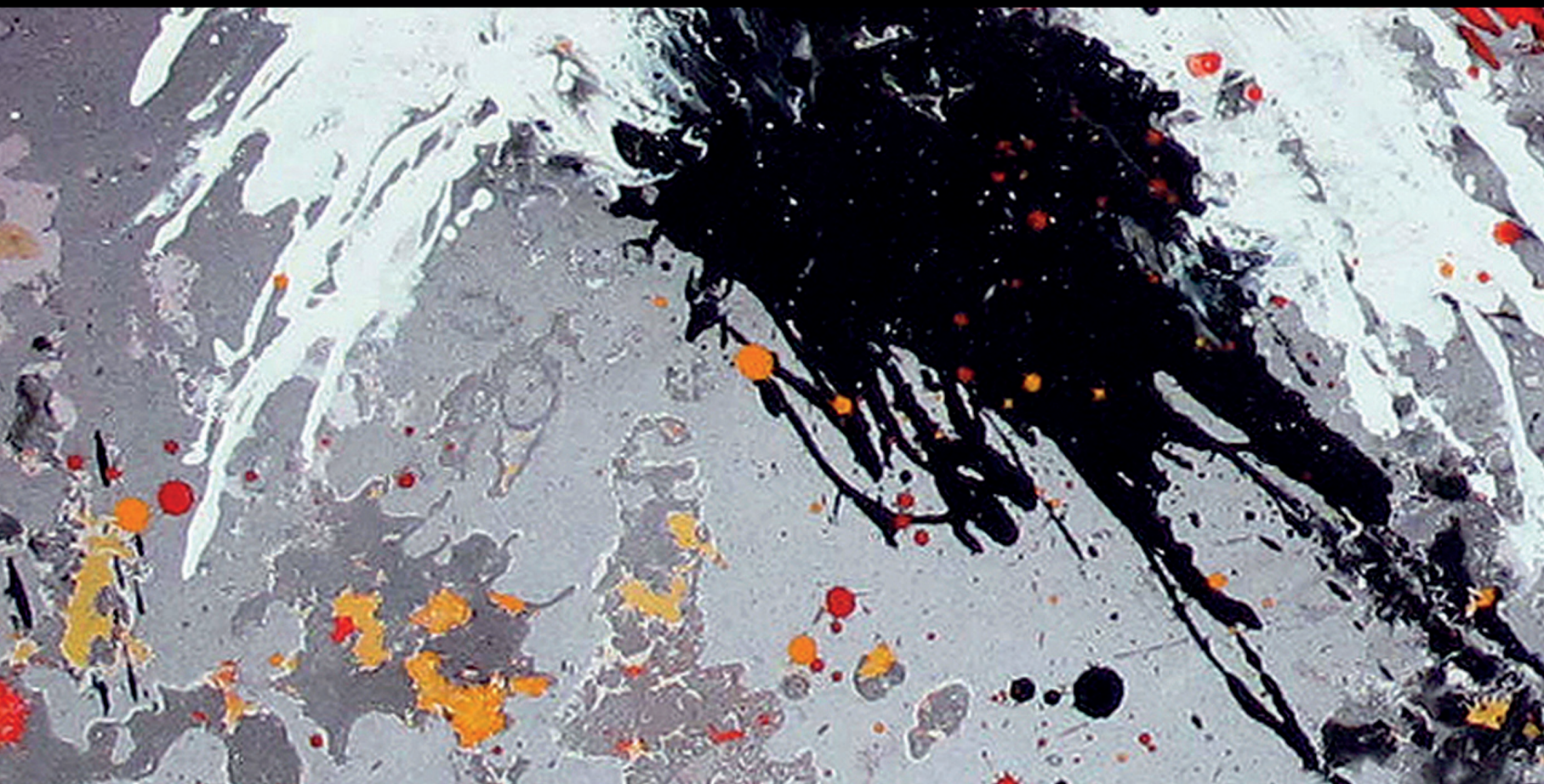




CIRIA OVER / UNDER THE RAW





**O/U T R**  
OVER / UNDER THE RAW

Published on the occasion of  
**Ciria: Over/Under the Raw**  
at Galerie Kornfeld  
23 nov 2013 / 08 feb 2014

