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NUMBER 2 2021

# MOOD

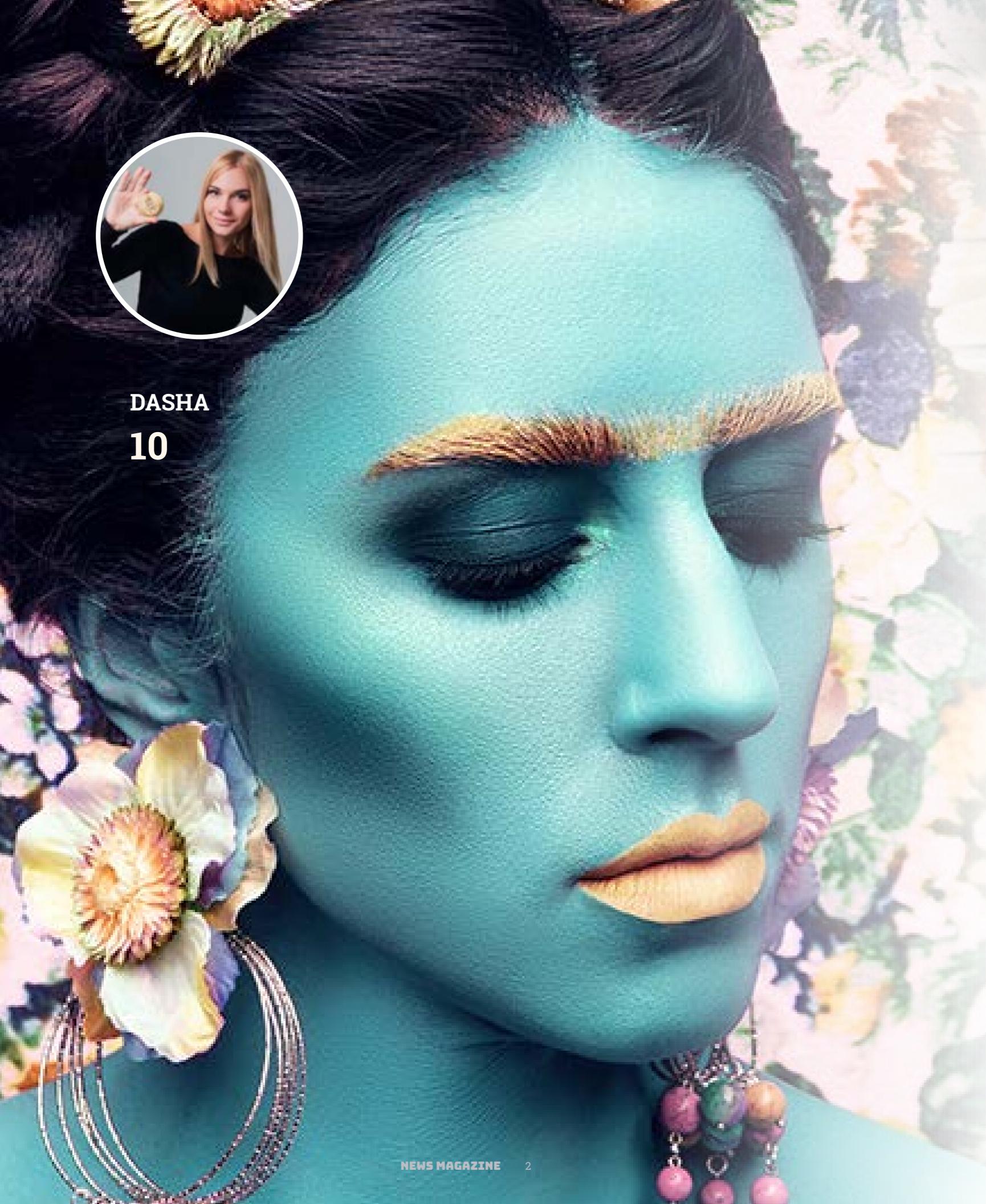
THE ART OF TODAY



DASHA

DISCOVER PHOTOGRAPHY  
WITH NEW DIMENSIONS





CATERINA NOTTE

20



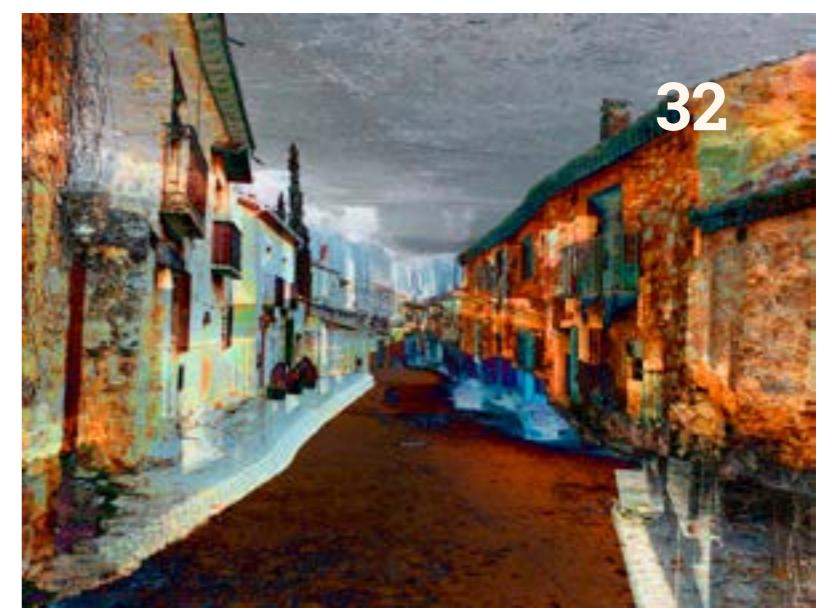
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## Art Raises Questions Only You Can Answer



Daniel García Andersson  
Art Director

In this issue, we want to reflect about some of the fundamental questions in art that have always been and will be considered by the human being: the need of art, the artist, his world, the creative process, and the work. We would like to find a general idea to help us understand the essence of this special human activity.

We will not do it so much in words, but we will introduce various artists who use modern means to present themselves in what we consider a modern world. They are laying the footprints for future generations.

Irish poet Oscar Wilde nailed it by saying that; **'No leading artist ever sees things as they really are. If he did, he would cease to be an artist.'** And we are happy to have thousands of these people in our world, who see beyond what we see and who raise questions for others to answer.

Ali Ahmad Said Esber, who goes by the pen name Adonis, is one of the most influential poets, critics, and essayists in contemporary Arabic literature, who has written more than 20 books. Adonis develops his thinking about art and explains that art gives no answers, art asks questions. It is uninteresting for an

artist to answer questions, but, rather, it is their role to raise questions. This is an interesting thought, and it is up to the rest of us to find the answers in art. The role of art is not to give answers to us but to draw attention to what is happening by raising questions. Because that is exactly what art so often does.

**'Is this art?' 'What do you want to say?' 'What were you thinking?' 'What does it represent?...'** And many people ask the questions **'Why?', 'What does it mean?' and 'What do you want to express...?'** about art. So, we should reflect on art and try to find our own answers in it.

A close friend of mine is an example of this. **On page 34 you can see a picture of his oil painting Inferno.** When you look at this work of art, many questions suddenly arise. It seems to tell a complete story and its content raises many questions.

**Who is the writer? Who is the boy at the door watching? Are there reports of secret passions that the child's father writes down? Or could the boy and the man be the same person? Is it possible for the artist to relate his own life in three dimensions?**

It is truly a representation that draws the viewer under its spell and points out the hidden parts, desires, and lusts in each person. I can barely take my eyes off this image.

This is just one example of the many questions raised when you see an artist's artwork.

You can see an artist from another country and ask, 'Is this art?' It cannot be sold in your own country, but the artist may be a big name in his or her own country. So instead of devaluing each other, we should encourage each other and understand that everyone has their own way of presenting art, asking questions, everyone has a dream, everyone has their own way of developing ...

I hope you can enjoy this issue of MOOD The Art of Today International Magazine.



ME, PREGNANT © Cristina Jobs



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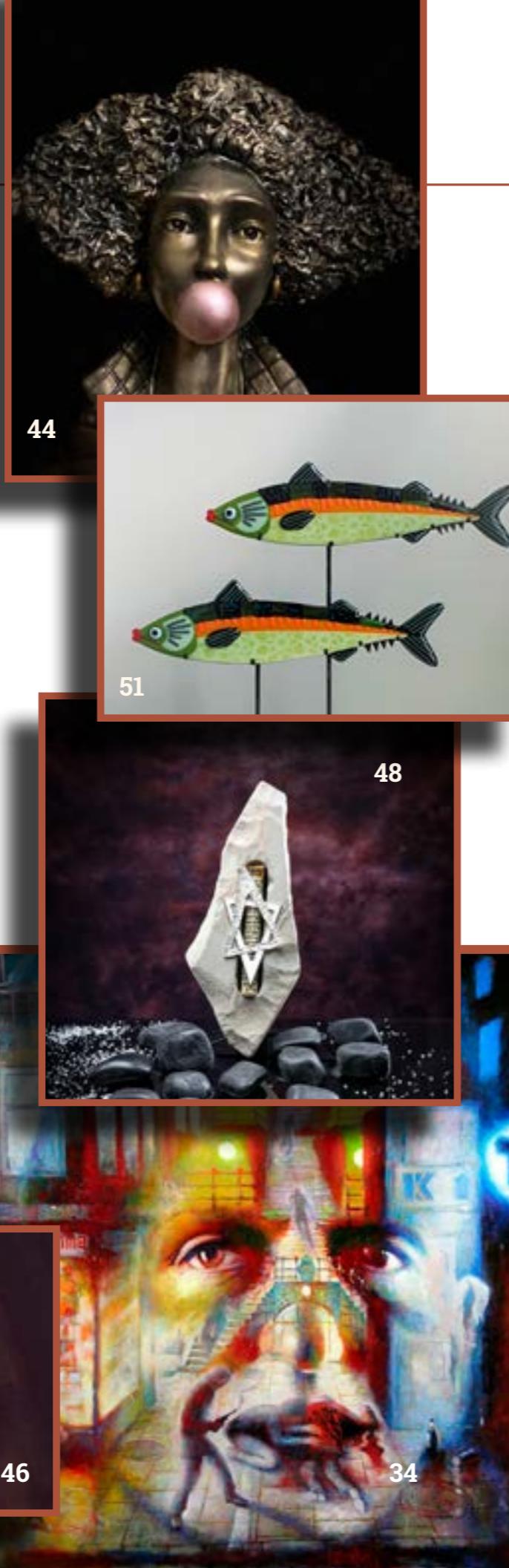
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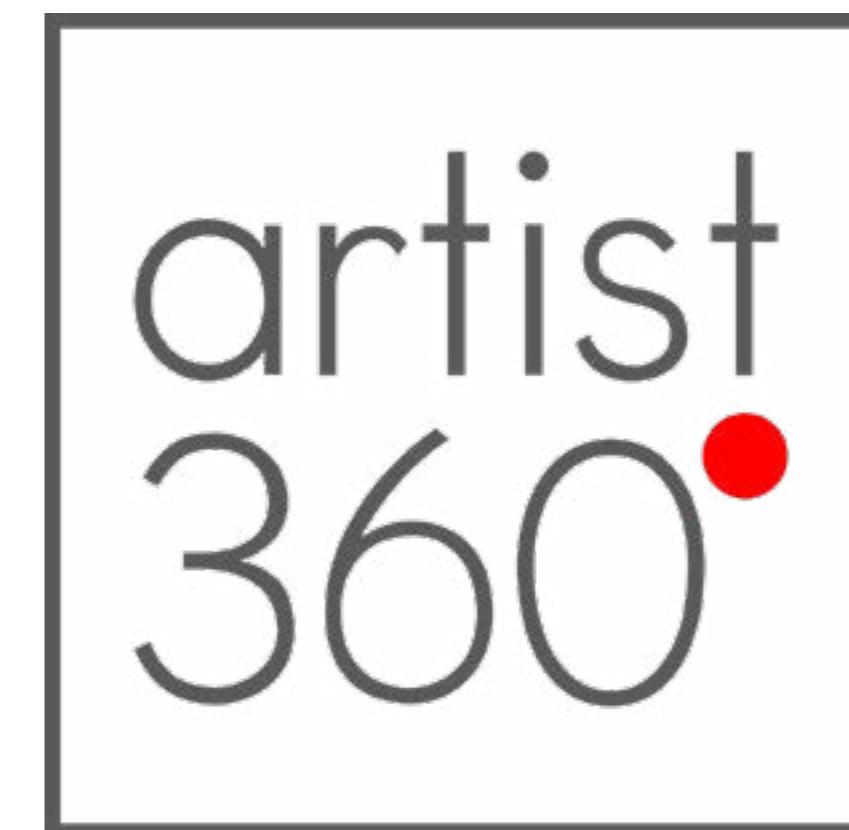
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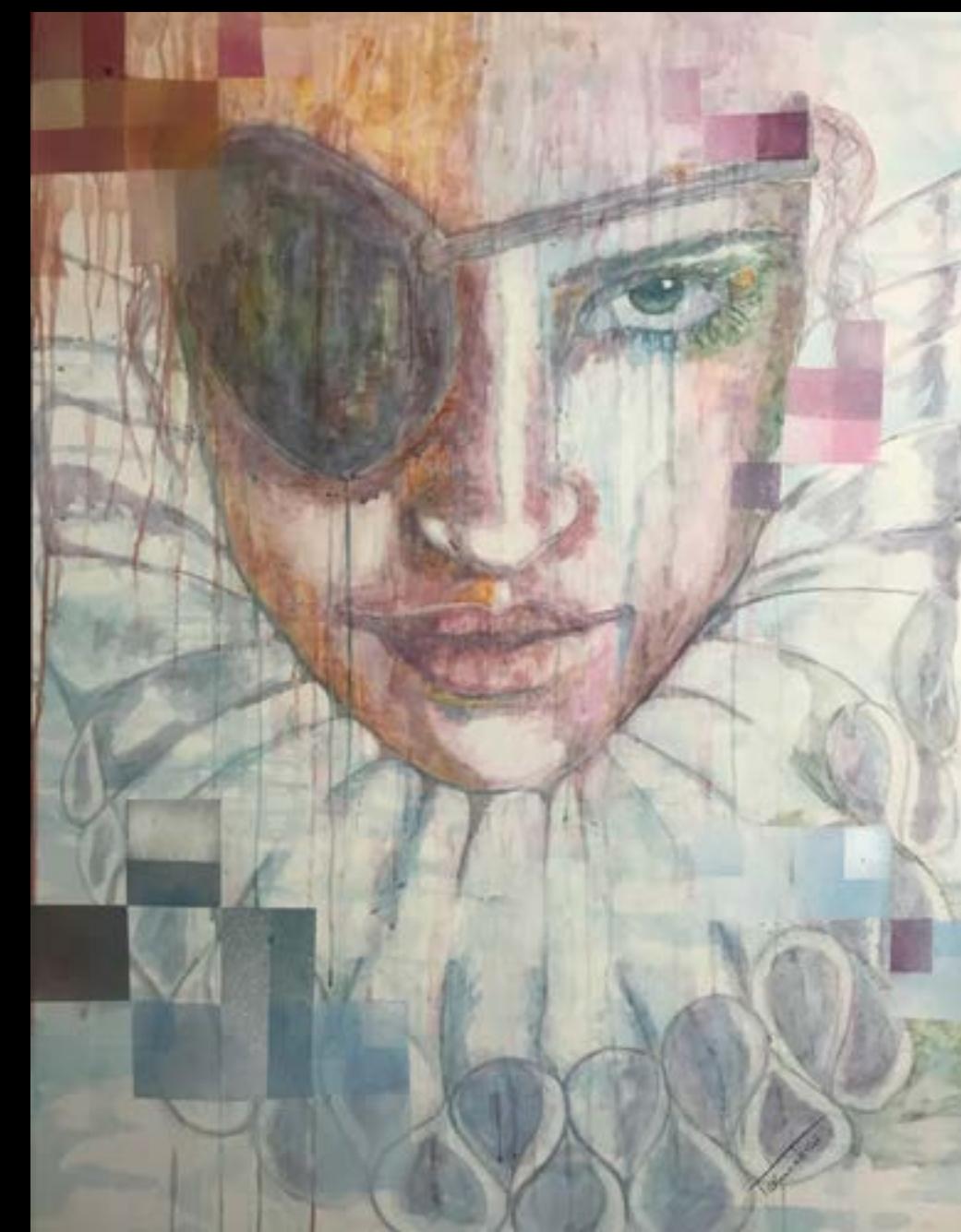
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TOÑI ARMENTEROS

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# DASHA

Since 2015, DASHA has worked as an international fine art and fashion photographer, with specialties in Concept Art, Fine Art, Fashion, and Emotional Creativity.

