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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.

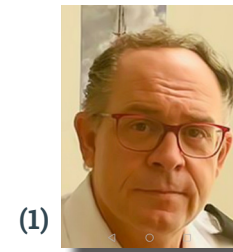
However, art is something less sacred, more every day and closer to us than we think. Not because it can be in a painting of our house, with a decorative function, but because it is present wherever we look: in the architecture of the houses and buildings we frequent, in the advertisements we see, in 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.

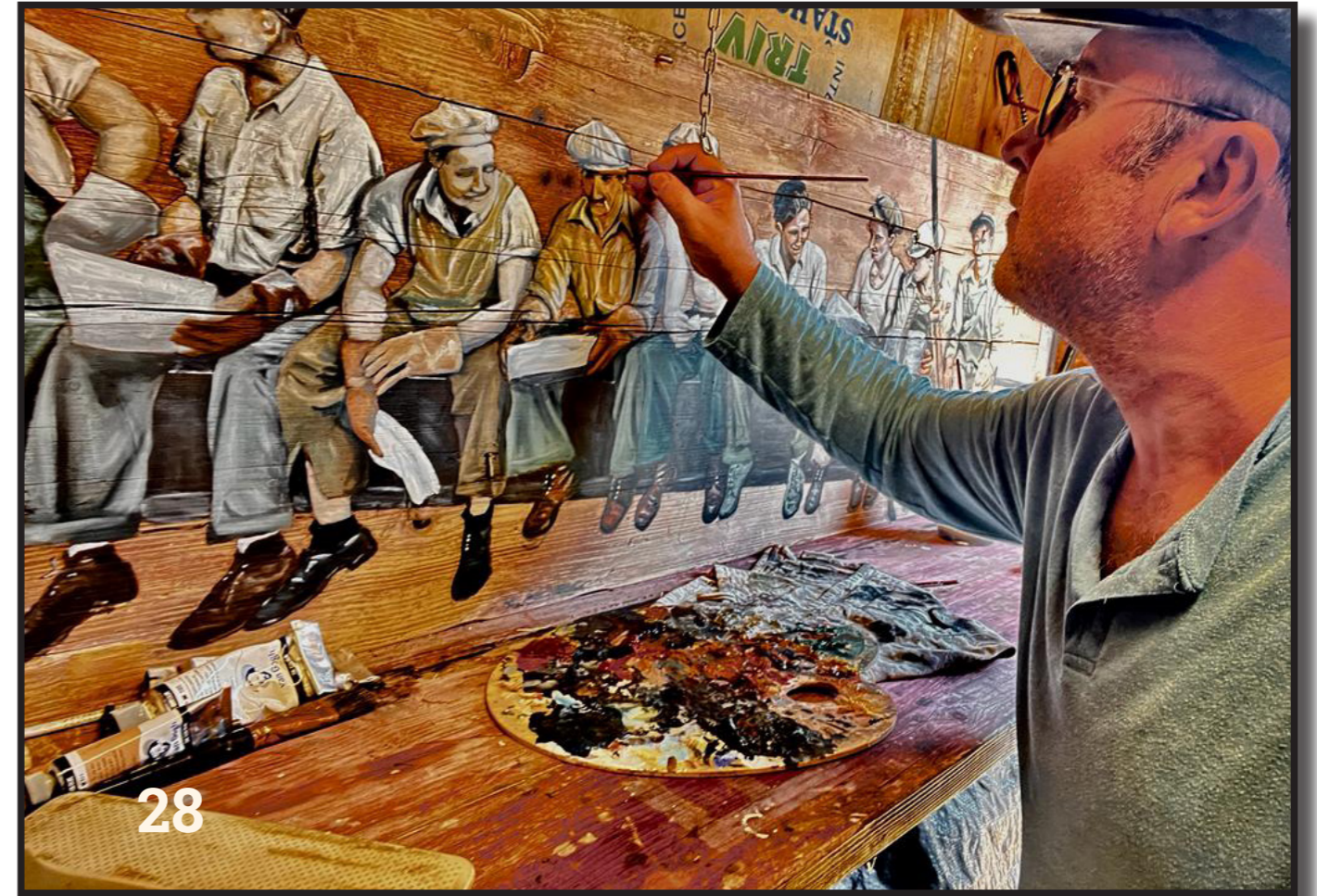
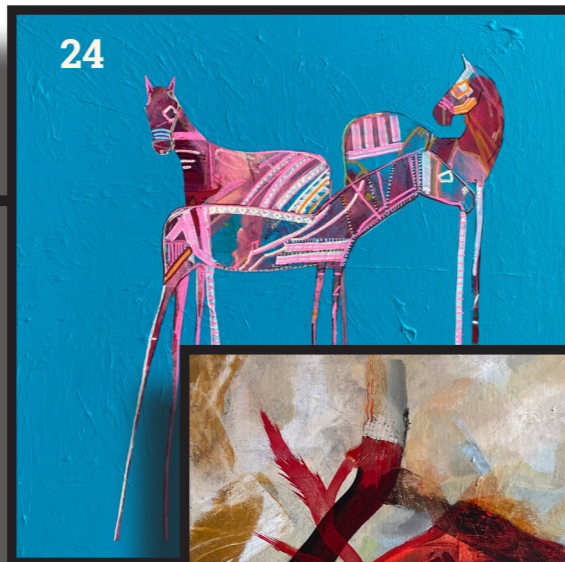
That said, in museums there is a type of art created for the purposes of contemplation and communication. But there is art in books, theatres, public and private spaces, in some cinemas and media, in clothing, food, sounds... Unlike what we usually believe, art is not something beautiful that we can 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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FIND THE BEST PLATFORMS FOR BUYING AND SELLING NFT

The options in collecting are almost endless, and the best thing is that it now also encompasses products that cannot necessarily be put behind a glass case or hung on a wall. The first ever tweet, the GIF of a cat with toast or the viral video Charlie bit my finger have been auctioned as non fungible tokens (NFT), one of the latest phenomena to emerge around cryptocurrencies. Are you interested in this new form of collecting? Here are the best platforms to buy and sell NFT.

The first thing to understand is what are NFTs?

Tokens are created as unique and exclusive

blocks on the platform chain chosen by the seller. This chain also stores the ownership of the file. Although there are different alternatives, most transactions are made with ether, the native cryptocurrency of the Ethereum network.

What are the best platforms for buying and selling NFTs?

Which is better and which is worse? It all depends on what you want to buy and sell, but we advise you to do a thorough research before choosing a platform. The list below is in alphabetical order.

Ethernity:

A platform that allows the sale of exclusive and limited edition NFT, with a special focus on sports, such as football or American football. In fact, figures such as footballers Lionel Messi and Luis Suárez have joined this portal. Ethernity offers two mechanisms to buy an NFT: an auction or if an owner of one that has been traded on the platform wants to sell it. The platform keeps 75 percent of the sale, while the rest is given to the artist. It operates on Ethereum.

Foundation:

Launched in February 2021, Foundation brings together creators and collectors, with a focus on digital art. In its early days, it launched a call for creators to experiment with cryptocurrencies, but it took a short time to establish itself as one of the leading sites for trading NFT. Creators - who can only do auctions and not direct sales - receive 85 per cent of the final value. But if the piece was minted on Foundation, every time it is resold on an Ethereum-based platform you get 10 per cent of

the transaction. According to figures from the platform, since its launch creators have earned more than \$40 million and more than 425 artists have earned more than \$12,000. Among its top sellers are the viral meme Nyan Cat or Pak's Finite discography.

KnownOrigin:

KnownOrigin is a marketplace where you can find and collect exclusive and unique digital artworks. Creators can use the platform to exhibit and sell their work to collectors who care

about authenticity and originality. In addition, the platform is responsible for choosing the creators, who must submit their artwork with files in the IPFS protocol, which allows their versions to be tracked over time. It works with ethereum.

Mintable:

Backed by US billionaire Mark Cuban, Mintable is an NFT buying and selling platform that aims to become an open marketplace, similar to OpenSea.

The platform, which runs on the ethereum network, also allows the minting of NFT for content creators who want to sell their work as digital assets. However, one of its advantages is that it allows you to create them without charging fees (or gas). You just need to connect your cryptocurrency wallet and connect it to Mintable to facilitate transactions.

