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THE ART OF TODAY

Federico Echevarría Sainz

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Sculpture in the World of Art

Meet six artists and galleries with a focus on sculpture

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RICKY REESE
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GÖRAN NILSSON
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SCULPTURE PLUS EDITION
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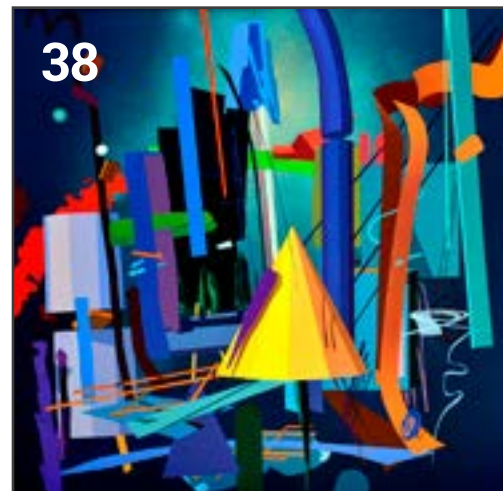
What is art?



Daniel García Andersson
Art Director

When we think of art, we usually evoke a painting or in a museum where we find works that are exposed for an audience to contemplate. Somehow it resembles a sacred space, where works are displayed so that we approach them with reverence.

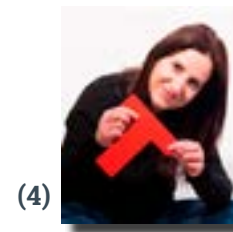
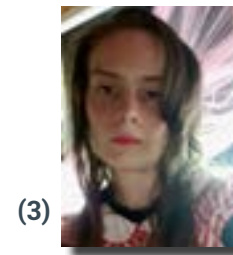
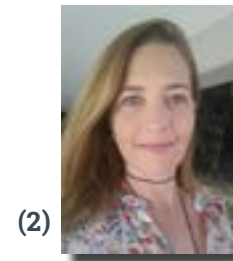
However, art is something less sacred, more every day and closer to us than we think. Not because it can be in a painting of our house, with a decorative function, but because it is present wherever we look: in the architecture of the houses and buildings we frequent, in the advertisements we see, in the clothes we wear, in the objects that surround us. Art does not always want to tell us something, to fulfil a communicative role. It is simply in front of us, showing us the scope of human imagination and creativity.



In that sense, art does not bother to say anything, but directly executes. It makes use of the freedom to create something that did not exist before and installs it in front of us. And in that sense art is doing something important: it shows that things can be perceived in different ways than we are used to.

Like science, art goes beyond what we think reality is: it is a way of thinking that unfolds complex situations, asks questions, and poses problems. Like technology, art transforms what is around us and turns it into something else. But unlike science and technology, art does not give answers or unique solutions, but makes us take part, summons us to think about options beyond what is possible.

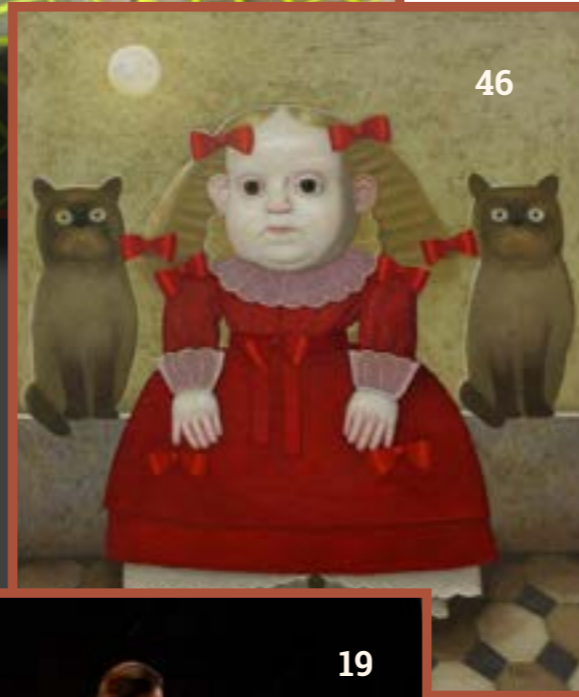
That said, in museums there is a type of art created for the purposes of contemplation and communication. But there is art in books, theatres, public and private spaces, in some cinemas and media, in clothing, food, sounds... Unlike what we usually believe, art is not something beautiful that we can see, but a perspective from which to interrogate and transform reality. Art is one of the many forms that thought adopts, appealing to other dimensions that science and technology cannot assume from pure rationality.



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RICKY REESE

'My works are the expression of my inner universe'

Ricky Reese is an abstract sculptor, born in Buenos Aires and living in Madrid. Art has been part of his life, through photography, design and sculpture, and he has always considered himself a great admirer of those who have the talent and ability to transmit their ideas, feelings or experiences, through an artistic discipline, using of materials, images or sounds. His tireless search for aesthetics and beauty is reflected in his work, which results of the evolution of ideas that arise from what he calls his inner universe.

He makes his works in steel, curving and modelling this noble, but complex material, with a marked personality, and giving it different aesthetic finishes, such as rust and

chrome and enamel treatments. His original work is inspired by simple and elegant shapes that convey movement and sobriety. He is an artist who conceives art from a different and personal perspective, and obtains through sculpture, a tool for imagination and the creation of figures and spaces, which provoke thought, interpretation and dialogue.

The objective of this artist is not simply to create in order to decorate a space, but rather that his work coexists with those who can admire a personal, contemporary object with a life of its own. His works are exhibited in galleries, art platforms, and in different Art Fair and Exhibitions in Europe.



FEDERICO ECHEVARRÍA SAINZ INTERNATIONALLY RENOWNED ARCHITECT AND ARTIST



With his more than 100 architectural works in Madrid and many more internationally, Federico places a milestone in the history of Spain and an international renown. But he still takes time to create unique works of art that respect the environment.

Federico Echevarría Sainz founded in 1970 the Study of Urbanism and Architecture, the result of an early vocation endorsed and spurred by a family history of architects, businesspeople, and painters. His great-grandfather Federico Echevarría Rotaeché, a Basque industrialist of great reputation, his maternal grandfather José María Sainz Aguirre, architect and his father Federico Echevarría Uribe, renowned painter with multiple national and international exhibitions.

Over the more than 40 years it has incorporated prestigious professionals from different disciplines

and countries: Miguel Gómez, Marie Laurence Cerisier, XuLi, Tatiana Echevarría who, after specializing in the USA with I.M. Pei, joins the studio forming a tandem and contributing to each project his experience and modernity.

'We are an interdisciplinary team, committed to our clientele in obtaining the greatest flexibility, adaptability, modernity and technological leadership, offering comprehensive architecture, engineering and landscaping services with the aim of carrying out a global conception of the project, seeking the highest quality of design', explains.

The ftE studio is currently a benchmark in Spanish architecture covering all fields of architecture in general: office buildings, hotels, residential buildings, rehabilitation of historic buildings, shopping parks, facilities, funeral architecture, prisons, airports, shopping centres etc., in addition to interior design and urban planning.

The Firm has been a pioneer in the integration of technical and technological innovations in projects, such as the use of screwed laminated glass and glass supported by structural silicone, made for the first time in Spain. The use of pre-stressed and post-tensioned



A building usually has four faces, but Federico tries that none of the faces are the same, that they are unique, singular.

FEDERICO ECHEVARRÍA SAINZ

structures at the same time opened a new field to obtain large lights, avoiding the pillars and thus diaphanizing the plants.

However, the most important contribution in search of energy saving and environmental comfort from noise and pollution occurred when a Double Active Climatic Façade was projected for the first time, a technique applied and developed in most of the 50 office buildings made.

Currently, the joint use of these technologies places the studio at the forefront of research and execution of Smart buildings.

The trajectory of more than 2,000 projects elaborated from creative freedom, half executed, which exceed 2M m2 built, supply a very wide experience.

ftE Federico & Tatiana Echevarría is an international studio with offices in Madrid, Lima, Lisbon and Budapest developing large

projects in Algeria, Brazil, Qatar, Panama, Portugal, Peru, Colombia, Italy, China, Budapest, Germany, Cuba, Equatorial Guinea, Guinea Bissau, Morocco, among others. In the international framework, they have formed strategic alliances to deepen their knowledge of the regulations and needs of those countries in which they intervene both by presenting competitions and developing projects on request. But ...

But not only architecture ...

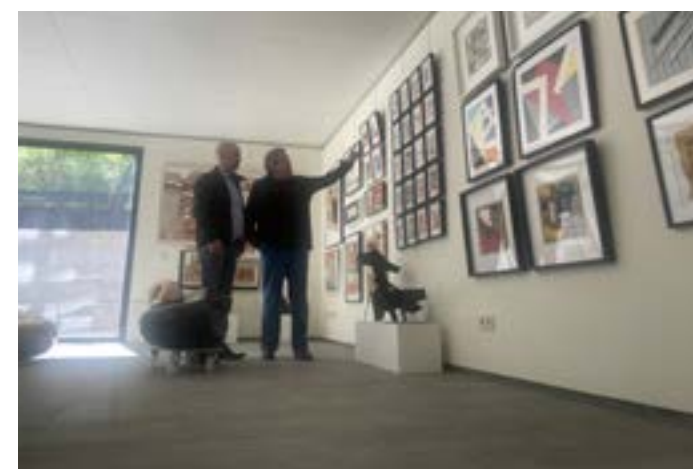
Federico also has another artistic side as a painter and sculptor with both national and international exhibitions. He always tries to incorporate his architectural talents into his artworks.

Most of his artworks do not have a unique position. The same painting can be hung on the side that most attracts the buyer. A sculpture can also be placed in diverse ways on a pedestal and remain attractive. This is a peculiarity of Federico's works.

The same thing also happens with architecture. A building usually has four faces, but Federico tries that none of the faces are the same, that they are unique, singular.



Building designed by Federico donte also has his studio..



Photos above: Federico's studio in Madrid, Spain.
Photos below: Garage of the building designed by Federico donte also has his study.

FEDERICO ECHEVARRÍA SAINZ

In his works he tries to take advantage of residual materials and transforms them into works of art. A cardboard box, a piece of paper, a piece of plastic or any other material can become a work of art.

Visit his studio of 300 square meters is really an experience. Works can be seen on all the walls and sculptures on the ground in an open environment illuminated with sunlight. But even more amazed you get when you go down to the community garage and sees how the garage is adorned with works of art on the walls, that the floor of the garage is

Painted in an artistic way, that the garage is equipped with music and dim LED lights. It almost feels like you are in a Spa instead of a garage. And it is not surprising since opening a door we enter a community Spa designed by Echevarría... and we realize that the entire building has been designed by himself with meticulous solutions and designs out of the ordinary. Really mind-blowing!

By Daniel García Andersson

A unique artist and architect!



Title: 'Remembering Cubism', Technique: Mixed.



Title: 'Color Composition,' Technique: Mixed.



Left tower: Title: 'Red and Black', Technique: Painted Steel, Size: 100x20x27 cm.
 Top right: Title: 'Convergencias III', Technique: Waxed Steel, Size: 39x40x36 cm.
 Central right: Title: 'Fusion III', Technique: Patinated Bronze, Size: 24x34x28 cm.
 Bottom right: Title: 'Encuentros I', Technique: Blued Steel, Size: 33x51x24 cm.

FEDERICO ECHEVARRÍA SAINZ



'I turn natural materials which have completed their cycle into works of art'

RECYCLING NATURE INTO TRULY WORKS OF ART

MEETING WITH LILIANA CASTILLO CASTILLO

Since her beginnings in Art school, she was inexplicably attracted by all the natural elements, the respect they need, their shapes, textures, and colours. **'I turn natural materials which have completed their cycle into works of art, therefore revealing their own essence. This creative process has been a kind of reciprocal therapy, a particular connection to get rid of anything negative and give a second life to those forgotten pieces'**, explains Liliana.

She started working in this project in March 2020, when new roads and systems were about to start in our lives. It was spring, the long days started to make their entrance and the course of nature continued without stopping. But the entire world came to a halt by a pandemic called Coronavirus. We seemed to be in a bubble, untouchable, waiting for a path to move forward and for life allows us to wake up, or maybe staying asleep inside that bubble built by each one of us.

Liliana decided to build a beautiful experience with sculpture, discovering a means of artistic expression, which allowed her to listen to the materials and natural elements she worked with. **'I gladly share my stories and secrets with those willing to be part of them through the forms and shapes arising from each of my pieces'**, she says.

Prehistoric Abstract Sculptures

Liliana lives intensely the creative process in each project. In the abstract prehistoric sculptures, she manages somehow to connect with her own past experiences, binding and cleaning during long hours until leaving the destroyed timber behind to reveal a magnificent work of art. Each layer recovered reveals its true splendour.

She worked on a series of pieces from trees which had suffered electrical storms in Russia. Those twisted, burned, and forgotten logs were the raw material she was looking for. The strength of these elm wood fragments, were struck by the fury of nature, appears in almost prehistoric silhouetted forms. This is how the wood and resin become the narrator of the story, always respecting, and caring for the environment.

'My way of working layer by layer, stage by stage, makes it possible to discover the needs of the different pieces.' Each of them needs a different type of treatment, its own healing process, just as the different stages of life need their own types of curative treatments. It is about working on the most needed pieces, accepting the marks and scars in each piece and exploring their deep side to improve and reveal the hidden essence and beauty.

In this therapeutic path of art, Liliana brings out the beauty of the forgotten, unknown, and discarded pieces. A work highlighting the lost essence, discovering its own beauty. **'Art is a powerful tool allowing to express and transmit what, for some reason, cannot be heard'**, she concludes.



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LILIANA'S BIOGRAPHY

With a Degree in Graphic Arts, Liliana also holds a Master's degree in Communication and Design from IED in Milan, a Master's degree in Interior Design from IED in Barcelona, and a Postgraduate Degree in Management Development from Euncet (Barcelona), in addition to other training and projects in which she channels her creative restlessness, bestowing her little ray of light to the world. A good example was the creation of a digital platform for photographers, born under the name of Blipoint, with the aim of advertising the talent of emerging artists.

Currently she is completely immersed in the creation of artistic projects and uses materials recycled by nature itself. With her latest series of sculptures reborn from damaged elm trunks, Liliana shows us the secrets and true splendour of the elements with which she works, also reflecting the richness of her own personality and intense experiences. In this high-speed trip through the moments that have left a big imprint in her life, the artist takes us not only into the eternal human complexity, but also into the beauty of the resulting learning lessons, using art in such a natural way as a personal valve for expression.