All works © José Manuel Ciria  
Catalogue © Galerie Kornfeld  
Essays: David Anfam and Carlos Delgado Mayordomo  
Design: Javier Remedios. [remedioscreativos.com](http://remedioscreativos.com)  
Photography: José Manuel Ciria  
Print: Ceyde Comunicación Gráfica

# CIRIA

OVER / UNDER THE RAW

GALERIE**KORNFELD**

Kunsthandel GmbH & Co. KG. Fasanenstraße 26. 10719 Berlin



**Flying Pants** (Version II). La Guardia Place Series. 2008. Oil on canvas. 150 x 150 cm.

“ There will be time, there will be time  
To prepare a face to meet the faces that you meet

T.S. Eliot

# masquerade

---

David Anfam

Like all languages, works of art involve codes. Sometimes we choose to unlock them outright. For example, when a viewer steps back from one of Claude Monet's *Nymphéas* paintings to realize that the thickly clotted brush marks are ciphers that, viewed at the right distance, become flowers, rippling water and so forth. This is one way we respond to the creative process that E. H. Gombrich in his landmark survey, *The Story of Art* (1950), described as “matching and making”—a progressive refinement by Western artists of the pictorial schemata used to achieve a representation of reality. At other times, the codes seem more cryptic or arbitrary, as in “analytical” Cubism, where a linear scroll shape becomes a convention that stands for a violin. Going still further, the play between signifier and signified can turn altogether ambiguous or opaque. Think of Francis Bacon's brutally smeared impasto facture and Jackson's Pollock's skeins of enamel paint. Are they figurative shapes *manqué*, symbols or just material entities unto themselves? The answer is they may be all or none of these things insofar as they possess no inherent “meaning”; instead, what they denote hinges upon their context and the interrelationships between the signs. This precept has been in debate ever since the linguist Ferdinand de Saussure (1857-1913) argued that the structural connections, notably the differences, between terms generate signification. In a nutshell, the word “good” has no meaning without “bad”. Such binary oppositions structure José Ciria's art.

The notion of binary oppositions may at first suggest simple polarities, an either/or situation. The twist is that nothing looks further from this cut-and-dried antithetical scenario than Ciria's complexities, in which the very terms that he orchestrates, let alone their colloquy, are shifting, ambivalent and paradoxical. Rather than either/or choices, his progressions are more like—to recall Dore Ashton's neat phrase for Philip Guston's alternations between abstraction and representation—a “yes/but...” momentum. The visual lexicon circles back on itself in permutations that change even as it remains the same. Moreover, at the root of codes stands a disjunction. Namely, that a code's superficies are objective, regular and impersonal (letters, numbers, gestures, etcetera), whereas the content that is encoded often tends, almost by definition, to be subjective, charged and personal. Otherwise, what is the point of resorting to any code?



**My Father's Jacket.** (All the paintings you haven't seen). 2011. Morphing video projection on cloth. 300 x 240 cm.

Thus, the monotonous tables of letters generated by the wartime Enigma machine held secrets that boded existential matters of life and death. Ciria's theories and even his work have a touch of this polarization. Like the ciphers of a code, they appear obsessive and repetitious, a secondary revision of less orderly initial material. We intuit this aspect from the tone of, say, a single sentence in the artist's observation about his recent output: "Letting the series unfold in three blocks of works, like a kind of polynomial with three discursive possibilities as a first round in my hungry return to abstraction." A single word, "hungry," latent with overtones of desire and urges, speaks volumes. Encoded into Ciria's cool systems is a strongly emotional life world.

Even before Ciria left his spacious Manhattan studio on La Guardia Place in 2012 to return to Madrid, his imagery had grown darker. This shift occurred especially in his *Rorschach Heads* series from 2009 onwards. Although Ciria had featured "heads" before—sporadically and as early as 2000, then again in 2005—the *Rorschach* ones were unprecedentedly alarming. Indeed, the art historian and psychoanalyst Donald Kuspit has justifiably called these grimacing physiognomies "an abstract expression of anxiety—a catastrophe of consciousness."<sup>1</sup> Underlying this change were personal circumstances that made the *Heads* into a

work of mourning. To wit, Ciria's father died from a brain tumor in 2010—an event that inevitably traumatized the artist—and the previous year he had visited Easter Island and was struck by its monumental, watchful heads. Watching would become a leitmotif, while the motif of the head, the very seat of human thought and life, has grown inseparable from its nemesis, death. Relinquishing his New York studio three years later added a further melancholic weight. The installation, *My Father's Jacket* (2012) epitomized this burgeoning toll of distress and recollection. Successive shots of the *Rorschach Heads* are projected on an outsize black suit jacket. The resultant uncanny *mise-en-scène* is reminiscent of the refrain that closes W.B. Yeats's poem, "The Apparitions" (1939):

Because of the increasing Night  
That opens her mystery and fright.  
Fifteen apparitions have I seen;  
The worst a coat upon a coat-hanger.

