

MAISTERRAVALBUENA

MIRADAS Y FORMAS

11.02.23 - 05.04.23

JOSÉ LUIS ALEXANCO
SILVIA BÄCHLI
JACOBO CASTELLANO
N. DASH
MARÍA LUISA FERNÁNDEZ
LUIS GORDILLO
LIZ LARNER
EVA LOOTZ
REGINA DE MIGUEL
JEAN-LUC MOULÈNE
NÉSTOR SANMIGUEL DIEST

MIRADAS Y FORMAS

ABOUT THE EXHIBITION

The gallery is the original space of experimentation; the first space where the gallerist creates the necessary context for the works of art to express meaning. The professional partnership between artist and gallerist becomes emotional when they agree on ways of understanding and exercising their profession, the *gazes and forms* we share.

These are the principles that have shaped the architectural project of Maisterravalbuena's new space, which is the result of the history and experiences in common with the gallery's roster of artists. The way of understanding our practice, and the needs that have arisen from this fifteen-year trajectory, are the ones that gave form to the different rooms of the new gallery, while artists and works were finding their place in a program that is already thinking about the future.

Miradas y formas is the result of a joint vision of the gallerist's profession as the promoter of sensitive knowledge, which precedes the categorization of the academy and the validation of the institution; a flexible space shared with the artists, where the creative proposal is presented without ambiguity, in connection with one collector, who participates in its ultimate construction of meaning.

Maisterravalbuena has always relied on that subjective, often agraphic, gaze inherent to its role, which has guided the program through a territory of relevant experiences in direct dialogue with the artists. The gallery is an intermediate space, an extension of the artist's studio, which, without needing certainties, explores the formal relations of its own materiality with an intuitive gaze, connects the works through pure phenomenology and seeks to explain them in a round trip between meaning and form.

Without leaving the neighborhood, without moving hardly a block, with nearly one hundred projects completed, we have been building a space for the collector and the institution to meet at street level with the artworks and the artist. The idea of sharing, is one of the pillars of the gallery and of this exhibition, not as a one-way discourse, but as an active proposal of exchange in this specific place and with a specific body, always loaded, for which we need to provide the context to produce meaning, or more precisely, to make this process a common act.

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ABOUT THE WORKS

Model for sharing, 2007, by **Jean-Luc Moulène** is presented as the architectural possibility of a space where the basic function is to share. In addition to naming the object, the title offers the possibility of being interpreted as a “model of generosity”, which also implies activity. The idea of sharing is one of the pillars of the exhibition, not as a one-way flux, but as the continuous activation of direct exchanges between space and body, understanding the latter as a social, cognitive, and political conscious tool, and the former as a research context, where producing contents, or more precisely co-producing them, begins with a physical process in which active, present, attentive and sensitive participation is required.



Jean-Luc Moulène
Model for Sharing, 2007
Wood, glue, oil and silver
110 x 60 x 50 cm

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11 FEBRERO - 5 ABRIL 2023

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Untitled, 2022, by **N. Dash**, expresses the concept of interdependence, materially and metaphorically linked to the indissoluble bond between perception, reality, body, time and space. The artist combines dissimilar elements and anachronistic processes -in this case, earth and jute, with silkscreen printing-, marking the notion of time from the physical and pre-rational experience. Through the three-dimensionality of the work, linked to the idea of spatial depth, the dilution of limits is proposed – physical, between artistic disciplines, and between spectator - art - act of perceiving–, replacing the notion of the work of art as an autonomous and independent object, to suggest the possibility of experiences in which the barriers between art and life are dissolved and give priority to the common experience.