DANIEL GARCIA ANDERSSON

TANGO

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ESPACIO PRIMAVERA 9

www.espaciopravera.com
 @espacio_primavera_9



Marian Rodríguez Esteban, director and owner of Espacio Primavera 9 in Madrid, Spain. From an early age she always felt a special admiration for the arts and sculptures. This has made her, over time, decided to start the adventure of creating a gallery specialized in sculpture, which is the only one that exists in Spain. And this does not happen in other countries such as Germany, Belgium, England ... where this type of gallery is more common, since, in their culture, they have much more assimilated the purchase of sculpture. Here in Spain, I have started this difficult challenge that goes from education to admiration of the sculptural work of the fabulous creators that we have in Spain, and I feel like I am at the head of it.

ESPACIO PRIMAVERA 9, saw the light in 2018, in the traditional neighbourhood Lavapies, on Primavera Street, in Madrid. In its surroundings there are about twenty art galleries, which generates a fantastic focus of artistic diffusion.

ESPACIO PRIMAVERA 9 was created with a fundamental aim, to contribute our vision of art to society, where the energy that is generated attracts the artist, the viewer and ourselves, in such a way that an intense emotional exchange is created. We intend to recognize and create value into our artists and their works, and then serve as a bridge between them and the public through their exhibition.



ESPACIO PRIMAVERA 9

Our objective is to collaborate with artists, whose goal is to contribute something to society and who have enough energy to project themselves professionally in a national and international context, helping them at all times in the difficult but beautiful path of the art world, enhancing their qualities. and helping them grow day by day with their work.

ESPACIO PRIMAVERA 9 is divided into three spaces, the first two, corresponding to the first two bays of the building, are painted in white, and a third space completely painted in black. This allows to distribute the art according to its texture, colour, material... 'I like to emphasize especially on the lighting of each of the works, something that I pamper with great care, which allows me to create a special atmosphere for each of the exhibitions that I have built', explains Marian.

First time visitors to ESPACIO PRIMAVERA 9 are surprised that there is a gallery dedicated to sculpture exclusively, and the good combination that arises from space and sculpture. Once they visit our space, they become regulars' visitors to the gallery.

Marian has a background in the art world, but another type of art, the world of fashion, where volumes are played in combination with space.

'In my family no one had previously dedicated to this wonderful world of art, I am a pioneer and therefore I have assumed it with great faith', tells Marian.

The future of art is changing, the new network systems changed the concepts and method when contemplating a piece. But the almost pedagogical task that she does from the gallery is very welcome by the visitor, who appreciate this role that she has assumed.

'In the not-too-distant future I have started a project that will allow me to have interior and exterior work in the same location, in such way that the potential client or viewer can also contemplate larger-scale exterior works, surrounded by nature.'

She has five annual exhibitions scheduled. The one inaugurated in October 2021 will show the Argentine sculptor Matías di Carlo, who develops his work within geometric abstraction, with very spectacular pieces due to their size and geometry.

'I have not yet exhibited outside of Spain, although I have it within my objectives.'

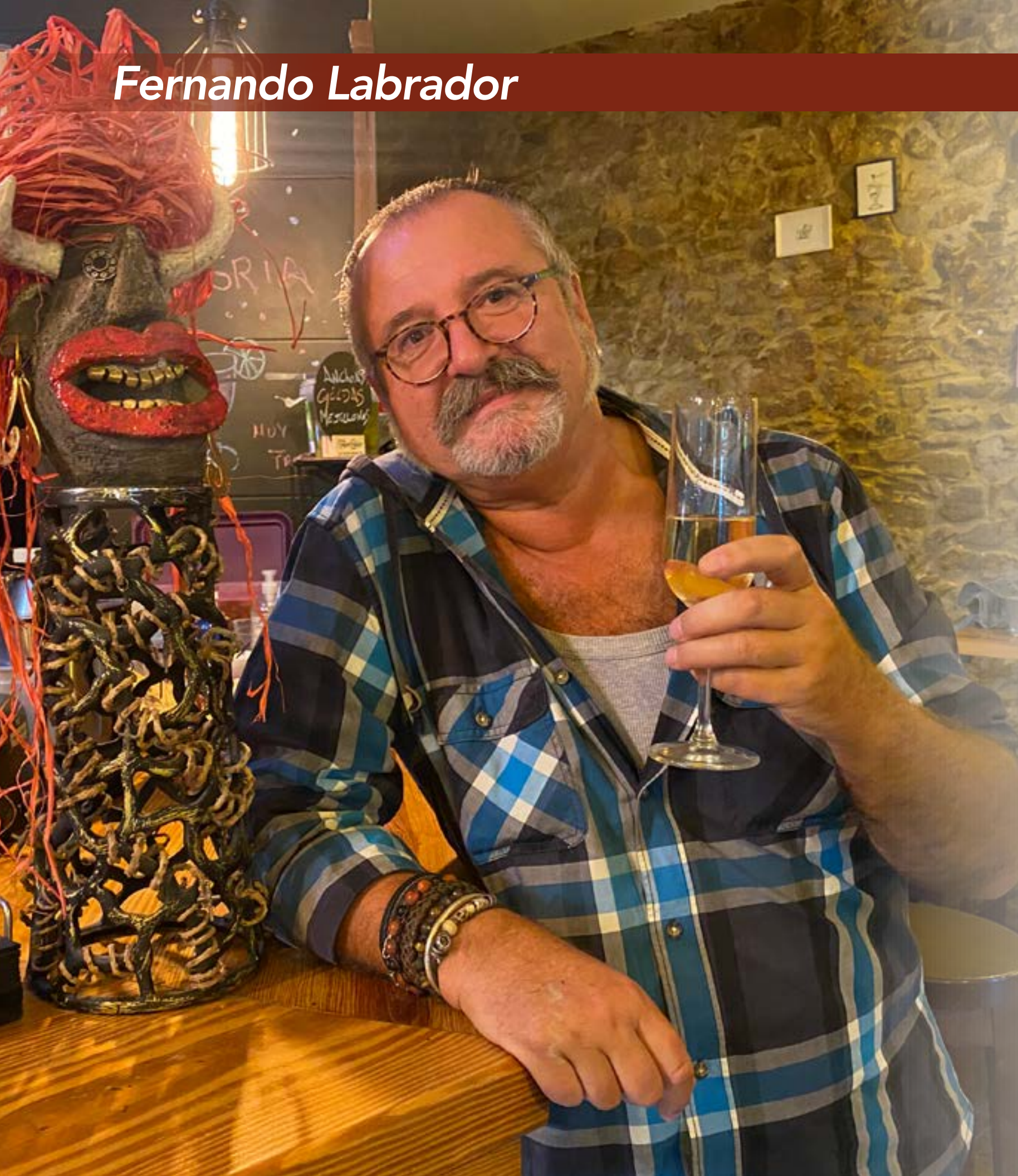
She selects the sculptors by carefully studying their curriculum and proposal, visiting their workshops, and especially important, that the work must send a message.

Her deceased reference sculptors: Bernini, Rodin, Brancusi, Giacometti, Henry More, Lewitt, Chirino, Oteiza, Chillida.

Her contemporary references: Serra, David Rodríguez, Coderch&Malavía, Odnoder, Juan Ramón Martín, Marvin Liberman, Diego Canogar, Hugo Wirz, Cizili.

SPACE COMPLETELY PAINTED IN BLACK IN ESPACIO PRIMAVERA 9





He makes his dreams come true

Visiting his studio in Gijón, north of Spain, or one of his art exhibitions, leaves no one indifferent.

Each of his sculptures has a message that you have to discover.

On June 5, 1956, Fernando saw the light for the first time in Gijón, in the province of Asturias, in northern Spain. It can be said that Fernando was born an artist since from an early age he showed interest in sculpture by playing and creating figures with plasticine, and later also with clay using different techniques. He was never bored as his creative talents were his entertainment throughout his childhood.

But things started to change when he started working in a metallurgical company. He no longer had that much time and his ardour for art was fading. At the age of 48, he underwent a change in his life when his love partner passed away and shortly after his grandfather. Fernando felt that he needed to fill that great void with something that would give meaning to his life, and it was then that the desire to return to create art, especially sculpture, was resurrected in him.

This served as therapy to de-stress, to feel better, to fill the void. He received support from many of his friends and other people who believed in him. Little by little he got to know new styles and ways of expressing himself and in his studio, he can spend hours, calm, enjoying the

moment and creating innovative works.

When asked where he gets his inspiration from, he replies: 'It comes to me... many times I am inspired by song titles or characters. I look for a theme and from there I form a sculpture. It can be during a walk, seeing a flower, a damaged bird in the road or when I ride a bicycle.'

Over the years he has had many successful exhibitions, especially in Spain, and he continually receives requests from people who like his sculptures. His next exhibition with the theme 'Return' will be from November 5-19, 2021 at the Fundación Alvargonzalez in Gijón, Spain.

His works are always linked to a specific theme or series of figures. We find the series 'Adrift' with works on or with wood collected from the sea. Other series are related to 'Birds' and 'Churches' with ecclesiastical themes. 'Fruits', 'Shamans', 'Flamenco' and 'Ethnic' are other themes that fascinate him, and finally he has the series 'Winged Beings' with characters to which he incorporates wings and feathers.

Fernando Labrador



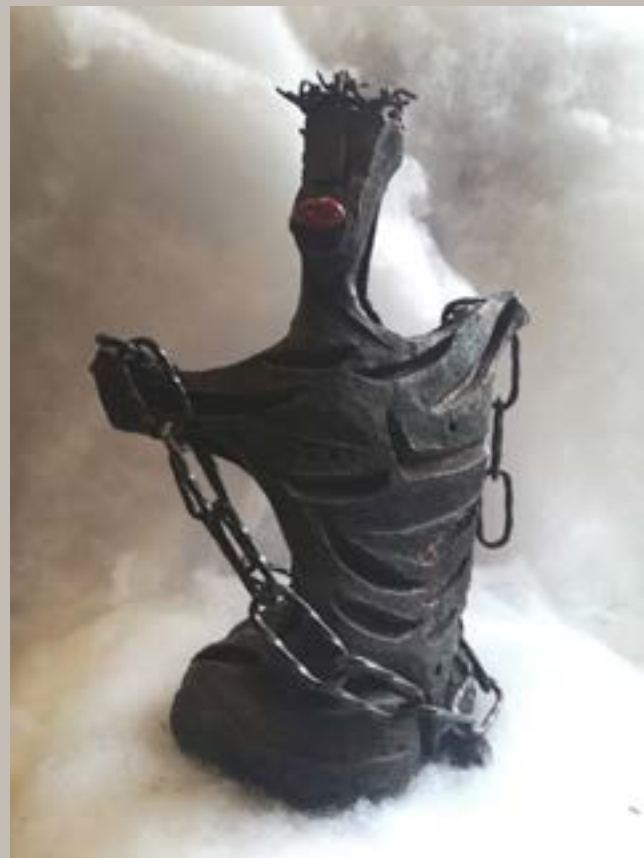
'Ancient and tribal faces that still survive as they can today in our dreams and desires share the stage with grotesque characters full of sweetness...'

His works slowly but energetically draw deep grooves in the material until it receives all the imprints from the sculptor. The spirit has been transformed into work.

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

And so, the work becomes the soul of the sculptor, dressed, and decorated to be presented with pride, in society. The author's own world ceases to be its own to be given to our senses.'

Text: Miriam San Martin, Doctor of Fine Arts



'Mura is holistic in substance and form, and yet she is always Monica Mura.'

INTEGRALE ...

To speak of Monica Mura (Cagliari, 1979) is to speak of one of the visual artists with the greatest projection of contemporary Spanish art today. Settled in Santiago de Compostela since 2002, her work has been chosen and exhibited by institutions such as the Thyssen-Bornemisza Museum in Madrid, the CGAC in Santiago de Compostela or the MIA Art Collection in Dubai, consolidating itself in the national and international circuit of the art world.

As a curator Monica embodies many of the maxims that I have always held dear in an artist. She and her work are courage, transgression, and versatility at the service of a constant search for new communicative situations. This makes her an ever-evolving creator whose works offer the public a frank and direct dialogue in a viscerally univocal way. An example of this is his piece **The New Armor** (2020) whose presence in the last edition of

the ARCO Madrid Fair did not leave anyone indifferent.

Mura is holistic in substance and form, and yet she is always Monica Mura. It seems important to me to establish this premise, because throughout her career the artist has not stopped experimenting with her art, being able to maintain an enormous aesthetic and discursive coherence. Her proposal is multidisciplinary, and she does not hesitate to generate back and forth paths between techniques and supports, in such a way that she has known how to travel through painting, sculpture, photography, video installation or performance, dislocating the boundaries of technique without complexes, to expressively enrich each and every one of the messages she have wanted to launch.

The self-referential is a constant in the Sardinian artist, who uses her image and the now contextual to shape an art with a great political and claiming charge.

The New Armor 2020. Monica Mura. Sculpture and Performance. Festival C 2020, Santiago de Compostela, Congress and Exhibition Center, Pontevedra, ARCO MADRID 2021 | Contemporary art fair, Madrid. Spain
Photo 1: ph. Jesus Anton

MONICA MURA

Instagram: @monicamura.art



Photo: Santiago Rodríguez Fernández



Antenna Girl, 2021. Monica Mura. Platform Festival Performative Conference, Church Exhibition Center Company. Santiago de Compostela. Photo: Courtesy of the Artist

Her discourse is constructed from feminism with works that denounce the 'expanded violence' assembled in the DNA of Western postmodern society, giving rise to reflection and a critical stance on issues such as the constant aggression to the identity freedom of the individual, the expansion and survival of heteropatriarchal memory (Your void is my absence, your memory is my presence, 2017), or the cruelty and consequences of the economic and religious wars that persist in full s. XXI. (THE WALL OF SOAP Do you wash your hands? 2019).

This solid conceptual framework is accompanied by a constant in Monica Mura's work, the enormous importance she always places on the process. It is something that becomes clear if we see how preponderant performance is within her career. In pieces such as **This is no longer what it was** (2021) uncovers the process of creating a textile sculptural piece through a performative action, thus

enriching the symbolic plane of the resulting work.

