Andrea García Casal, art historian and critic**

Juan Antonio Martínez Tendero (Albacete, 1965) is a multidisciplinary artist. Graduated in Fine Arts from the Polytechnic University of Valencia, our protagonist, who has always played a role more closely linked to sculpture and his experimentation with photography, has reflected on changing path and starting on the pictorial path.

Martínez is the protagonist of a wide and diverse artistic career, the result of his conscientious work carried out for more than forty years. It is now when the artist has moved away from sculpture to cultivating painting from a particular perspective characterized by introspection. He is inspired by his closest environment, the everyday, both from the past and the present, in the case of a markedly intimate painting. However, it is noteworthy to add that his pictorial art is of an abstract tendency, for which reason this expression of day-to-day life, of the importance of passions, is perhaps not as evident as it happens in front of a figurative work.

This is where the usual incorporation of natural and artificial fragments into his pieces enters the scene. For example, branches and pieces of flint in the natural aspect and ceramics and pieces of paper on the artificial side are found articulating some of his compositions. These elements call into question the dichotomy between figurative art and



abstract art, since the integration of materials taken from Martínez's universe clearly manifests realism. Realism is associated with a figurative artistic style and basically implies the visual representation of reality without additives. Adding materials to works of art as they are presented in visible reality can be understood as the maximum expression of realism in art, even though Martínez's painting has informal features that a priori maintain the iron distinction between figuration and abstraction.

Indeed, it is thought that in informality and *grosso modo* in abstraction there is no possibility for the spectator to identify the objects in the composition and even less that these are authentic. It seems like a contradiction, but it is not. The dried plants and everyday objects that our protagonist uses demonstrate the possibility of moving freely between figuration and abstraction, but here the





sentimental value that the author gives to the materials used always prevails over aestheticism. In this regard, Martínez manages to empathize with his audience through the materials. In relation to the theory of *Einfühlung*—empathy, sentimental projection—, we must remember the philosopher Edith Steiny of her particular interpretation: it means, fundamentally, putting oneself in the place of the other—be it a subject or an object—; In short, to co-feel and co-experience, without usurping the other, nor allowing it to absorb and take us away, avoiding alienating our self. This is how the public feels when appreciating the works of Martínez, reflecting the artist's feelings in the moti-



fs of his pieces throb, without failing to know his entire story. Feelings linked, as has been seen, to their vital experiences. In addition, we cannot forget that the natural or artificial fragments that he exhibits in his paintings, supported by acrylic paint arranged with dense impastos, provide volume to the pictorial element. It is a reminiscence of sculpture, relief, in its essentially pictorial universe. In this way, the figuration-abstract and painting-sculpture barriers are diluted in the enriching artistic practice of Martínez.



## Romseneí



*"The line, the strokes together with the colour and its forms, poems of my path".*

Romsenei. Plastic Artist and Poet. Madrid. Spain.

### TRAJECTORY:

First individual exhibition in Madrid in 1982.

Professional development in a self-taught way.

Creating art, feeling art, showing art, living art is germinating life in my inner creative development. Plastically, they give me infinite possibilities in different supports, where imagination and fantasy are simultaneously nourished by figuration and abstraction. Being this last one of rigorous geometric forms, a manifestation for me of balanced movements, of neatness without mis-

take, towards an own enthusiasm as vital energy of freedom. This current procedure is to feel the inner need to walk between deep spiritual emotions, experiences that lead me to know how to look and see viscerally hand in hand, towards a preamble to childhood full of dreams, games and fantasy.

With the series strokes are ways of acting, delving into the matter of colour, I try to find different languages, light, vaporous and transparent.

I would like to say that for me, the line, the strokes, together with the colour and its forms are the poems of my path.