Nifty Gateway:

Founded in 2018 by brothers Duncan and Griffin Cock Foster, Nifty Gateway also follows the centralised model for buying and selling digital assets. Its strategy is to partner with artists and brands to create exclusive, limited-edition collections. It charges a commission of 5 percent of the sale price, plus 30 cents on the dollar to cover transaction costs. For each secondary sale, the artist receives 10 percent. Although it is the chosen venue for digital artist Beeple, the platform has received some criticism from creators, who accuse it of non-transparent charges and arbitrary suspensions of auctions.

OpenSea:

OpenSea, which describes itself as the largest NFT platform, offers a variety of non-fungible tokens, such as works of art, domain names, collectible cards, among others. Digital objects

comply with ERC-721 and ERC-1155 standards - which guarantee authenticity and exclusivity - in collections such as Axies, ENS (Ethereum Name Service) domain names, CryptoKitties, Decentraland, among others. It provides access to a free mining tool to create your own NFTs, without writing a single line of code. In addition to auctions, OpenSea allows you to sell items at fixed prices. You will need an ether wallet.

Rarible:

Launched in 2020, Rarible is considered one of the best platforms for trading NFTs, second only to OpenSea. It is a decentralised marketplace, offering a direct trading experience. It has a clean and clear interface, which allows you to find out which NFTs are trending, the best sellers and buyers of the last few days and to explore topics that are of interest to you.

The platform not only allows you to buy or sell NFTs, you can also create and mint your own tokens through a guided process for non-specialists. For creators, it even allows you to earn royalties of up to 50 percent on future resales (although the usual is 5 or 10 percent).

SuperRare:

SuperRare describes itself as a cross between Christie's and Instagram, as it seeks to facilitate digital art collecting and for users to show it off on social media with a personal gallery. It is a site aimed at those looking to buy and sell exclusive digital works: they identify themselves with a unique, protected and traceable token on the ERC-721 standard blockchain.

Like Foundation, creators receive 85 percent of the first sale and get a 10 percent royalty for each subsequent transaction. At the moment, it is restricted to a small number of artists, who

must apply. All transactions are made with ether.

Valuables:

Unlike other NFT buying and selling sites, Valuables only allows trading of tweets "autographed" by their creators. In fact, it was the platform chosen by Twitter founder Jack Dorsey to auction off the first ever tweet for \$2.9 million. You can check the auctions in progress or enter the link to any message and decide whether you want to sell or buy it. All transactions are done through the MetaMask wallet, which runs on ethereum.

Zora:

Zora also makes the original copy available to everyone and allows consumers to sell the token as many times as they want. Each time a work is resold, the creator gets a share of the transaction. In this way, the more popular a digital piece becomes, the more people will want to own it. Zora aims to make it easier for creators to publish their products and make money from their work. The musician Mike Shinoda, from the US band Linkin Park, decided to sell music clips through this platform.



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Was Adolf Hitler a good painter?

Hitler, an important figure historically, a person who marked a before and after in modern history, and who surely life in Europe would not be as we know it today if it were not for his influence and legacy. In this article we will deal with a subject that few people know about, the dictator's past as an artist, and about which there is much speculation because it was not known for sure what would have happened if destiny had unfolded differently.

In addition to being one of the great genocides and dictators of history, he was also a painter, a past that manifested itself in the person of Adolf Hitler from the time he was a primary school student, a talent to which he continued to devote time until he entered that stage of his life when he lost his mind and became the figure of the führer (meaning leader, chief...). This whole artistic stage is reflected in the book he wrote himself, *Mein Kampf* (My Struggle), during his time in prison before coming to power in Germany, in which he said that his intention was to become a painter, as he felt it was his vocation, but different events in his life diverted the Austrian's path.

A painter who did not have the opportunity

From the time he was a child, it was difficult for him to dedicate himself to his dream, because his father (a customs officer) had a very severe and violent personality, with which he punished Adolf very severely during his childhood. Another peculiarity that Hitler had in his life, which also made him have a tough time because his father gave him severe beatings for it, was his poor grades, to the point that on one occasion his mother had to defend him because he almost died at the hands of his father. At school, up to the age of 16, his marks were abysmal, one could say that as a pupil he was a school failure, if it were not for the fact that the only subject he managed to stand out from the rest of his classmates was drawing.

That is why at the age of 16 he left school and went to the city of Linz (Austria), and for 3 years he wandered the streets trying to make a living, although without much success, but he devoted himself to drawing small sketches in his notebook. As a bonus, he said that those three years of solitude were the best of his life.

He later travelled to Vienna (the capital

of Austria) to try to enter the prestigious **Academy of Fine Arts in Vienna** with the aim of becoming a professional painter. He thought (although rather subjectively) that his talent for painting and drawing would be enough to get him safely into the Academy, but this was not the case, and with Hitler rather disappointed, he decided to try again the following year but with an even more refined technique, and not only did he fail to get in, but he was denied entry to the Academy for life for the second failed attempt, and it is even said that he did even worse on the second attempt than on the first. However, the Academy's rector was kind enough to see that his paintings illustrated large buildings and recommended him to study architecture. Adolf expressed these words: **'I was convinced that passing the test would be easy... I was so confident that I would pass the test that when I got a failing grade, it was like a shot out of the blue.'** Interestingly, years later, when he conquered Austria militarily, he sent an SS squad to shoot all the Academy examiners.

After this life-changing event, he spent his last years in Austria simply out of shame so as not to return home empty-handed, not wanting to leave the city because of the opinion of some "Jews", and he had to



On the left Adolf Hitler's father (Alois Hitler)



Academy of Fine Arts of Vienna (Austria)



St. Charles Church Vienna 1912 (Hitler's painting)

sell his paintings to try to survive in humble hostels in the city together with immigrants. During this period, he painted more than 1,000 pictures, watercolours, and drawings of the city, and visited many restaurants and cafés where artists gathered, because he never lost hope of becoming a great painter.

Analysis of his artistic work

Now we are going to talk about the analysis of his work: what did he paint in his paintings? What was the meaning behind them? How good were his works? And finally, what influence did his Nazi ideology and personality have on them?

First, I must make it clear that Hitler, regardless of the level of his work, is a painter whose paintings are (currently) highly valued more than for their beauty, because of what Hitler meant as a person and the importance of which we spoke at the beginning of the article.

We will start by talking about what he painted in his works, since there is a lot of mysticism in his works, we will break down the whole of his work piece by piece. His work is a set in which we can only appreciate **rural landscapes** or sometimes **urban landscapes with big buildings** but analysing it in depth we can see that they are paintings that **do not have any soul**, this is because we do not see the characteristic creativity that defines artists, Hitler totally lacks it. It is said that in his works he **Painted silence**, since he does not really send anything. We can also see that there was no depth in the painting and not much technique.

Painters, sculptors, and architects, it is well known that when they create a work of art, they always try to transmit their ideas, something they desire or long for, an intrinsic trait of their personality or something that produces a very great feeling of joy, sadness or fear... In conclusion, they always create what inspires them whether it is bad or good and in the case of the dictator, as well as painting rural landscapes, he also painted large buildings in his works, this quite possibly because he was a great megalomaniac, in

... Was Adolf Hitler a good painter?

fact, he had a colossal vision of the new Berlin he wanted to build. He also painted portraits of animals, although it is true that portraits were not what he most liked to draw. When he was at that stage, he was engaged in making all kinds of paintings to make ends meet, he did some commissioned portraits. Although Hitler was one of the greatest genocidaires in history, as controversial as it may seem, **he was a great lover of animals** (especially dogs). As the First World War progressed, Corporal Adolf also continued to paint landscapes, but this time they were landscapes desolated by the war, because he painted what he saw from the German trenches, such as German tanks, trenches, destroyed fields... Although people rarely appeared.

Many analysts agree that Adolf Hitler was a **mediocre painter**, it is true that his level of painting for the average population was quite good and not just anyone could paint his pictures, but for the reasons before his paintings do not have a high artistic quality within the professional level of painters.

Once the First World War was over and Germany had been totally defeated, the dictator was morally bankrupt and decided to make a U-turn in his life and change from painter to politician, leaving painting aside and only devoting himself to it in his spare time, which is why we have never seen a painting influenced by German Nazism or full of anti-Semitism, although there are some paintings from his time as dictator, such as the one that recreates the Eagle's Nest room, the führer's private residence in the mountains. On the contrary, before the outbreak of World War II, Hitler sent this message to the British Prime Minister: **'I am an artist and not a politician. Once the Polish question is settled, I want to end my life as an artist.'**

Unfortunately, it did not happen in this way; his life took other, more fatal paths and he never achieved the merit and recognition as a great painter that he always sought. Surely his life and that of everyone in his time and the future of Europe would have changed enormously if he had passed that exam, but he did not know how to channel his creativity well.