The Italian artist conveys the narrative of her projects through two discursive lines. A first that affects the recovery of feminist non-memory in all those areas where the role of women has been suppressed or forgotten. We see it in her latest performance **Sonallas** (CGAC, 2021) in which she emphasizes the need to overcome the models imposed by the heteropatriarchal tradition, granting women the social position that they should always have.

And a second in which she plays with the dislocation of the socially accepted common imaginary, giving rise to new signifiers that move the viewer to question their own epistemic ground. It is something that we can see in such spectacular pieces as **Portrait** (2015-2017 Museo Thyssen-Bornemisza) (and **Tú Yo Yo Tú** (2018) in which she works with gender identity and the breakdown of the standard imaginary commonly established.

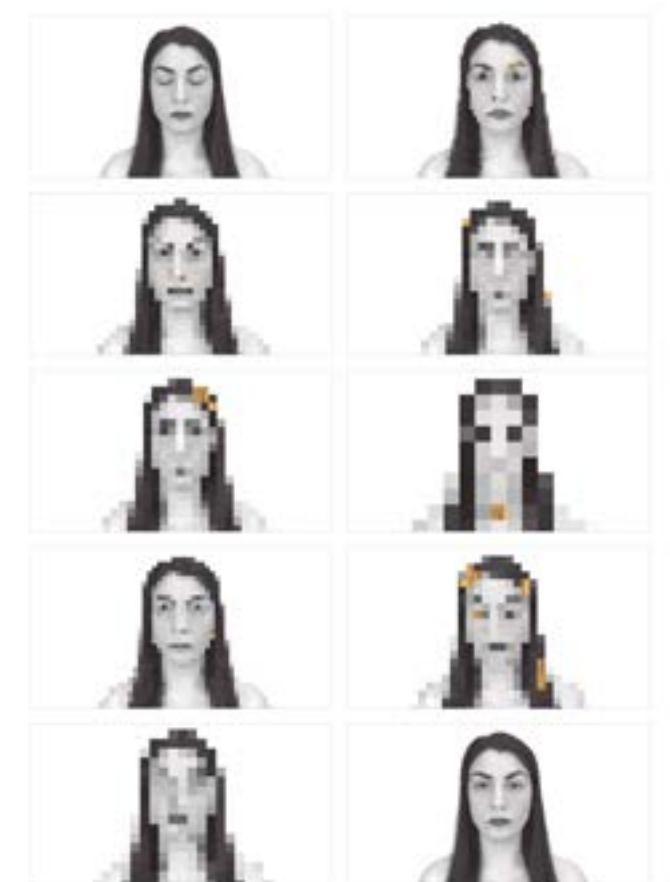
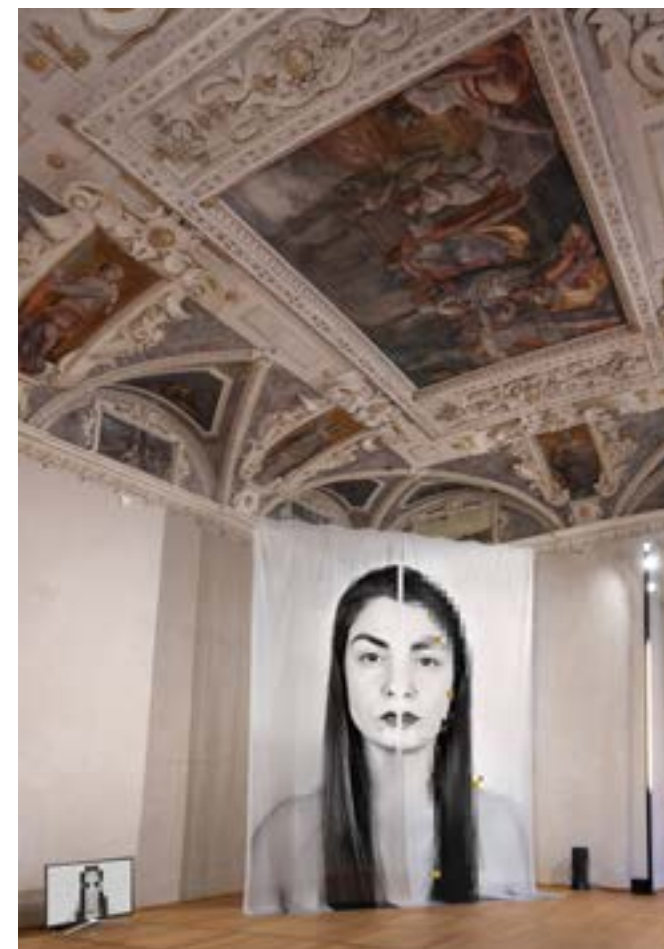
Identity is the theme that drives many of her artworks. If in **Tú Yo Yo Tú** you reflect on gender identity, in **Power to see To see Power** (2018) you do it on digital identity and value of our footprint in that new meta-universe to which we find ourselves hopelessly addicted, the internet.

Monica Mura is not afraid to incorporate new languages into her pieces, being **Antenna Girl** (2021) a clear example of this. In **Antenna Girl** she experiments with video art, live music, and collaborative creation through social networks, illuminating a corrosive performance with which she denounces the alienation assumed by exposing ourselves to the unaffordable flow of stimuli with which the network of networks.



Tú Yo Yo Tú, (You I I You) 2018. Monica Mura. Interactive Installation. Who (se) are You? Identities, Memories and Genders. Church Exhibition Center Company. Santiago de Compostela. Photo: Courtesy of the Artist

Power to see To see Power 2018. Monica Mura. Installation video. Other Identity. Palazzo Grillo, Sala Dogana -Palazzo Ducale, Genoa. Italy
Left photo: Courtesy of the Artist - Right photo: ten frames of the video in chronological order



MONICA MURA

Instagram: @monicamura.art

Monica Mura's creativity seems situated in an everlasting horizon of possibilities, in that place where the audacious and tenacious are rewarded by making them leading artists. And Monica Mura is a brilliant artist, an artist in black and gold. Integrale.

Text: Íñigo Rodríguez Román



Antenna Girl, 2021. Monica Mura. Platform Festival Performative Conference, Church Exhibition Center Company. Santiago de Compostela.

Photo above: ph: Eutropio Rodríguez / Photo below: Manuel G. Vicente



Sonallas, 2021. Monica Mura. Installation and sound performance with cowbells from Sardinia. LEAKS AND INTERFERENCES VI International Performance Art Conference. CGAC Galician Center for Contemporary Art. Santiago de Compostela. Spain. Photo: Iñigo Rodríguez.

Down left: **THE WALL OF SOAP Do you wash your hands**, 2019. Monica Mura. Performance + Site Specific Installation (200 Aleppo pills, 1 bucket, water). Individual cell 2.2 THE PRISON Segovia Creation Center. Exile Special Mention (Galleries VII)
Down right: **This is not what it was**, 2021. Monica Mura. Textile and Performance sculpture. Overture, Madrid. Spain - Photo: Courtesy of the Artist



QUEEN SOFÍA ATTENDS 56TH EDITION OF THE QUEEN SOFÍA PRIZE FOR PAINTING & SCULPTURE

MADRID - The Reina Sofía Prize for Painting and Sculpture is a contest designed to promote these two artistic disciplines in Spain, through the cultural diffusion of the works and the discovery of new talents.

The contest, open to the participation of any artist in the world, is endowed with 10,000 euros, being the only international prize of these characteristics that is awarded in the world and has already become an indisputable reference in the field of plastic arts.

On September 2, 2021, the opening ceremony of the exhibition of selected and awarded works took place in an event open to the public, but in which the winning work of this year has not yet been revealed.

The exhibition of selected works has 428 paintings and 24 sculptures and among all of them, there is the winner, in addition to the finalists chosen in this edition.

The expected jury decision took place on September 15, 2021, when H.M. Queen Sofía, Honorary President of the Spanish Association of Painters and Sculptors, presented the award that bears her name, thus revealing the winner of the 56th edition of the award.

The the Jury decided to name finalists the works of:

César Orrico, a man from

Logroño who lives in the capital, in whose works the sensuality of an anatomy mix of coldness and warmth flows that gives him strength and expressiveness, with the bronze entitled "Bifronte" (177x32x28), a reinterpretation of the classical canons in the sculptural form.

Lidia Sancho, an acrylic entitled "Otro sol" (Acrylic / canvas, 180 x 180), by the artist from Soria with an overwhelming power of color, in which her personal iconography of powerful scopic impulse is evident.

Lorna Benavides, a Costa Rican living in Spain with a sculpture of direct carving in marble entitled "Elogio de la Jóvenes" (Buscaró marble carving, 84x37x37) that can be defined as "figurative abstract" and in which the matter is expressed in its own language, contributing its vitality and the eternity of matter.

Mikel Pinto Muñoz, a young artist from Bilbao living in Madrid, with a large canvas that shows the best of figurative expressionism applied to portraiture, with clear influences from the Prado masters, whom he visits regularly, entitled "The Last of the Council" (Oil / canvas, 195 x 195).

Her Majesty Queen Sofía presided over the Jury's decision and presented the "Reina Sofía Prize for Painting and Sculpture" that the Spanish Association of Painters and Sculptors delivers annually, which in this 56th edition went to **José Manuel Martínez Pérez** for his work '**Spring 2020. Tribute to old age**'.

MOOD The Art of Today has had the pleasure of interviewing each of the finalists and also the winner. On the following pages we introduce each of them.

José Manuel Martínez

Winner of the 56 Reina Sofía Prize for Painting and Sculpture 2021

He has lived and worked in Madrid for about 20 years, although his hometown is Lepe (Huelva), in southern Spain. He has been dedicated to sculpture and drawing for about 25 years. Parallel to his artistic activity, he works as a teacher at the ESDIP Art School in Madrid where he teaches anatomy and life drawing.

'Recently my work 'Spring 2020, homage to old age' was the winner of the 56 Reina Sofía award. It was an extraordinary joy for me and a great impulse to improve as a sculptor and as a person. I am grateful to the wonderful jury of the award and to the AEPE (Spanish Association of Painters and Sculptors) The work is a tribute to the elderly who died from the pandemic. He talks about the loneliness and abandonment they have suffered; it was inevitable not to become sensitive to their situation.'

'Now I am making a crucified and a portrait of a friend. I have some group exhibitions and some individual exhibitions in view, so I am working on innovative ideas that are still in their infancy and need to be matured.'

In October he will exhibit at the MEAM in Barcelona one of his works made with Andrés Lasanta, called 'Bitroco', which has received an honourable mention in the FIGURATIVAS 2021 contest.

@josemanuelmartinezesculptor
josemanuelmartinezesculptor.blogspot.com

'Monument to the Aged and the Beautiful Virgin', Lepe, Spain.
Photo: Courtesy of the artist



'Spring 2020, homage to old age', winner of the 56 Reina Sofía award.
Photo: Daniel Garcia Andersson





César Orrico

Finalist for the 2021 award.

'I have always dedicated myself to art. I started studying Bachelor of Arts in Logroño and later Fine Arts in Madrid. Then I continued developing my work as a sculptor in some scholarships and workshops, and for more than ten years I have dedicated myself full time to the production of my work.'

He recently received the First Prize for Sculpture at the 15th International ARC Salon Competition in the United States. In 2019 he was awarded the Jean Asselbergs Prize from the Taylor Foundation in Paris, and in 2016 the Flechazo Prize from the Madrid Contemporary Art Fair, FLECHA.

For the 56 Reina Sofía Prize for Painting and Sculpture 2021, he chose to present his work 'Bifronte', a bronze sculpture measuring 176x30x30 cm.

'Besides being my last sculpture, I chose it for its symbolism. Bifronte means two fronts or two faces, one looking at the beginning and one at the end. A paradigm of existential duality that I have represented as a man who looks to the future behind the mask of his own self. A doubling of being and time, where the main figure is able to observe two realities simultaneously.'

'I am currently participating in an exhibition at the European Museum of Modern Art in Barcelona in connection with the award received by the Art Renewal Center and I will shortly open a solo exhibition in France and another in Spain. In January I will also exhibit a representation of my work in Holland and throughout the year I plan to participate in some Contemporary Art fairs in Europe and the United States.'

[@cesarorricosculptor](#)

www.cesarorrico.com

'Bifronte'
Photo: Courtesy of the artist

Lidia Sancho

Finalist for the 2021 award.

She lives and paints from her workshop in Soria, a province in northern Spain, located in the eastern part of the autonomous community of Castilla y León. After studying Artistic Baccalaureate, she completed a Bachelor of Fine Arts (2006-2011-Extraordinary Prize) and a Bachelor of Art History (2007-2011), both at the University of Salamanca and ABKM Hogueschool Zuyd (Maastricht, Holland). For this reason, it could be said that she has been linked to the art world for about 18 years.

Among Awards and Distinctions we name the recent recognition as Finalist in the 56th Reina Sofía Prize for Painting and Sculpture, the Project Prize I Artistic Creation Contest - County Council of Soria, the First Prize for the Young Art Program of Castilla y León, the 4th Prize of the XVI Competition Cultural Virgen de las Viñas and the Medal of Honor in the 28th Edition of the BMW Painting Prize awarded by Her Majesty the Queen Doña Sofía, among others.