### EXHIBITIONS:

Since 1982 I have participated in different exhibitions,

For example:

- 2023 Participation in the Mexican magazine. LEISURE MOOD-DIGITAL MA-





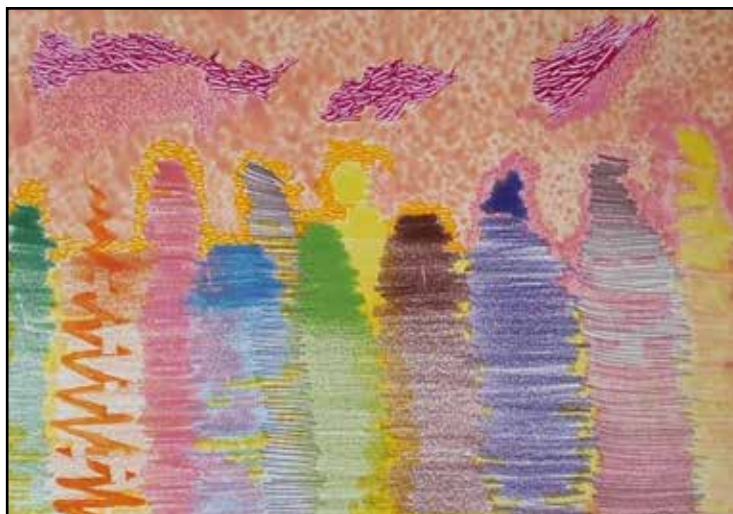
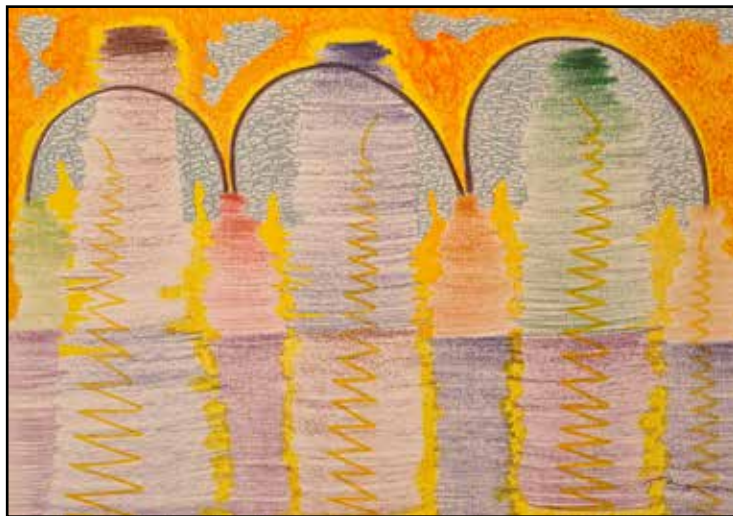
## CMA – may 2023

GAZINE II Anniversary. Special edition. March.

- 2023 Art Guide Presentation 2022. O\_Lumen Space. c/ Claudio Coello 141. Madrid. Spain. March 10th. 2023.

- 2023 Participation in the magazine. Hello! Art Magazine Digital. January-February Edition.

- 2023 Collective with “Valija Iberoamericana” Ronda el Espacio Ronda. Ronda de Segovia Cultural Center, 50 Madrid. Spain.



- 2022 Art Guide 2022. Integrating artist. December.

- 2022 III INDAI International Art Congress. With digital work. Québec. Canada.

- 2022 International Fair, “FESTIARTE” IV edition. Marbella. Malaga. Spain.

- 2022 Collective “Luna, Crac y sangre” Tribute to Federico García Lorca. Culminart Collective. San Clemente Cultural Center. Toledo. Spain.

- 2021 Collective “Horizonte” at OCCO Art Gallery. Madrid. Spain.

- 2021 EKA & MOOR ART GALLERY. Madrid.

- 2021 International Fair, “FESTIARTE” III Edition, Marbella. Malaga. Spain.

- 2020 Artist Experience, Carlos de Anwerp Foundation. Madrid. Spain.



## Mónica de la Rosa

Spanish painter from Andalusia, born in a pictorial town of artists, Arcos de la Frontera. She considers herself a realist painter, in love with light and colour.