Courtyard of Alter Hol in Munich 1914 (painting by Adolf Hitler)



Battlefield with Tanks 1916 (painting by Adolf Hitler)



By Ángel Sánchez Montes

amontescordoba130@gmail.com

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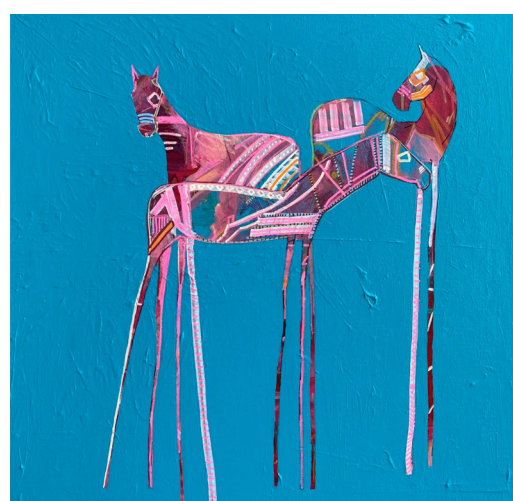
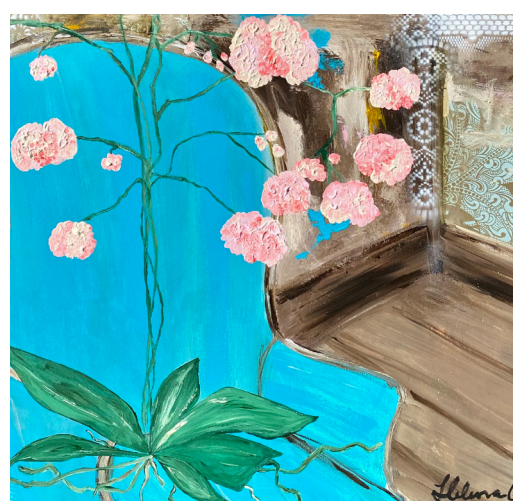
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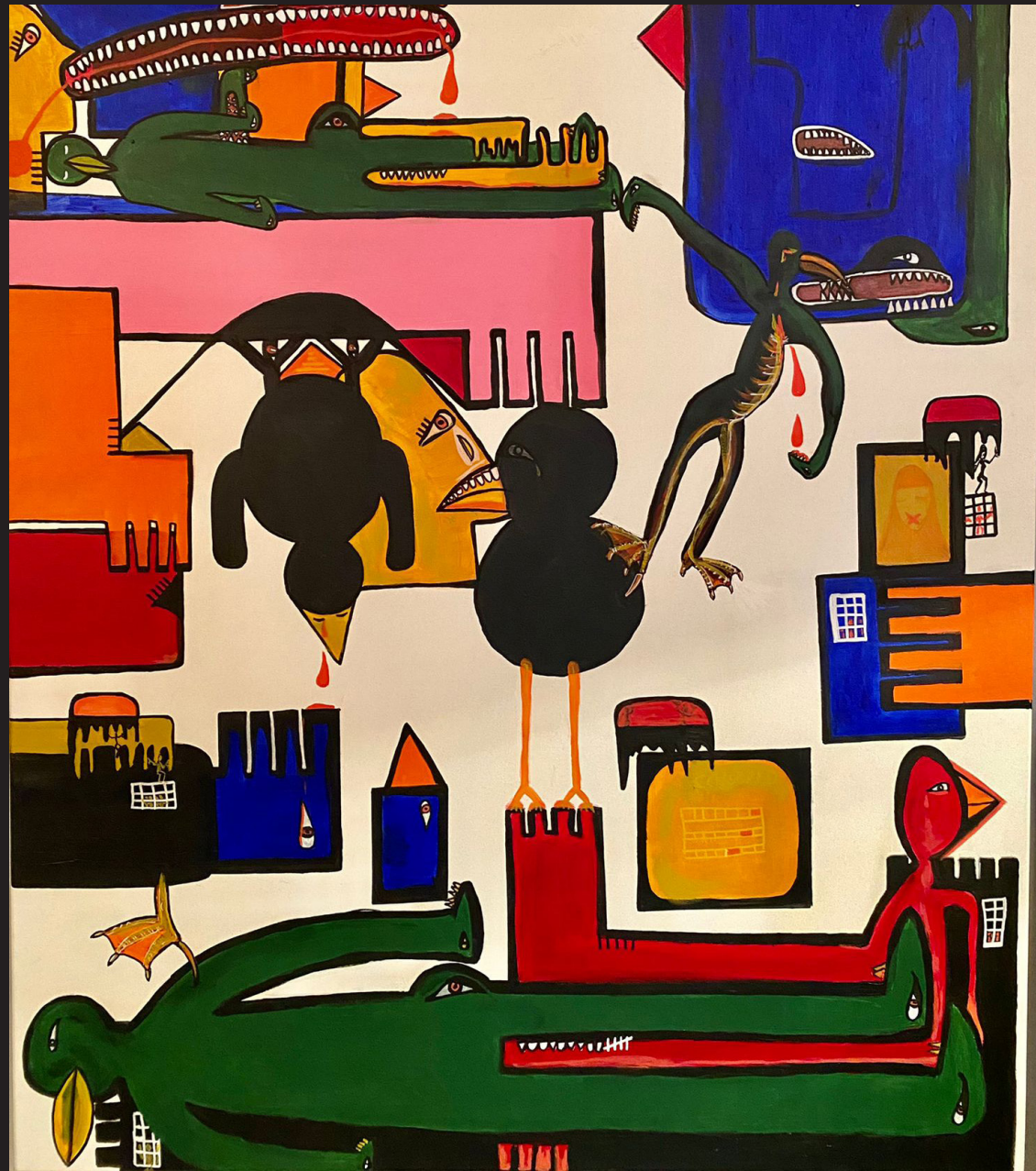
Helena Olausson, an artist who has found herself in the world of art and who feels a strong need to express herself with canvas and brushes and create stories that only the viewer can interpret. "Art should always be a bit provocative and rebellious," she says. The seductive also has its place where she highlights the female body and its attractiveness just by attaching on canvas lingerie, a corset, a pair of red shoes and letting the viewer form an idea, a thought, a memory, or just dream about an unfulfilled desire.

Creating art with a sense of luxury, flamboyance and feminine power is indeed Helena's greatest inspiration and drive. Many paintings convey a story of taking control of one's life.

She has her studio in Uddevalla where she paints full time "out in the country", where she also finds her inspiration. Helena has taken part in several solo exhibitions and art fairs in Sweden, and now she is trying to find ways to take part internationally.

Without a doubt, she can be said to be one of the "modern women" of the 2020s, imprinting modernity, femininity and Swedishness into her canvases.





ROJA SHAMS

@ROJASHAMSART

WWW.ROJASHAMS.COM



HELENA OLAUSSON

@HELENAOLAUSSON.KONST



MICHAËL VIGER

AUSTRIAN FRENCH

- A GLAMOROUS ARTIST IN NEW YORK'S HOLLYWOOD

MICHAEL VIGER'S CHARISMATIC PERSONALITY MADE HIM ASSISTANT TO DIRECTOR HENRI VERNEUIL IN THE FILM "MAYRIG", WITH OMAR SHARIF AND CLAUDIA CARDINALE

Michael Viger transformed his life's inseparable love of realist painting, jazz and cinema from New York and Paris in the 1930s to the 1950s. One of Michael Viger's most brilliant virtues is his great generosity with other disciplines of art, film, music and especially jazz.

Over the course of 30 years, he worked on several well-known films, such as: 'The Man in the Iron Mask' with Leonardo DiCaprio and John Malkovich, 'Harrison's Flowers' with Andie McDowell, Adrien Brody, and Gerard Butler, 'The Visitors' with Christian Clavier and Jean Reno, 'Edgar's Curse' with Brian Cox and many others.

During all these years, he painted, wrote, developed films and was passionate about jazz.

Just as Henri de Toulouse-Lautrec was inspired by the cabaret nightclubs and the Parisian show busi-

ness, painting and recreating the scenes of these artists and characters, Michel Viger was inspired by the world of jazz and cinema, in Paris and New York.