She has enjoyed residency and artistic production scholarships, among which we can



'Another Sun'
Photo: Courtesy of the artist

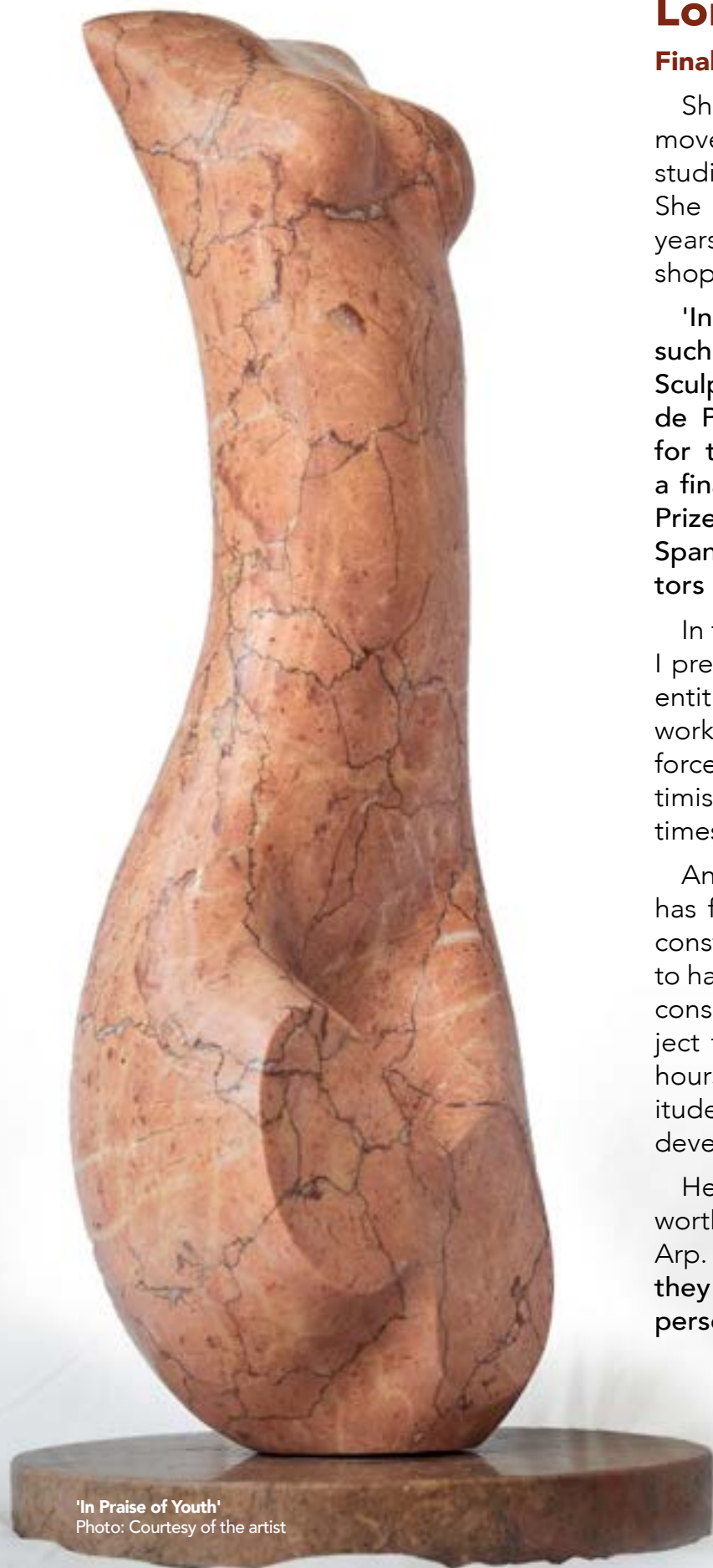
highlight the Antonio Gala Foundation Scholarship for Young Creators in its XI Promotion (Córdoba) and the Painting Scholarship of the Royal Academy of History and Art of San Quirce (Segovia).

'I presented to the Reina Sofía Prize the work entitled Another Sun, an acrylic on canvas measuring 180 x 180 cm. This work demonstrates the capacity of autonomous colour to transgress the surface of the canvas and reflect another dimension, without the need to be a screen for realities alien to the painting itself.'

How do you see the future?

'I am currently developing a winning project at the 1st Artistic Creation Contest. This project consists of the production of paintings and traveling exhibition -in chapel format- by the houses of Sorianos in the rural environment. At the same time, I carry out work production for two individual exhibitions, one in Soria and the other in Madrid. At the pictorial level, my present interest is to investigate in depth the relationship of pictorial matter with space.'

www.lidiasancho.com



'In Praise of Youth'
Photo: Courtesy of the artist

Lorna Benavides

Finalist for the 2021 award.

She was born in San José, Costa Rica and moved to Spain to continue the Fine Arts studies that she had started in her country. She had already dedicated more than 40 years to art. She resides and has her workshop in the town of L'Elia, Valencia.

'In my career I have won several awards, such as the XVI Manolo Valdés de Altura Sculpture Prize (Castellón) and the I Quart de Poblet Sculpture Prize (Valencia), and for three consecutive times I have been a finalist in the 54, 55 and 56 Reina Sofía Prize for Painting and Sculpture from the Spanish Association of Painters and Sculptors (AEPE).

In the last edition of the Reina Sofía Prize, I presented a torso in Buscaró pink marble entitled "In Praise of Youth". I chose this work because it represents the emerging force of life that always looks forward optimistically. I think that in these uncertain times we can use some positivism.'

And speaking of the future, she always has future projects and develops her work constantly in the workshop, without waiting to have exhibitions or contests, because she considers that the work should not be subject to calls, but be founded in hours and hours dialoguing with the subject in the solitude of the study. Only in this way can she develop a sincere and congruent work.

Her preferred artists are the English Hepworth and Moore, and also Brancusi and Arp. 'I like how, starting from figuration, they managed to lead to new and highly personal languages.'

[@lornabenavidesromero](#)

www.lornabenavides.com

Mikel Pinto Muñoz

Finalist for the 2021 award.

Madrid resident painter in the Chamberí area, a stately residential area with a variety of cultural attractions, including the Sorolla Museum and Art Gallery.

Mikel has been painting all his life, since his father is a painter and he had the opportunity to experience the profession and his passion for art since he was a child, in his own home. During adolescence he abandoned painting when he was disappointed with the current state of the art and focused on studying literature, which led him to graduate in English Philology from the Complutense University of Madrid.

During his university training, he regained his love for painting by visiting the Prado Museum regularly and decided to start an artistic career.

Before leaving painting during adolescence, he had the opportunity to win several outdoor painting awards, such as the 2010 edition of the Goya open-air competition in the city of Bilbao, of which he won the first prize when he was just 15 years old.

'My work is titled 'The Last of the Council'. It is a canvas measuring two meters by two meters, painted in oil, and made with a loose technique, with expressive glazes and brushstrokes. The painting



'The Last of the Council' - Photo: Courtesy of the artist

represents a group of very young priests walking together while passing through an orange, twilight background, among whose turbulences the historical drift of an institution as influential as the Catholic Church can be distinguished. In some way, the picture is based on the contrast between this historical drift and the incipient faith of those young priests, hardly aware of what the weight of this drift entails in the face of materialism, the lack of transcendence and the antimetaphysical character of the modern western societies.'

Why did you choose just that work?

'Because I think it represents an interesting and unusual contrast.'

Mikel has several projects, although he cannot talk about all of them. His main project is to continue standing for the many daily paradoxes of post-modernity, in which so habitually, as the song said, 'you can see a Bible crying next to a water heater.'

What would you say to your readers?

'That they continue to be interested in art, but that they also do not forget their roots, of Greece, Rome, the Romanesque, the Gothic, the Renaissance or the Baroque.'

(IN)VISIBLE WOMEN AND THEIR ART NETWORK

www.elclubdelasmujeresinvisibles.com



An equitable and timeless space where the art of creative women does not require occasional or elusive calls to show itself, a cultural showcase with a feminine character, the Club de Las Mujeres In Visibles (In Visible Women Club).

This is how a project was conceived that began on March 7, 2018, on a digital platform, but which emerged as a desire for justice and visibility two years earlier. A window through which to broaden the possibility of showing the world the talent and value of women artists.

The Club de Las Mujeres In Visibles, created by Eva Tamargo, producer of events, shows and theatre with almost 20 years of experience, and who directs the Club de Las Mujeres In Visibles. It began with 25 creators and currently has projects and works by more than 130 women in different disciplines such as music,

collage, illustration, painting and photography.

Eva had the ingenuity to bring together strength and talent to promote the art of women whose dreams until then were only dreams that vanished in front of a closed cultural circle in which opportunities were fleeting and few.

With clear values of equality, conciliation, promotion and cooperation, the project was still gaining followers, among them the Mexican artist Idalia Candela, who upon meeting her decided to combine her qualities with Eva's idea and vision to give the Club an image.

With three years of foundation, the Club de Las Mujeres In Visibles is a benchmark in its area throughout Spain, which has earned it the attention of mass media, the support of private companies and, above all, international recognition.

The future of the organization is outlined, and it is to continue the fight for equality that the world has undertaken. To continue the work of expansion and to consider the ways of taking art to unexpected places, to place the exhibitions in everyone's spaces, to leave large capitals without abandoning the presence in them.

Let art touch hearts, but also consciences, promote equality by favouring working, professional and social conditions, creating community and networks that allow the dissemination of the work and talent of creative women.

Faced with a world that seems paralyzed, these women stay at the forefront, creating projects, exhibitions and calls for new artists; In addition to the HARTE Foundation, they have decided to artistically take over hospitals, holding exhibitions with themes of well-



Eva Tamargo
Founder of the Club

being and optimism, a genuine and well-deserved tribute to the health personnel who are waging the exhausting battle against COVID-19.

The Club de Las Mujeres In Visibles aims to promote and awaken the interest of citizens in culture, and this impact cannot be only of a few, these determined women have gone

around the world, creating and weaving networks in Europe and Latin America from where they receive daily gratitude for the initiative and expressions of desire to be part of it.

The result of the effort and work of Spanish women artists and creators is no longer a dream relegated to oblivion, it is every day a tangible reality

that awakens concern and desire in different latitudes where art and creativity are the rising sun of women. who probably still live in the dark and who see the Club de Las Mujeres In Visibles as a new hope to continue creating.

By Jeika Gotera

JUAN BÉJAR

The 'Poisoned Chocolates'

To enter the world of painting by Juan Béjar (Málaga, 1946) is to enter a timeless space full of symbols that combine past, present, and future within the same canvas.

Each of his works are made with a detailed technique that speaks volumes about his permanent search for perfection.

His painting is timeless and universal.



'The night'
Oil on wood, 100x81 cm



'Duet'
Oil on wood, 46 x 38 cm



'The sheep's dream'
Oil on wood, 100x81 cm



'Dark lady'
Oil on wood, 100 x 81 cm

With great discipline, Béjar paints every day for many hours to achieve the perfect work – a work that, in his words, 'is still to be done.'

He declares himself a nonconformist painter who is very self-critical. 'When I start to paint a painting, I think it will be the best I have done in my life, but it is not true because when I finish, I see that it is not, that I am missing, that the next one will be better. This is not an exercise that I impose on myself...it comes only from self-criticism, but it is good for me because I evolve a lot in each painting,' explains Béjar.

As a self-taught artist, he found his greatest teachers in museums. Since he was a child, he had a knack for drawing. Still in his youth, he began to master the techniques of oil painting and set out to make a living by making portraits in order to pay for his trips to Madrid and to enter the Prado Museum. His great schools were museums, and there he dedicated himself to learning by observing great masters such as Velázquez and Rembrandt: painters from whom he adopts the technique of 19th century Spanish painting to our own time. Throughout his artistic career, Béjar has managed to capture

his unique style and his own personality in each of his paintings, a style that art critics often call 'Bejarian.'

From an early age, he had a desire to make changes in the cultural environment of his native Malaga. This is how his active relationship in the cultural institutions of the city led to his pursuit of an education at the Royal Academy of Fine Arts of San Telmo, an opportunity proposed to him by his community connections. Just one year later, however, Béjar resigned due to the lack of enthusiasm with which his proposals were received and the difficulty of creating working groups.

After that experience, he became a founding member of the Palmo Collective, which is considered one of the most important groups in the cultural history of Malaga. This group was made of artists with a modern and avant-garde vision of art, as opposed to the cultural tastes of Malaga in the 1980s. They met in a modest place in the city centre where they managed to present



'Confidences'
Oil on wood, 100 x 81 cm

great international figures in art, literature, poetry, music, and criticism, programming interesting exhibitions and conferences that contributed to an update of the artistic and cultural tastes of the city.

Juan Béjar is a self-critical artist who is very disciplined and has a very refined technique. In his evolution as a painter, we discovered that Kafka's literature and Freud's study of the interpretation of dreams contributed a surrealist aspect in his paintings. We can see part of that surrealist stage in the enigmatic environments of his paintings: in those roads that go nowhere and in the objects that seem not to belong to the scene but are loaded with symbols, giving the whole environment inside a sense and a connection to the personage.

Conceptual symbolism

Juan Béjar's painting is made in the present, portraying a past that can be discovered in the slightly malicious smile and sour moments of his personage and in those beings who seem to look to the future and make us reflect. For the artist, this amalgamation of times arises from his interest in not missing the train of the future while simultaneously extracting all the magic of the past to turn it into a different and current concept. In his words, 'The present is always surprising. Nothing in my paintings is the product of chance: I mix the transcendence of an outdated past with a perverse naivety.'

Hence, his painting is timeless and universal.

For him, symbology has great value in his work, leaving the purely figurative plane to turn it into a feeling. To achieve this, he plays with symbols and elements with a double meaning. Béjar does not like to qualify his style within the figurative plane, but he prefers to frame his work within conceptual symbolism. Each of his paintings are loaded with symbols or elements that always have something to say, and in his work, everything has its meaning: for example, the landscape or the interior scene is related to the personage and how he is dressed. Likewise, the small flying objects that he has been incorporating into his

The human side of the artist

An anecdote that reminds of the beginnings of him:

The bite of an insect called Art

A movie that inspires him:

'The mill and the cross'

His favourite writer:

Franz Kafka.

His favourite painting:

'The sleeping gypsy' by Rousseau.

His best work:

The one that is yet to be done.

How is the human Juan Béjar defined?

'Nothing human is alien to me'



'A Dream'
Oil on wood, 100 x 81 cm

artistic evolution have a meaning even when they sometimes have no direct connection with the personage.

For the viewers, approaching his work is also a process of connection and discovery of these symbols that will never leave them indifferent. At first glance, his painting and his personages may or may not fit the audience, but they never go unnoticed. His work is impressive: it makes us think and it manifests into

something that is passionate.

To create this symbolism, Béjar mainly uses his personages or those 'poisoned chocolates' as he likes to call them: children who have lived life and have returned who, instead of progressing, have returned to childhood. They are sweet children but at the same time they have the bitterness of life reflected on their faces and bodies. This is depicted through figures that ironize through their gaze or animals whose gazes

'The universe was hiding in every corner. She appeared, I saw her: she was an infant that I followed with steps of silence. I was seduced by her handsome attire: she wore flower crowns in her hair and pearl necklaces made from dewdrops; on her dress, silk lace embroidered with crystal threads. But her expression was from a lost world. She was accompanied by a serious dog, but who held an expression of wisdom. He walked among the trees of a symmetrical landscape. The world was smiling at her, but she was behind it all: she was not born for homage.'