Engages art and photography projects with business/companies, with a focus on the company and its employees. Develops original decors and creates exclusives, which are some of her best designs, for private collections

DASHA is the winner of prestigious worldwide photo-awards. Her photographs are frequently appearing on magazine covers, where the readers also learn about her innovative art and photography techniques through interviews.



WWW.DASHAFOTO.COM

## DASHA

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**'When I work with a professional model or just an ordinary person, I look at him as an object of art. In each portrait, I look for unique features that I want to emphasise. Therefore, each person I photograph will look unique.'**

**How many photo awards have you won?**

To be honest, I lost count for a long time. There are dozens of my awards, but I don't know the exact number. I participate in international photography competitions around the world every year. Now, of course, I participate less, but anyway ... sometimes, when I sit at home in the evening and accidentally see a new, prestigious photo competition with interesting awards, then I will definitely apply for participation. Fortunately, I have a lot of interesting material to participate in photo contests.

The most important award in my life was probably the one I got in 2020. I became the best professional photographer in Europe in 2020 according to the competition of professional photographers in Europe.

This award is especially valuable as I became the first woman winner in the entire history of the photography competition, and I also became the first author from Eastern Europe.

**What is the secret to your success?**

All people are always looking for a secret where it does not exist, but many find their answer, much to my surprise. Personally, my opinion is that there is no secret. My secret is my job. I work very hard to improve my professional skills in creative photography. Here I think it's worth telling that I am also a professional painting artist. I have been painting since early childhood and even received an art education at a prestigious university. And I think if other photographers like me devote a lot of time to their work, then everyone will know my secret.





‘Don’t be indifferent. Appreciate the authors and their work. And remember ... everything that you see in your house, everything that you like ... All this was originally invented by the artist. Take care of yourself and your loved ones. Stay safe.’

## DASHA

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**Could you tell us what is your favourite photograph that you have captured during your life?**

That’s a very difficult question. Fortunately, I have a lot of good photos that I took. I love and appreciate every photo, as well as painting. Many artists treat their painting like their children. Probably, this phrase applies to me too because I don’t just take pictures while walking. I am doing a lot of preparation work. Sometimes preparation takes more than a month. As for the shooting process itself, an hour or two is enough for me to find and take those brightest photographs. Therefore, my fans and I always compare my photographs with painting, as I spend a lot of time and effort to achieve the desired result.

**What do you do to choose the object to capture?**

As I said above, my photographs go through a lot of preparation: every detail, every element in the frame, model, etc. All this I carefully choose and prepare for the shooting day.

But just like any artist, there are sudden inspirations. For example, when you are walking around a mall and you see a funny thing or object. This happens very often with me and if there were 68 hours in a day, then you would see much more of my new photos.

By the way, such sudden photographs sometimes turn out much better than prepared

ones. This is a creative process, and creativity is an experiment; you can never know the final result. Therefore, the more time I have, the more I experiment.

**Do you process your photos digitally until you find the desired result?**

First of all, I am an artist and like any artist, I am very demanding and picky about my own work. Sometimes something may not work out for me and I will spend a long time looking for something that will look perfect. In the life of every person, striving for development and an ideal leads to the desired result. Look around and pay attention to the fact that everything ideal is very simple, but the simplest thing is very difficult to do. People always try to complicate everything around them, although the truth is always at the very top. Even me ... I also always go through a very long and difficult path to return to simplicity and ideal at the very end of my work.

**Do you remember your first photo that you were able to sell?**

Oh sure. This happened a long time ago. At that time, I was engaged in photography for about two years. I had already participated and won in various international photography contests. And so, after another victory, I met one of the collectors who really liked my photos. But the interest is that I sold not just a photograph: I sold something that did not exist yet.



During the conversation, I just told him my idea about creating a series of photographs (Girl with a pearl earring). My idea was that I would not just recreate this painting; my idea was to create a story that I can add on my own. The fact is that I took 10 girls and took the same photos. Everything is identical, but the story of each girl is different and, by the way, the story of the heroines is being written right now. We will be able to find out the full history of each of the heroines only when the heroines are no longer in this world. By the way, I took my self-portrait too!

Such interesting sales like this one happen to me quite often. And sometimes it happens that I sell my painting or photography and the collector does not know until the last moment what will be in the shipment. I choose painting or photography to my taste and deliver it to the collector. A collector

who could not make a choice will always be pleasantly surprised when he unpacks his package. This is a very interesting approach to selling art. It was always interesting for me to find out if I made the right choice. And to date, I have only had positive comments. But I have a secret to guess with the choice. I will tell you about it a little later, in the next interview.

#### **Who is your favourite photographer?**

And again a difficult question to which I again find it difficult to answer. The point is that there are no good or bad photographers. Likewise, there are no good or bad artists. For every author, there are connoisseurs who will appreciate the chosen master. There are so many photographs or paintings that I like, and most of the art that I liked was created not by professionals, but simply by amateurs or people who are at the very beginning of

their creative path. And our task is to support such novice authors to continue admiring the wonderful art. I know how hard it is to be an artist because I myself walk this long and difficult path. Therefore, I always try to support young talents so that they continue to create. I can talk about this for a very long time, so I am an example of how to go a long and hard way in the art world.

#### **What camera do you use, and which lenses?**

My favourite lens is 24/70. But I use different lenses depending on the purpose of the shoot. As for the camera, I am currently using an SLR camera. But I also have a mirrorless camera. The photos taken with these cameras are different. The difference will probably be seen only by a professional who has been involved in photography for a long time. I cannot highlight the pros or cons of these cameras. What many

consider a minus for others will be a plus and vice versa. I can name one big minus of digital cameras. It's a battery, which is thinning very quickly.

The only pity is that soon the world will abandon SLR cameras and switch only to digital cameras. But I am confident that there will always be DSLR lovers like me in the world.

#### **What motivates you to keep photographing?**

Everything is very simple. Let's go back to the very beginning and remember that from early childhood I was fond of art. And then my hobby turned into a professional activity. I like it; I love my job and my art. And I will never give up my creativity, even if I don't have money for food.

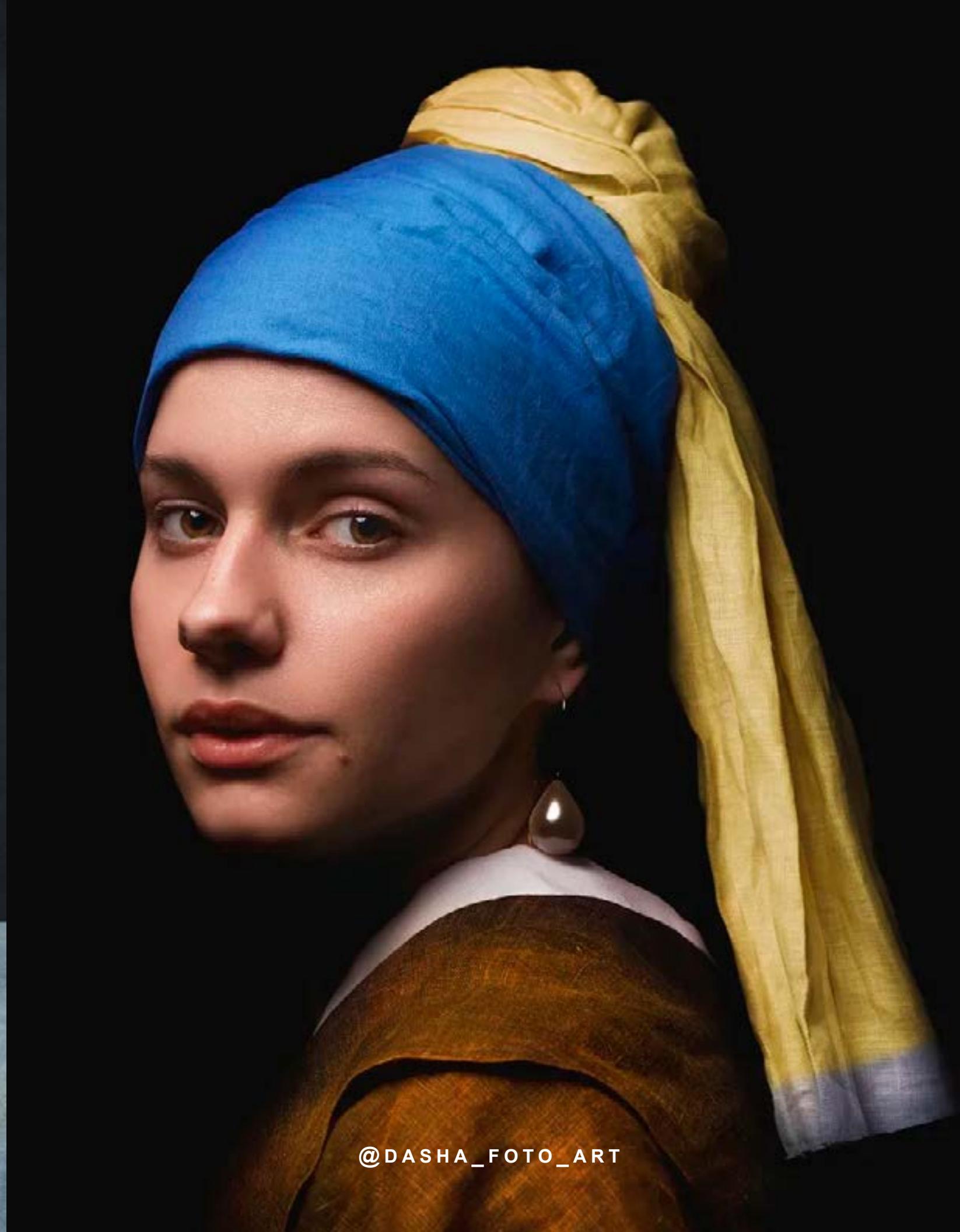
Yes, there are many artists in the world, but it is very difficult to get through without connections or money. Talent alone is often not

enough to become world famous and popular. But artists are not like racers who love speed. You cannot take our art away from us. Otherwise, our world will simply turn into chaos. After all, everything that we see around us was originally envisioned by the artists. Pay attention to this and start supporting and buying more art from artists. By the way, as I said above, I also support the authors . I give part of the income from my sold photographs or paintings to young artists. And also, now in the midst of a pandemic, I put a 10% discount on my art. Let's together support artists, including myself, who create their art with great love and give it to the viewer and connoisseur.

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# BEAUTY, FRAGILITY & STRENGTH

## Conversation with Caterina Notte

An Italian artist working in the fields of photography and video art. She has had a number of solo shows in Italy and Germany, as well as numerous group shows and video screenings.

**H**er art career began in the 2000s in Rome's galleries, while studying Economics at the La Sapienza University.

In her original work, she used an old A4 scanner to 'consciously and assiduously' experiment with scanning different parts of her body and reassembling it digitally. Of this work she states, 'The final result was certainly a reality, but perhaps - at the end - only a small part of it was real'. Caterina soon transitioned to using a camera, which allows her to 'stop and perform reality' and now 'feels herself inside the box of Schrödinger's cat, but with the cat precisely'.

Our editor, Francesca, sat down (metaphorically speaking) with Caterina for this exclusive in-depth interview to find out all about the evolution of Predator – her decade-long project on rewriting female beauty and fragility, her conception of the female gaze and how the female body features so prominently in her work.

**Francesca Vine:** A key focus for you is the human body – the female body, to be precise. How do you aim to rewrite the worn, centuries-old existing narratives by invoking the 'female gaze'? How does this differ from the 'male gaze'?

**Caterina Notte:** On the one hand, photography continues to enclose the woman in a dimension filtered by male

Eros, but on the other, it is the same woman-artist who immortalizes her body in suffering, in the cancellation of her femininity as a mother, or uses it as a means of protest in extreme, violent or provocative acts to reaffirm her own possession [of her body], but I believe that the time has come to rewrite the beauty of both aesthetic and ethical women. A sexual, powerful body that speaks painlessly – this is my gaze.

### My work is a rewrite of female beauty

From my point of view, the innate need for beauty, primordial and pre-social, has been neglected; I am not talking about the need for unreal beauty that we see on social media, nor am I talking about the beauty that is the protagonist of the world of fashion or advertising. Beauty, however, is filtered by the male and commercial gaze and the woman is completely objectified: it is femininity and sensuality aimed at satisfying, first of all, a need of man and then of woman. I mean, this can't be the only version.

The vision that man has of woman is one-dimensional, it always moves in the same direction. Woman, instead, is complex; she is always inside the change, which is where her identity is. When a woman indulges in her own fragility, she finds in her own hand a weapon that creates discomfort and sometimes fear, especially in men. Beauty has an ethical power.



## PHOTOGRAPHY

# CATERINA NOTTE

Predator #85 ©



**FV:** In your series Aliens, it is the female body that is presented as ‘other’ or ‘alien’, can you explain your thought process behind this work?

**CN:** In Aliens, the body is flesh that is created and transformed, taking on another identity that conquers new territory as I photograph it. Aliens is about what comes from us, but is completely foreign to us because it is unexpected and unknown. It is as if the body were crossed by a fast and unexpected telluric current: this sudden lack of staticity can create discomfort, at first in the subject, then in the viewer.

Once again, what comes out of Aliens is not the defenceless, helpless, fragile, feminine woman – because she is naked and therefore an object – but the body itself as a subject: dynamic, nomadic, powerful precisely because it is naked, because it has no props on which to cling, except for its own weakness. Aliens is naked, because flesh is naked. Here there is no

chauvinistic or ‘male’ gaze. Quite to the contrary, it is a purely scientific view of human sexuality: a body that adapts to change, that repositions itself and establishes new boundaries, that cannot afford fear.

**FV:** In Predator you talk about weakness/fragility being power and containing innate beauty. In particular, you reference this in your first works of the series, which show young girls looking out from the windows of a blue van, their heads covered in bandages.

You talk about the vulnerability of the suffering victims drawing the viewer in and reversing the dynamic so the girls become predators and the viewers the prey. What can this tell us about how women and even young girls are perceived in today’s society?