In her pictorial career, she has held exhibitions in her province, and has been awarded in fast painting outdoors in the

painting contest of the city of Arcos. Selected and admitted to Antonio López courses. She has been painting and taking courses in painting and art with other great artists.

Her works are found in many cities and countries, such as the United Kingdom, Switzerland, the United States... and of course in Spanish cities.

### **When and why did you fall in love with painting?**

- I was born in a family of painters. My father painted, and he visited as many museums and exhibitions as possible, to which I went, to which he took me. I always had concern and curiosity about art, and I started painting at the age of 29, a few years ago, hehe

### **What are your current projects?**

- I am painting, studying and visiting everything I can at the moment. I am organising a new exhibition that revolves around my current paintings, and of course I continue learning and painting.

### **What does painting mean for you?**

- It is a way of living, it is, in my day to day, it is a necessity that is carried inside and out, and when I paint, I totally disconnect, I like it and it does me a lot of good.









## Novais

“I am struck by some shapes since they awaken the emotions that I want to capture so that they can be observed and shared”.

As a Taoist painter wrote: “All things created by the forces of the Universe have an expression, painting them is not only capturing their forms but also their expression.

Approach her, if you establish a relationship or a conversation with her, she will tell you everything. In the first place, the shapes and colours are appreciated, similarities with some known place are sought...

When you can go from there and forget about the technique used to create them, about colours and even about shapes... maybe you can feel the emotion with which I painted them.”

“Right now I am devoted to creating new works for various exhibitions that I will participate in in the months of June,



July, and August, such as the Galician Arts Fair and the ARGA Association of painters, to which I have been invited by the Provincial Council to paint and make a catalogue titled “art on the Camino de Santiago”, and the Chapela de la Magdalena exhibition, as well as some other projects that will be collective.

### “Painter of Galician Muse”

The work of the Galician painter Novais brings me to the broad vision of a melting pot of different styles, which emerge from her with original brushstrokes, sometimes oneiric dreams and others with a clear expression of what is evident, and sometimes she leaves us room to think.

Her sense of colour is powerful, she multiplies them with controlled exhibitions of beautiful and vivid colours.

Feeling this Galician painting gives us an unparalleled sensation and emotion, as if we were in the centre of the sea of her homeland.





José Francisco González (Psychologist, writer, and creator)

Member of the artistic associations ARGA "Galician Plastic Artistic Association",

SAF." Ferrol Artistic Association (A Coruña), European Lyceum of the Arts of

Ferrol (A Coruña), Outstanding Painters of Galicia, Association of Artists of A Coruña, AEPA, Spanish Association of Painters and Sculptors, ARGA Vice President, and member of the jury of several pictorial contests.

#### **ACADEMIC BACKGROUND:**

Interior designer in "Pablo Picasso" High School in A Coruña, graduated in Arts and Interior Design Architect. Contemporary Galician Art in Nature. UIMP, Menéndez Pelayo International University.

Plaster, casting, wood carving and modeling workshop. Arts and crafts school.

Watercolor course, oil, pastel, drawing techniques. Pablo Picasso School of Arts.

Art workshops with painters, Pacucha Segade, Mariano García Patiño, Manuel Romero.

She conducts numerous courses and workshops.

We highlight among the numerous individual exhibitions carried out, the latter as a review:

2022- Vehemences- Cultural Area Room of the English Court of Santiago de Compostela

2022- Lived Times A Paneira Allariz Museum

2022-Tempos "Hall of the Municipal Palace of A Coruña.

2021- Presentation of works at the Torrente Ballester Foundation Museum (Santiago)

2021-Dancing among Puncelas" Museum of Humor of Fene (A Coruña)

2022-Mercado del Arte- Plaza de Armas of the Ferrol City Council (A Coruña)

## Rosa María Lecumberri Rodríguez

Born in Madrid, she had always shown interest in art in all forms and expressions; painting, sculpture, music, dance, etc.