'I want to create in my paintings an atmosphere of symbolism that creates reflection, liberation, enigma, and strangeness. I want my paintings to ask questions that are not easy to answer: another way of looking at the world that is spiritual [and] that is the concept of trivial things to which we do not give importance, which take centre stage. Everything is conceptual symbolism because there is an abstract feeling that the person who observes it cannot explain.'

resemble those of people. They are 'little ones' who already carry the story of a life in the past but have returned to youth with their joys and troubles: these personages carry bitterness inside and are the kinds of beings who were born old and have ended up 'Disinherited from history.'

As in the theatre, the personages are always the same actor playing distinct roles to undertake a new story in each play. For the artist, the

personages are a faithful portrait of the environment we live in. They are very much their own 'Bejarian children' who seldom smile, and when they do, their expression is malicious and loaded with mischief. They are 'chocolates' with which it is sometimes difficult to fit in a first impression. They are beautiful, but at the same time poignant personages that are winning us over as spectators, asking us questions and leading us to think: they have an impact in us that leaves us wanting to know more.

Like its personages, the construction of the landscapes is also very personal, inspired most directly by Spanish history, although it keeps certain reminiscences of Renaissance painting. His landscapes are full of emotion and symbolism, depicting enigmatic, strange, and timeless environments with roads that go nowhere and with stations where no one leaves. All these features recreate a trip that brings together 'the joy of leaving and the restlessness of arrival.'

To find this symbolism is part of a fascinating and intensely disciplined creative process for this artist, who never stops painting. His inspiration comes from the cinema (he likes good directors like Bergman, Visconti, and Sorrentino), from literature, and from the facts of life itself. His work process does not include previous sketches. He confesses that when an idea surprises him, he thinks about it

for long periods of time before executing the painting. He imagines it, and once he visualizes it in his mind, he goes directly to the canvas to execute the work. 'The realization becomes a slow journey that takes me to an always uncertain destination like the trip to Ithaca. I enjoy the road more [than] the goal that is always unknown and most of the time unsatisfactory,' explains Béjar.

With a broad and solid career in the national and international artistic fields, Béjar has taken part in an extensive catalogue of solo and group exhibitions, and his works are present in important public and private collections around the world.

At present, his painting process is very thoughtful and of a slow, neat, and detailed technical elaboration that aims to represent painted poetry. Béjar is a tireless artist for whom each work is 'a verse full of symbolism which can always tell a story,'

By Adriana Ruh

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'Dry tree'
Oil on wood, 100 x 81 cm



'The wait'
Oil on wood, 100 x 81 cm



'By horse'
Oil on wood, 100 x 81 cm



Juan Béjar: 'Night games'
Oil on wood, 100 x 81 cm



Juan Béjar: 'The guest'
Oil on wood, 46 x 38 cm



He needed 40 years of painting to find his colours and techniques. With a brush and a piece of sponge, he creates his lovely and quiet paintings.

Grew up in Skälderviken just outside Ängelholm in southern Sweden, close to the sea, the beach, and the forest. These close-ness to the nature as a source of inspiration where he finds his motifs which he then brushes into the canvas.

'When I paint, I often process the motif by emphasizing certain details. That's when I can give simple motifs an extra dimension through light and depth in my painting.'

His paintings are a mixture of naturalism and impressionism and are often characterized by calm and harmony. He is considered an international artist and his paintings are represented in countries such as Denmark, Germany, England, Switzerland, Australia, the USA and Dubai.



TOÑI ARMENTEROS

Dialogue between hero women

An emerging artist from Spain who evokes ideas of intensity, sensuality 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 portray images that ignite the imagination and transport us to our own fantasies, those hidden inside us that materialize before our eyes for the first time when we view these works.

Her childhood and most of her life has been spent in Torrejón de Ardoz, (Madrid), beginning to paint at the Cultural Centre there. Currently, she shares her

vocation of teaching with her passion for painting, teaching classes as an English and Spanish language teacher in public school.

... 'It was in 2017 when I painted my first portrait. It was something that I always wanted to do, express the glance, the feelings and the emotions that radiate from our innermost being and that sometimes, shiftily, betray us. With my paintings I try to use art as a communication tool with a social purpose. I try to express my feelings and emotions in my paintings through color spots and loose brush-strokes. In my recent paintings, I enjoy mixing different materials and techniques, experimenting with the magic of fluids and pouring, getting more abstract-figurative effects.'

TOÑI ARMENTEROS

FROM FANTASY... TO REALITY

With 'Dialogue between hero women' I have built a story that starts from fiction, from those hero women that we all admire, to real women that have to fight for their goals; they have to overcome many stereotypes and obstacles, both social and mental, to achieve them.

In the first stage, I use different textures to focus on the portrait's skin. What I want to stand out is the human condition and the beauty despite time and worries. The spectator will see the strength and the audacity with a sensual touch in each portrait.

In some phases, I go back to use oil in my paintings and back to reality again, but I choose spontaneous, fun and colorful portraits in the end. In these portraits the lines slightly disappear and are suggested; the glance is what attaches us to the story and to reality.

The aim of this collection is to remember all those women who are not famous, despite having an important role in history, such as Clara Campoamor, Amelia Earhart, Marie Curie or Frida Kahlo, accompanied by fictional superheroines such as Catwoman, Storm or Wonderwoman. They are 'spontaneous, fun and colourful portraits; where the forms are more suggested and the gaze is the only thing that anchors us to history and reality.'

And why 'hero women' and not heroines?

She has chosen a term that she has created herself, 'hero women' and not "heroines" since the suffix -ina in the Spanish word "heroína" diminishes the thing to which it refers. That is why she refers to these personalities as 'héroas' in her language, so that it is the feminine of hero and not the term 'heroine', reminiscent of narcotics.

All the women in this exhibition, although they have had a very important role in history, need to be given greater visibility for all their achievements and their successes. The goal of the artist is to build a society and a future without differences or discrimination based on gender.

Upcoming appointments

Nowadays, the artist is incorporating landscapes in her new projects, such as "Don Quixote goes to Ithaca" or "My journey in time" that you will see in October, inspired by the footprints of Santa Teresa de Jesús, among other designs.

In addition, she is involved with a group of artists in a project about geniuses of Spanish literature, such as Federico García Lorca, that will be released soon.





REBECKA LINGMERTH
SPLASH
@unique_things_by_lingmerth

REBECKA LINGMERTH

SWEDEN

Many of the motives and patterns also adorn her collection of clothes, pillows, serving trays and coasters. Because she uses influences from fashion and contemporary art, many of her buyers also have a modern taste and interior design style. Those who meet her paintings also discover that she is inspired by nature and exciting textures. The surface structures give the paintings a tactile and sculptural feeling, which gives more life to the light and shadows on the canvas.

In 2008/2009 she attended an art school, Nyckelviksskolan in Lidingö - Stockholm. She learned several techniques such as textile, graphics, sculpture, and fine art. She has also studied art for three semesters at Uppsala university, Sweden 2010/2011 at the art teacher program.

Rebecka have showed her art at several fairs and exhibitions around Sweden and have now also entered the world's largest Art Fair for modern art in Manhattan, New York, Art Expo New York in April 2022. In Oct 2022 she will also exhibit at the world-renowned Art Fair Carrousel de Louvre in Paris.



www.uniquethingsbylingmerth.com
@ unique_things_by_lingmerth

She likes to work with pastel shades and gold leaf.



- 2022 Art Fair Carrousel de Louvre, Paris. Represented by PAKS Gallery, Vienna
- 2022 Art Expo New York, exhibiting her artwork at one of the worlds biggest contemporary art fairs
- 2022 Art exhibition Solo, Showroom of her artwork in Stockholm, Artportable
- 2021 Personally selected to participate in the Art book Nordic Art Guide 2021/22
- 2020 Virtual Art exhibition, Hansford and Son's Fine Art Gallery, England
- 2019 Art exhibition, Galleri ZeitGeist in Uppsala, Sweden
- 2016 Art exhibition Solo/ Gallery Magno Art, Östermalm in Stockholm, Sweden

SPAIN

DAVID POU

@ tincganesdepintar

David is a scenic painter and have worked on different movies, theatre productions and operas. He has been painting all his life and he uses every moment he finds to paint or draw, especially figurative painting. **'The human figure never ceases to fascinate me,'** says David.

He loves painting using different techniques: acrylics, charcoal, pastel, ballpoint, coloured pencils, crayons, pencil, markers ... and love mixing techniques.

He is passionate about art so and likes to visit new museums to discover new artists and their way of expressing art.



THE NAVAL MUSEUM OF THE SPANISH NAVY SAILS ONCE AGAIN AS A BENCHMARK FOR INTERNATIONAL CULTURE, WITH 12,000 PIECES OF GREAT VALUE AND WEALTH OVER EIGHT CENTURIES FULL OF HISTORY

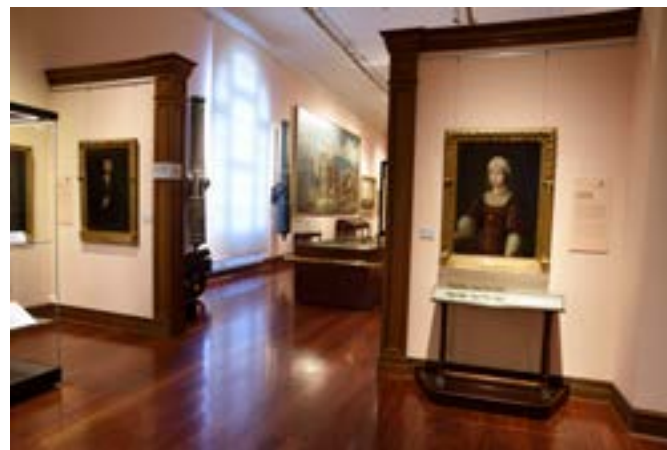
An interview with **María del Carmen López Calderón**, Technical Director and Curator of the Naval Museum of the Navy in Madrid, and the Director of the Naval Museum and the Institute of Naval History and Culture, Vice Admiral **Marcial Gamboa Pérez-Pardo**.

The Naval Museum of the Spanish Navy finished its renovation this year using a budget of close to €1.7 million to present excellent and interesting collections filled with unique historical and artistic pieces that are special artefacts which represent history. In this museum, it is extremely important to examine the extensive cartography, and the unique models of ships that cannot be found anywhere else in the world, as well as the nautical instruments, paintings, drawings, engravings, aquatints and etchings, lithographs, sculptures, many intaglio prints, uniforms, and weapons, among other fascinating pieces.

In the current stage, a new technical team of civil servants stands out; they have worked together with the new instructions of the Navy, to achieve as their first objective the maintenance of, above all else, the identity of the Naval Museum. In addition, the aim is to disseminate internationally – in all areas of culture and society – the most important naval landmarks throughout Spain, emphasizing that it is always done with a markedly educational mission; and making it possible in this sense, through transversal itineraries.

On a first visit to its rooms, the viewer immediately realises that there is an extensive amount of cartographic work, which is of great value, and that cannot be seen anywhere else in the world.





General views of the Naval Museum of Madrid, Spain
Photo: Courtesy of the Naval Museum in Madrid

There are also internationally renowned paintings of great moments from war and naval battles, portraits of illustrious sailors, monarchs, busts, and especially excellent models of unusual and unique ships, which remain in the Museum in perpetuity and for posterity. Also, the works of art of lost wrecks, as well as miniatures, sculptures, swords, figureheads, coins, medals, ceramics, models, portolans, various pieces of treasure, uniforms, weapons, and other items are all elements that enchant visitors.

All this cultural legacy, which is exhibited in the recently remodelled **Naval Museum of Madrid**, is a reflection of the naval history of Spain, and therefore of the entire world. The fundamental rea-

son for all this precious historical wealth reaching us today, is that each piece is intrinsically wrapped in multiple episodes that have occurred throughout more than eight hundred years of world history and navigation in which the Spanish Navy has played a prominent part. Most of the works on display represent emblematic pieces, from naval history or naval combat scenes, to views of Spanish, European, and American ports and cities, as well as models of ships and boats, which are true artistic works, and portraits of the great protagonists of the history of the Navy.

These artefacts and works belong to important naval episodes which undoubtedly have crucial historical significance in the inter-

national sphere. The Spanish naval presence has been connected with the rest of the world through the discoveries of new lands, naval battles, the births of cities on different continents, struggles for colonial control in other continents, movements and transfers of works of art of the highest value, the transportation of priceless treasure, the sinking of ships in battle, and shipwrecks.

There is also the importance of the migration of human beings due to slavery, territorial colonies, and transfers of people in boats and ships, from one continent to another, which has caused the mixture of races, traditions, and languages, and the globalisation of culture in itself. In addition, the Museum introduces us to biogra-

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phies and images of illustrious and important sailors from the world of navigation who had international influence, because of their travels, discoveries, and residences in different ports and places throughout the world.

How many pieces make up the Museum's collection?

The Naval Museum's collection includes some **12,000 pieces**, according to **María del Carmen López Calderón**, the Technical Director and Curator of the Museum, who adds that they are characterised by their richness and variety, as a result of the history of the Navy as an institution. Among them, the collections of ship models and cartography stand out for their importance, and they are

among the best in the world. Other well-represented types of object are astronomical, scientific, and navigational instruments, plastic and decorative arts, weapons and flags, uniforms and decorations, sailors' supplies, pieces of ethnography, and personal objects of illustrious sailors. The diversity of materials are an indication of the institution's rich identity.

The arrangement of the collection is a result of the Spanish maritime tradition, indicates the Vice Admiral of the Navy and Director of the Naval Museum, **Marcial Gamboa Pérez-Pardo**.

Added to this, there are the contributions of institutions and organisations such as the Royal House, the former Secretariat

of the Navy, the defunct Marine Guard Companies, the peninsular naval departments and the posts of Cuba and the Philippines, the Hydrographic Depot, the Royal Observatory of the Navy of San Fernando, and the Hydrographic Institute of Cádiz. Over time, the collection has been enriched with purchases, donations, and deposits from different organisations and individuals, as well as with self-produced models made in the museum's workshops.

What is the final conclusion that the Spanish and foreign public are expected to draw from the visit to the Naval Museum of Spain in Madrid?