N. Dash

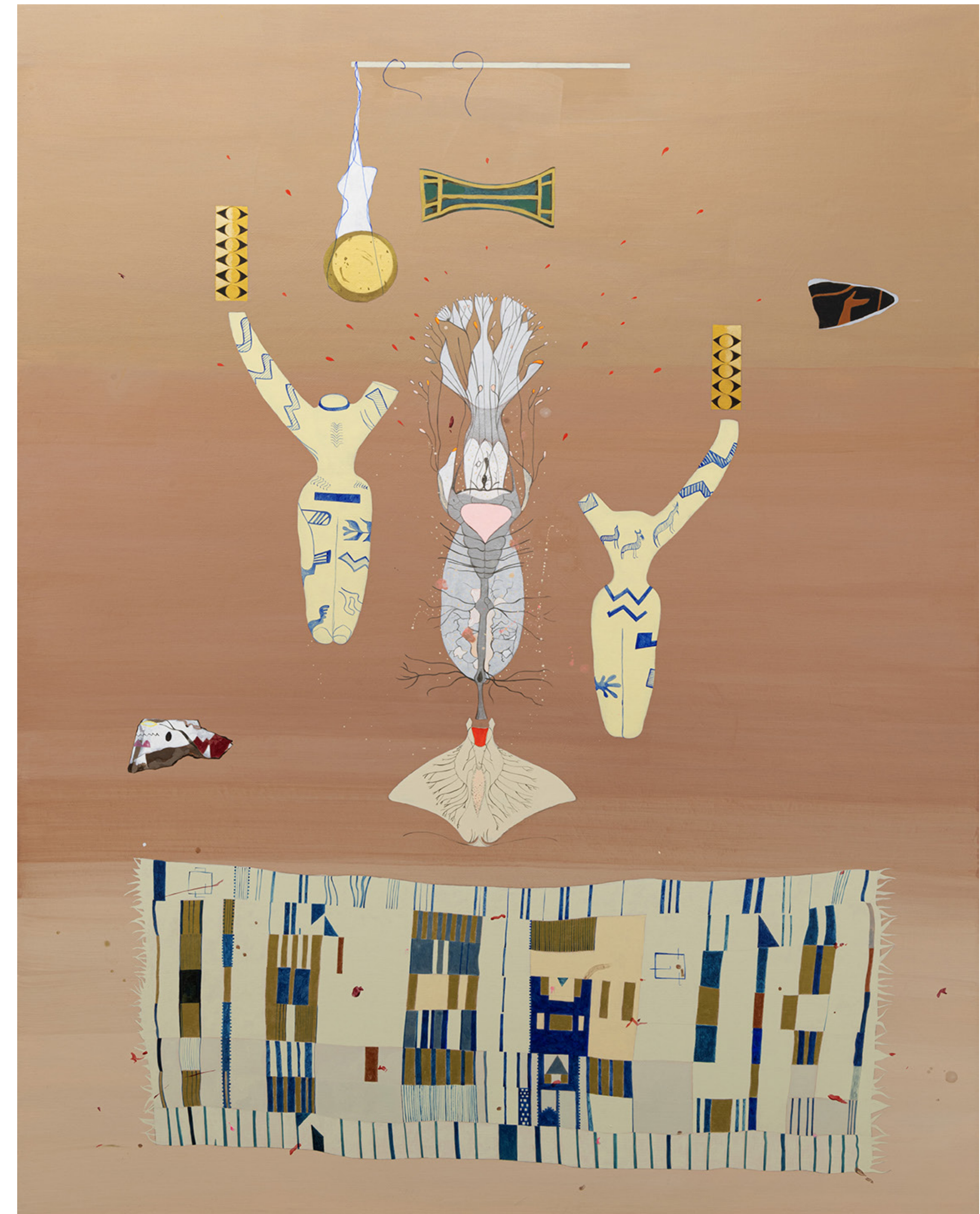
Untitled, 2022

Earth, acrylic, silkscreen ink, string and jute

107 x 203 cm



Las Sondeadoras by **Regina de Miguel**, is part of a group of paintings based on a science fiction narrative text written by the artist that portrays a dystopian future. Its composition is made from the convergence within a common space (the painting) of significant fragments of different origins (cultural, biological, imaginary, historical, or scientific) and points mainly to the need for interrelationships and coexistence as a vital foundation, using the hybrid at different levels as a creative platform.



Regina de Miguel
Las sondeadoras, 2022
Mixed media on wood
180 x 120 cm



Bodily awareness is raised by **Liz Larner's** two sculptures, *Asteroid (BJMQ)* and *Asteroid (Ida)*, which playfully challenge physical memory through surprise and deception: not only does their image appear as what it is not, but the first overall impression corresponds to another weight, another touch or another temperature.