**CN:** With each passing day I think the vulnerability and

fragility of those little girls in the van was an example of great power. Their victimhood hasn’t stopped them. They have become a role model for me and they should be for every woman. All the stereotypes and models to which women perpetually try to conform, only limit the full freedom of their search for their own conscious identity. We get blindfolded and swaddled without rebelling. But I think that the intervention of social media has, on the one hand, exposed the problem, by creating new pre-defined icons every day, but on the other hand, it is giving women the opportunity to carve out a niche in which to make use of the opportunities for collaboration with other women. The real problem of non-equality between women and men is the lack of collaboration between women. Until we all feel part of the same species, man too will be increasingly distant from us.

**FV:** One of the most striking elements of your work is the extremely direct and challenging gazes of your subjects. To what extent does the viewer become complicit in the objectification of these women?

**CN:** I would say that the viewer cannot

in any way objectify the woman I am presenting.

Granted, that objectification is linked innately to the society in which the body is modelled, but that of Predator or Aliens is in no way a recognisable body – it is not an object in this sense. The protagonists of my works have not internalized the gaze of others, they do not need their own beauty that hides behind the gauze, but have an unshakable dynamic static that arises from fragility rewritten in power. Those who look at them can only feel themselves prey.

**FV:** You use a mixture of girls and women in Predator, do you see the values of fragility and strength as being expressed in the same way in both age groups, or are they simply an extension of one another?

**CN:** Mine wants to be a continuous and circular narrative – everything is connected, each time phase travels on different levels. So, the evolutionary phases meet again, intertwine and redefine themselves. Thus, childhood returns in adolescence to contain or push in certain directions. Sometimes



Predator #101 ©



Predator #103 ©



Mermaid ©



Predator #104 ©

# CATERINA NOTTE

*'I feel a strong responsibility as an artist and also as a woman'*



Predator #90 ©

those fears we had as a child re-emerge as strong and destabilizing in other moments of growth, when we are faced with a sudden weakness.

This precise moment of confrontation is what I try to represent in my work.

The hands of a child emerge from the darkness to give static or inclination to a body that is moving uncertainly, or the ropes bound tightly around the waist reconfirm the need for one's roots. Is exactly as if they came out of Plato's cave: my protagonists have in their eyes the awareness of those who have understood their own fragility and make a weapon of it.

**FV: You began the project back in 2010. How has your conception of it evolved over the past decade?**

**CN:** Yes, that's true, I started Predator in 2010 with 4 little girls who reminded me how much power could be contained in a seemingly defenceless human body and this awareness grew inside me over time until nine years later, just a few months before the pandemic broke out. A pre-pandemic fragility was perhaps already in the air!

Today the protagonists of Predator are girls, but also teenagers and women. I understood that we carry with us a bag of atoms of unexploded power from an early age; at the right moment everything spreads and just like a concentric wave, this power is arranged around our body and it begins to rewrite our fragility, taking energy from primordial sexuality.

In art, sexuality is often well-rationed: just as in society, the aim is to contain if not even to repress any sexual drive, because it is what can make us free. Then there is sexuality objectified by the male eye, or sexuality incriminated by the female eye itself, but these versions are not fair and complete. Predator tells us about pristine sexuality.

**FV: How has the pandemic – with women globally being disproportionately affected by the increase in duties that has resulted – changed your artistic perception of women?**

**CN:** Well, surely, the pandemic has accelerated the need for change as quickly as possible. Fear of physical proximity, isolation, forced coexistence and constriction

of bodies have centralized the body again. It is a further confirmation of how important it is to constantly work on the duality of the body and on one's own identity.

I feel the need, even more urgently, to rewrite fragility visually and conceptually – to give it a concrete form. I understand that this can no longer have power in pre-established situations of violence, but my message is aimed at girls and women who still have or will again have that choice. I want to bring Predator to the streets of the city and at the same time to social media. I feel a strong responsibility as an artist and also as a woman. I can't change the world, but I can suggest a change.

**Many women today follow Predator:** the magazine Rewriters has dedicated space in its Magbook to an exhaustive article, by Francesca Lovatelli C. Caetani,

Predator #142 ©



# CATERINA NOTTE

on my project of rewriting weakness in the perspective of a new phenomenology of beauty, the international magazine Ainas has given a wide voice in its pages to Predator [ISSUE N°12. 12/2020, p 60], the Cultura e dintorni publishing house wants to publish a book on my work and many feminist groups and some associations against violence against women strongly support my project. I can definitely say that the rewriting process of beauty and weakness has begun.

**FV: Tell me about Predator Ubiquity, the collective work of viral performance art on TikTok, that came out of the original Predator project. How has working on this been different to the main series?**

**CN:** I thought that Predator Ubiquity could first of all be a way to talk about the rewriting of weakness to a wider audience, especially in this long and interminable period of social distancing. The ability to reach millions of users without taking a step is evolutionarily shocking. When I have received a sufficiently large number of videos, Predator will become ubiquitous: at a precise time, on a precise date all the videos will be re-uploaded simultaneously.

The passive spectator of Predator will return here to being an active subject. Surely, Predator Ubiquity starts from a next level, in which one's fragility has already been rewritten – here, in fact, the doubt lies in another direction – what degree of freedom can we now perceive by freeing ourselves from the gauze?

**FV: What is the story behind your new series, 49DOLLS?**

**CN:** 49Dolls is a world of memories and distant objects; it is a time journey back to the moment when childhood collides with adolescence. The identity of the child before and the adolescent after goes hand in hand with the transformation

of the body, which is fast, unknown and instinctive, the body is transformed almost uncontrollably and our judgment of ourselves is actually the unmanageable sum of the judgments of the others.

49Dolls talks about the body image we build for ourselves and how hard its acceptance can be. I find it very fascinating that the physicality of a changing body affects one's mental view of the outside world so violently. It is in this phase that it is most evident how our body is actually our voyager, and we use it consciously to probe the space around it, but it does it very well even without us. 49Dolls then speaks of the space around, of change, of the free child, of courage and fear.

**FV: You have two book projects coming out, Amelie and Predator, can you tell us more about your plans for 2021?**

**CN:** Of course, these are photographic projects that have the woman as their focus, observed in her immeasurable and varied universe, and as an end to the declination of a language that is both visual and literary. In this sense, a remote dialogue was born with the Cultura e dintorni publishing house in Rome, which places its mission and *raison d'être* precisely in the research and contamination of languages. In the book "Predator", my expressiveness, which manifests itself in the photographic language, will be borrowed in a "dialogue" with the texts of authoritative scholars, thus giving rise to an interdisciplinary nature of visions and contents.

My own private Amelie (2018) refers to a meat exploration work immediately preceding the Aliens series. My research pushes me more and more towards a conceptual and formal representation of the nude, I believe that the female nude in art is still in fact an unexplored body. For me, it is an important challenge.



## PHOTOGRAPHY

# CATERINA NOTTE

*'I wanted to break down barriers and defences between myself and another body'*

With this project I had a very specific idea in mind: I wanted to break down barriers and defences between myself and another body. In Munich I met Amelie who agreed to live my life for a few days and then I tried to photograph that bond in constant motion and overturning. But it is also a work on light, the natural light of the day that creates a precise place where the body can live.

Despite the current uncertainty and instability that is erasing the idea of the future, I still want to think in the long term; I have several very interesting exhibition projects for 2021, just to name a few: I am planning a solo show at the Civico Museo Setificio Monti, a place that speaks of a story almost entirely lived by women, an ideal setting for Predator, and an exhibition against violence against women to be held in Shanghai. The projects are different but, in the meantime, I want to keep focusing on rewriting and the new phenomenology of beauty.

**Reporter:** Francesca Vine @thelondonartcurator

**Magazine:** The London Art Review

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49Dolls n2 ©

Predator #6 ©



# Pablo Sebastian Maldino

Professor of Fine, Visual and Plastic Arts, known in Argentina as Paulinho, has held 56 solo and group exhibitions since 2004.

His art focusses on the observation of details to create images within morphologies, as well as imaginary worlds and changing realities, since the many eyes that he shows in his work tell us that there is a lack of observation of the things that surround us.

The colours narrate the essences of the same representations creating an endless range of observations.

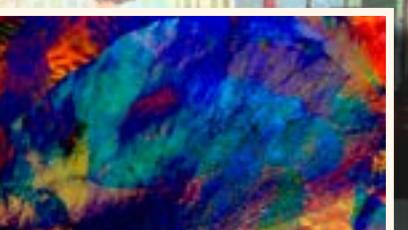
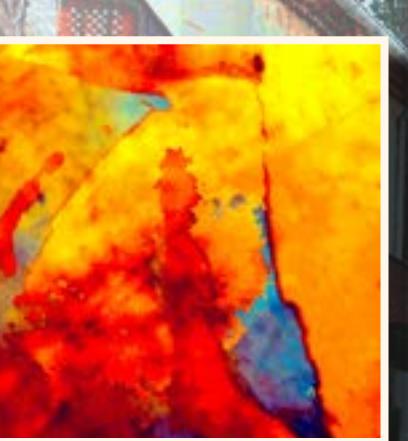
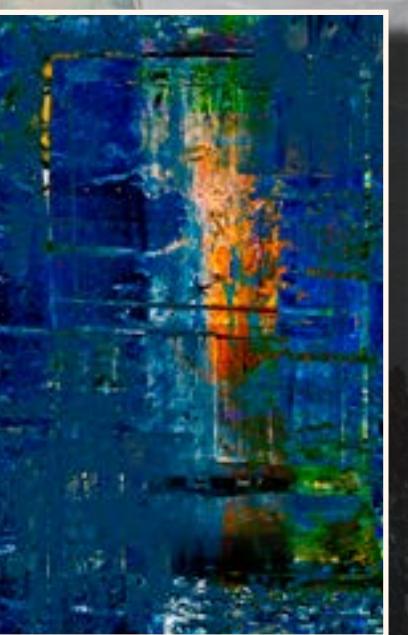
Instagram: maldinopablo08

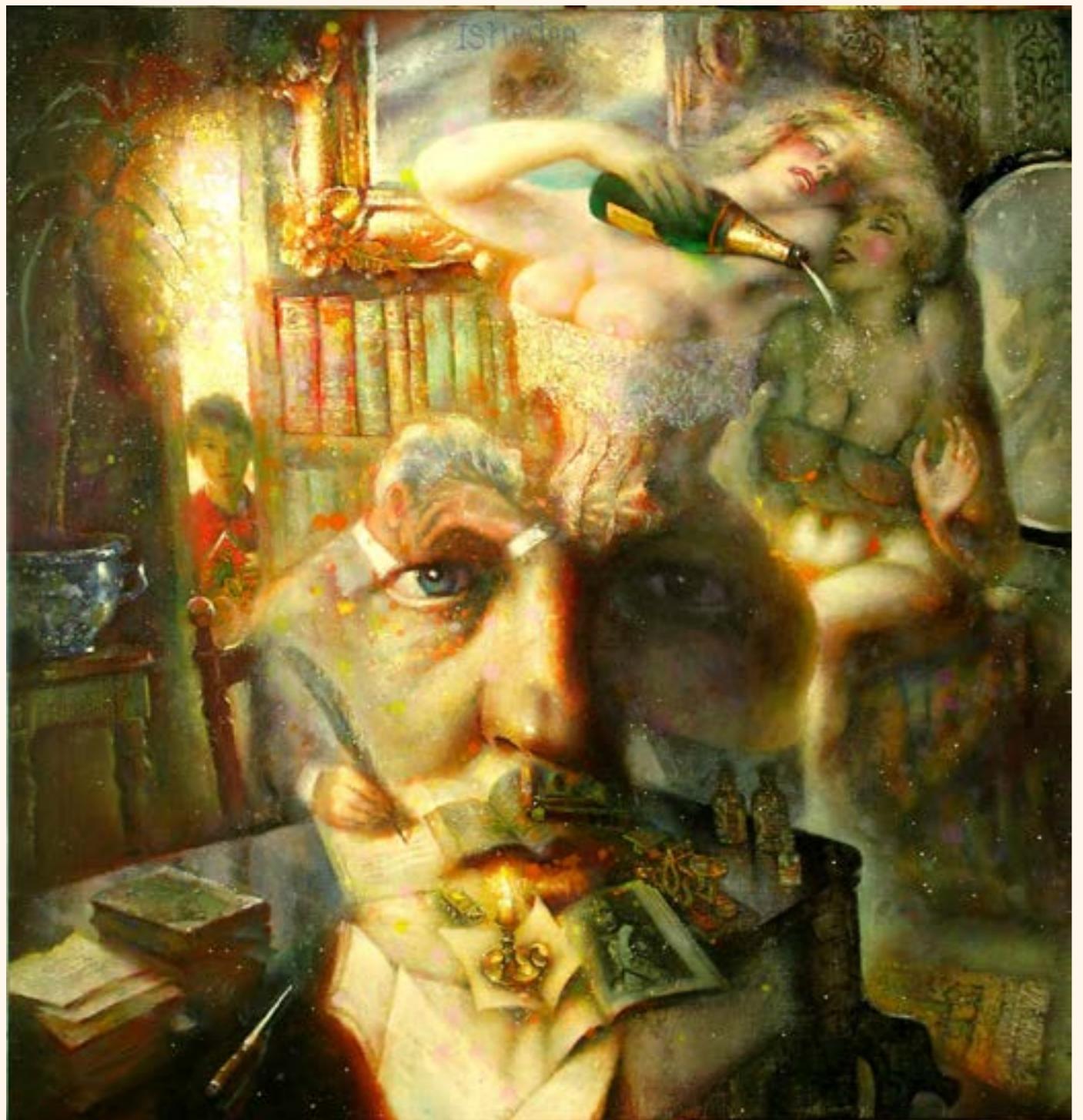


**H**e started his artist career ten years ago by attending classes and workshops on drawing and photography. But his greatest learning comes from seeing works and creative processes of other artists and from researching and experimenting with different techniques.

Colours, lights, and shadows are the elements with which he creates his works. His techniques are mainly digital painting and digital intervened photography. His preferred style is abstract expressionism.

He wants to arouse the curiosity of those who look at his works, a desire to explore them by going through their folds of lights, shadows, colours and transparencies, like someone who goes through the words of a poem and finds in them their own resonances, their own emotions.





PER-INGE ISHEDEN

DGART GALLERY

[www.dgart.eu](http://www.dgart.eu)



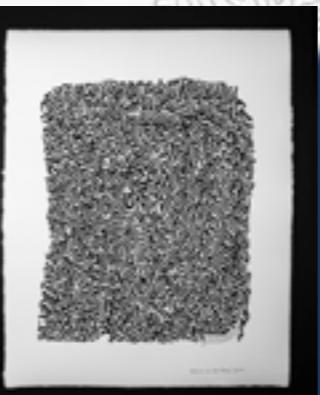
## FREDRIK VAN DEN BROEK

SWEDEN

[www.konst.se/vdb](http://www.konst.se/vdb)

fredrik.vandenbroek@gmail.com

*'My drawings are abstract, and I have no clue what to draw when I sit at my table with an empty paper. Sometimes nothing comes up in my mind and I can just sit there for hours ... when suddenly something happens and inspiration flows into me. Then I can't stop.'*



**H**is art is a mirror of his thoughts and state of mind when he draws.

He started drawing at an early age and lately he has been doing it in a more professional way. He finds a lot of inspiration from his family with several artistic members. Art is for him a method of relaxing from the world outside and use those moments to find what he carries inside.

He mostly uses fineliner pens with

black ink and handmade and quite rough paper. Shapes and patterns change based on his mood, and in his drawings, you can see that he has drawn them on different days and internal sensations.

His drawings are always as one 'body'. No part, line, or curve, touch another part on the paper. Sometimes a shape or pattern may appear that catches the eye, but it is just a coincidence. It's his version of controlled chaos.