According to the Vice Admiral, **Marcial Gamboa Pérez-Pardo**, 'At

General views of the Naval Museum of Madrid, Spain
Photo: Courtesy of the Naval Museum in Madrid



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the end of their visit we want the Spanish viewer to leave with a clear awareness that they belong to a great nation, and that they have visited a museum where the works of a Navy that has been in the service of Spain for eight hundred years are exhibited, and whose most brilliant pages of that history have been written on board the decks of the ships of the Spanish Royal Navy. Therefore, our goal is for the visitor to be satisfied and proud of being Spanish, and of everything that Spain has done throughout the centuries.'

That is the idea that I want people to take away from the Spanish Naval Museum in Madrid. It is important to fight against the idea that Spain is a losing and defeated nation, an idea that is sold to us from outside Spain. And why do they sell it to us like this from outside? According to my understanding, it is because the

General views of the Naval Museum of Madrid, Spain
Photo: Courtesy of the Naval Museum in Madrid



"black legend" to put it one way, continues to be updated, and is false. On the other hand, the foreign visitor who comes to the Naval Museum is generally of a medium-high cultural level, and what interests us is that at the end of the visit, they leave with the idea that Spain is a nation with tradition, with prestige, and for that reason, they can understand why it was able, in some way, to maintain an empire for more than three hundred years. That's the reality.

We have lost the territories, due to different circumstances, but no one usurped them, and we must bear in mind that to have maintained an empire for three centuries we had to do many things well. So, in that sense – doing many things well – perhaps one of our greatest achievements, more than feats, for me, was being able to maintain the so-called Manila Galleon Route for almost three hundred years; and that

of the Carrera de las Indias—which was almost a feat of circumnavigation because it linked the Philippines with the peninsula. We maintained it with a system of convoys, and so on, which was later copied, in a way, during the Second World War, but the Spanish had already invented it three hundred years before.

I would like to highlight Pedro Méndez de Avilés, as one of the designers, and also for our success, because we only lost four times due to the assaults by the Dutch and British corsairs, who focussed on that because it was an important source of wealth and supplies. However, it is also true that most of the ships were lost due to storms, and because of the state of the sea. So, along with the rest, it was possible to maintain that commercial, cultural, and wealth route as a great feat, and a very great achievement that we must point to in our service sheet for the nation.



Director of the IHCN Mr. Marcial Gamboa Perez-Pardo and the Technical Director of the Naval Museum Carmen Lopez Calderon
Photo: Courtesy of the Naval Museum in Madrid

What Spain has done, and I say it with all forcefulness, no other nation has done. The world is what it is thanks to the fact that Spain discovered America; and it caused globalisation with the trip around the world, opening the borders to a "New Era" because it reached everywhere. The Spanish created a perfect mixture of races, and this can be verified by all the surnames in the world, as well as the transmission of our culture and our religion. That culture is reflected in more than thirty universities, countless schools, hospitals, and forty years after arriving.

One hundred years before Harvard University, for example, we had already founded other universities.

For all of this, and more, we want to demonstrate in our Museum that all these great, unique works, historical landmarks, and elements that are exhibited represent moments that serve to eradicate from the mind of the visitor the concept of a nation which is a little less than defeated and losing ... and that perhaps is born and is able to penetrate us from the outside.

Because the Spanish did not have the idea of losers, regardless of whether the character of the Latin Mediterranean is passionate, in terms of the epic and the tragic, but regardless of that. It is true that it was born, perhaps in the nineteenth century, when we started a War of

Independence, three Carlist wars that were three civil wars, and a cantonal uprising. Then to top it all, we fell into a position when the rest of Europe was taking off industrially, and ended this period with the loss of our last territories in the way that we lost them. That stuck with the Spanish, and the concept that we were a defeated nation remained, so we must fight forcefully against that idea.'

Can you tell me about the existing collections in the Museum?

'We begin, for example, with cartography, since it is a world reference collection for the study of cartography as a science and its evolution over time.



Naval painting exhibited at the Naval Museum in Madrid, Spain.
Photo: Courtesy of the Naval Museum in Madrid

Ten globes and three armillary spheres complete the collection. The bibliographic resources are in the library of the Naval Museum; this brings together a wide collection specialising in maritime history, with works on navigation and nautical matters, astronomy, cosmography, shipbuilding, geography, and travel by the most outstanding writers on these matters, both Spanish and foreign. **The Fine Arts collection** is made up of about three thousand works, including painting, graphic work, and sculpture. Most of them represent scenes of naval combat, and views of Spanish, European, and American ports and cities, ships, and boats, as well as portraits of the great protagonists in the history of the Navy.

The Decorative Arts collection

includes pieces of furniture, ceramics, jewellery, and other objects such as fans or toys, many of which are related to the sea, both in terms of the themes represented and because of the fact that they are for maritime use.

Shipbuilding as a collection is made up of models of arsenals, machines and engines, tools, sailors' supplies, and models of ships in the service of the Navy, from the 16th century to the present day.

A good part of this collection is due to the **Royal Order** published in 1853, which established the obligation to send to the Naval Museum a model of every ship that was built for the Navy. The bulk of the underwater archaeology collection is made up of pieces from exploration campaigns

and the excavation of underwater sites. The pieces from the shipwreck "**San Diego**", sunk in 1600 off the island of Fortuna, Philippines, stand out for their volume and exceptional interest.

Likewise, the Naval Museum has pieces from other times, such as an anchor stock and some Roman amphorae. With more than a thousand pieces in weapons and artillery, this collection shows the evolution of artillery and portable weapons, both white and fire, in their different long and short, civil, and military versions. Likewise, the Naval Museum has an **important collection of coins and medals** that ranges from Roman times to the present. Its varied themes and its diverse origins make it an outstanding set that has unique pieces of great historical value.



Combat of a Spanish frigate against the English ship Stanhope exhibited at the Naval Museum in Madrid, Spain.
Photo: Courtesy of the Naval Museum in Madrid

The collection of **scientific instruments is one of the most remarkable collections on astronomy and navigation in the world**. It includes objects such as compasses, astrolabes, sextants, telescopes, meters, light bulbs, compasses, and marine chronometers. The **uniform and symbolism collection** stands out for its variety, and comprises flags, complete uniforms, insignia, clothing items, ornaments, and decorations, many of which have come from donations and, in some cases, the protagonists of important naval battles. The **ethnography collection** is made up of diverse pieces such as weapons, tools, models, and other objects related to navigation, most of them dated to the second half of the 19th century. They come mainly from Asia, the Pacific Islands, and the

Philippines, and, to a lesser extent, from America and Africa.

There are also **historical memories**, which is a peculiar collection formed by a set of pieces of very different types and materials. Many of them were gathered throughout the 19th century, when the collection of objects of a historical nature, replicas, and old proliferated. The Archive is made up of the documents issued by the Museum since its creation in 1792 to the present day. With them you can investigate and learn about the history of the institution, such as the formation of collections, venues, donations, exhibitions, deposits, restorations, and so on.'

As specified by **María del Carmen López Calderón**, in addition to the main characters and milestones of

naval history and the distinct types of ships and shipbuilding systems that are offered at the Museum, the visitor is transported to a little-known vision, in terms of scientific advances in navigation and its related sciences. In this sense, it stands out, especially the cartography, astronomy, weapons, the personal items of life on board, the discoveries, and Spanish expeditions during the Modern Age, as well as the evolution of the Navy itself throughout its eight centuries of history.

Have you carried out a museum renovation?

An important museum renovation has been performed, since an update of the Museum's graphics was carried out. This highlighted problems of a lack of homogeneity,



'Don Alvaro de Bazan' painting exhibited at the Naval Museum in Madrid, Spain.
Photo: Courtesy of the Naval Museum in Madrid

thematic units where they are found, and are associated with a transversal itinerary, or a specific monographic space through a series of pictograms.

What was the objective of the creation of the Naval Museum?

Marcial Gamboa Pérez-Pardo indicates that the Naval Museum was inaugurated during the reign of Isabel II, thanks to the action of sailors such as the **Minister of the Branch Dionisio Capaz** and **Joaquín de Frías y Moya**. The objective of this new institution was to bear witness to the most outstanding historical events of Spanish naval history through the assembling of the collections that today continue to constitute the essence of the Museum. With the creation of the Maritime Departments of **Ferrol, Cádiz, and Cartagena**, a restructuring process of military naval construction began that would culminate in the creation of an arsenal in each of its headwaters.

Throughout the century, the construction systems devised by **Antonio de Gaztañeta, Jorge Juan, Francisco Gautier, and José Romero y Fernández de Landa** were implemented, and their designs were responsible for such emblematic ships as the '**Glorious**', the '**Santísima Trinidad**', the '**San Juan Nepomuceno**' and the '**Montañés**'. To return to the scene of the world and return Spain to the international scene, highlights as most important milestones in this sense the entry into NATO and the European Union, which has made it possible for the Navy to display its flag again in all places where service to national interests requires it. Leaving behind the successes, and also the failures that are inevitable in a trajectory of eight centuries, and reinforced by the lessons of history and strengthened by the trust that the Spanish place in it, the Navy has returned to the seas of the world, and

thus will undoubtedly reinforce and ensure the museum collections of the present, past, and future, which are derived from the Navy's travels and adventures at sea.

Where is the new permanent exhibition and what does it include?

The new permanent exhibition of the Naval Museum includes two large levels of information, according to the Director of the Naval Museum, **Marcial Gamboa Pérez-Pardo**, and the curator **María del Carmen López**. **The first level is made up of six large units**, which follow a chronological journey from the Middle Ages to the present, and five monographic spaces. **The second level is a novelty in the Museum's discourse**, and is made up of seven transversal itineraries that aim to facilitate the understanding of the evolution of certain facets along the historical route and, in so doing, improve the interpretation of the collections.

Within the process of the renovation of the Museum, the main objective was addressed from the beginning, which was the clarification of the discourse through a structured organisation of information. As it is a historical museum, which aims to convey the history of Spanish navigation and the Navy as an institution, a chronological tour of the old exhibition was promoted, which would integrate aspects as important as the evolution of science in each historical period. Along the same lines of continuity, the monographic sections dedicated to specific topics have been preserved, which seek to analyse in more detail some specific aspects of this historical evolution.

Can you talk about what the renovation, restoration, and assembly has been like?

For **López Calderón** and **Gamboa**

Pérez-Pardo, throughout the renovation of the Museum, the restoration work has been constant, as a team of four restorers and two carpenters, active at different times of the project, have worked on practically all the pieces, but with different degrees of intervention. Their work has included (but was not limited to): manual and mechanical cleaning of the collection for its relocation, adjustments of frames of the paintings, reframing of graphic work, the conditioning of the portolans, the conditioning and **study of the Letter of Juan de la Cosa**, the cleaning and readjustment of historical display cabinets, the renovation of supports for ceramic pieces, weapons or scientific instruments, the reintegration and consolidation of various materials, the packaging of protruding pieces and production of storage supports.

All this has facilitated the study of the state of conservation of a large part of the collections, and has opened the door to future restoration that will continue after the reopening of the Museum. In relation to the assembly and movement of items, the company that has a framework contract as a logistics operator with the Ministry of Defence has carried out various actions, transporting and storing pictorial works in an external warehouse during the work period. This has included the transport of works from affiliated museums of the Naval Museum and other external venues to be incorporated into the exhibition display of the Madrid headquarters. It has also involved the manipulation, movement, and installation of large works within the museum during the work, as well as other tasks. Likewise, the entire technical team of the Naval Museum, together with military personnel from Army Headquarters, have implemented both the dismantling of

the Museum to carry out the works, and the reassembly of the pieces according to the new arrangements.

Is there an accessibility plan for the Naval Museum for people with reduced mobility and health security?

Yes, we have reached a double agreement with those responsible for the Naval Museum, as they affirm that they have worked in an integral way to achieve improvement of accessibility to the cultural space. One of the fundamental aims of the renovation works of the Naval Museum was the implementation of a universal accessibility plan, in accordance with the presentation at the Accessible Museums Day (MUSEAC) which took place at the Casa de América, in November 2019. Following the renovation, the museum is fully accessible to people with reduced mobility. The entrance hall has an adapted elevator that connects all the floors of the new entrance and the museum rooms.

Movement between rooms has been facilitated by eliminating unevenness, and the location of the pieces allows the movement of wheelchairs. Likewise, the Museum has new adapted toilets on the ground floor with new access, and their installation was compliant with the recommendations of official bodies. In relation to cognitive and sensory accessibility, the Museum has developed a comprehensive project with the help and collaboration of CESyA (Spanish Centre for Subtitling and Audio Description) and the Royal Board on Disability of the Ministry of Health, Consumption and Social Welfare. Typological models have been made for its installation – as soon as the pandemic allows it – and the guidelines have been established for a mobile application that contains audio

outdated interpretation boards, and the need for translation into other languages due to the significant influx of foreign audiences. With these objectives, both directors of the Museum confirmed, a company was hired to develop the design of the new graphic identity of the Museum, which was intended to improve the clarity of the exhibitions, the intelligibility of the collections, accessibility, and a better speech understanding.

For the selection of the range of colours, shades have been used that combine well with the paint on

the walls, in pink and vanilla, and that do not clash with the historic dark wood cabinets. Navy blue was chosen for the chronological units' panels and deep brown for the monographic space panels. For the wall elements, the colour of the wall was maintained, to integrate them into the space, and not detract from the work, while a raw colour was chosen for inside the display cabinets for the **Letter of Juan de la Cosa**. The graphics are clean and clear with strong titles and elements that facilitate visitors' orientation. All textual support is identified by the

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descriptions, subtitles, and easily read informational supports.

The state of emergency as a result of COVID-19 forced a rethink of all these protocols with more time and security, so the project has been resumed after reopening, in order to offer a quality universal accessibility programme that respects all the health security protocols.

How is the collection organised?

López Calderón, and Gamboa Pérez-Pardo, assure MOOD The Art of Today International Magazine that due to its diversity, the collection is organised chronologically and with transversal itineraries. Throughout a tour of the rooms, seven transversal itineraries are proposed that allow visitors to follow the evolution of some elements throughout the different periods. These itineraries enable the

content of the units to be structured in different thematic sections so as to develop a discourse in an orderly manner.

The first section 'Eight centuries of history' proposes a journey through the main episodes of Spanish naval history. The second section is 'Illustrious Seafarers' which focusses on the most outstanding sailors of each era. Then 'Naval Construction' follows, which analyses the evolution of construction forms and techniques. 'From the art of seasickness to the science of sailing' presents a journey through the scientific advances that led to the knowledge of the seas and the development of navigation.