Liz Larner
Asteroid (BJMQ), 2021
Ceramic and glaze
81 x 53 x 61 cm

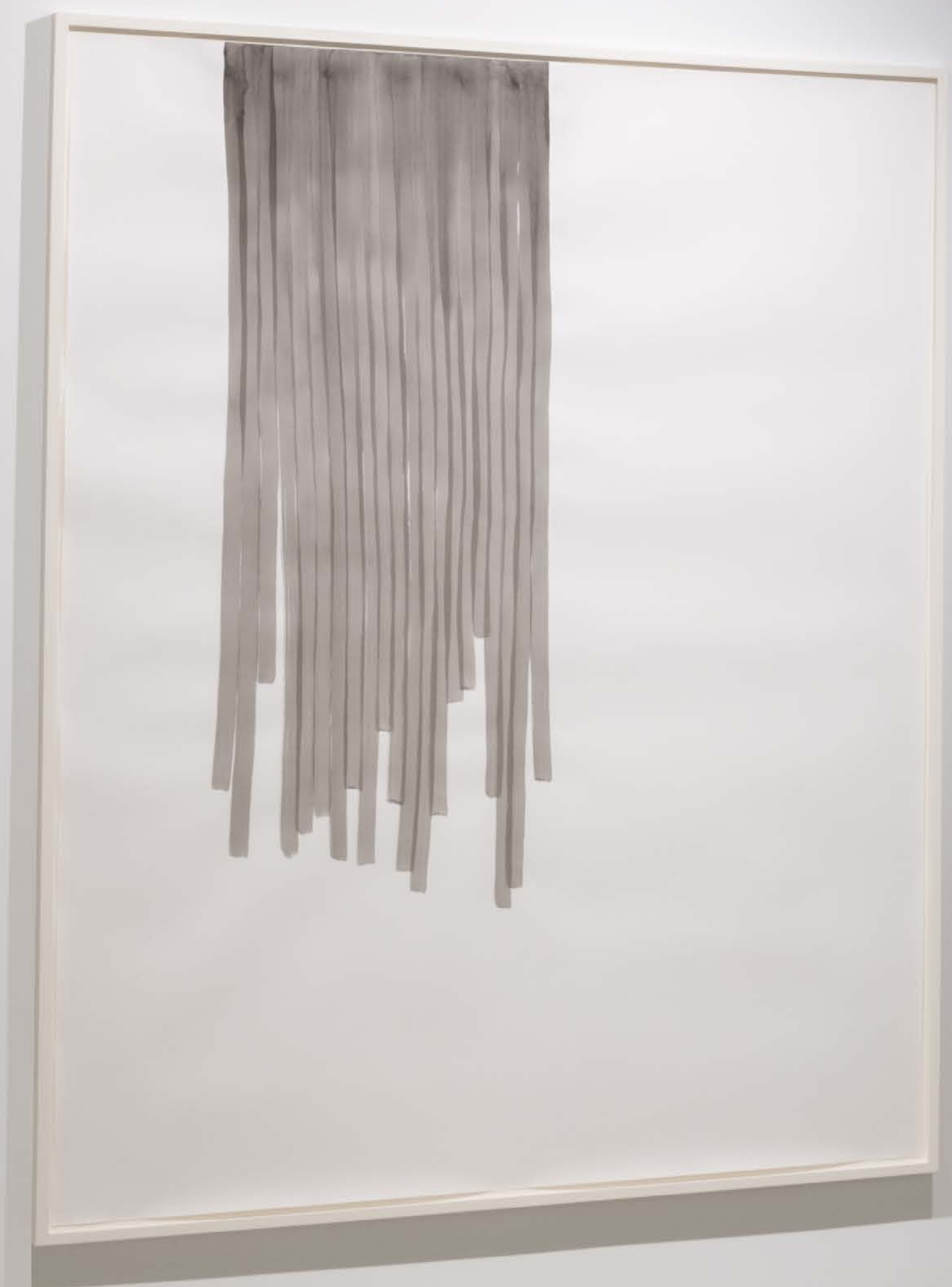


Liz Larner
Asteroid (Ida), 2021
Ceramic and glaze
75 x 48 x 49,5 cm

Silvia Bächli's drawing, *Untitled*, is continuity, repetition, and representation of the body, where the artist uses lines and flatness as a poetic synthesis of the basic expression, while the dimensions of the work convey the limits of body movements and gestures during the creative process as a performative act.