A tribute to the smoky jazz clubs of New York, with glittering musical instruments and musicians in motion, mark the link with the theme of his work.

He also draws inspiration from the golden age of industrial cinema in the 1930s and 1950s, with the image compositions of Alfred Hitchcock, the intensity of Orson Welles and the scenes starring his muses

Kim Novak, Grace Kelly, and Tippi Hedren. 'Edgar's curse' with Brian Cox and many others, has been the trajectory of this visual artist of film and painting, from the end of the last century to the present day.

Viger, unforgettable encounters

'I remember working nights at the Théâtre du Châtelet. It was crazy at the time; I went from one place to another. In fact, not much has changed. Nowadays I am still running, maybe I should work on it. But back then, I could sleep two hours a night. At the Théâtre du Châte-



© Michael Viger - "Around Midnight" 2022 (oil on wood 250 x 60 cm)

let, I sold tickets and was behind the bar. Between the breaks, I was backstage, with these beautiful dancers, jumping and laughing. These ladies impressed me. After work, I would go on foot to finish my evenings in jazz clubs like 'le caveau de la Huchette' or 'Les 3 mallets' in Saint Germain des Prés. I met Memphis Slim, Sonny Rollin, and others, you could smoke and try all kinds of substances. I loved this time.'

He began his filmmaking career in Art as a researcher specialising in World War II veterans, working with the KGB and CIA infiltrators, before joining Henri Verneuil as an assistant on the film 'Mayrig' with Omar Sharif and Claudia Cardinale.

'This period with these strange encounters was just incredible. I thought it was one of those stories I read as a child. Meeting these secret agents in the lobby of an old Soviet grand hotel in Moscow's Red Square. Dining at Stalin's table in his favourite res-

taurant. Meeting the first American who, in June '44, shook hands with a Soviet soldier. A Soviet soldier whom I met 60 years later and who offered me the insignia he wore on his uniform at the time. So, I have a treasure box at home holding exceptional moments with exceptional people.'

A whole trajectory of artistic production, between painting, where he eternalises his great idols, writing, cinema, and his fascination with jazz.

I love being the observer and creating a story

His inspiration is to capture a moment that tells you a story with just a look or a pose. Michaël Viger is a painter-director who directs his brushes to give the viewer the strange impression of wanting to know the rest of the story.

In the field of art and photography, his paintings have a touch of Edward Hopper, Klimt, or Mary Cassatt, but also of photographers such as Saul Leiter, Vivian

Maier, or Robert Doisneau.

From the wood of the scaffolding to the work of art

The unique style of painting, with an extraordinary innovation, taking the wood used from the scaffolding of the building as a support for the realistic painting of the building, uniting two epochs: classicism and the industrial 20th century.

Michael Viger continues his artistic career and is currently shooting a new film in Morocco.

The artist Michael Viger is represented internationally by Galería ÁUREA in Madrid - Spain.

Daniel Redemi curator of exhibitions and director of Galería ÁUREA.

www.galeriaurea.com

Michael Viger:

Instagram: @michaelv2102



© Michael Viger - "The Early Walking Home" 2022 (oil on wood 250 x 60 cm)

LLUI CARBO

- abstract art that passes through the emotions

The Catalan artist, in the same sense as the Czech Frantisek Kupka, pioneer of abstract art at the beginning of the 20th century, sets out to find the truth without the representation of the object, resorting to the feeling that induces her to paint freely

LLUI Carbó, an artist who has made the leap from figuration to abstract art, dispenses with reality to reach and represent emotion. Part of the need for 'freedom to create' has turned figurative art into abstract art. The challenge of such a change has not caused the artist's technique to be lost, attending to the harmony of colour in space. The artist in the same sense as the pioneer of Czech abstract art František Kupka at the beginning of the 20th century, aims to find the truth without the representation of the object, resorting to the feeling that

induces her to create freely.

The artist's delicate sensibility, which leads her to the path of experimentation, has its origins in the philosophy of the theory of 'empiricism,' which was adopted by craftsmen and painters in classical antiquity, such foundations consisted in the development of the experience of knowledge. Its founders were the British David Hume and his colleague George Berkeley.

LLUI's abstract, not obeying the canons of techniques, throws her

brushstrokes and unites in harmony, intervening saturated and neutral colours, low and high and networks of light and shadow on the space. Her works suggest the movement of nature in its different manifestations, they are full of charm. She found a source of inspiration in impressionist painting for the masters Monet, Gauguin, Rusiñol... of the last century, changing the descriptive approach to nature and transforming it according to their impressions and sensations. The abstract art of 'LLUI', goes in search of that nec-

The artist's inspiration

'Inspiration is the past, what has been lived, longed for, enjoyed, but with the vision of today, of the present'

'When I create a work, it transports me to a world apart where I find fulfilment and joy. It is the language of my soul and the inspiration of my heart. This is how the results come to life, I believe that art in any of its forms is a wonderful gift that brings good vibrations to the world'



© Lluï Carbó - 'Flashes' (acrylic on canvas 65 x 50 cm)

essary connection to join life, through the feelings that emerge in it.

Last May, the artist took part in the international exhibition 'The eye that looks at the world', presented by the Galería Àurea, in the art space 'Insolentia' Montpellier (France), together with other renowned artists such as Alessandro Pumo, Loïc Bonnefont, Fernando Halcón and Alejandra Osado.

'LLUI', Luisa Carbó was born in Barcelona in 1958.

Since she was a child, she was passionate about drawing and painting, as well as everything related to material art. She loved to see how with a piece of wood, clay or just paper she could make real sculptures. She was attracted by the entire world of art.

Her art reflects her own identity, her own experiences, concepts, ideas, and principles that are important to her. She loves the freedom to express herself and to create intuitively and instinctively reflecting her past and present experiences.

She started young, at the age of 12 the painter Luis García Oliver taught her. In his workshop she learned to draw and interpret the proportions of the human figure and painting techniques, in a very realistic way, with coloured pencils, chalk, charcoal and other materials. Later, while studying, she attended several drawing, painting, and sculpture academies. As time went by, her work evolved towards figurative painting, reaching a style of her own, combining magical realism with impressionist touches, to deal with feelings, dreams and memories that take her back to her own childhood. Her curiosity and eagerness have led her to use mixed techniques such as collage, inks, pastel colours, oil, acrylic and other types of different textures, a fascinating world full of sensations that make her vibrate.

From there she has entered an abstract world, where painting intuitively creates forms, movement, and energetic brushstrokes, which create a series of qualities and emotional characteristics such as harmony, beauty, strength, power, balance and a sense of freedom to express feelings.

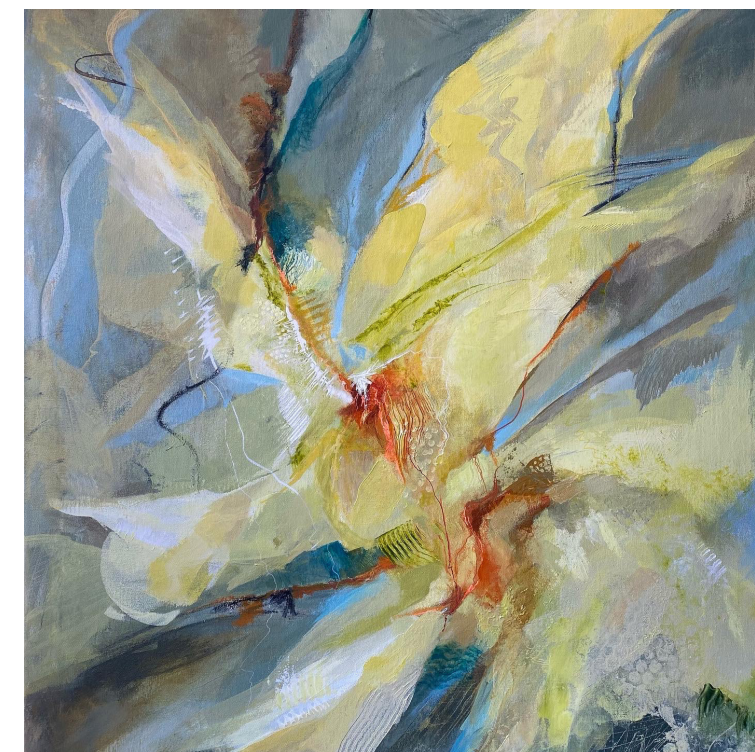
© Lluï Carbó - 'Freshness' (acrylic on canvas 65 x 80 cm)



By Daniel Redemi curator of exhibitions and director of Galería Àurea.

www.galeriaurea.com

Instagram: @llui58



LLADRÓ

THE LLADRÓ WORLD

- A HISTORY OF PASSION FOR PORCELAIN

Founded in 1953, Lladró is a world leading brand in the design, manufacture and distribution of a wide range of fine art porcelain creations. High quality works made entirely by hand in Valencia, in the only Lladró factory in the world.