Another interesting itinerary is the 'Naval Armament' section that takes as its starting point the evolution of armaments throughout the different

eras. Also important is the itinerary entitled 'The evolution of the Navy'; this covers the most important moments in the history of the Navy as an institution. The 'Cultural Exchanges' section displays the collection items gathered by the Navy from contact with other cultures. Throughout the tour, a series of pieces have been pointed out that, due to their special relevance within the Museum's collections, and because of their representative character within each historical period, have been highlighted. The aim is to ensure that the public can identify the most important pieces in the collection, and that they are associated with the image of the Museum.

Text: Antonio Mansilla / Madrid
Journalist and Art Critic

THE 'UNIVERSAL' CHARTER OF JUAN DE LA COSA

The Charter of Juan de la Cosa is undoubtedly one of the most important pieces on an international level, the **Universal Charter from 1500**, which is exhibited in the Naval Museum of Madrid. It is a cartographic work made by a traveller, navigator, spy, and pilot among other things, in which the American continent is represented, and is thus the oldest hand-drawn reference in the world of cartography that refers to America. It is a universal work for the representation of the world, and it was made eight years after Christopher Columbus arrived in America, as the head of the cartography collection of the Naval Museum of Madrid, José María Moreno Martín, has assured

this medium. The author signed his name – which is a nautical jewel, as defined by López Calderón – to this piece that was missing for more than three hundred years, and which is the most requested item in the Naval Museum, both for publications and for temporary exhibitions around the

It is popularly known as the 'nautical jewel', and it is no longer loaned to anyone. Instead, it remains guarded with extreme security measures in the Naval Museum of Madrid.

Two united parchment skins make this magnificent cartographic fusion that has reached us from the year 1500 as the 'Universal Charter of Juan de la Cosa'. It represents the first car-

tographic exposition of America, and is not only a scientific manuscript, which contributes much to the history of humanity, but is also a rich work of art with capital letters in which, in addition to colours, gold was used, along with extensive and precious ornamentation. It is signed, as was the custom, in portolan letters, in the area of the neck of the animal's skin, in a single line from north to south. The author, **Juan de la Cosa**, was an experienced sailor born in Cantabria who was with Christopher Columbus on some of his trips, and who certainly did it on request, with the aim of leaving palpable written and drawn testimony of all those lands and places that were discovered, locating them in the geo-

graphical context of the world and the rest of the places known at that time, specifically the entire Mediterranean Sea. America appears, and the author, like the people of his time, believed that it was Asia. Even Christopher Columbus died with the conviction that the lands until then discovered were a part of Asia, and that is how the idea was expressed when the north of America was united with Asia. In the Middle Ages, it was difficult to confirm new discoveries around the world, if they were not referenced by existing classical sources.

The internal decoration of the map includes a whole series of perspectives and sometimes panoramic views of cities of interest at the time, as well as fortresses, palaces, and towers, among other things. The cities in the European section, sections of Asia, and a few cities of Africa are represented as architectural ensembles.

For populations or cities that are unknown, castles and/or palaces are shown. Most of those in Africa and Asia are those that were referenced classically by travellers, and are placed approximately to fill that space on **Juan de la Cosa's world map**. The flags vary in colour. As for the ships, there are up to seven caravels, for example, and two ships, which mark the route to India. There are Castilian ships in the western lands.

The Spanish ships do not appear before the limit of what was discovered by the West, or next to the sign that indicates the discovery of Brazil, for example, by Vicente Yañez Pinzón, but they are anchored. The bearer of Christ stands out, inviting you to follow him to China through an entire channel adorned by ornaments. Presiding over the map of the world in the left area, there is a drawing of San Cristóbal with the Child on his shoulders.



Text: Antonio Mansilla / Madrid
Journalist and Art Critic



Universal Charter of Juan de la Cosa exhibited at the Naval Museum in Madrid, Spain
Photo: Courtesy of the Naval Museum in Madrid

PAUL GRÉGOIRE

Instagram: paul_gregoire_artiste

Although painting is the mode of expression I favor since 2015, my sustained practice of sculpture, installation, performance, video, music, literature, and osteology continuously feeds and influences my pictorial universe.

All these approaches are part of a same system that I use to communicate and explore the narrative potential of my creative ideas.

My practice addresses the concerns we have about our era and the human condition. I seek to explore the complexity

of the being and to portray the struggle resulting from inner duality. Death and injustice are themes of particular interest to me. My work can be qualified as narrative with a touch of dark humour. I often use animal representation as a symbol of human feelings.

From one medium to the other, I look for the most spontaneous way, even the most direct, to translate my hungry imaginary. Therefore, for me, the idea has always preponderance over the means used to bring it into the world.



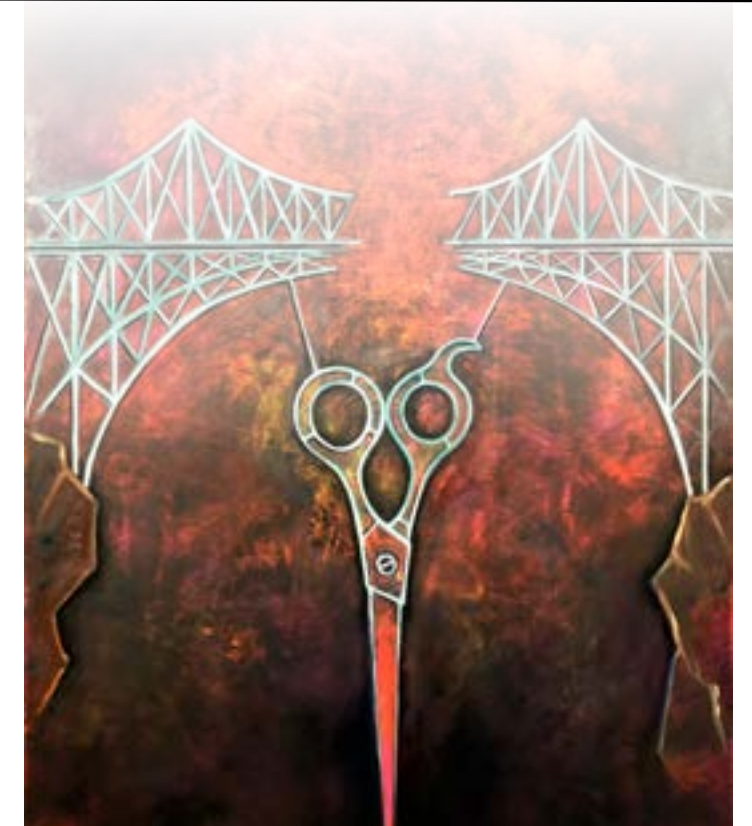
Selfportrait

As a multidisciplinary artist, my ongoing research work led me to adopt a head-on approach to several disciplines linked to the visual arts. From 1970 to 2005, my artistic cursus mainly translates itself into sculpture and installation. I presented solo exhibitions in several contemporary art galleries in Québec.

Starting in 1980, I engaged into a saxophonist career where shows became a lieu where music, theatre and artistic performance meet. In the 1990s, performance became a recurrent feature to my approach. I was invited to different international action art festivals. And I was the organizer of a performance event in Québec from 2001 to 2005.

Author of a column in the arts magazine ESSE for 10 years since 1985, I have also published four novels.

In the early 2000s, the discovery of osteology strongly fueled my aesthetical preoccupations. It is through painting however, which I have been practicing fulltime since 2015, that this new source of inspiration materializes itself.



Cutting Link, oil on canvas 183 X 122 cm, 2018



Black Mine, oil on canvas, 213 X 274, 2020



Equestrian Angst, oil on canvas, 213 x 274 cm, 2021



Suicide, oil on canvas, 152 X 122 cm, 2021

**STOCKHOLM
2021**

**Affordable
Art Fair**

STOCKHOLM FIRST OUT WITH 'CRYPTO ART'

The world stopped last year, and it seemed difficult to get it started again. But finally, we got there. MOOD The Art of Today had the opportunity to visit the Affordable Art Fair in Stockholm, 14–17 October 2021, and feel the pulse of the art world after Corona. The expectations were great with news and with an impact on international art.



Valentina Andrees



During the pandemic, many artists and galleries tried to open new avenues to sell their art, especially online, but everyone realises that the customer wants to see the art with their own eyes; they want to see the colours, the size, compare it with other works of art, and even talk to the artist or the gallery owner.

The Affordable Art Fair aims to make art more accessible, and it is now held in ten cities in nine countries. In total, the Affordable Art Fair gathered 45 galleries and artist collectives at Nacka Strandsmässan, just outside Stockholm.

Passing by the different stands and soaking up the atmosphere, it was noticeable that everyone was excited about the feeling of being together again. It was also a thrill to see thousands of visitors gathering and talk-

ing to them, while they secured many purchases.

New for this year is that the fair invests in NFT (Non-fungible token) and digital footprints that are used to secure the art of the future and help eliminate counterfeits in the long term.

This benefits art collectors, artists, and even gallery owners who can easily verify the authenticity of a work, as Affordable Art Fair's Director Carl Wilhelm Hirsch explains.

The digital solution offered by the Swedish company Nfinitymark gives the works of art a unique identity code that can be used to identify, verify, and manage them via NFT. In this way, you can register a work of art's ownership and the most important information so that collectors have easy access to all their collections in a digital wallet.

Affordable Art Fair



We asked Fair Director Carl Wilhelm Hirsch some questions:

How did it feel to put on this first art fair after Covid? 'From the first day's pressure we expected an onslaught, however, now I feel safer and more secure. I take the time to talk to all the gallery owners and ask how they are. I try to focus on the others, and try to look outwards instead of inwards.'

How do you manage to get so many visitors? 'We have an internal marketing team that works both internationally and locally in Stockholm that studies several ways to best reach the right target group, i.e., strong buyers, and younger, preferably first-time, buyers. This year we have tried to be more visible in the print market, and we have been lured into a TV presence.'

Is there anything you think could be improved? 'We want to develop, and do not want the customer to have the same experience two years in a row. Since I am the new Fair Director, maybe I can try to arrange things so that the exhibitors do not get the same place even if they might wish they were "right there". My experience is that sales depend more on what kind of art you show and not so much on the place you show it.'

Do you feel that the exhibitors are satisfied? 'Very happy. We have received valuable feedback both on the type of visitors who have come, and the atmosphere—from the music to the general ambience. It is noticeable that people are hungry to come out and see things.'

How many visitors do you count on? 'I was expecting about 10,000 and it was just the figure we got, and I'm very happy that we got it.'

We also interviewed Lovisa Vasseur, Stockholm Fair Manager:



What responsibilities do you have in the organization? My main responsibility is to ensure that the fair runs as smoothly as possible (operations) and that our galleries are happy with the event (sales, coordination, marketing). Carl and I work very closely in the lead up to the fair and have a quite dynamic way of working, where we share our tasks and responsibilities. This means that our responsibilities might vary from week to week, in terms of PR and marketing to fair coordination or sponsorship agreements. That is what makes our job fun – we could work within so many different fields and develop a wide skill set, to ensure we improve the fair from year to year.

What is your overall experience in this Art Fair? We are happy with how our 9th edition of the fair went, and we have fantastic feedback from both galleries, visitors, and sponsors.

When is the next fair planned? Our next fair will take place the 21-24th April 2022 in Nacka Strandsmässan, Stockholm, Sweden.

Why did you choose this date and place? We love our venue, and it is exciting to see what the area has developed into the past years and how it has become a hub for offices, creatives, tech companies and new developments (housing etc). We are super excited to open the doors to an Affordable Art Fair Stockholm in the spring and hope to see a mix of our long-standing galleries together with a new rooster of exhibitors onsite!

Digital Art Conquers the World

Technological advances, the creation of new mass media, the creation of content and technological tools have taken a substantial leap in the last decade, allowing the incursion of new methods capable of revolutionizing the digital era in which we are already immersed.

Digital art is a creative discipline of the plastic arts whose trend has appeared around the creation of programs and applications that diversify the concept of traditional art.

Art evolved with technology and its media, without the discarding of traditional tools, digital brushstrokes have been merged and art is a concept that encompasses all the works made by the human being to express a sensitive vision about the real or imaginary world, whether its expression is physical or virtual.

Despite the criticism of conservative and purist artists who classify it as a technical skill and not as an artistic manifestation, digital art has the advantage of being reproduced in masses thanks to the global media of fast and maximum reach.

There are several types of dig-

ital art. The modern artist who shows his skills and knowledge to handle programs that allow him to capture his emotions by creating virtual environments with digital colour palettes and brushes bought or created according to his needs, and the sculptors and moulders who have opened the way to 3D creations, moulding very real organic figures.

Digital art has had rapid acceptance and growth. Globalization, communication, and dissemination through new mass media have managed to make visible the work of digital artists from different disciplines in various parts of the world, breaking down barriers such as distance, culture or language, making the public and artists connect and create a link between what they are trying to express, and the feeling of the message received without this implying physical presence.