Her early paintings were made in an figurative style. But she discovered abstract art; a world where imagination knows no boundaries. It is in the testing and investigation of the painting technique where this author is at ease. She is constantly pushing herself towards new ideas and projects.

Her work can be divided into these series; “Frequencies”, “Textures” and “Oxidative Engraving”. It’s in this last series that serendipity plays the most extraordinary role. Colour and oxide experimentation is basic in her technique, which allows us to explore beauty in an intuitive and organic way.



She is passionate about forms, textures, impasto, glazing, gouache and subtle and chromatic oxide. Sensations are communicated beyond the visual experience in her paintings. Her goal is, not to give an understanding of a concept but, to create and to sense the feeling.

This happy chance is easily observed in her work; the fortune and destiny are united so a new opportunity may appear, to give us hope back.

Her exhibitions have travelled throughout Spain and Tuscany, Rome, Paris and Sicily. Her paintings have been selected at various contests and her first individual exhibition has taken place in Madrid with great success.







most comfortable at all times. Always with something in common: a passion that she captures in each brushstroke.

Her paintings go beyond the canvas; they breathe, they envelop you, they never leave you indifferent.

She shows the interweaving of the world, of life itself, sometimes the daily, the bucolic, the spectacle, but always attractive to those who admire her paintings.

Reinventing herself each time with new projects, with the same enthusiasm as the first day, she is currently working on her next exhibition that will take place in 2023.

In short, through her paintings she shows a part of herself, which is intimate, reflective and passionate.

## Lola López

While other girls wanted to be dancers or skaters, she was absorbed by a blank sheet. In her imagination that page was full of life, landscapes... which have accompanied her throughout the years in her hometown, Cartagena.

But it was not enough. Her curiosity led her to learn different techniques, different styles, framed by each stage of her life experience: still lifes, nudes, seascapes, flowers, the human figure... until she found the one with which she felt









**more about what does it mean to be a multimedia artist?**

Frank: Yeah, I like to say I'm sort of all over the place. I actually started out as a painter. I've taken painting and drawing classes since I was 13 years old, and my undergraduate degree was in painting and photography. Over time it's become

more difficult to say the things that I want to say as an artist with paintings, so if you go to one of my art shows it'll also have photographs, sculptures, installations, light-based work, electronics, and any number of other things. I wear many different hats as an artist, as I feel like it's important to explore my subject matter from different directions.

## Frank Geiser

Is an artist and arts educator based in the greater Chicago area. He was born in Milwaukee, Wisconsin.

Geiser received his MFA at the University of Kentucky in 2021, where he was the recipient of a funded TA position. He received his BFA with concentrations in painting and photography from Xavier University in Cincinnati, Ohio in 2018, where he was the recipient of a Xavier University Art Award and a Winter-Cohen Family Brueggeman Fellowship.

Geiser currently teaches art and design at Purdue University Northwest.

**Abel: I am glad to see you because, you know, people need to know more about art. We live in a world where culture is very important and you are bringing something special to the show. Can you tell us**







**Abel: Can you describe your artistic practice in more detail? What is your artwork about?**

Frank: I would say the common theme that connects everything I've done is a focus on contemplation and stillness. I'm inviting my audience to slow down in the gallery space and experience the artwork in their own time. The word experience is important here—I don't just want my artwork to be imagery on a wall, I want it to move and shift and create this moment of connection



with my audience. I work primarily as a light-based artist right now which is a sort of catch-all term. I usually work with LEDs, microcontrollers, fiber optic cable, electronics, and such to control the lighting in my installations. I would say that my other background is photography. To me, photographs are light and time, and the rest of my work I think builds on this understanding. I approach my sculptures, my ins-



tallations, all that stuff the same way I approach photographs.

My focus on contemplation is really reflected in a photo series that I started in 2017 during a fellowship that focused on inter-religious dialogue. This fellowship provided me with funding to travel to different monasteries around the world. I spent about three months traveling in India and Greece, and then later I got the chance to go to France,

Italy, and Alaska. Over time it's become a long-term documentary project exploring the daily life of monks, babas, and ascetics around the world through photography. The subject of ascetic and contemplative spaces felt like a really niche thing to get into at first, but these spaces have had a really big impact on me.