The manner in which the *Rorschach Heads* metamorphose in this installation and throughout the series overall—from mostly transfixed fright to the occasional grim grin—conveys a powerful effect of psychic flux, as though watching were yoked to looking within the self. Here, historical forces also enter the equation.

<sup>1</sup> Donald Kuspit, "Testing and Projecting the Self," in *Ciria: WDW* (Bucharest: National Museum of Contemporary Art, 2012), n.p.



**Harmful Pain.** Rorschach Heads III Series. 2010. Oil and aluminum on canvas. 250 x 250 cm.



**Hypnotic Glance.** Rorschach Heads III Series. 2010. Oil and aluminum on canvas. 250 x 250 cm.

2009 was no ordinary year. It witnessed the global impact of the economic recession accompanied on an international scale with widespread social unrest. In returning to Madrid in 2012, Ciria was re-settling in a changed country from the one which he had left in 2005. No longer in a boom, Spain was (and still is) witnessing massive unemployment and frequent street demonstrations, an increasingly conservative climate in which social conflict between the forces of authority and those of protest were, as in Greece, exacerbated (indeed, even I myself recently had an ugly encounter in Madrid with the *policia nacional*). Such is the background to Ciria's recent works. When the motifs from the *Rorschach Heads*, which already resembled cut-outs, were literally excised to create props for the street actions in New York that Ciria photographed and titled *Lost Identities* (2012)—in which people hold these artificial faces in front of them like masks—Ciria perhaps came close to a kind of agitprop.

Yet we should not for a moment imagine that Ciria is a latter-day Edvard Munch or William de Kooning, let alone a Madrileño version of Georg Grosz. Perish the thought. On the contrary, he is a deeply conceptual creator, alert to the semiotic components—among them lines, grids, planes, gestural techniques and the chromatic spectrum—that constitute the building blocks of art.

This is why the torpedo or jagged-angled presence that recurs throughout Ciria's paintings and especially the *Masks of the Glance* series does not perform as an unbridled gestural mark à la de Kooning but, rather, connotes a disciplined painterly reconstruction of such expressionist swathes. Ciria likens them to a phosphene, "the light sensations that remain on the retina after one has looked into the light."<sup>2</sup> In order words, they are traces, residues. Why else is a 2011 series titled *Abstract Memory*? The reason is because it enacts, at one level, a retroactive meditation, a critique of abstraction. Traces and retroaction lead to the next novelty in Ciria's progression: photography.

As Susan Sontag and other cultural critics have frequently observed, photography is a melancholy medium. It freezes the past, turning what is absent into a presence that is, nevertheless, imbued with an aura of loss, life gone lifeless. Sontag explains the phenomenon thus: "Such images are indeed able to usurp reality because first of all a photograph is not only an image (as a painting is an image), an interpretation of the real; it is also a trace, something directly stenciled off the real, like a footprint or a death mask."<sup>3</sup> Enter Ciria's next series, the *Psychopomps*—begun in 2001 yet now expanded in their imagistic scope and no longer based on advertisements—in which photography plays a key role.

<sup>2</sup> Ciria, in Marcos Ricardo-Barnatán, "Alphabet: Ciria-Gilgamesh," in Miguel López-Remiro, ed., *Ciria: La Epopeya de Gilgamesh* (Buenos Aires: Museo Nacional de Bellas Artes, 2007), 102.

<sup>3</sup> Susan Sontag, *On Photography* (London and New York, Penguin Books, 1997), 155.