A clear sign of the speed, acceptance and mass dissemination of digital art has been expressed in the first quarter of this year. When the American Mike Winkelmann, known artis-

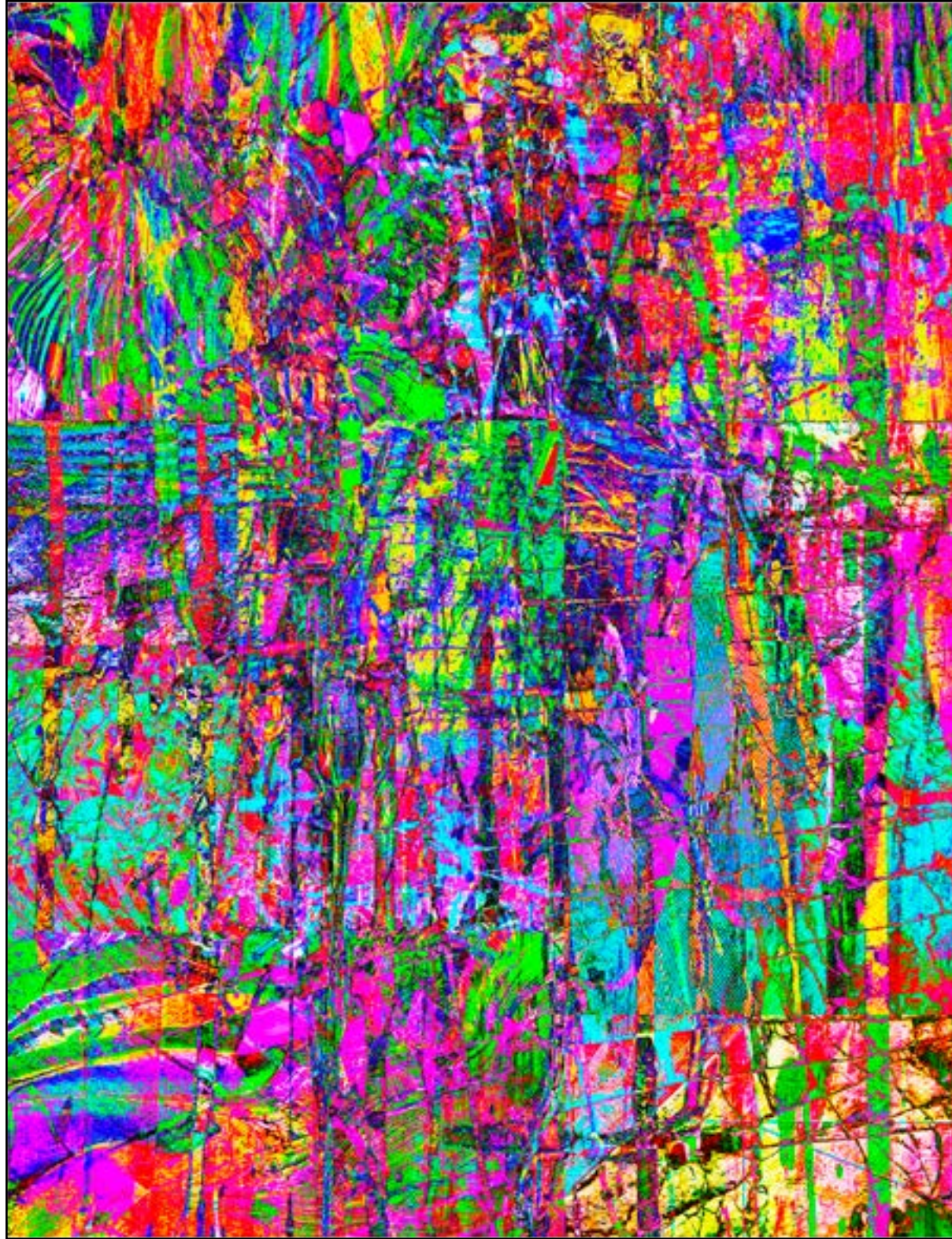
tically as Beeple; with more than 15 years of experience and only six months in the digital market, cryptocurrencies, achieved a historical record by selling one of his works auctioned by NFT (No Fungible Tokens) 'Everydays-the firsts 5000 days'. A Collage of 5000 images that opened the auction for an amount of \$ 100, reached \$ 14 million in a few days and finally closed with a value, \$ 69,346,250, which makes it the most expensive digital work of all time and the most expensive work of art ever auctioned by an artist in life.

This achievement shows that the world is constantly transforming, that the way of expressing is evolving and with it the concepts and ways of transmitting. Digital art is revolutionizing the world, managing to expand the artist's message, positioning itself in the avant-garde, but without displacing painting and painting as historical and formative forms of human creation and evolution. The soul of the artist is always reflected in his work regardless of the canvas that is used for it.

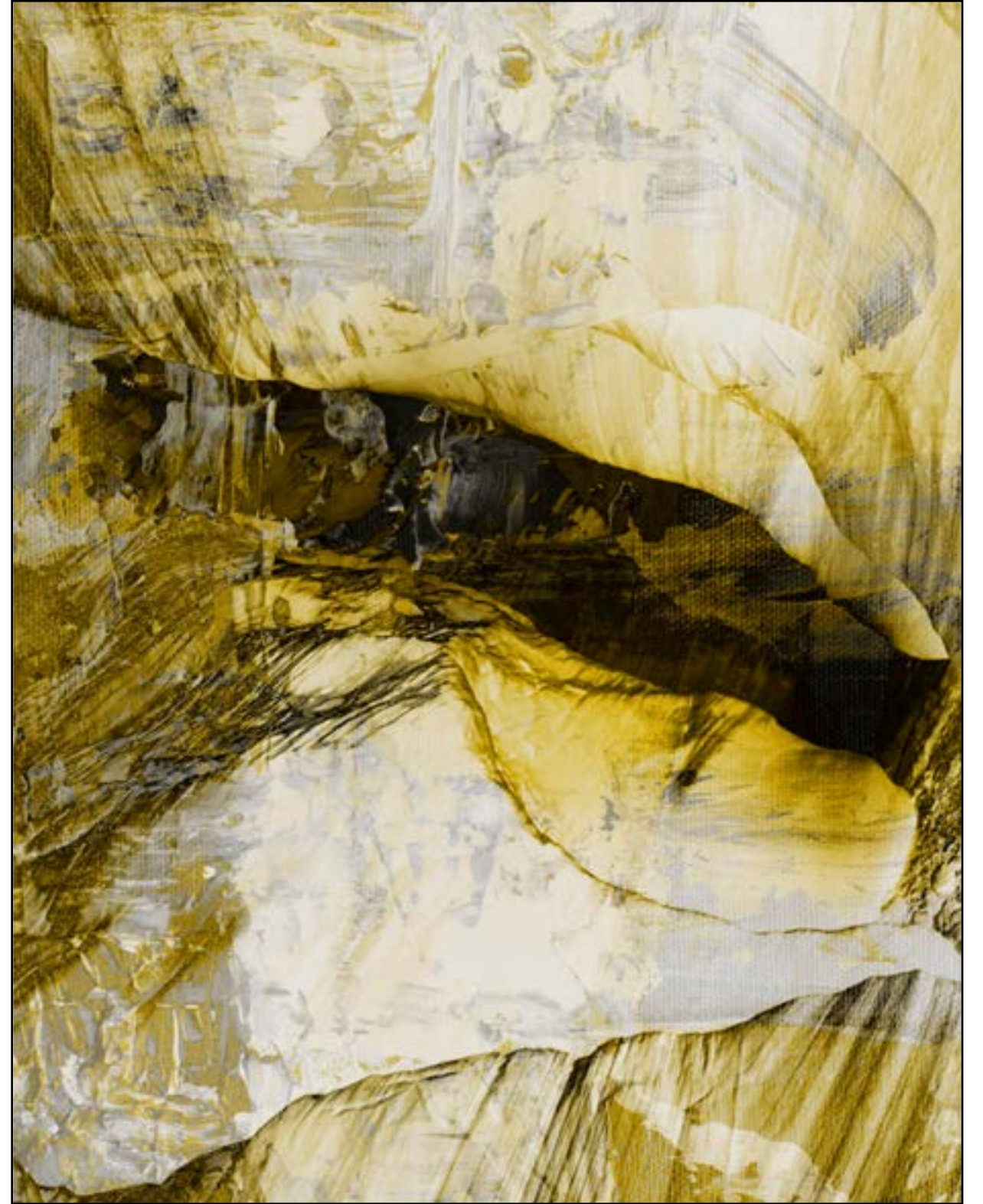
By Jeika Gotera

All digital paintings are by the Swedish artist **Thomas Persson**. Instagram: [@_tompa_](#)





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LEBANESE ART BOTH INSIDE AND OUTSIDE ITS ENVIRONMENT

By Tania Amina Demachkie

The history of art in Lebanon is a history that mixes cultures and traditions, embodying the innovative solutions that are created when opposing forces combine into something new. For many centuries, Lebanon has acted as a juncture where eastern and western cultural currents meet, and the country's artistic culture, both historically and in the contemporary world, reflects the tides and eddies created by the merging of those currents.

Lebanese art typically has earth tones such as brown and green. What is so special about the green colour is that it symbolizes nature, security, and tranquillity. According to Goethe's colour theory, green is the colour that the eye can perceive in the most shades. 'I have experimented a lot with this and am fascinated by the colour green but also by how different background colours affect shape and size in a painting, because shape is as important and beautiful as colour,' says Tania Amina Demachkie, a Swedish/Lebanese artist. She is inspired by Elie Saab's beautiful dresses, which, according to her, are works of art in clothes. She likes to paint in an abstract fashion where the image is her own process, and the understanding lies in said process, but she finds her inspiration from colours and motifs around her.

'The whole thing is a balancing act between abstraction and painting from one's inner self and being inspired by different motives, and my goal is thereby to develop my own expression, my inner self,' expresses Tania.

Whether we like it or not, we are all inspired because we are cognitive in our nature: we are inspired daily by different things. Our different ex-

periences in life are often a source of inspiration. For some, the art is about experiencing a kind of balance as perceived from visual or auditory impressions. Research has, for example, shown that we are drawn to symmetrical shapes.

'My art are about exploring distinct colour combinations. How should the colours be handled in the best way to become fascinating and attractive? My pictures are also about exploring the tree's way of being: its flowering, photosynthesis, that it provides protection and shade, food, habitat[s], that you can make furniture out of it, etc.'



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CUSTOM ART BOOKS

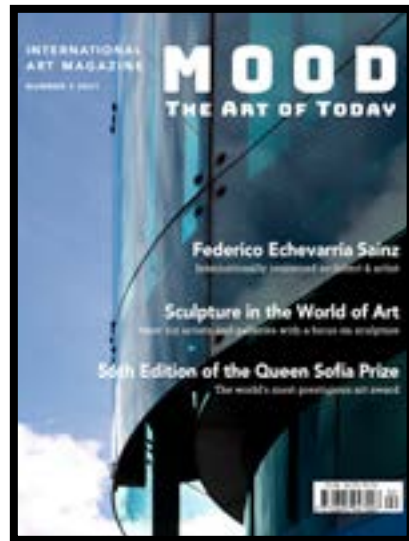
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Espacio Primavera 9
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Claudia Godoy
Cristina Jobs
Dasha
Fernando Labrador
Fredrik van den Broek
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ART BASEL - 20-26 Septiembre 2021

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.

Artist 360 - Contemporary Art Fair Madrid



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.

artist360madrid.com

Affordable Art Fair



www.affordableartfair.com



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 Eurforia was tremendous. Finally an art fair. Visitors and exhibitors were very excited to see how the art sector was reactivated.'

- Iciar Martínez



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.

NEXT ISSUE



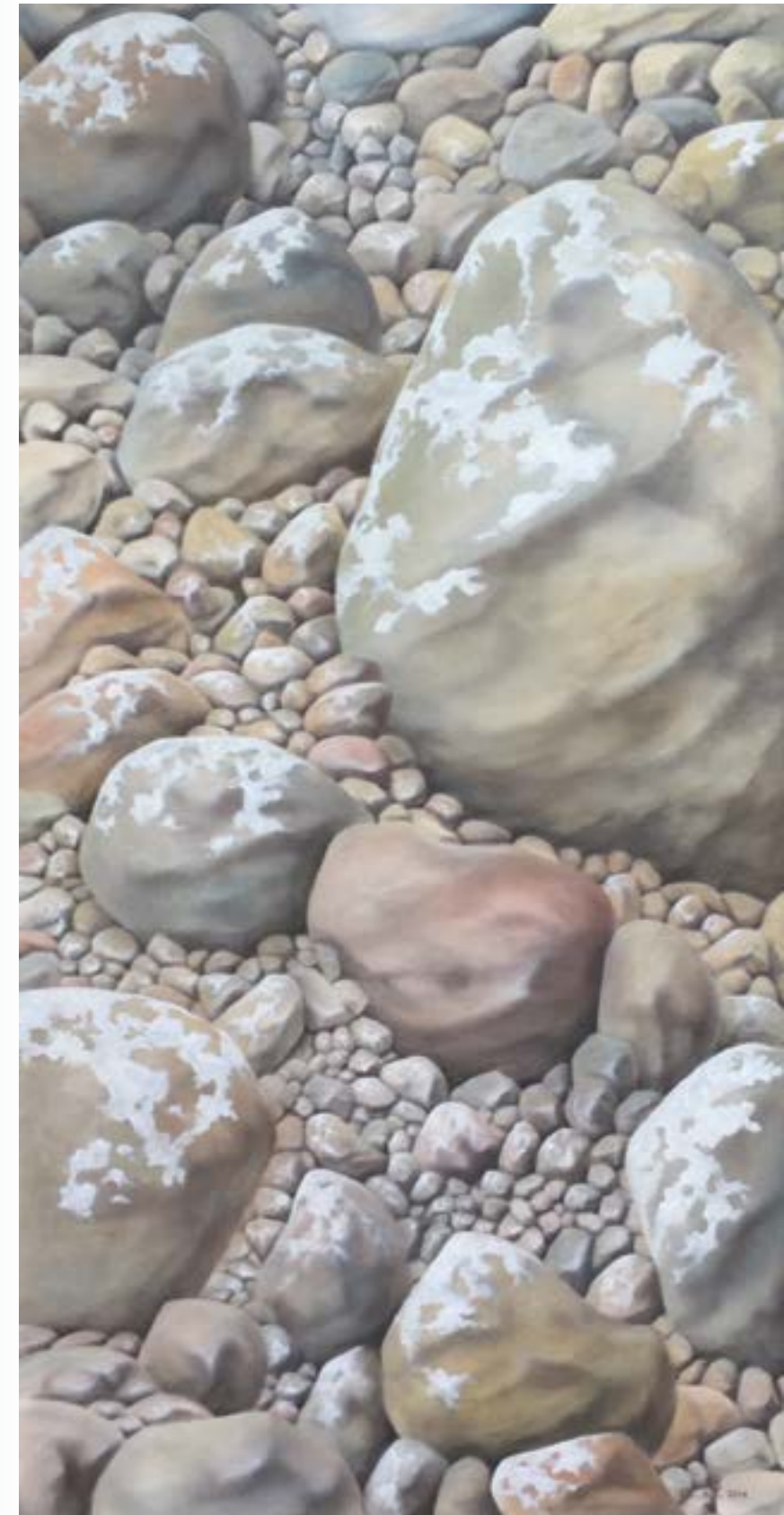
SELLING ART IS AN ART!

There are thousands of national and international art fairs. At the same time there are thousands of physical and online art galleries that try to survive in the sale and dissemination of art. What works? What should artists do to sell their works of art?

In the next issue we will try to resolve this issue with interviews and personal visits to galleries and art fairs. Do not miss it!

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