*'More than a fair, this is a model of cooperation between art, public, and artists'*

# artist 360°

24

## CONTEMPORARY ART FAIR ARTIST 360° 2–6 JUNE, 2021, MADRID

In recent months, we have seen how many cultural spaces and projects have had to close their doors or have been put on standby. Therefore, we are happy that this year in Madrid we can enjoy the II Contemporary Art Fair Artist 360°. According to the organisers, this is an event that seeks to recover the figure of the artist and their prominence on the stage of contemporary art.

In this second edition, innovation as well as innovative technologies are present to shape the event, which will be launched with challenging works of design, installation, and organisation. This fair consists of four events throughout the year, each one with its own theme. The next edition, entitled 'Rebirth with Spring', will take place from 2 to 6 June at the Ilunion Pío XII Convention Center in Madrid.

At 'Mood The Art of Today' we had the opportunity to interview Moisés Bentata, Director of the II Contemporary Art Fair Artist 360° and she provided more details in our conversation.

By Adriana Ruh

**T**he pandemic has affected the cultural sector, as well as the rest of the creative sectors. How has this influenced the preparations for the fair?

- Well, it affected us a lot. We had the first call for the last week of February, which is the week of Contemporary Art in Madrid, and we had to suspend preparations, in the face of our expectations of many limitations relating to the event. However, we have already started the entire campaign for the June edition. Artists and galleries are lively. Artists produce and need to share their work, as well as to get feedback from the public. And that is what we are seeing; that there is really a lot of desire.

**Well, it is important that there are a lot of expectations. What about the changes in the format of the event? I know that this fair will be held in four editions. Was this planned from the start?**

- The proposal of putting on the fair at four distinct events was prompted by the idea that for some time now (and prior to the pandemic) we had seen that artists have fewer possibilities to share their work. Here in Spain, statistics show that in the last 10 years two-thirds of the galleries have closed their doors and we already realised that the tension has been growing among artists. There is a lot of creativity, a lot of artists, but there aren't many ways to enter the market.



**Juan Pita - España**





## Platform 360, a digital exhibition that is available 24/7 on the fair's website

As an organisation faced with the pandemic, we began to look for alternatives. Since we could not be presented in person, we explored the virtual path, and this has been explosive. During the last year, many virtual platforms have been developed, but these can hardly replace the emotional feeling of seeing live art.

- An art fair usually takes place once a year, but it is not enough, especially in a city like Madrid where there is a large audience and a great desire to see art. Thus, we sought to create a model that would allow us to have an event in several editions and we came to the conclusion that we had to choose four important moments in the year: February because it is the Week of Contemporary Art in Madrid; June, because in spring there is always a good feeling and emotions; September, as this is the time when the galleries premiere their new exhibitions, and December because we believe that art is a good way to think about original gifts.

## Let's talk about the Platform 360, a digital exhibition that is available 24/7 on the fair's website. How easy is it for an artist to obtain exposure using this tool?

- Extremely easy. When we are setting up the exhibition, we do not ask the artist for anything beyond the images that they want to exhibit. All the staging is done by us and although everything is digital, we do it as if it were a real exhibition. All the decorative assembly, the signage, and other aspects are executed in detail so that we can recreate the feeling of being in a live exhibition. The 360 Platform is an innovation that helps the organisation and the artist, but in the end, you have to get to the face-to-face exhibition.



## Let's talk about the face-to-face event and what you have called the Discovery Space. What kind of space is this?

- This fair breaks the rules. Conventional fairs tend to be 100% oriented to art galleries. Observing this situation, where there were many artists and few galleries, as well as few possibilities for artists to come to a fair, we decided to do put on an event in which the artist could have their own stand and not necessarily be hand-in-hand with a gallery.

- In the earlier edition, we had an established artist at one stand, and an emerging artist on the other side. I don't exaggerate, there are emerging artists who are sensational and have been on the market for a brief time, but this made the senior artist, but this made the senior artist, who already had a weighty reputation, feel irritated. So, we thought about how to solve this, because in an activity like this there are always many options for emerging artists, more artists ...

## ... with more innovative presentations?

- That's right, with more personal staging. So, we designed a space where we can locate these types of options: a more avant-garde, more modern, and fresher space, which is also not subject to conventional stand measurements. Rather, it's derived from a basic measurement and both the exhibitor and the artist can add metres. The space is more flexible but also cheaper, because usually these new artists do not have the ability to pay for a conventional stand. It is something different in that sense, we don't want to discriminate, we want to have greater diversity, and the truth is that we have marketed it very well and the success has been resounding.

## And how was the space chosen to hold the event?

- It is important to know that we have two priorities: the first is the artist and allowing them to exhibit individually, and the second is the visitors, whereby

we develop an attraction for the general public, not necessarily only for professionals or collectors, because we also want to democratise the visit to the fair.

- Regarding space, we chose the Hotel Ilunion Convention Center because it has incredibly good facilities and is easily accessible. It is an open space and has ceilings of 5 and 6 metres high. This is suitable when it comes to expanding to see the art while having that feeling of comfort.

- The Discovery Space will be located on a terrace connected to the main hall of the fair. It will be covered, creating a different environment which will be cooler and also give additional confidence with regard to the pandemic by being in an open area and not so congested.

## Going back to your idea of bringing the artist and their art closer to the public, can you tell us about the support you give the artist to market the works through Platform 360?

- In a face-to-face fair, the standard arrangement is that if you go with a gallery, it applies a commission that, for an artist who is just starting or mid-career, can be between 40 and 50%. Here, the transaction is made by the artist as a direct sale, and 100% of the sale is returned to them. So, this is a benefit for the artist because they do not pay commission and for the purchaser because the work will be cheaper. It is important to say that we're not trying to fight the galleries, of course they must continue to exist.

- There are artists who do not know how to sell their art and need the intermediation of the gallery to develop their brand. The 360 Platform complements the gallery system, and allows the artist to interact directly with the public.



*If you want to participate or reserve your ticket for the II Artist 360° Contemporary Art Fair, visit their website.*

**How many visitors will be there during the art fair?**

- I would love to have 8,000 visitors again, but we know that the pandemic effect is going to have an impact on visitor numbers. But I can tell you that, although this year we're going to have fewer visitors, it will be an audience of higher quality and you will be able to enjoy the art as it should be appreciated, without crowding and congestion.

**Betting more on quality and less on quantity?**

- Yes, exactly. In art, quantity does not tell you anything. We bet on quality both in the organisation and in what is exhibited, and we are being very demanding in the selection of proposals, because not everything called art is art, or at least not in the light of our selection criteria.

**I'd like to take this opportunity to ask what are the selection criteria or what techniques do you consider for exhibition from artists?**

- Regarding techniques, we are open to any plastic art or visual art: sculpture, photography, painting, performance, video, we have no limitations. In the team we are all artists and we have been in this profession all our lives, so when you have a work of art in front of you, you realise where there is an academic aesthetic that aligns with some of the canons of art. The criteria then, are derived from the visual education that the people who are part of the team have.

**To conclude, as director of Artist 360°, what prospects do you see for the sector in this difficult year?**

- I think that the pandemic and the year we have had has been critical from the human point of view, due to the losses we have had and the complicated situations it has generated, but I believe that it is an opportunity to reinvent ourselves in all sectors. I think we have put everyone on the same starting ramp. Let me explain; this is something that no one could foresee, not the multinationals, not the large organisations and it has forced a whole reconceptualisation in many sectors. It is an opportunity for those who had not joined the development train to do so. I think it has been a great challenge because it has disrupted all the trends that existed in many sectors ...

**... and somehow it has made us leave that comfort zone.**

- Right. I think this is positive. With all the misfortune it has brought and continues to bring, I think it has been positive in some aspects of our lives. It is time to realise that things are not as conventional as one thinks.

By Adriana Ruh



**Moisés Bentata  
Fair Director**

# CLAUDIA GODOY

Instagram: @claudiagodoysculpture  
Website: claudiagodoysculpture.com



**H**er versatile approach seeks for a balanced union of beauty, elegance and creativity. Born and raised in Brazil, the artist was a successful businesswoman until 2016; when she and her family moved to Italy. It was in the country of passion, art and pizza that Claudia found not only her true calling for sculpting, but also herself.

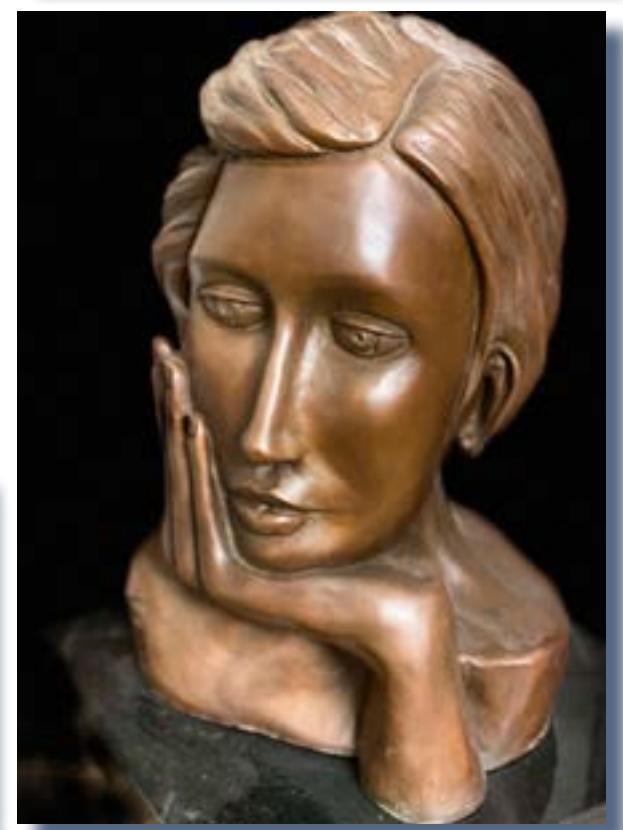
The sculptress developed her technique in The Florence Studio of Fine Art and Florence Academy of Art.

Her main theme is the female universe, portraying the story and identity of women in their true form.

**'Us women are all present in my work: we are all Tamara, Berenice, Mariá, Marta, etc. All of us have these women inside of us. It's almost liked a symbiotic relationship in which we represent my sculptures, and they represent us.'**

Moreover, the artists style is influenced by a mixture of sensations and emotions, drawn from real life experiences. As well as the great masters of the past: Modigliani, Picasso and others.

**'Having clay in my hands makes me happy, this way my creativity can easily flow. I believe when I'm sculpting, I'm one with nature, femininity and myself.'**





CJ CRISTINA JOBS

# Hyper-realistic sculpture

Cristina Jobs is a plastic artist who works on hyperrealistic sculpture, not only from an aesthetic and technical point of view but in her own and particular different way and style, always innovating. Her art focuses on sensations, impressions, feelings and visual impact on social issues, human rights and emotions, and it is inspired by all lifestyles through nature.

She uses hyperrealistic sculpture as a cultural means that allows transformation and, in this way, makes people aware of it. Through her works, the human being contemplates and admires the world, the self and others. She provides the viewer with a visual experience that favours the expression and communication of those whom she feels for and thinks about, trying to bequeath with art where conventional social and political approaches are unable to reach.

In the beginning, her work is clearly influenced by the genre of cinema, evolving later towards a more demanding and social style, always

without losing the true "soul" of her works: the obsession to create fiction seen by the mind as true reality.

In 2015, she created the Babyclon® brand, which has become the world's leading brand in the creation of silicone baby sculptures for collectibles. Even nowadays, Babyclon® is still the pioneering brand in the innovation of techniques and materials in this sector.

Her real name is Cristina Iglesias. However, recently, she changed her artistic name to Cristina Jobs. This has meant the initiation of a tough phase of anonymity and effort to get her artistic name and her signed works under her real name.

She is the creator of the collection of the hyperrealistic sculptures for public space "Dones de fang" (Women of clay). The first hyperrealistic, non-ephemeral public sculpture work in the world is making Cristina Jobs a pioneering artist in creating this new record.





# ANAT PERL

AN ISRAELI MULTIDISCIPLINARY  
ARTIST AND ENTREPRENEUR

*For me art is a necessity, just like eating and drinking, so I don't call art a career. Art is a way of life. For as long as I can remember I have been involved in art in all its forms. From music, through dance and fine art. Over the years, I have made a living from my designs; at the same time I have been involved in other things such as entrepreneurship, which I still do today. I combine my occupation in art and design with my other pursuits.*



# ANAT PERL

## How did you become interested in art?

As I mentioned, this is something I was born with. Art has always been, and will always be, a part of who I am. It is not that I got up one morning and suddenly became interested in art. It's always been there.

## Tell us a little about your life, free time, family and hobbies.

Telling you about my life will take a long time, lol. I cannot be defined in any way, but in general, it could be said that I am an adventurous and that's reflected in almost everything in my life and in my art. I am an entrepreneur by birth and currently

combine my pursuit of art and design with entrepreneurship in the field of rural development, mainly in Africa and Latin America.

I love to travel the world as a backpacker, getting to know places, people, and other cultures. Over the years, I have formed friendships with people in the places I have travelled to, and we continue to keep in touch and meet somewhere in the world at every opportunity.

Travelling, by the way, has greatly influenced my art. Dancing is an integral part of my life, I love to play drums, and I ride horses whenever I have the op-

portunity. I'm very fond of photography. It's one of my greatest hobbies. I love reading books and articles on various topics. I'm crazy about sports and acrobatics. I often meet with my family; I have two brothers and seven cute nephews.

## Do you have an artist in your family?

Of course. We all engage and touch on art, to one way or another. One of my brothers is a very talented product designer and manages large projects in this field. My other brother is engaged in web design, among other things, and he is also a very talented musician. My mother

was a violinist and got involved in art as a hobby and my father who has passed away, was engaged in wood-carving as a hobby.

## Did you have artistic talent when you were growing up?

Sure. My mother says that even before I could walk, I had already danced. I always sang, I played piano and guitar from a young age, I painted, and I always liked to try different materials and combine them. I have always been involved in creation, from a very young age.

## Can you tell us about your career as an artist?

As I mentioned, I do not consider art as a career even though I do make a living from it. I see art more as a way of life, a passion that I can eventually turn into money, too, but that's not the point. I took my art a few steps further when I developed the 'Blessing Stones' brand, about seven years ago. My biggest thrill is developing and designing models that combine different materials that are not normally seen combined like concrete and gold.

## What is the idea behind the 'Blessing Stones' project?

The Blessing Stone mezuzahs are original, unique Judaica art items.

The idea behind the 'Blessing Stone' Art Project was to create art that is identified with Israel. It all started with an occasional trip to Jerusalem. As I walked the alleys of the Old City, I felt the stones were telling me a story. This sparked my imagination and I thought of combining the stones with a traditional object found in every home in Israel—the mezuzah. The mezuzah is a clear symbol of the Jewish and Israeli home so it was chosen to be represented in the project.

To begin with, the base material chosen was Jerusalem stone, inspired by the Western Wall in Jerusalem and various stones that characterize the land of Israel, thus strengthening the product's connection to Israel.

Part of the idea was that anyone who purchased a mezuzah would actually bring into their home a piece from the Holy Land that would provide each entrance with a statement of style, beauty, originality, and a unique artistic taste.



# ANAT PERL



## Do you have any other projects underway?

Yes, of course. My next project is to design lighting fixtures. The subject fascinates me. I love the game of light and there is a lot more to do in this area.