**Lost Identities.** Action at the MoMA theater after the presentation of the documentary *Ciria*, pronounced *Thiria*. Museum of Modern Art (MoMA), New York Mayo 2013

In the *Psychopomps* oil painting overlays digital prints on canvas. Hence they are a species of collage, a method uniting different media in which the process of layering is fundamental. Some of the titles of the *Masks of the Glance* already presaged the atmosphere of the *Psychopomps*. Think of *The Hole*, *Nine Windows*, *Narrow Days* and *I Hear Voices In My Head*—in short, abasement, vacancy, constriction and psychic fantasy. Likewise, the reign of King Ubu in at least three of the small *La Guardia Place* collages on cardboard of 2008—an allusion to the titular anti-hero in Alfred Jarry's 1908 play of the same name—signaled the rise of the absurd (the only kingdom over which Ubu presides is anarchy), the polymorphous (he is shaped like some cross between a man and a vegetable) and infantile impulses (bodily excretions abound in the play) in *Ciria's* stagecraft. The former speckles and wedges of luminescent orange-red in the two earlier series develop, in the *Psychopomps*, into violent painterly explosions that assail and obliterate the photographs under them.

The word “psychopomp” gives the stately game away: it is the ancient Greek term for a spirit guide (*daimon*) of souls to/through the underworld. We are in a modern inferno, its populace a parade of fashion models, hip hop musicians, belligerent Humvees and worse; one effaced soul, overwritten with the word “MASK” in blood red, has a suspiciously Adolf Hitler-ish haircut. True, as Kuspit has observed, the erotic remains a compelling dynamic even here—in the seductive females, the breasts encircled with paint, the tongue that one lady thrusts out—but it feels closer to a *liebestod*, for thanatos is surging from the depths to overwhelm

eros. Yet if this is a troupe of the damned and damning faces of our time, it is also oddly formalized, a quality that lends it an uncanny cast, as if even the barbaric paintwork were an act of coolly premeditated iconoclasm. No wonder Kazimir Malevich holds a wobbly red square etched with black in front of his face, while an unruly motorbike's front wheel is fixed beneath a precise grid of phosphene-cum-gestural blotches, stasis imposed upon propulsion. *Ciria* has created a waxworks not just of people but also out of the mechanics of abstraction, which pivots upon erasure and displacement. To rephrase Harold Rosenberg's famous mythology of “action” painting: the figure goes, the brushstroke-as-constructed-event rules. Overall, we confront a red-hot but chilling masquerade—James Ensor's serried masks updated through the theoretical knowledge gleaned from a century of abstraction. Carnival's riotousness, as it were, meets Lent's somber repentance.

Lastly, the *Psychopomps'* layered physical makeup sets the scene for *Ciria's* next working group: the wildly inventive, manic *Puzzles*, which are ongoing (all the collages belong to a wider taxonomy, *Constructed Dreams*). What had been a relatively straightforward technique in the *Psychopomps* waxes complex. The backgrounds of the *Puzzles* are comprised of *Ciria's* customary abstract paintings, now rendered on tarpaulin. Over this base stand collages made with a thick plastic medium, similar to that used for covering worn surfaces in bathrooms and kitchens. Then additional pieces of the plastic, treated as collage, together with some more painted spackling, complete the whole. The outcome is, well, deliberately...



**Hypertextualization and Disorder.** Video Saint James Cavalier Centre for Creativity, Malta. 2013

a puzzle. Puzzling because everything is so transitional and composite. In several *Puzzles* gridded strips form rudimentary color charts, as though some rickety demonstration in optics by Josef Albers were emerging from the formless. Elsewhere, discs, stripes and splashes—shades of such non-objective precursors as the Delaunays, Kenneth Noland, Gene Davis and Jackson Pollock—reconstitute themselves as single staring eyes, faceless heads, unquiet still lifes and cell-like organisms. We are witnesses to the birth of a very strange world, by turns antic, considered and savage (as, say, Joan Miró's universe could be all at once). Faces are forming themselves, to paraphrase T.S. Eliot (see the epigraph to this essay), in order to more than return our gaze as we meet theirs. Morpheus has comingled with Cyclops. Most critically, the *Puzzles* take to an extreme an undercurrent that has longed haunted Ciria's universe and which has lately come to the fore. The impression is of a ubiquitous *agon* between what lies below and what surfaces above. Something "raw"—in the sociological (the violence that lurks beneath civilized norms), psychological (the subconscious that lurks in everyone) and material (the ground that lurks under all paintings) senses—has been wrenched from underneath to preside/(c)over the manifest surface. In the process, this rawness has become "cooked," conditioned, refined and made hyper-sophisticated by the self-reflexive stratagems and artifices of Ciria's ceaselessly inventive art.<sup>4</sup>