Silvia Bächli
Untitled, 2012
Gouache on paper
200 x 150 cm



Eva Lootz presents a set of drawings in which hands and body orifices operate as primary channels of communication, and where, through the superimposition of other significant elements that appeal to the intimate and individual, new readings are created from subjectivity.



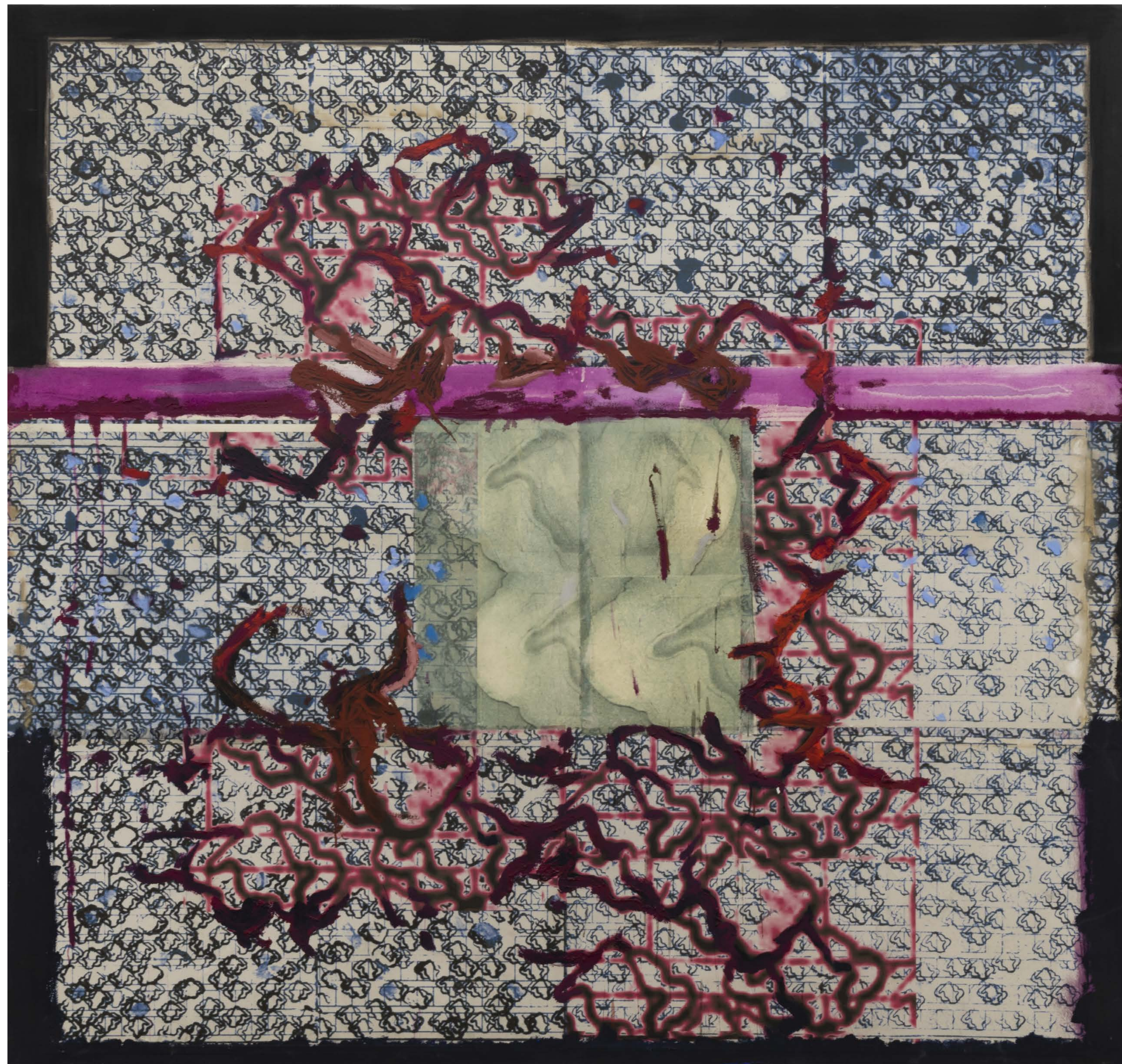
Eva Lootz
Entremanos, 2004-2007
 Acrylic and aniline on paper
 Medidas variables