Recently, in honour of the opening of Uri Geller's new museum in Old Jaffa, Israel, I designed a unique mezuzah that represents him. The mezuzah is also a light fixture and is unique—one of a kind in the world. At 30 kg and made of Jerusalem stone, it's extraordinary in terms of size and design.

I have already been involved in all aspects of design such as fashion, furniture, interior design, and graphic design, but I have not progressed these the way I did with the 'Blessing Stones' project.

Hopefully in the near future I would be able to invest more time in the next project. I wish there were more than 24 hours in a day ... lol!

## Do you think you have a market outside of Israel?

Most of my market is outside of Israel. So far, I have exhibited my works in prestigious galleries in Israel as well as in a mu-

seum in Jerusalem and a high percentage of the buyers were tourists from all over the world.

Although the product is an essentially Jewish, historical symbol which goes back thousands of years, a significant portion of the buyers have been from different religions who connected with the product and art from an historical and symbolic perspective, and the place it represents.

Almost every society and culture has this kind of 'gatekeeper', so I think people all over the world can identify with the mezuzahs.

## How do you get inspiration for your artwork?

I was inspired to create the Blessing Stones project by the city of Jerusalem, which is built entirely of stones. These are the same stones I use to create the mezuzahs. In general, and this is true in everything I design, I can get inspired by simply anything, in most cases nature, and different landscapes, by animals and plants; even dance movements can affect certain contours I design. Music definitely inspires my work. And of course, works by other artists are definitely inspiring. I am so glad that there are so many artists in the world who are inspired by their works.

## What kinds of techniques are your favorites?

The favorite technique is to combine different materials that are not usually seen together like concrete and gold, i.e. materials that are considered as cheap materials like concrete along with precious metals like gold and silver.

Beyond that, I love working with the contrast of textures as well as materials. This is how the Jerusalem stones in the 'Blessing Stones' project create a contrast with the metal designs that appear on the stone. The stone is rough and matte while the metal is smooth and shiny. The contrasts I work with are also reflected in the flaws and design: round lines versus straight lines for example.

## Can you tell us something about the production process of your works of art?

From the selection of the

stones, through their cutting to the processing of the stone, the production process is very long and tedious until the final result is obtained, which is the product itself. The stones go through various processes to be resistant to wind, water, and other hazards, because in many cases, the mezuzahs are hung outside the door. The elements designed from metal should be matched to each and every stone. Since these are natural stones, each stone has its own story, and the fit should be very precise.

Then comes the cutting and processing of the metal parts, their preparation for the coating, and the coating itself.

The part of the glass tube located in the centre of the mezuzah is made by a glass artist in a special blowing technique that is specially designed to match the stone chosen in terms of its colour and texture.

The blessing scroll, visible through the glass tube, is made of handmade paper that has undergone many processes until it has become semi-transparent as it is made of animal skin.

But most important of all and most fun for me is the design phase. I start it with sketches on paper with a pencil and then transfer everything to the computer and continue the design from there.

Each mezuzah is handmade and is one of a kind.

## Do you have any education in art?

As I mentioned, from a very young age I have been involved and experienced almost every

kind of art, from music and dance to fine arts. I studied visual arts and graphic design in high school and worked as a graphic designer for several years in different places and developed my own language to create and to express myself.

I am a graduate of Bar-Ilan University in the Social Sciences. I also studied musicology there. I continued my exploration of arts in Kenya, where I specialized in music, drumming, and dancing. In Cuba I was a student of the history of Cuban music, which included drumming, percussion, and dancing. Throughout this time, I have always been involved in fine arts.

## What do you want to express with your art?

Myself. My soul. My way of seeing things, the connection between the past and the present.

## What do art critics say about your works?

When my art works was displayed in the museums and prestigious galleries in Israel, I won much praise from great artists and art critics of all kinds, especially for originality, design, and the combination of unconventional materials.

## How do you see your future as an artist?

Art is a world in its entirety, and I intend to continue my journey in this fascinating world, breaking my boundaries, and perhaps even combining all the fields of art in which I am engaged.

# ANAT PERL

‘ Art is always evolving. It is something that reflects the heart, the soul, and often one’s mood, too.

I am always looking for new ideas in my art and I am sure that whoever follows me will discover interesting things. ’



[www.blessing-stones.com](http://www.blessing-stones.com)

Instagram: blessing\_stones

Facebook: AnatPerl



# ANNE FELICIE NICKELS

WWW.ART-BY-ANNE.COM



Swedish artist Anne Felicie Nickels, best known for her kiln formed glass sculptures, started her artistical career in 2016. Through years of research and practice, Nickels has gained an advanced understanding and mastery of glasswork processes.

'I am an artist driven by learning and exploring the limits of my medium. My ambition is to continually develop and improve each technique I employ.'

To create her unique, vibrant glass pieces, Nickels administers surface and color manipulation through multiple firings and finishes with cold work. The works explore the themes of cultural heritage, human identity, and nature. Using the central motifs of faces and eyes, and decorative patterns, Nickels invites the viewer to meet and explore the soul of her subjects.

'My art has no intention of directly addressing any issue but more to open our mind. Life science and humankind fascinates me and inspires my creative pursuits.'

Nickels's artwork has been shown internationally and published in several art books and magazines around the world. She has been rewarded internationally and is represented by galleries in both Europe and USA.

# ANNE FELICIE NICKELS

WWW.ART-BY-ANNE.COM



## Makrellius duoarte Shoal #2 - October 2019

Kiln formed glass

40 x 53 x 8 cm

Weight: 2.3 kgs

Signed on the front edge of the stand.

In Collections: Kiln Formed Glass - Fish

Makrellius duoarte is the second shoal in production and material is opaque glass in black, orange and shades of green. Thickness of glass, 6 mm. Dimensions of individual fish, c. H: 11 cm W: 41 cm.

Mounted with a sheet metal backing on a forging stand. Most conveniently placed inside the room against a wall or in a shelf.

Awards: 3rd place in 10th "Nature" Art Exhibition 2020  
3-Dimensional

Art Category, Light Space & Time.



## Spiggis dotcom #11 - 2018

Kiln formed glass

16.5 x 25 x 7 cm

Weight: 0.33 kgs

Signed on the backside of the tail

In Collections: Kiln Formed Glass - Fish

Female Stickleback in opaque glass with a dichroic surface on the front shifting in pink and purple. Made out of 3 layers of 2 mm glass, fused together to a total thickness of 6 mm.

Mounted with a sheet metal backing on a forging stand. Most conveniently placed inside the room against a wall or in a shelf



## Human enlightenment 'Pandemic' Medium #1

2020

Kiln formed glass

25 x 17 x 8 cm

Weight: 1.2 kgs

Signed on the lower edge of glass

In Collections: Kiln Formed Glass - Naïve

Inspired by the outbreak of Covid-19 2020. We were all taken by surprise and learned the consequences on our lives and the community.

Disc of 6 mm transparent glass with an opaque eye. Mixed colors. Front partial iridescent surface with a powder overlay pattern. Relief texture with a microbe print on the back. Mounted in an iron stand.

Suitable in a window or against a light wall.



## RA Large no 2 'Hieroglyph' #9 - 2018

Kiln formed glass

36 x 27 x 8 cm

Weight: 1.87 kgs

Signed on the lower edge of glass

In Collections: Kiln Formed Glass - Naïve

Round disc of 6 mm transparent glass with a distinct opaque eye. Mixed colors of umber, black streaky, dark grey and purple. Glossy front with partial iridescent surface. Relief texture with hieroglyph print on the back. Mounted in an iron stand. Inspired by ancient Egypt and the mysticism of the pharaohs.

Suitable in a window or against a light wall.

## ANNE FELICIE NICKELS

[WWW.ART-BY-ANNE.COM](http://WWW.ART-BY-ANNE.COM)

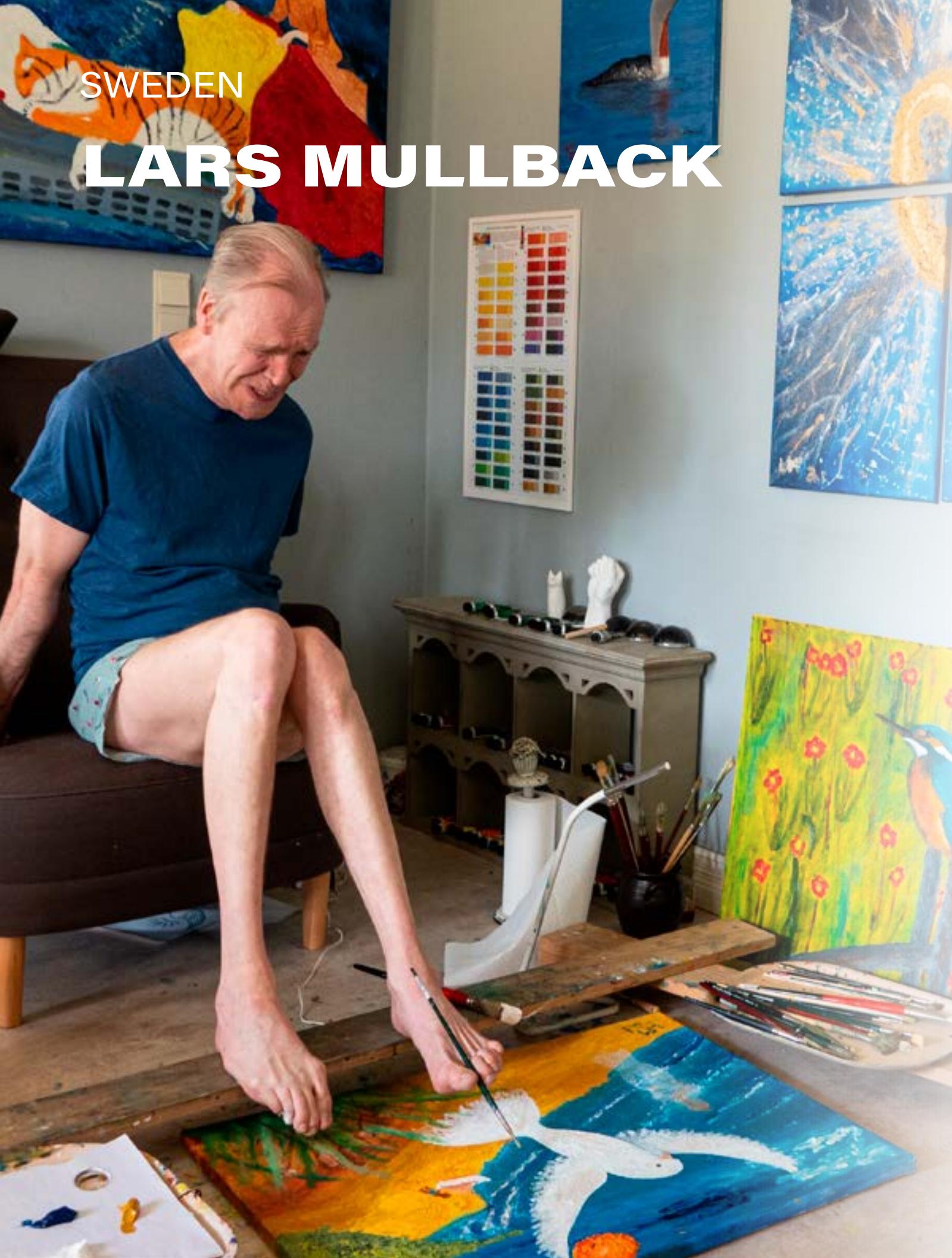
'My art has no intention of directly addressing any issue but more to open our mind.

Life science and humankind fascinates me and inspires my creative pursuits.'



SWEDEN

# LARS MULLBACK



Memories is the Bird Phoenix  
80x60cm Oil on canvas ©

## The fairy tale of the twentieth century

Born with severe cerebral palsy, he was meant for the waist, the dark side of society. But last century's dream of human rights for everyone gave him the opportunity to have a rich, creative life.

**He's constantly moving, sitting on his hands to prevent the arms flying away. He has the canvas on the floor and paints the most powerful paintings with his feet.**

I want to inspire, with my life and artwork, Lars Mullback says, when MOOD The Art of Today met him at his fantastic country house in southern Sweden, overlooking a lake and a large forest. On the walls are his own paints and over 20 diplomas, awards

from all over the world for his cultural efforts.

I have never felt disabled, he says suddenly. I have always compared myself and been compared with anyone, but I know of course, if I had been born some years earlier, I could have been raised in a stable, like the animal the disabled were seen as.

But I belong to the contemporary world and was one of the first generation of disabled people to get an opportunity of a higher education.

## 'YES, YOU CAN'

### After seven years academic study he become a celebrated film director.

I have made feature films and theatre plays but my most important film is about myself, with me and with me as director, of course, says Lars Mullback, laughing.

The film YES, YOU CAN won the award as the best TV documentary of 1996 at the Berlin Film Festival.

It really changed my life... But strangely enough it destroyed my career.

The western view of cerebral palsy is that it is medically incurable. That made me accept I couldn't eat or dress myself. But the film was about Conductive Education, a paedagogical view of cerebral palsy. I trained and filmed myself for six months and at 34 years old, I learned to eat by myself, I learned to dress myself. Yes, I was surprised that I could.

The day after the film was broadcast on primetime TV, the Swedish authorities decided to ban Conductive Education.

#### Why?

It is easier to let the disabled stay disabled than to change the healthcare system, Lars Mullback says, and adds, I couldn't accept that, of course.



#### He started to work politically, changed the law, and started his own training centre.

Thousands have got help for an easier life, but I lost my position in the Swedish cultural elite. Nobody dares to work with someone who challenges and accuses the system. So, the TV and film companies stopped buying my ideas.

But it was worth it, Lars says and smiles.

#### Mood asks if he is happy, he looks down, before his face shines again.

My work to change the Swedish healthcare system has forced me to become an entrepreneur, that everyday administrative work has turned me grey over the last 20 years. But since 2018 I have started to paint. To get back to the creative life and the world of culture. That has given me back my real happiness and the rich colour of life.

I realise I am a very privileged man. But I am also a self-made man. No-one in my family is in the culture world. I haven't inherited any money. I have just used the opportunities life has given me. Being lucky to live in a historic time, when it was all about human rights and equality.

Unfortunately, this basic idea is declining in our time. The main thing for people in the privileged world nowadays seems to be self-realisation. But I think self-realization comes with a bitter taste if it depends on

other people's misfortune. I really hate the walls, real and imaginary, which are built to prevent people from changing their lives, as you can see in my paintings 'I Have a Dream' or 'Our Proud History'.

#### Is your artistic work a continuation of your fight to make the world a better place?

No, answers Lars Mullback quickly, I think the world is good enough, at least for me. I'm happily married, and we have a daughter. I hope that can be seen in my art, too. Birds, bright colours, and nature represent to me happiness and the beauty what makes the world worth living in. Not the fight for justice and for the less fortunate. That fight is something we just must do for our conscience, because we are humans. The art, our culture, makes life worth living.



I Have a Dream (a police and Narcissus instead of the heroes Malala, Gandhi and King) 150x100cm Oil on canvas ©

'Look at my art. I hope it makes you feel, think, and enjoy.'