Lladró is the success story of an iconic Spanish brand. A global leader in luxury art porcelain and an international lifestyle reference.



© LLADRO

The beginnings in the 1950s:

Lladró was born in 1953, the result of the passion for porcelain of three brothers, Juan, José and Vicente Lladró, who began to make their first pieces in their home in Almàssera, a town near Valencia.

www.lladro.com





© LLADRO

The consolidation of the 1960s:

In this decade Lladró pioneered the introduction of single firing. This pioneering method made it possible to reduce the traditional triple firing to a single firing, with which the crystalline finish and pastel shades typical of Lladró works were achieved.

On an artistic level, Lladró achieved its own unique and distinctive style, which would eventually bring the firm international fame. In 1965 Lladró began to make inroads in the United States. In this decade, the Professional Training School was also founded at the company's headquarters to provide the firm with qualified artists and technicians.



© LLADRO

The expansion of the 1970s:

The creations of this period increased in complexity, thanks to the development of new techniques and processes. The major themes of Lladró's creative repertoire began to become established. The vases were given a prominent place, conceived in very short limited series and with a clearly oriental inspiration.

The introduction of stoneware as a raw material opened up a new line of creativity and provided ideal finishes for the development of large-format sculptures.



© LLADRO

The innovation of the 1980s:

In the 1980s, the constant search for new forms of expression continued apace. Greater control of porcelain allowed creations that showed an extraordinary mastery of modelling. In unique collections such as Esculturas, Caprichos or Goyescas, the artists' imagination was carried away by fantasy and the pleasure of creation.

In 1986, Lladró landed in Asia with subsidiaries in Japan and China. And in 1988 it opened its first museum and gallery in New York City, on Fifth Avenue in Manhattan. And the process of internationalisation continued steadily in emerging markets such as Russia, Eastern Europe and India.

The excellence of the 1990s:

This decade is prolific in complex period scenes, many of them accompanied by rich floral compositions that represent the greatest expression of the meticulousness and know-how of Lladró's artists.

In 1991, the Hermitage Museum in St. Petersburg hosted an exhibition of Lladró sculptures of which the 18th century coach and Don Quixote were to form part of its permanent collection.

In 1995, the first Lladró boutique was opened in Tokyo, in the fashionable Ginza district; in 1996 it opened its first own shop on Serrano Street, the exclusive street in Madrid, and in 1997 the Beverly Hills boutique opened its doors on Rodeo Drive.

In this decade, Lladró received two prestigious awards: the Prince Felipe Award for Internationalisation in 1993 and the Prince Felipe Award for Competitiveness in 1997.

The new paths of the 2000s:

The constant desire to push the expressive possibilities of porcelain to the limit led to the impressive sculptures of the Haute Porcelain collection, the brand's highest artistic category.

At the same time, Lladró reinvented itself with new classics, dynamic and expressive pieces decorated in bright colours or sculptures of rounded forms in matt porcelain decorated in white.

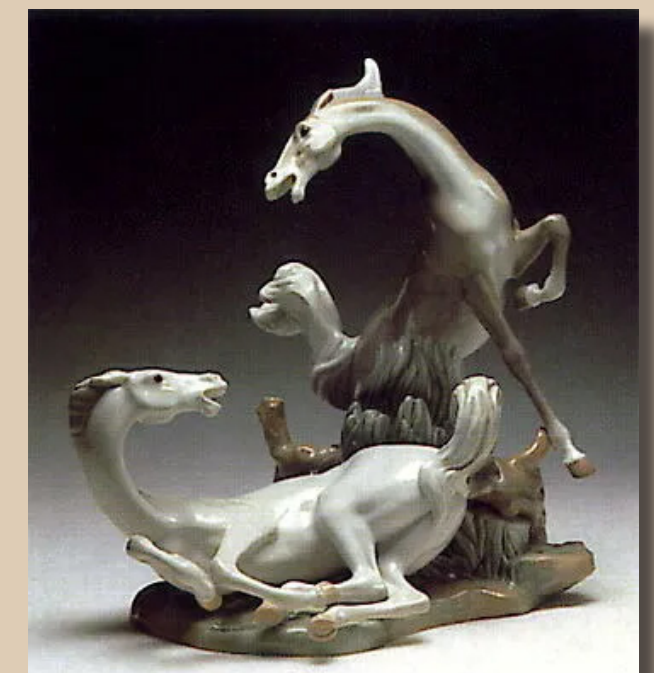
In this decade Lladró received the Prince Felipe Award for Renowned Brand Management (2002).

Pieces dedicated to religious traditions and beliefs began to play a prominent role. One of the brand's values since its origins has been its know-how to approach the spirituality of the most diverse cultures with sensitivity and admiration, making each piece a challenge and a source of enrichment for its artists.

This diversity of products is reinforced by the collaboration of outstanding external designers, such as Jaime Hayon, Bodo Sperlein and Culdesac, who add their personal and artistic universe to Lladró's work in a fruitful creative exchange.



© LLADRO



© LLADRO - GROUP OF TWO HORSES - SKU 01014597



© LLADRO

Diversification after year 2010

Lladró intensifies its creativity around lines for home decoration, with lighting series, creations for the art of the table and jewelry.

It also increases collaborations with external designers, who bring their creative and personal universe to Lladró's work, elevating porcelain culture to the highest level.

In 2017 the company was acquired by PHI Industrial Group, a Spanish investment fund specializing in the active management of companies and Lladró continues to innovate in the world of porcelain.



© LLADRO - Sculpture couple
Passionate kiss - SKU 01008727

© LLADRO - Panther Figure. Matt blue
SKU 01009456



© LLADRO



www.lladro.com



Fachada de Velázquez. Foto© Museo Nacional del Prado

THE PRADO MUSEUM

- unique in the world

Located in the centre of the city of Madrid, it holds art and memory, a combination of exhibition, study, and conservation; a journey into the past, with a view to the future amidst the imposing architecture of 1819: The Prado Museum.

The Royal Museum of Painting and Sculpture, as it was known when it was founded, is a museum complex of more than 45,000 square metres, made up of several buildings, and with an extensive collection of artists of the stature of Titian, Goya, El Greco, Rubens, Bosch, Velázquez, among others; a collection that has earned it recognition as one of the most important cultural institutions in Spain, according to the Observa-

tory of Culture 2020.

With one of the best art galleries in the world, eight thousand pieces and more than 1,700 exhibits, the Prado Museum offers a fascinating artistic experience, a complex and varied tour through a real European art house.

Its already vast collection, whose works date from the 11th to the 18th century, is mixed with a more cosmopolitan vision in which neoclassical styles and artists also converge, drawing moments of a clearly non-linear history, like art itself.

Expanding and modernising art which, after a period of reflection, led to the incorporation of new and equally important gen-

res such as miniaturist, foreign art, social painting, and art from the female point of view. A new sense of Europe's artistic history.

In parallel to the permanent exhibition, the Museo Nacional del Prado is developing an academic initiative that covers aspects related to the management of this institution; as a museum, collection and research, with the aim of protecting and perpetuating this important cultural legacy, a work in itself that is among the 10 best art galleries in the world and which receives every year around three million visitors from all over the world, eager for this silent and sensitive expression.

By Jeika Gotera
@jeigota

The Museo del Prado has compiled and published the list of works in its collection confiscated during the Civil War



© Prado Museum - Head of a Woman with a White Mantilla - Sorolla y Bastida, Joaquín
Provenance: Attached to the Museum of Modern Art, from the General Commissariat of National Artistic Heritage, 1943; Museum of Modern Art, 1943-1971; Museo Nacional Centro de Arte Reina Sofía, 2016



© Prado Museum - Snowy Landscape - Attributed Brueghel the Younger, Jan
Provenance: Lent to the Museo del Prado, from the Commissariat General of National Artistic Heritage, 1941

25 works entered the Museum from the General Division for National Artistic Heritage and in the case of 22 of them this information was already available on the Prado's website

The Prado has set up an ad hoc research team directed by Arturo Colorado, senior professor and expert on cultural heritage and the Civil War, in order to expand the study of these cases and analyse other possible confiscations.