I've been slowly figuring out how to use light and technology and other tools I developed in graduate school to distill and recreate those experiences for my audience. I'm really interested in bringing a similar sense of stillness into the gallery space or museum space for people.

When COVID happened, I feel like everybody took a step back and started thinking about these things I'd already been working with. It became important to ask, "what does it mean to be in isolation?" I think my photo series really took on a life of its own, and I think that context is how people understand it today. COVID meant that everyone was wrestling with those themes!

**Abel: What inspires you to make your artwork?**

Frank: I'm frequently inspired by very mundane things that I then isolate and abstract into gallery works. I made an entire series in Fort Wayne, Indiana while I was living there that focused on mundane experiences from different seasons. We have distinct seasons throughout the Midwest and Chicago, and I was inspired by things like leaves changing color in the fall and cold winter sunrises. There isn't anything particularly special about these moments, but I really enjoy it when ordinary



things coalesce together into something serene and beautiful. I would say that my artwork stems from an intense preoccupation with these little moments. I want to focus on them and share the joy I find in taking time to appreciate them.

On the other hand, I'm also working on a series that's exploring anxiety. When I was little, I had frequent panic attacks, and I think creating contemplative and quiet installations has also been a way for me to retreat from those feelings. It's become important to me to create artworks from this subtle angle where





people can appreciate the work at their own pace.

I would say I'm also very inspired by the materials I use. I like incorporating materials which allude to traumatic experiences, like broken glass or dried plants. I also like to use materials that are associated with digital communication, like fiber optic cable and copper. Figuring out new ways to combine these materials guides me through different ways that I work as an artist. I want to intermix these things. I want to complicate them. For example, I have a sculpture that's called A chair for both of us even if you aren't here to sit in yours. It's two chairs made from fiber optic cable that fade back and forth according to a python script that I wrote, and I'm really interested in this idea of... I don't know, maybe loneliness but also a kind of connection I feel when I'm talking to

people through a screen. People seem to think that technology is making us lonelier, but it's also easier to talk to people than it ever has been. I think that dichotomy is very fascinating.

**Abel: I agree with you. I was listening to a psychologist a couple days ago talking about the benefits and the problems that new technology can bring us. It's affecting younger people in many ways, but also the older people like me. A lot of people seem to be completely submerged in a virtual world. What do you think about it?**

Frank: I think artists can use new technologies to subvert commercial expectations. It's important to explore using technology for purposes other than just trying to make as much money from it as you can. I think creatives need to cement themselves into new fields, as it puts them in a position to ensure these technologies will be used to strengthen our communities. I really think that's the positive way forward with all of this.

**Abel: How do you balance your personal life and your life and your art practice?**

Frank: My wife is a pharmacist, and it's obviously a really different world. When I'm talking to her about work it's the science and math part of the brain, and when she's talking to me in my studio it's a lot more creative and wishy-washy. I think it's important to spend time with family and friends and to take the creative pressure off of certain situations. Connecting to the people around me is my job as an artist, and ultimately those people are my support system.

**Abel: What would be your advice to a young artist or somebody that wants to be an artist?**



Frank: Oftentimes growing as an artist means slowing down and doing things that are personally sustainable to you, even if they don't result in artworks you are happy with right away. Trust the process! If you want to be an artist, you're in it for the long haul.

**Abel: That's great. To finish our interview, I would like to ask you what do people think about when they see your art? What comments have you gotten?**

Frank: I think most people are surprised at how my work sticks with them after they're done looking at it. Even if my artwork doesn't have a huge impact on them right away, I want their experience to be a quiet moment that they can reflect on

over time. I think many people have taken a little piece of that moment with them, and they get to grow with it. At least that's what I'm hoping for.









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