Our Proud History (The Colosseum and the European Parliament) 80x60cm Oil on canvas ©

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#### Studies: Film Directing, Uniarts Stockholm

- Culture science and drama pedagogy
  - University of Gothenburg
  - Art (painting) education,
  - Folk-University, Gothenburg
- Exhibitions: Malmö City Hall 2019
- Art Mullback, Gothenburg 2020
  - The Corona project for The Swedish States: Arts Grants Committee

# MUSEUMS OF CONTEMPORARY ART MUST BE THE PLACES FOR MEETING AND REFLECTION

By Antonio Mansilla



## Interview: Julio Ramón Sanz. IAACC Pablo Serrano Director, Zaragoza, and Curator of the Circa XX Pilar Citoler Collection

**'I like to see contemporary art as a reflection of the society in which it is born, therefore, I sincerely believe that current art is diverse and disparate, but also global'**

Julio Ramón Sanz gained a degree in Art History from the University of Zaragoza in 1995, a Postgraduate Diploma in Cultural Heritage Management (University of Zaragoza, 2000), a Master's in Urban Planning (University of Zaragoza, 2001) and a Postgraduate Specialization Programme in the organisation and management of cultural companies (Open University of Catalonia, 2007). Since 2005, he has been a Senior Faculty member of the Cultural Heritage of Museums, which is part of the government of Aragon, and was also the curator of the Huesca Museum between 2005 and 2013, when he became its director. In 2015 he was appointed Director of the Zaragoza Museum in Service Commission and in February 2017 he became the IAACC Pablo Serrano Director after winning the contest initiated for this purpose. In 2019 he was appointed Curator of the Circa XX collection attached to the IAACC Pablo Serrano collections.

### What do you think of the importance of private collecting in the world of contemporary art?

Throughout the history of art, collecting has been fundamental for the promotion of the arts and artists. A significant change is the fact that collectors choose to show their collections to the public, making them known to society, thus sharing a passion that can help generate interest in art and encourage its acquisition.

Private collecting implies connecting artists with the society in which they live, and the society with the artists that it creates. From this point on, we should not think of a few collectors who acquire a large number of works, but rather a network of citizens who acquire art, that art becomes part of society, and that there are a large number of people who are passionate about the art that they acquire.



**'Private collecting implies the connection of artists with the society in which they live, and the society with the artists that it gives birth to.'**

## **Are Spanish collectors the backbone of the contemporary art world, today?**

Spanish collectors, like all of them, are essential. Each society, each country, has to watch over its artists, at the same as being one of the entry channels for artists and trends from outside national borders. In art, as in other areas of our society, each participant plays their role: museums, artists, art galleries, society and, of course, collectors.

## **How do you currently see the projection of contemporary art in the world?**

I like to see contemporary art as a reflection of the society in which it is born, therefore, I sincerely believe that current art is diverse and disparate, but also global.

## **Is there a private collection in Spain that stands out internationally and that excites you?**

Of the private collections, the collection of Dª Pilar Citoler continues to stand out, since she has not stopped collecting. However, I would also highlight collectors who have decided to put their collections and their passion at the service of citizens, such as the gallery owner and collector Helga de Alvear and her Museum in Cáceres, the donation made by the gallery owner and collector Soledad Lorenzo, who in 2014

temporarily donated almost 400 works from her collection in the Museo Nacional Centro de Arte Reina Sofía, or the project Bombas Gens, Center d'art de Valencia.

## **What role do contemporary art museums play in relation to the art world, artists, galleries, and collectors?**

I believe that contemporary art museums should be the place for meeting and reflection. They must play the role of holding together everything that is happening in contemporary art, beyond the legitimate interests of the rest of the agents that are part of this world.

## **It is true that contemporary art does not connect with society?**

I think it is true that there is a disconnect between artists and the art they produce and much of society. That is why I firmly believe in the role of museums as mediators between the two, since the existence of artists and their art is essential and so that society can enjoy, reflect, and vibrate with them.

## **Can you describe the Aragones Institute of contemporary culture and art?**

The IAACC Pablo Serrano, is a public museum owned and managed by the Autonomous Community of Aragon, and which is administratively dependent on the General Directorate

of Culture (Department of Education, Culture and Sports). The main mission of the IAACC Pablo Serrano is the development of the cultural policy of the Diputación General de Aragón regarding the promotion and dissemination of contemporary art and culture, through the permanent exhibition of its collections, facilitating knowledge, research and enjoyment, the patrimonial management of its collections, and the promotion of artistic creativity. Its collection '...' is structured around the Spanish art of the 20th and 21st centuries with a special emphasis on the most relevant Aragones artists or on the most significant artistic periods in Aragon, also incorporating those international artists and plastic movements that are considered beneficial for your better understanding'.

## **Tell me about the Fundación Aragonesa Circa XX Pilar Citoler Collection and about the Board and its objectives**

It is a private foundation with a public initiative which is located at Paseo de María Agustín, number 20, in Zaragoza, at the IAACC Pablo Serrano headquarters. The Community of Aragon is the geographical area in which it mainly carry out its activities.

The purposes of the Foundation, as stated in its statutes, are the protection, conservation, documentation, exhibition, dis-

semination, improvement, and expansion of the collection of contemporary art 'Circa XX', acquired by the Government of Aragon.

These works are attached to the collection of the IAACC Pablo Serrano and are comprised of more than 1,200 works from different artistic disciplines, from the second half of the 20th century and the first decade of the 21st century. In general, the collection is intended to contribute to the cultural promotion of contemporary Aragonese, Spanish, and universal art.

## **And what about the 'Circa XX Collection'?**

At the end of 2013, the transmission protocol for the Circa XX collection was signed between its owner, the art collector, Pilar Citoler, and the Government of Aragon. Through this agreement, a large part of the collection was donated, and the rest purchased. This private collection is focussed on contemporary art from the second half of the 20th century and the first decade of the 21st, and has now become a public collection, whose owner is the Government of Aragon. The transfer of ownership was accompanied by the creation of the Fundación Aragonesa Circa XX Pilar Citoler Collection, which is a private entity with a public initiative whose duties include the dissemination, promotion, and execution of activities related to the collection and contemporary art.



## How was this great artistic fund created?

The gestation of this important artistic collection is due to the personal commitment of the collector Pilar Citoler, led by what she has defined 'as a way of conceiving life'. She has continuously collected works of art for more than four decades through different means, including acquisitions in galleries, trips to art fairs, or thanks to personal contacts with various artists and dealers. The collection has gradually gained importance over the years. Thanks to this continuity in its expansion, its selective acquisition, the volume of works, and its proven quality, it has become one of the leading private collections of contemporary art in Spain.

## How many works are in the collection?

The Circa XX collection, which became part of the IAACC Pablo Serrano collections, is an important artistic collection made up of more than 1,200 works that show the main currents and artists that illustrate the artistic trends of recent decades, both

on the Spanish and international scenes. The heterogeneous collection reflects the sensitivity and personal taste of its original owner, as alluded to by Antonio Bonet Correa when he wrote about 'The fascination and enjoyment of looking at art. There is no art without obsession'. It is made up of works of different formats and techniques and includes paintings, drawings, graphic work, photography, sculpture, installations, and video.

## Do you know how the collection started?

The collection began its journey with the acquisition of works by Spanish post-war artists at the beginning of the seventies, such as the works of the El Paso Group or the so-called Cuenca Group. The acquisition of works by Spanish artists has been constant throughout the following decades. This endows the collection with one of its unique qualities and makes it a privileged sample of the panorama of national production over the last fifty years. Thus, we find works by Feito, Millares, Saura, Serrano, Francés, Rivera, the Hispanic pop of Equipo Crónica, Palazuelo, Rueda and even current artists such as Broto, Chema Cobo, and Pérez Villalta, among many others.

Another avenue of growth was to introduce the great international artistic trends and target the historical avant-gardes with certain works. Within these currents we can find works from North American and British pop-art (remember that the collection was born in the 1970s in the full bloom of this movement) to abstract expressionism, the CoBrA group, post-minimalism, the Italian trans-avant-garde, or informalism.

## Are there internationally renowned artists?

Yes, as Fernando Sarría, Conservator Collection Circa XX (2014–2019) has said in various publications, the international artists represented are very numerous and we find examples from early German expressionism by Nolde, others by Chi-rico, Dubuffet, Le Corbusier, Ben Nicholson, Francis Bacon, and Niki de Saint-Phalle. There is a large representation of the Pop movement with works by Roy Lichtenstein, Robert Rauschenberg, James Rosenquist, David Hockney, and Andy Warhol. Oriental abstract art, the presence of which is unique within Spanish collections, also has a place with the representation of the Gutai group, such as the works Sofu Teishigahara and Takashi Suzuki.

Author: Antonio Saura  
Title: La Joueuse d'Ocarina  
Year: 1967  
Estimated value: € 300,000  
© IAACC



In addition, thanks to the personal relationships of Pilar Citoler, we have a group of artists who are well represented in the collection, among which Wolf Vostell, promoter of the Fluxus movement, stands out for the number and quality of his works.

Although quantitatively the photography collection does not match the number of other categories, the quality of the works represented is magnificent and combines works by established creators such as Man Ray, Doisneau, Cartier-Bresson, and Mapplethorpe and even artists, either through digital or analogue photography, who are active and conceive photography as an autonomous artistic enterprise, as is the case with Pierre Gonnord, James Casebere, and Candida Höfer, among others.

#### **Has Pilar Citoler been recognised as a collector?**

Pilar Citoler's vital dedication to collecting has been recognised by the Presidency of the Board of Trustees of the Museo Nacional Centro de Arte Reina Sofía in Madrid. Her collecting has also won various awards, among which can be highlighted the Gold Medal for Merit in Fine Arts from the Ministry of Culture of Spain and the Art and Patronage Foundation Award

for private collecting in Spain, among others.

#### **When was the Pablo Serrano Foundation-Museum created and when did it become a museum?**

On July 29, 1985, the Creation Act of the Pablo Serrano Museum-Foundation was signed, thus fulfilling the sculptor's wish that Zaragoza had a museum to house his work. After a long and complicated process (the sculptor died in November 1985), the museum opened its doors on 27 May, 1994. In order to house the collection, the Zaragoza architect José Manuel Pérez Latorre restored the old Pignatelli workshops in the Aragonese capital.

However, in June 1995, the Pablo Serrano Museum-Foundation was dissolved and became the property of the Government of Aragon (Decree 164/1995, BOA 19 July, 1995). At this time, it was decided to combine the Museum with the work of Pablo Serrano in a single project, according to the ambition of the Government of Aragon to create a museum of contemporary art. This modification emphasises that the IAACC Pablo Serrano collection will be structured around the art of the 20th and 21st centuries, thus constituting

a living museum, where not only works from past decades are displayed, but also the art that is truly contemporary and being created at the moment.

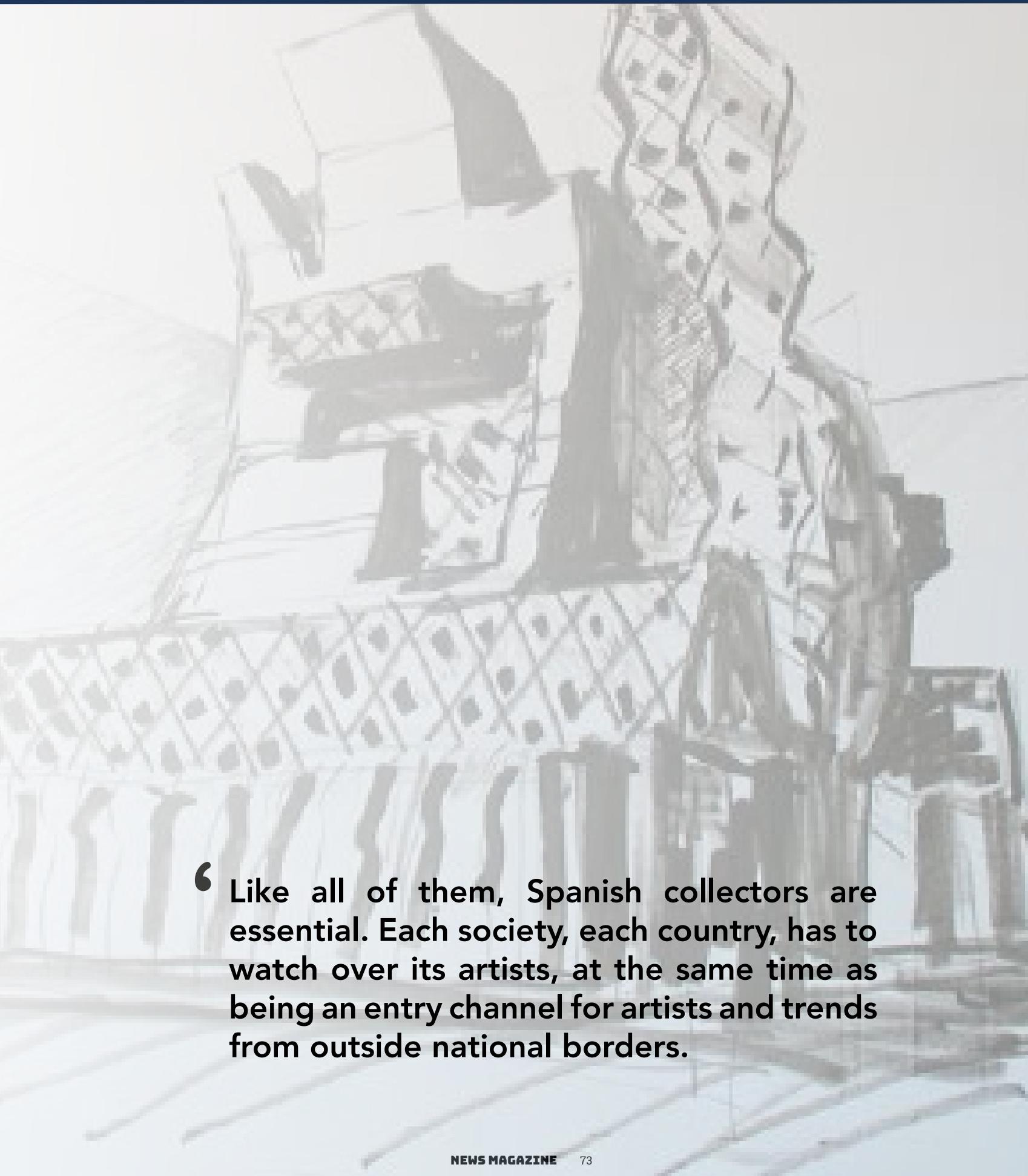
#### **Has the museum building been expanded?**

Since its inauguration in 1995, the Pablo Serrano Museum has significantly expanded the various activities it carries out, such as exhibition, documentary, conservation, as well as everything related to educational and customer services.

However, this increase in activities has not been reflected in an increase in its physical capacity, so that as time has passed, the possibilities offered by its original spaces and architectural conception have become exhausted.

Initially conceived as a mono-thematic museum that exhibited the work of Pablo Serrano, over time it has progressively assumed a greater activity around the proposal to become a centre for Contemporary Aragonese Art. It should be remembered that the creation decree of 1995 conceived the Museum as the Aragones Institute of Contemporary Art and Culture.

For this reason, the Government of Aragon commissioned the same architect José Manuel



**‘ Like all of them, Spanish collectors are essential. Each society, each country, has to watch over its artists, at the same time as being an entry channel for artists and trends from outside national borders. ’**



By ANTONIO MANSILLA  
Journalist and Art Critic

Pérez Latorre to carry out an ambitious expansion; the works began in 2008 and concluded in 2011, thus increasing the useful area of the Museum from 2,500 m<sup>2</sup> to about 7,400 m<sup>2</sup>.

The main building, distinguished by its sawtooth roof, is where the most relevant part of the expansion was carried out with two significant actions.