The conclusions of this study will be published in early 2023 but the full list with information is already available on the Museum's website.

On 20 September 2022, the Museo Nacional del Prado published its complete list of the works deposited in its collections by the Directorate General of National Artistic Heritage and probably seized by the Commission for the Protection of Artistic Heritage during the Civil War.

These are 25 documented works. In the case of 22 of them their origins were already expressly stated in their catalogue entry on the Museum's website. In the case of the three works for which this information was not provided, this was due to the fact that their poor condition meant that they did not have an entry in the access to the collections section of the website.

Of these works, 17 paintings were handed over to the Museo

del Prado by the General Division for National Artistic Heritage between 1940 and 1942; 5 paintings were sent to the Museo de Arte Moderno from the General Division for National Artistic Heritage (1942) and then became part of the collection of the Museo Español de Arte Contemporáneo (1968-1971); and 1 painting was handed over to the Museo de Arte Moderno from the General Division for National Artistic Heritage (1943) but remained at the Museo de Arte Contemporáneo and passed to the Museo Nacional Centro de Arte Reina Sofía, from where it was assigned to the Prado in 2016 with the reorganisation of the collections. Also on the list are a fruit bowl and a clock from the General Division for National Artistic Heritage.

www.museodelprado.es
@museoprado

This initial figure could increase as a result of the most recent studies undertaken by Arturo Colorado Castellary, expert on cultural heritage and the Civil War and senior and emeritus professor.

For this reason the Museo del Prado has decided to formally launch a research project to determine whether some of the works in its collection derive from confiscations made during the Civil War period or under the Franco regime.

The project's aim is to clarify any doubts that may exist regarding the works' history and context prior to

their assignation to the Prado's collections, which, in fulfilment of all legal requirements, may result in works being returned to their legitimate owners.

Professor Colorado, who directed the international conference "Museum, war and post-war" held at the Museo Nacional del Prado in 2019, will be coordinating the work of the researchers, who will undertake a detailed study of the Museum's different archives and registers in relation to this specific material. The project will be undertaken in collaboration with the Library, Documentation and Archive Department.

These 25 works entered the Museum from the General Division for National Artistic Heritage and in the case of 22 of them this information was already available on the Prado's website

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© Prado Museum - Passage of a River - Momper II, Joost de - Provenance: attached to the Museo del Prado, from the Comisaría General del Patrimonio Artístico Nacional, 1942.



© Prado Museum - Lady with fan - Gutiérrez de la Vega y Bocanegra, José Provenance: Lent to the Museo del Prado, from the Comisaría General del Patrimonio Artístico Nacional, 1942

AADK Spain - or experimentation as a new art form

Are the latest trends in contemporary art compatible with more traditional practices? The ultra-contemporary art of AADK Spain blends with the archaic tradition of a small village, forming a multicultural and intergenerational community where art demonstrates, once again, its ability to break down barriers and prejudices.

In the heart of the Ricote Valley, specifically in Blanca (Murcia), is AADK Spain, an extension of the Berlin collective Aktuelle Architektur Der Kultur founded in 2006. This collective is made up of three artists: Abraham Hurtado (Spain), Jochen Arbeit (Germany) and Vânia Rovisco (Portugal), and was born with the aim of carrying out a project that sets up new relations between the creation, curating and reception of contemporary art. In 2012, after developing events and actions in various parts of the German capital, Abraham Hurtado returned to Spain and, with the collaboration of the artist Juan Conesa, set up Centro Negra, a building conceived as a space for research and creation. This international platform supports the decentralisation of culture and promotes creation and access to contemporary art in rural areas.

During its first stage, a series of site-specific interventions, temporary residencies and concerts evolved. Later, in 2015, Elena Azzedin joined the project, collaborating in the current Artistic Residencies Programme, taking charge of

curating as well as other contents such as conference cycles, exhibitions, festivals, and radio. In 2017 Selu Herraiz joined the project with Sonora, Escuela de experimentación, promoting a musical pedagogy based on creation, encouraging new forms of learning and contemporary thought through sound experimentation.

Beyond the activities and projects carried out by this international group, its greatest challenge has been to bring contemporary art in all its competencies to the Blanca population, which is characterised by an unshakable traditionalist hermeticism; however, nothing is impossible. The great feat of AADK Spain, which this year celebrates its tenth anniversary, has been to introduce and normalise the different artistic practices that post-modern contemporaneity encompasses, in a society in which the contact with art was linked to painting.

The actions of this platform revolve around the connection between the traditional and the contemporary, which is why the

different artists who have passed through the Centro Negra have acted, in a certain way, as a nexus of union, involving the inhabitants of all periods. Contemporaneity and archaism merge when a foreign artist collaborates with the population, inviting both young people and adults to take part, giving them the opportunity to experiment and play with the matter around them, whether it is the fruit of a tree or the flow of the waters of the Segura River. In addition, the international collective also offers its support to the many local artists living in the area, who find in this platform and its headquarters a bridge to new paths of art.

In its ten years of life in the valley, AADK Spain has managed to make this alliance between the ancient and the modern manifest itself on an intergenerational level, forging a multicultural community where the teaching of creativity knows no limits, making it possible to project the local in a global way.

By Ana Chiclano
@anniefromthevalley90



© Abraham Hurtado — AADK



© Abraham Hurtado — AADK



© Abraham Hurtado — AADK



© Abraham Hurtado — AADK



© Abraham Hurtado — AADK



© Abraham Hurtado — AADK



THE ART OF NETWORKING

© Photo: Gerd Altmann - network-3075716 - Pixabay.com

Alternative media have helped researchers, teachers, and experts in the art of effective, objective, and technical communication to give the most notable events in the art world, turning virtual space into a channel of knowledge and culture.

According to Reuters news agency, people are 2.5 times more likely to turn to social media for trusted news and information channels than newspapers, magazines, and books; and while most young people focus their search on research and academic information, they are more likely to consume any type of content in these alternative media.

In this sense, adults between 40 and 55 are consumers of educational, sporting, and cultural programming and content, just where the creators of artistic content have carved out a niche for themselves, giving a special position to art in all its forms.

And beyond the platforms of information and training, the exhibition, criticism, as well as the purchase and sale of works, have ensured that the creators of content, newcomers and teachers with an endless amount of information, experiences and products continue to be in force and achieve a boom in favour of art, knowledge and the new generations, making all artistic expressions even more universal and accessible.

In the year 2021, the world ranking in Social Networks, positioned Facebook as the network with the most users in the world, followed by YouTube, the latter being the most attractive and the best tool for creators of art and culture content in the world; it is also the one that brings together the largest number of young users, which makes interaction more effective for creators of arts content and various artistic genres.

Every day it is easier to access information in general, finding on the web content ranging from modern artistic techniques, the evolution of art, contemporary art, digital art, detailed information about museums, exhibitions, and endless information about art in the world.

Nowadays it is easy to turn to alternative web channels to find out what is happening in the world's most important exhibition halls, as well as what is happening in a community's local gallery.

Art is everywhere, so the change and evolution in the way of communicating has not represented a difficulty to get the message and

the artistic work to any place, on the contrary, it is a tool for the expansion, visibility, and development of artistic criteria to all corners of the planet.

According to the Digital 2022 study, carried out by We are social and Hootsuite, users of networks such as YouTube, twitch and tik tok have grown by 23% in the last year and it is on these digital platforms where art has gained space and followers.

The work of content creators and the new generations that promote art through networks and alternative communication channels is as important as it is essential in these times when everything is just a click away.

To be part of the evolution is to grow with innovative technologies and to occupy all spaces of collective interest to bring the work of thousands of artists from all over the world closer without limitations or frontiers. Without limits of time and space, simply art as a way of life.