Eva Lootz
Agujeros, 2001-2007
 Acrylic and aniline on paper
 Medidas variables

As a counterpoint within the exhibition, *Sedimentación y estructuración B* by **Luis Gordillo** -a historical work that participated in the Venice Biennial in 1976, being part of the proposal that marked the beginning of Spanish democracy-, has a visual composition with symbolic implications of negative and positive spaces, where the outline of the voids corresponds to the shape of newspaper clippings and collage of random photographs. The contrast, which occurs by the separation of elements, happens also between the randomness of the creative process and the intentional inclusion of images with ideological, political, and historical loads. This common ground, of necessary precision where an encounter takes place, between the personal component, and language - thought as the main reference of consensus - is equally clear in *Pollock 1943*, by Néstor Sanmiguel Diest, formed by 300 tablets, in which the evident duration of its production represents the materialization and registration of memory as awareness of the multidimensional experience, from accumulation and repetition. In its modular construction, the fragments are transformed into pictorial elements, losing separation and acquiring a harmonic fluidity, without the information being diluted, homogenized, or losing density. Repetition, not only within the same work but also as a strategy for the revision of the image throughout his career, is also key in the work of José Luis Alexanco, *Chatat XVII*, in which the result implies a process of decontextualization, abstraction, and resignification, combining new technologies with traditional artistic disciplines.



Luis Gordillo
Sedimentación y estructuración B, 1976
Mixed media
170 x 115.5 cm



José Luis Alexanco
Chatat XVIII, 2014
Mixed media on canvas
200 x 110 cm





Néstor Sanmiguel Diest
Pollock 1943, 2005-2006
Acrylic and inks on wood
210 x 900 cm



The works of **Jacobo Castellano** and **María Luisa Fernández** share the purpose of indiscipline, courage and idealism, not only as ingredients of artistic practice but also as a life statement. *Melena II*, consists of the expression from the radical handling of materials, the volume and unrefined form, however precise and proportionally monumental and imposing, in coherence to what the title, as a key indicator of the conceptual component of the piece, names. The sculpture has an archetypal approach to the wild and ungovernable in connection with what “the mane” has symbolized throughout history and in universal myths. Despite its strength and format, *Melena II* is perceived as close and inspiring. Jacobo Castellano’s work functions as a means of updating personal memory in relation to the memory of materials. The artist reuses materials -mainly woods from demolished buildings and iron- that originally belonged to domestic spaces, often having been inhabited by him during his childhood, or with which he developed a personal bond. *Dos más*, in tune with his line of work, represents a point where the intimate becomes accessible and where the creative process that involves risk and experimentation corresponds, as if it were an extension, to the artist’s attitude towards life. Castellano takes the materials to the limit of their destruction, involving chance and accident as an intentional approach; when a rupture occurs, the surface of the area is covered with gold leaf, acquiring a symbolic protagonism within the sculpture.



Jacobo Castellano

Dos más, 2023

Ebony, iroko, gold leaf, iron and wax

141 x 227 x 45 cm





María Luisa Fernández
Melena II, 1988
Wood, oil and steel cable
150 x 90 x 40 cm

MIRADAS Y FORMAS
11 FEBRERO - 4 ABRIL 2023

JOSE LUIS AGUIRRE
DINA BACH
JACQUE CARTELLANO
N. DARA
MARIA LUISA FERNANDEZ
LUIS GARCIA
LUZ JARIN
PINA LLOTE
WENDY DE MUEL
JANISKE MOULIN
WALTER LAMARQUE DUT



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