This large, raised body stands out powerfully when viewed from outside the building because of its strong geometric volumes and its black and blue

Serrano, expanded the reserve rooms. The second intervention, and the most visually impressive, was executed by means of a vertical extension of the original industrial building, through the erection of a large self-supporting metal structure on four large vertical reinforced concrete supports.

lacquered metal plate finishes.

#### **What can you say about the museum collections?**

The Museum has collections of more than 5,000 works, with a prominent presence of Aragonese artists. They cover a chronological span that goes from the second half of the 20th century to the present day. In the IAACC Pablo Serrano collection the following blocks stand out: the Pablo Serrano collection, from the artist's

private collection, which was donated to the Aragonese people in 1985, and is made up of the artist's sculptures, drawings, and graphic work.

We also have the Juana Francés collection, who was an artist from Alicante and Pablo Serrano's wife. After her death, an important part of her collection became part of the archive of the Pablo Serrano Museum Foundation. The art works integrated into the IAACC Pablo Serrano, is made up of an important selection of works that show different artistic stages. This legacy has subsequently been increased through acquisitions and dona-

tions, such as the so-called Escolano Collection, which is a remarkable collection of graphic work, consisting of more than 700 prints made by more than 400 prominent Spanish and foreign artists. This was donated to the Government of Aragon in 1995 by its owner Mr. Román Escolano.

Another notable donation was made by Marie-Claire Decay, widow of the Teruel painter Salvador Victoria, who gave the Government of Aragon a set of 70 works by one of the protagonists of the integration of Spanish painting into the international avant-garde of the second half of the 20th century.

Salvador Victoria is also one of the key artists of Aragon and, of course, the Circa XX collection, which we described previously.

Finally, it should be noted that the contemporary art fund of the Government of Aragon has helped to contribute to the Museum's collections. Since the creation of the General Council of Aragon, it has increased the collections of the IAACC Pablo Serrano by two types of action: on the one hand, by the acquisition of works by established artists and, on the other, by the acquisition of work by emerging creators from the Aragonese art scene.



SWEDEN

# CLARA MARKSTEDT

*'This Swedish footballer is invading the world of art'*



Clara Markstedt is a calm artist who likes to capture the abstract reality. She traces her lines in Swedish women's football, but also with her brush on canvases.

It is not just on the pitch that she paints. She also paints on canvases which have been shown at several exhibitions – in Piteå, in Stockholm and Copenhagen.

**I have been drawing and painting since I was little. I have had my own company for four years, she says**

Having taken a bachelor's degree in economics, she is now studying to become a computer engineer. Unlike most of her colleagues in men's Swedish football, she does not have coffee or play video games on the days when there is no training or matches.

*- My art is semi-abstract. It should not be completely true to life. The faces and especially the eyes are often very realistic, and it can become more abstract in the background.*

**Painting is my passion**

*- It is dangerous. I forget to eat and drink sometimes when I paint for a long time, she says.*

*- Sometimes I have friends over when I paint. Then they watch a TV series that is on for me in the background. The goal is not to have painting as a job after my career. Then you must be really good to be able to support yourself. The pressure to just have the painting would take away the charm with it, she says.*

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@ claramarkstedt.artist

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# CLARA MARKSTEDT

## Did you have art talents while growing up?

- Yes, I believe I had an art talent when growing up. I have a strong memory of my first-grade teacher complimenting me on one of my drawings, showing it off in front of my classmates. Shortly after I started to draw self-portraits from my mirror reflection and realised I loved drawing faces, especially eyes.

## How did you become interested in art?

- My interest in art started from an early age. My sister, who is 2 years older, was excellent at drawing and inspired me to become good as well. I always brought my drawing equipment anywhere I went, mostly drawing my friends and relatives.

## Tell us a little about your life as a football player

...

- I was highly active as a child. When I was six years old, the age group above me had a football tournament in school and it was mandatory to have two girls on the field. They did not have enough girls in that age group who were interested in playing so I was asked to join them, which I did. I remember having no technical talent, but I was fearless on the field, running into the boys and never giving up. The first goal I scored was when tripping on the ball. At age nine, my dad called a football club to see if I could join them. They had a team in the age group above and let me in the team. I was never a talent, but I knew how to work hard. I loved the team environment, travelling to different tournaments and experiencing that family feeling you get when you are part of a team.

- I have now been playing professionally in Sweden for 11 years, standing for four different clubs. I feel very privileged to be able to continue playing on the highest level, and I love what I do.

## Is there an artist in the family?

- My grandfather on my dad's side was an artist. He painted horses and was brilliant at it. I never met him, but I have the art in my blood from him.



@claramarkstedt.artist

# CLARA MARKSTEDT



**'Playing fotboll and painting pictures is my reality, and I enjoy both.'**

## How do you get inspired for your art?

- I get inspired from people around me. I take photos of friends and family and paint their portraits. I also get inspired from other artists and their style of painting. I want to bring out a realistic feeling but leave space for imagination, making my paintings a mix between realism and abstract. I have the technique to paint very realistic portraits, so my biggest challenge is to be playful with my painting technique, leaving space for the viewer's imagination.

## What techniques do you use?

- I use oil colours, mixing brushes and painting knives. I want different structures in my paintings Does it feel more naked to show off your paintings than to go out on the football field with the audience facing you?

- I would say that I feel more vulnerable showing my paintings than playing football in front of a big audience. Football is a team effort, and of course I always want to perform my best, but showing off something you have created on your own is more naked to me. Art is fluent and what is good or bad is in the eye of the beholder.

## What does the creation process itself look like?

- I put together the frames and stretch on the canvas myself, so I can choose the material and size that I like. I always start with a rougher sketch in charcoal and wipe it off with a sponge, so the charcoal does not mix with the oil. I start painting the eyes and paint from there and out. The further away from the eyes, the more abstract techniques I use. I usually paint in multiple layers and I always have to leave the painting, watching it for days, before I decide what I want to change or bring to it.

Photo: Isabella Sjöstedt  
Instagram: @issasjostedt.photos



# CLARA MARKSTEDT



## Do you have any art education?

- I have only taken art classes in school, up to when I graduated high school. After that, I taught myself by trying different techniques and mediums. I have worked closely with other artists, who gave advice on what is important to think about when it comes to mediums and the sustainability of my artwork.

## What do you want to express with your art?

- I want my paintings to be the exclamation mark in a room. I want my art to invoke a feeling for the viewer, no matter what that might be.

## What criticism have you been prepared for?

- Years back I was painting with acrylic paint. When showing my paintings in an art show in Copenhagen, one

suggestion was that I should paint in oil, and I have done so ever since. I can take criticism well and I appreciate people being honest. I love developing my painting style and techniques.

## What does your future hold for you as an artist?

- I am studying computer engineering full time while playing professional football, leaving limited time for making art. My hope for the future is to be able to spend more time on my paintings, having my own art studio and having my paintings shown in more art exhibitions.

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Instagram: @claramarkstedt.artist  
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SWEDEN - SPAIN



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**DGART GALLERY** is a Hispanic-Swedish art gallery with roots in two art galleries in Stockholm going back to 2005, which since 2017 has had its headquarters in Gijón in northern Spain. We are always looking for emerging artists who want to gain exposure in the art world. We also work with established artists who provide stability and seriousness to the projects we create together.

In our work, we defend everyone's right to culture, identity, visibility and participation. We welcome all categories of artists from all disciplines, regardless of race, origin, sexual orientation and religion. Everyone has the right to express him or herself through art without feeling devalued.

Since 2020, we have collaborated with MOOD The Art of Today International Magazine. DgArt Gallery is integrated into the www.theartoftoday.com magazine website where we provide visibility to artists while working with them on art projects such as exhibitions, art fairs and competitions.

Below is a selection of artists we work with and believe in:

### ANDRÉS VIJANDE (1)

An artist who really shows what he knows. With themes inspired by literary animals and urban landscapes, he puts strokes on his canvas that increasingly abstraction. He has been among the finalists in dozens of art competitions, several of which he has won. A promising artist who has already been recognised in several exhibitions at both national and international level.

His palette is small, but with just a few colours, he achieves sensations and visual effects that capture observers.

### JUAN PITA (2)

With their vivid colours and varied techniques, one never gets tired of looking at his works. Each of his exhibitions is a success and has won several awards.

He studied at the San Fernando Royal Academy of Fine Arts and the Higher Technical School of Architecture (Escuela Técnica Superior de Arquitectura) in Madrid. From early on, he combined professional work in architectural practice with extensive activity in painting and the plastic arts. He had his first solo exhibition in 1975 at the Antonio Machado Gallery in Segovia, where he lives. He has studied graphic techniques in various courses and workshops, producing several folders of engravings and several series. A cartoonist for the magazines La Codorniz and Hermano Lobo between 1973 and 1976, he has also done graphic design and illustration work for various publications.

### FERNANDO LABRADOR (3)

Ancient and tribal faces that still survive, as they can today, in our dreams and desires, share the stage with grotesque characters full of sweetness...

His works slowly but energetically draw deep grooves in the material until they receive the sculptor's full imprint. The spirit has been transformed into work.

A whirlwind of found elements, disparate and suggestive, that were part of our games, our environment, our folklore, revolve around the work and are linked together. Each element disappears in order to become a something new.

And in this way, the work becomes the soul of the sculptor, dressed, and decorated to be presented with pride, to

society. The artist's own world ceases to be his own so it can be given to our senses.

### DANIEL GARCIA ANDERSSON (4)

In his career as an artist over more than 40 years, he has been able to make a name for himself as an artist and gallerist, with many national and international projects. His paintings and installations convey joy. He is always looking for new disciplines to try and to experience new methods of expressing art. He currently works as a gallerist, curator, editor, journalist and art critic.

### PER INGE ISHEDEN (5)

An artist based in Stockholm who creates on canvas paintings full of magic and joy that invite observers to meditate on what they want to convey. His works have been sold internationally. You never know quite what he has on his mind, but the result is always fascinating. His vision has neither shapes nor colours, it is something elusive that is only there and is about to be realized.

'To create an image based on the vision, it is important to wander around among shapes and colours without losing the original feeling, the vision. You must not give up; you must continue to wander around until the vision begins to be realized in the form of a painting. And all the time you must stick to the original feeling, the vision, the compass direction, the dream you had when you took out the canvas, the paint and the brushes'.

### SALVINO BLANCO (6)

An artist who knows how to reflect everyday life on the canvas. His paintings always raise questions, such as 'where is he going?' 'what is she thinking?' 'how do they feel?' - questions

that inspire reflection and that allow the observer to draw their own conclusions. A autodidact artist, but with great potential, one that will surely see positive developments over the next few years.

### TOÑI ARMENTEROS (7)

An emerging artist from Spain who evokes ideas of intensity, skin and introspection, inspired by the female figure, nudity, the warmth of skin and the tenderness of muscles.

With her abstract-figurative portraits, often hinting more than showing, she achieves an effect of sensual voluptuousness, of repressed longing and desire and of visual pleasure.

Her works are elegant both for their lines and for their concept. They are always images that make the imagination fly and that send us back to our own fantasies, those hidden inside in a corner of us that these works materialize before our eyes for the first time.

### ANTONIO MANSILLA (8)

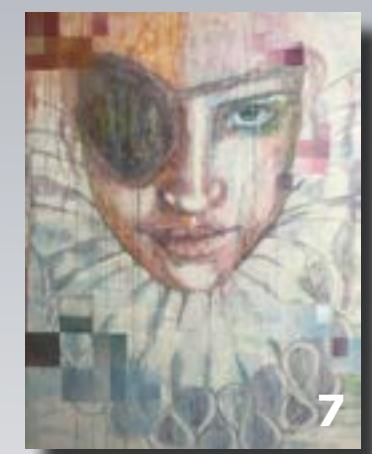
Artist, curator and art critic with a record of many national and international exhibitions that have had a positive impact on visitors. His ability to use different techniques clearly shows that he has taken advantage of all his artistic education. An artist that we follow very closely and that has great future potential.



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7



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Instagram: @theartoftoday.official  
Website: www.theartoftoday.com

# ORFILA ART GALLERY



Established almost a half century ago, the Orfila Art Gallery has always stood out as a space where the interest in preserving and spreading the culture of contemporary artistic work prevails above purely commercial gains. Over the past 48 years, its spaces have served as the setting for many artists, painters, and sculptors of genuine vocation who seek new languages to express themselves.

## *The first Art Gallery in Madrid A space where culture is priceless*

Since it opened in May 1973, it has been located very close to Plaza Colón at number 3 Orfila Street, which is how it got its name. Its founder and director, Antonio Leyva, is a member of the Spanish and International Associations of Art Critics, the founder of the poetry magazine Trilce and the art magazine Crónica 3, and editor of the Journal of Art and Literature Acento Cultural. Leyva complements his activity in the gallery with his literary works, including the publication of several books of poetry, the last of them titled, 'Windows Closed Locks' ("Ventanas Cerradas Cerraduras"), published in 2019, and books discussing the work of many artists.

1978 was a very special year, as it marks the first time that the art fair Expoarts was held in Spain. This event was prepared with the support of many art galleries and specialised publishers in an attempt to familiarise the public with the works of contemporary Spanish artists. Situated in the Crystal Palace of the fairgrounds of Casa de Campo, it had more than 3,500 square metres of exhibition where the public could appreciate works in the participating galleries, find art books and bibliographies, as well as enjoy a sample of music and musical instruments. The programming that was deployed for Expoarts 78 included an anthological exhibition dedicated to Francisco Mateos and a variety of cultural activities, such as concerts, documentary film screenings, and conferences, among others.

The Orfila gallery has transcended the cultural field of Madrid by bringing together more than 400 artists in its spaces, including painters, sculptors, and poets, as well as the various personalities of national and international politicians.

Throughout the past 48 years, there have been many anecdotes that have made history in Orfila. A unique one is told by the director, Antonio Leyva, about the first exhibition of the gallery: 'Shortly before opening, he told Laxeiro - who had just returned to Spain from his economic exile in Buenos Aires - my project to open the gallery with a collective exhibition. To my surprise, he offered to do it himself with a solo exhibition. He then had a studio in the house, in whose bass is Café Gijón, a centre of writers and artists.' This is how the Orfila Art Gallery was able to open its doors on May 2, 1973 with a magnificent exhibition of the most important Galician expressionist of our contemporary age, one of the most valuable in our country.

It is worth highlighting the words that the artist made in that first program: 'It is a great joy for me to gather twenty paintings in a room and to be able to see them mixed with the public and their opinions...'

In late 1973, the gallery celebrated the only exhibition held in Spain by the famous Hungarian painter Elmyr de Hory, who is famous for copying the styles of other famous painters such as Picasso, Van Doren, Matisse, and Modigliani.



LAXEIRO

[www.galeriaorfila.com](http://www.galeriaorfila.com)

This exhibition was made from an artistic point of view to get a closer look at this fascinating character.

On the back cover of the program of this exhibition, you could read Howard Sackler's (Pulitzer Prize Winner for Literature and New York Drama's Critics' Prize) thoughts about Elmyr: 'The value of these works is not reduced even if they represent Matisse, Modigliani or Dufy. Many walls around the world will proudly carry these works indifferent to their origin or speculation.'

During the early years of the art gallery, artists of the expressionist current predominated, both in individual and collective exhibitions. Artists of recognised background, such as Laxeiro, Francisco Mateos, Capuleto, Juan Barjola, Antonio Guijarro, Agustín Úbeda, García Ochoa, Angel Medina, Clavé, José María Iglesias, García Donaire, and Ricardo Zamorano, as well as other creative, have been present in the spaces.