By Jeika Gotera
@jeigota



artist360●

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DUAL VI, isabelruizperdiguero

2023
22-26 febrero
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Moda Shopping Mall
Paseo de la Castellana 95
Madrid 28020



JOSE MALASAÑA

Born 1969 in Valencia, Spain, and currently living in the Spanish capital Madrid



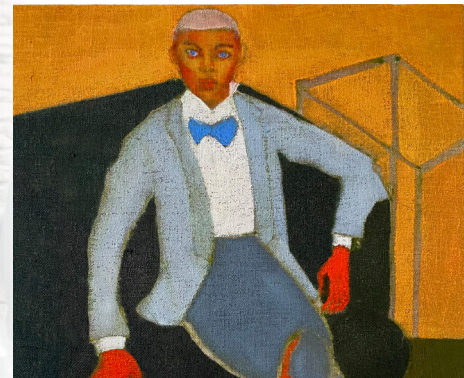
NEW YORK 2022 'Unnamed' (oil on unprime natural linen, 30 x 30 cm © Jose Malasaña



NEW YORK 2022 'Hilarity in the underground' (oil on unprime natural linen, 30 x 30 cm © Jose Malasaña

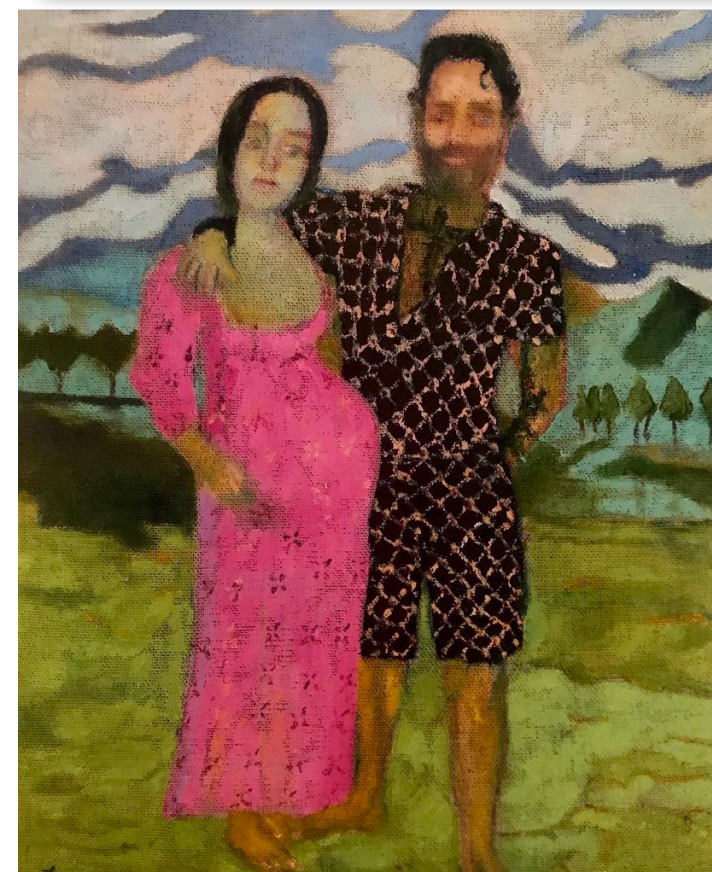


MIAMI 2022 'Unnamed' (oil on unprime natural linen, 40 x 40 cm © Jose Malasaña



LONDON 2022 'The Red man' (oil on unprime natural linen, 30 x 30 cm. © Jose Malasaña

LONDON 2021 'Midnight' (oil on unprime natural linen, 72 x 60 cm. © Jose Malasaña



LONDON 2021 'Hypnopompic World' (oil on unprime natural linen, 25 x 35 cm. © Jose Malasaña

In the early 1980s he won local and national art awards. But not being a conformist, he needed a period of reflection to consider whether to innovate or retire from his career.

After teaching for several years, he decided to return to share his innovative work, which is always colourful and figurative.

Founder of 'Flattering Gallery' in 2018, a spy exhibition that uses basic digital tools from social networks and only for a few hours.

The work takes place in **two scenarios**; the **first** is analogue, as a contemporary vision of different everyday situations, fauvist and with small, almost pointillist elements. Some points of perspective on the same plane and intimate everyday situations are considered, viewed through a retro prism, making the diversity visible.

The **second** scenario, the digital scenario, using technological tools, explores with the help of phones, a digital pop-up art using only tools from social networks. The key is to transform images or create paintings with digital dots of colour. The result is NFT and digital paintings. What is special is that part of this art is displayed on an iPhone in full screen size and the final feeling is a work of art made with digital blobs.

In 2020, during the pandemic, after supporting #artistsupportledge, he resumed his presence in exhibitions, meetings, and awards.

@josemalasana

Nostalgic Pills

Cultural Heritage

The ancient Greeks gave us their heritage legacy wrapped in architectural forms subject to aesthetic canons and mathematical formulas. What is the artistic and cultural heritage that postmodern society will leave to future generations? The artists Sarah Rose Guitian Nederlof and Abraham Hurtado, present an artistic proposal about the way of life of contemporary society and how we will be remembered.

The obsession for immortality is a common characteristic of human beings; that imperious need to leave an imprint that lasts in the echo of time, the embodiment of a society that lived centuries before us, occupying the same space in another era. Through the different artistic manifestations, we have inherited, we can learn how civilisations before ours functioned, analysing each element and composition from different angles. The ancient Greeks gave us their legacy wrapped in architectural forms subject to mathematical formulas, sculptures because of aesthetic canons, always in search of perfection. Through the layout of Egyptian monuments, we discover the importance of the connection between the divine and the mortal for that society.

Art is that means of expression in which human beings pour out their emotions, express their concerns and look to disturb the imperturbable, transmitting a series of information that, if

well preserved, can cross oceans of time. Contemporary society, the one that lives anchored to a mobile device, has other ways of leaving a lasting mark in time, making use of diverse artistic expressions. Contemporary art is a wild being that is not subject to canons, mathematical formulas or aesthetic currents that force it to remain under a label. The diverse artistic expressions that we can see today are nothing more than the result of the joint evolution of the different artistic currents that preceded it. Contemporary art does not look to please the spectator, in fact, the artist uses his creativity as a vindictive weapon to transmit the concerns of the society in which we live to a screen.

If we take this brief introduction into account, we will surely ask ourselves: what is the heritage inheritance that we will leave to future generations? How will they remember us? In this post-modern era in which we live, multi-

ple artistic skills coexist, and we can find both pictorial and audio-visual or performative pieces. To show a small piece of this legacy that we will leave behind as a society and culture, I will do so through the projects of two contemporary artists: *"The Manifest of Remembrance"* (2021) by Sarah Rose Guitian Nederlof (1993) and *Ruralidades* (2014 - 2020) by Abraham Hurtado (1972).

Sarah Rose is a Spanish artist whose work begins to expand following her move to the Netherlands in 2012, where she will explore the cross-cultural similarities that exist between her two cultural backgrounds. Sarah Rose has that "spark" that is not so common among artists and that is that she gives visibility to the invisible she makes visible the traces that the contemporary inhabitant leaves in the world. The artist captures those petty things that escape us, those things that go unnoticed because of their mundane and commonplace nature, elements of everyday life that we

Information sources:

www.aadk.es/sarah-rose-guitian-nederlof
www.thedetailhunter.com/the-manifest-of-remembrance
www.abrahamhurtado.com

Instagram:

AADK Spain: @aadkspain
Centro Negra: @centronegra
Al Darrax Ediciones: @al_darrax_ed
Sarah Rose Guitian Nederlof: @thedetailhunter
Abraham Hurtado: @abrahamhurtado_



© Sarah Rose Guitian Nederlof

downplay, such as a plastic bag; however, for her, they are the archaeological remains belonging to socio-cultural contemporaneity. In 2021 she created her art project *The Manifest of Remembrance* because of her artistic residency at the Centro Negra (Blanca, Murcia), the presentation of which was arranged as an archaeological site.

In this exhibition, Sarah Rose shows a series of those everyday utensils with which we live, showing them as historical-cultural heritage. For example, the sculptural silhouette of a plastic jug made of plaster, an everyday object to which we pay little attention, and whose importance lies in the fact that it is a container used to transport liquids.

In this aspect, the artist captures not only the time in which we live, but also the way we live. Moreover, she portrays her work as a souvenir that is acquired in a museum as a storage capsule of the memory of having been in that place at some point in our timeline.

On the other hand, at this intercultural crossroads, is the Spanish artist Abraham Hurtado, whose practice is based on constant experimentation where the body takes on a key role, understanding it as the container of emotions, both personal and social. His project *Ruralidades* (2014 - 2021), was created after his return to the Ricote Valley (Murcia, Spain) - his place of origin. Up to this point, Hurtado had used

the body as a material, however, in this series he tries to transfer the landscape to bodies. Some of the visual pieces were created between Barcelona, Stockholm, and Berlin, and feature a natural material that is quite common in the Mediterranean area and, of course, in his native valley: esparto grass. This element acts here as an intercultural link, creating a concept of travelling esparto grass, taking it to different geographical enclaves from Barcelona to the Scandinavian countries where it is not so well known. Exhibited in 2021 on an Open Studios Day at the Centro Negra (Blanca, Murcia), the images show a cross between contemporary tribes and ancestral rituals. The staging of this artistic project was conceived as a kind of family



© Sarah Rose Guitian Nederlof: *The Manifest of Remembrance* (2021)



© Abraham Hurtado: *Ruralidades* (2014 - 2020)

altarpiece in which a series of individuals can be seen dressed in tribal clothing, with masks made of esparto grass.

The common ingredient shared by both Sarah Rose's and Abraham Hurtado's work is the feeling of tangible heritage through art, as an intercultural thread, whose durability over time shows the customs of an era that was and never ceases to be. For example, in the case of Sarah Rose, its staging as an archaeological site, highlights not only that legacy that we will leave to future generations,

but also links perfectly with that vindication of memory that seems to radiate from Abraham Hurtado's work, the connection between the contemporary and the present, as a temporal conjunction that aims to project how future generations will appreciate us.

Thinking of art as a timeless tool of communication is what makes us immortal beings, capable of leaving our mark on the winds of time, crossing an impossible barrier. It is possible that, as Sarah Rose's work suggests, the future

inhabitants of the Earth may consider us to be the plastic generation, or we may be the generation that lived enslaved to mobile devices, believing ourselves to be increasingly independent; the opposite being true. The works of both artists are a clear example of how Humanity moves forward, but always with an eye on the past as a starting point for projecting the future.

By Ana Chiclano
@anniefromthevalley90



© Sarah Rose Guitian Nederlof



© Abraham Hurtado: *Ruralidades* (2014 - 2020)



© Sarah Rose Guitian Nederlof



ART
HELENA OLAUSSON

@ HELENAOLAUSSON.KONST



DESIGN
VIVIANA SUAREZ

@ VIVISUAREZ78

WWW.VIVIANASUAREZ.ES

Mary Yamine

There is no painting without emotions

Emotions are the building blocks of the human being in the learning process.

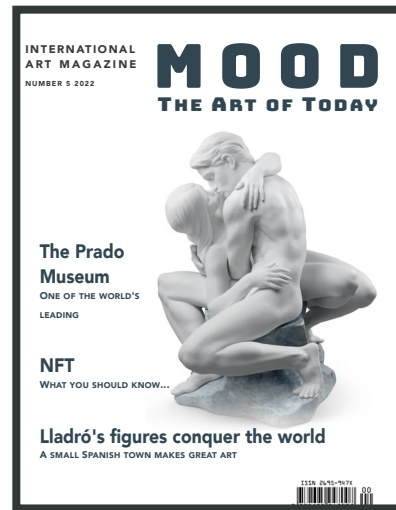
By exploring these feelings she finds that we can free ourselves from what we knew and discover what we are capable to do now. Growing up in many different countries and cultures has allowed her to study in depth the way each society generates its rituals, language and mentalities, which has enabled her to experience different ways of expressing herself.



WWW.MARYYAMINE.COM
@MARY.YAMINE

GUEST ARTISTS IN THIS ISSUE

www.theartoftoday.com



Helena Olausson

@helenolausson.konst

Michël Viger

@michaelv2102

Llui Carbo

@llui58

Jose Malasaña

@josemalasana

Mary Yamine

@mary.yamine

GUEST ARTISTS IN THE PREVIOUS ISSUE



Alejandra Osado

@galeriaurea

Lu Blue

@lu_blue

Loïc Bonnefont

@loic_bonnefont

Artist 360

@artist360feria

Olga Calado

@olgacaladoart

Ana Mascaró Vives

www.anamascaro.net

Art Expo Algarve

@artexpoalgarve

Sara Sjöbäck

@sarajoback

Tatiana Olsson

@tanja.olsson

Sigrid Amores

@sigridamores

Affordable - Stockholm - 4-8 Oktober 2023

The 11th edition of Affordable Art Fair Stockholm showcases 1000s of contemporary artworks from over 50 hand-picked local and international galleries. Whether you're a seasoned collector, or looking for your first limited-edition print, the fair is the perfect place to learn more about art and refine your taste. So, mark your diary and prepare to discover new and exciting art from around the world!

Don't miss our Late View on Saturday 23rd April! Fall in love with art while enjoying live music as part of a collaboration with our charity partner Musikbojen. Free admission for all between 18.00 – 22.00. d best possible conditions to travel to, participate in and visit the fair.

Artist 360 - Contemporary Art Fair Madrid



artist360madrid.com

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

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

The Guggenheim Museum Bilbao unveils Puppy's new appearance after a special change of flowers for its 25th Anniversary

The Guggenheim Museum Bilbao has unveiled Puppy's new image after completing the change in flowers this springtime, a process that is sponsored by Seguros Bilbao, a company that is part of the Catalana Occidente Group. The usual process of replacing the 38,000 plants that cover this floral sculpture, which takes place twice a year, has a different outcome this year thanks to the new design made by the artist Jeff Koons in conjunction with the Museum's curators to celebrate its 25th Anniversary. This is the first time the sculpture has worn this design.

Instead of the flowers being arranged to create spots of color, this season the huge West Highland White Terrier puppy will be predominantly white, while some colored flowers will highlight its outline and texture. Given that the plants take a few weeks to blossom, Puppy's new image will be in full bloom later in the season. Once it is, the new monochromatic design will make Puppy resemble the breed it represents even more, which served as the inspiration behind the initial concept of this important installation.

In Jeff Koons's words, "In honor of the Guggenheim Bilbao's 25th Anniversary, I worked closely with the talented team at the museum to unveil a new planting of flowers for Puppy in celebration of this incredible milestone. My original concept for Puppy was based on a white terrier, so our spring planting is a harmonious composition of mainly white flowers in the spirit of the original model. There are some yellow, orange, red, and blue flowers that add definition to the swirls and folds of the fur and form of Puppy but primarily the flowers are white. This monochrome arrangement conveys peace, renewal, and love. It continues to communicate acceptance and the live flowering plants are symbolic of life's energy. I always wanted the work to be a place for the community to gather and experience transcendence. Since it was installed, Puppy has embraced millions of visitors at the entrance of the iconic Guggenheim Bilbao, so it is a sincere honor to have Puppy become a part of the anniversary celebration and greet visitors in this fresh new way."

Motion Autos, Art, Architecture Guggenheim Bilbao Museum



Wifredo Ricart - Pegaso Z-102 Coupé, 1952
Louwman Museum - © Louwman Museum



Andy Warhol
Benz Patent Motor Car (1886), 1986
Serigrafía y acrílico sobre lienzo
153 x 128 cm
Mercedes-Benz Art Collection,
Stuttgart / Berlin. Acquired 1986
© 2022, The Andy Warhol
Foundation for the Visual Arts,
Inc./VEGAP
Foto: Uwe Seyl, Stuttgart



Edward Ruscha
Gasolinera Standard (Standard
Station), 1966
Serigrafía de 7 colores
65 x 101,6 cm - PA
Courtesy of the artist
© Ed Ruscha



Lord Foster of Thames Bank
Copyright © GA/Yukio
Futagawa
Courtesy Norman Foster
Foundation



Umberto Boccioni
Formas únicas de la continuidad
en el espacio (Forme uniche
della continuità
nello spazio), 1913 (fundido
en 1972)
Bronze
117,5 x 87,6 x 36,8 cm
Tate, purchased 1972
© Tate

NEXT ISSUE



MAJESTIC ARCHITECTURAL MASTERPIECES

Scattered all over the world there are many architectural works that are truly impressive. Have you heard of the 5 of the most impressive famous structures and architectural works on the planet? The Great Wall of China, Burj Khalifa in Dubai, Piazza del Duomo in Florence, City of Arts and Sciences in Valencia, Mirador de las Mushrooms in Seville etc.

Of course there are many more around the globe, and in our next issue we will devote several pages to these kinds of works which, although they can be hung on a wall, really deserve to be considered.

In the next issue we will try to resolve this issue.

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