During the 25th anniversary of the gallery, the poet and film director Julián Marcos, who co-founder the gallery with Antonio Leyva, wrote: '... it is not only an Art Gallery. Sometimes transforms by Aphrodite into a ship of poets and painters who auscultate the stars and take refuge in the cavern,' thus referring to the mission the two founders set out to achieve from the beginning: to be a wide space for the expression of cultural activity. In the gallery, the programming of activities, readings of poems, presentations of books, debates of cultural or political current affairs, and tributes to people are all linked.

We also find the magnificent collection of monographic books, 'Los Contemporáneos,' written by Leyva and edited by Pro Amici Orfila Galeriae. The work and creative peculiarities of each art are presented through exquisitely printed examples, making each book a sincere tribute to the fundamental creators of our

galería orfila

Desde la montaña vengo,  
de allí os traigo todo esto.  
Por la montaña pasa el  
viento recorriendo el in-  
finito.  
A veces nos deja casas para  
el oido, otras panalos ojo.  
Y soñito y dibujo influido  
por la arena creadora.  
Estos son mis pasatiempos  
en una vida tépida de colores,  
y formas.  
Laxeiro

contemporaneity.

While many exhibitions have been held in Orfila, it is worth noting a few that have been well remembered:

**POSTISM** was held in December 2004 as a tribute to Antonio Fernández Molina. The artist, who died the following year, was present at the inauguration to read his last poems.

**A TRIBUTE TO BERTOL BRECHT** was a collective exhibition of paintings and sculptures that included more than twenty artists close to Orfila.

**DRAWINGS OF POETS** was inaugurated in February 1979 and had a great impact because it was the first exhibition of private order that was held in Spain on painter poets.

**TEN MASTERS OF FIGURATIVE EXPRESSIONISM IN SPAIN** was a commemorative exhibition of the 20th anniversary of the gallery. Works were presented by Juan Barjola, Alvaro Delgado, Luis García Ochoa, Antonio Guijarro, Laxeiro, Francisco Mateos, Angel Medina, Antonio Quiros, Eduardo Roldan and Agustín Úbeda.

For the 45th anniversary, a very comprehensive programming was prepared, beginning with the exhibition of **Francisco Mateos** (Seville 1894 - Madrid 1976), who is considered to be the undisputed head of figurative expressionism in Spain. Subsequently, individual samples of artists linked to the gallery were also presented. The programming began with a sample by the painter **María Jesús Pérez Carballo**. The exhibition then presented the cartagenero painter **Antonio Barceló**, and the program of events closed with the international artist **Juan Terreros**, who had taken part in more than fifty exhibitions in Spain, France,

Greece, Italy, the United States, and the United Arab Emirates to date.

Something that has characterised Orfila since its start is its interest in showing the evolution of the work of artists, with continuous participation from many creators who have showed works in these spaces every two or three years. The artists whose works are presented most frequently are Antonio Barceló, Ferrer Millán, Llanos Gallardo, Mercedes Gómez Pablos, Payero, María Jesús Pérez Carballo, Salinero, Juan Terreros, Francisco Aparicio, and Abel Cuerda. Also belonging to this group of artists are those who are deceased, including Francisco Alcaraz, Maruja Muntas, Daniel Merino, Manuel Calvo, Agustín Abeda, Zamorano, Ortego, and Roldán.

Despite years of experience, the Orfila Art Gallery does not escape the havoc that the pandemic has

Photo: Antonio Leyva (left)



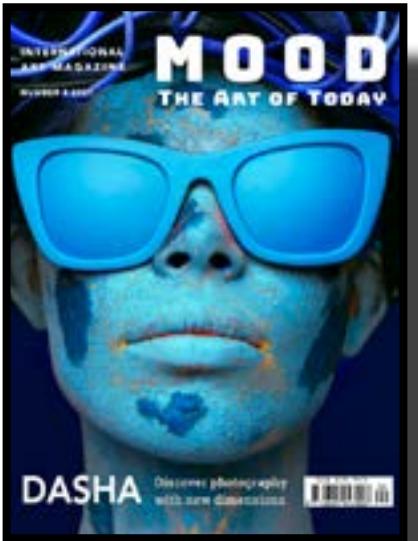
# Orfila Art Gallery in Madrid

caused in the last year. COVID-related restrictions have led to a marked reduction in social and cultural life and had serious economic consequences for the sector, which has seen a significant reduction in its income.

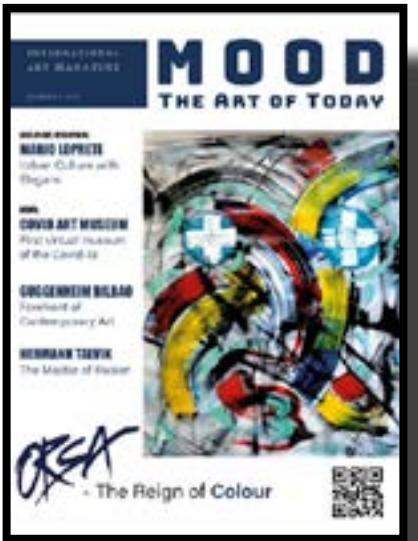
The Orfila Gallery created an initiative to alleviate the effects of this health crisis by raising funds. The exhibition is called 'Save the Look' and features artworks exclusively from the private collection of the director. The uniqueness of this exhibition, which already has two editions (the first present at the end of 2020 and the second between January and February 2021), was that the buyer set the prices he considered appropriate to pay for the works that interested him, without the gallery or its owner previously appraising a base price.

- By Adriana Ruh

## GUEST ARTISTS IN THIS ISSUE



## GUEST ARTISTS IN THE PREVIOUS ISSUE



**Andrés Vijande**  
**Anat Perl**  
**Anne Felicie Nickels**  
**Antonio Mansilla**  
**Artist 360**  
**Caterina Notte**  
**Clara Markstedt**  
**Claudia Godoy**  
**Cristina Jobs**  
**Daniel García Andersson**  
**Dasha**  
**DgArt Gallery**  
**Fernando Labrador**  
**Fredrik van den Broek**  
**Galería Orfila**  
**Gonzalo Brizuela**  
**Juan Pita**  
**Julio Ramón Sanz**  
**Lars Mullback**  
**Pablo Sebastian**  
**Per-Inge Isheden**  
**Toñi Armenteros**

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## ART BASEL - 20-26 Septembre 2021

Art Fair Basel has been postponed and will take place from 20 – 26 September 2021 at the same time as Art Basel.

The uncertain prognoses for the further development of the pandemic in the early summer months and the prospect that the vaccinations will improve travel conditions considerably by autumn prompted the Liste team to take this step.

As Liste Art Fair Basel presents galleries from over 35 countries to an international audience in Basel, it is of the utmost importance that the exhibitors and visitors are able to make secure plans as well as have the safest and best possible conditions to travel to, participate in and visit the fair.



**Christian Schad**  
Maika, 1929  
Oil on wood  
65 x 53 cm  
Private collection  
© Christian Schad Stiftung, Aschaffenburg, VEGAP, Bilbao, 2021

## The Roaring Twenties Guggenheim Bilbao Museum

**Dates:** May 7 to September 19

**Curators:** Cathérine Hug, Kunsthaus Zürich, and Petra Joos, Guggenheim Museum Bilbao

**Exhibition design:** Calixto Bieito

The exhibition is a cooperation between the Guggenheim Museum Bilbao and Kunsthaus Zürich

**Sponsor:** BBK

The 1920s were a decade of both progression and backlash to the trauma experienced in World War I and the pandemic that ensued in 1918, remarkably parallel to the current coronavirus, which awakened people's intense thirst for life, as reflected in this exhibition.

The main new feature of this show is the pioneering collaboration between the Guggenheim Museum Bilbao and renowned playwright and opera director Calixto Bieito, who created an exhibition design to foster an enriching dialogue between the fine arts and the performing arts.

The 1920s witnessed an explosion of creativity and freedom in all spheres of art and in lifestyles, the harbingers of changes that are still in effect today.

The Guggenheim Museum Bilbao presents The Roaring Twenties, sponsored by BBK, a stimulating tour through the groundbreaking 1920s through more than 300 objects representing the most important artistic disciplines of the time, from painting, sculpture, and drawing to photography, film, collage, architecture, fashion and furniture design.

The exhibition will introduce visitors European cities like Berlin, Paris, Vienna, and Zurich, where major changes and progress were occurring in all spheres, many of which can still be felt today. Even though we cannot compare 1:1 our decade with the 1920s, there surprisingly a lot of parallels, dominated by the trauma of a pandemic and a major recession due to World War I. Yet at the same time it was a decade of progress, with an explosion of creativity and freedom, so this glimpse into the past offers encouraging ideas and inspiration for the future.

## Artist 360 - Contemporary Art Fair Madrid

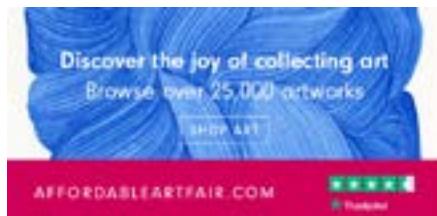


[artist360madrid.com](http://artist360madrid.com)

We recover the essence of the artist taking it back into the limelight of the contemporary art scene. We want to zoom you up to his work and his person, through a self-representation model or even through Art Galleries that share with us the same concern: 'give back the gaze' to the artist.

We encourage a new collecting culture for art lovers, geared towards both the consolidated collector and those who are entering this exciting world for the first time. Fostering and helping society to perceive art with a deeper nearness, avoiding the distortions from which it has been exposed in recent times.

## Affordable Art Fair



[www.affordableartfair.com](http://www.affordableartfair.com)



[www.ifema.es/estampa](http://www.ifema.es/estampa)

## ESTAMPA - THE FIRST ART FAIR SINCE COVID-19

The good results of the ESTAMPA in-person celebration closed with the incorporation of 193 artists to contemporary art collections.

The fair closed its doors with the attendance of more than 12,000 visitors and a general satisfaction of the participating galleries.

Management tells us: 'Fantastic. The Euforia was tremendous. Finally an art fair. Visitors and exhibitors were very excited to see how the art sector was reactivated.'

- Iciar Martínez

**Albert Costa**  
**Ana Mascaró Vives**  
**Anna Maria Johansson**  
**Chatarina Salomonsson**  
**Erika Vázquez Ache 'Umbra'**  
**Hermann Talvik**  
**Igor Smirnov**  
**José Clemente Gascon Martínez**  
**Juan Pita**  
**Mariana De La Rosa**  
**Mario Loprete**  
**ORSA**  
**Pablo Cousteau Vida**  
**Paola Moscatelli**  
**Per Inge Isheden**  
**Pompeyo Curbelo Martin**  
**Salvino Blanco**  
**Tomas Lozano Matiz**  
**Ursa Schoepper**

# NEXT ISSUE



## MOOD THE ART OF TODAY MEETS THE (IN) VISIBLE WOMEN'S CLUB IN AN EXCLUSIVE INTERVIEW

'We started with 25 artists, and now we have 135'

Subscribe to read our October 2021 issue  
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# NEXT ISSUE

Eva Tamargo is the founder and CEO of El Club de las Mujeres (In) Visibles, a multidisciplinary platform of visibility for women artists living in Spain that has no age limit or restrictions on nationality.

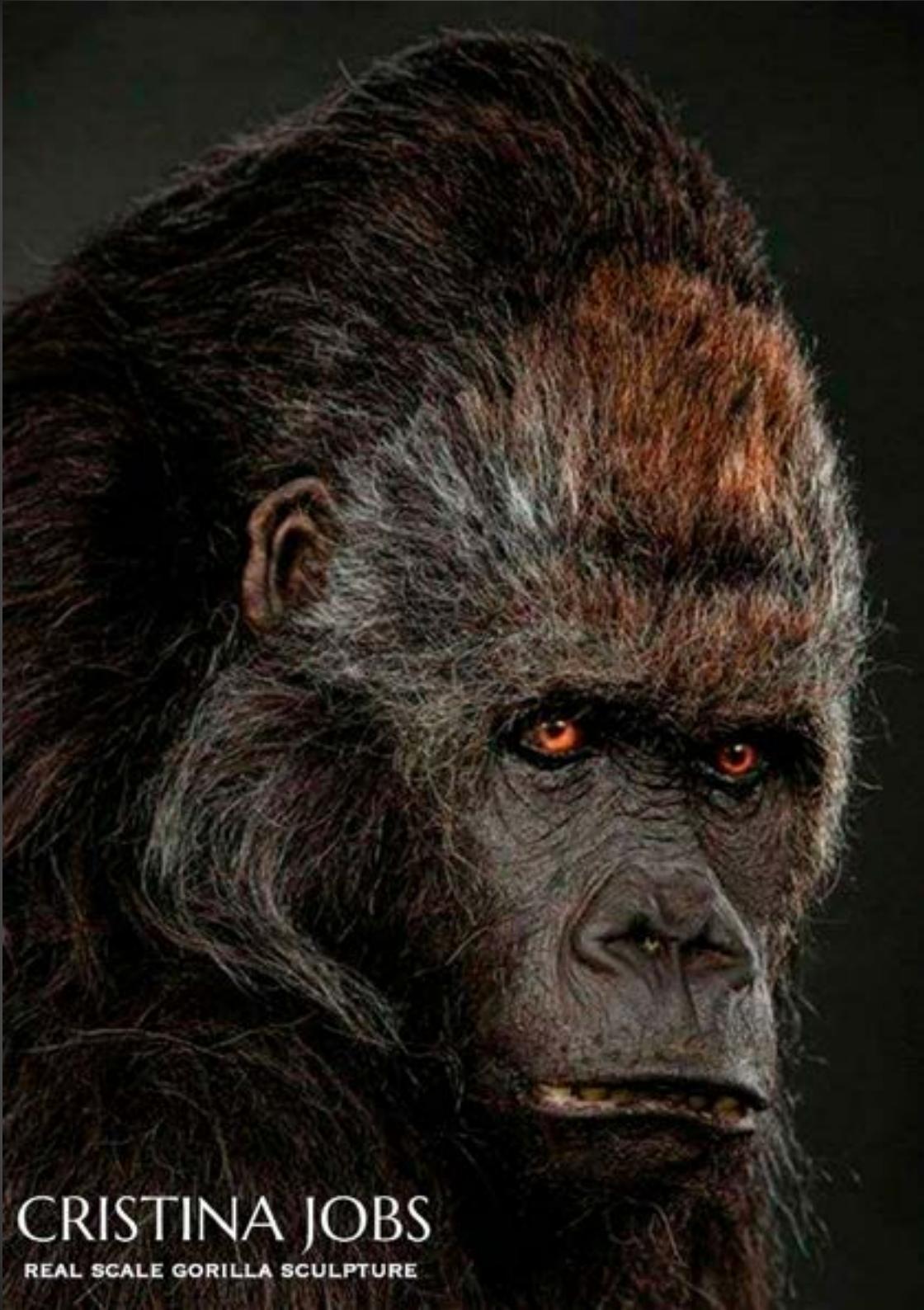
The Club was created three years ago. In her professional environment, the founder was surrounded by women artists who persevered year after year in the same circle without being recognised for their work. It was at this point she started to wonder why this was happening and how she could contribute to helping them become more visible.

At the end of 2017 she found a way to achieve this vision by creating a website showcasing both the biography and the works of the artists members.

When the website was launched in March 2018, it was widely acknowledged by the public and in some of the most important cultural forums in the country.



'We work with values of equality, promotion, conciliation, and cooperation'



**CRISTINA JOBS**

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