**See What I Mean?** Psychopomps Series. 2001.  
Mixed media on paper in sheet metal. 300 x 400 cm.

<sup>4</sup> Essay © Art Ex Ltd 2013

The reference is of course to Claude Lévi-Strauss's distinction between nature and culture in *The Raw and the Cooked*, Mythologiques Vol. I, transl. John and Doreen Weightman (Chicago: University of Chicago Press [1964], 1990), especially 28: "This is tantamount to saying that, within culture, singing or chanting [i.e. art] differs from the spoken language as culture differs from nature.... Again, singing and musical instruments are often compared to masks; they are the acoustic equivalents of what actual masks represent on the plastic level."



**Empty Mask Reminding Giotto.** Emptyings Series. 2009. Oil on canvas. 200 x 200 cm.

# over / under the raw

---

Carlos Delgado Mayordomo

This text intends to address the formal language of José Manuel Ciria, an artist whose broad and successful career has developed around an investigation into the painterly image as a territory whose cartography can still be rewritten. To those ends, it takes as a point of departure the failures and achievements of the modernist movements that structured the evolution of Modern Art and distills that (in turns poisoned and revelatory) legacy as a structure upon which his own aesthetic principles are founded.

The progressive reconfiguration of Ciria's painting shows a relentless desire for evolution and an eagerness to develop a coherent defense of the permanence and relevance of the medium of painting beyond fashion, discreditation or death knells. His attitude implies going against the stream and affirming painting -blurred by the paralyzing theory of postmodernism- in the face of concealment strategies and underlines the discipline's potential to constantly embark into new formal and theoretical territories. Especially, however, Ciria seeks to construct a kind of painting that imposes itself on *distracted perception*, the trivialization of the image, and that destabilizes the passivity of the gaze.

To start with, it's interesting to reflect upon the concepts of figuration and abstraction that have marked the different stages of the artist's career. Both codes haven't been seen as irreconcilable aspects of his work, but rather as moldable concepts whose intersection generates an evocative place from which to work the contemporary image. After his first series, created in the second half of the eighties in an expressionist figurative vein, the artist started out the following decade with the desire to consolidate an abstract image driven by theoretical reflection of growing complexity.

To start with, the artist began to shed the global representation of the figure and move towards its fragmentation and subsequent compartmentalization. At this point in his career, in the early nineties, Ciria was conscious that his work was evolving intuitively by the parameters of trial and error and that progress could only be reached through an exhaustive study of what it was he wanted to say. "In the late eighties", said the artist, "my painting was still figurative. I'd done a lot of experimenting while trying to move into abstraction, but the results were frankly disappointing[...] The shift finally happened in a very natural way with two things. On one hand, I was working on a series called "*Hombres, manos, formas orgánicas y signos*" (Men, hands, organic forms and signs). And that series, as its name suggests, was made up of four families or groups of paintings, the last two of which had a clear inclination towards abstraction that only needed to be developed. On the other hand,



Toy. Work in Progress

there was the sincere need to generate a theoretical platform out of a series of overlapping conceptual concerns. In other words, my longing for move to abstraction came about, aside from my formal experiments in that direction, through providing a kind of theoretical “hanger” or system that allowed me to develop a genuine field of experimentation. A lot of those theoretical concerns were collected in a little notebook that I’ve always kept with me (...)”<sup>1</sup>.

The notebook Ciria was referring to consisted of putting down on paper a theoretical basis that tied together the various interests that drove his painting and legitimized the new avenues of his discourse. And that’s how A.D.A. (Automatic Deconstructive Abstraction), which was a formal system organized around four conceptual fields that are each divided into several possible actions and combined again through combinatorics, emerged.

Geometric *compartmentalization* was the first conceptual field and it would be dissected by Ciria and resolved with multiple variations and degrees of painterly presence; sharp or indistinct, drawn or constructed. That geometric order would be traversed by the use of *Techniques of controlled chance*, which was the second



Toy. Emptyings Series. 2008. Oil and graphite on canvas. 152,5 x 122 cm.

*conceptual field inherited from the surrealist tradition and it would be manifested through broken and expansive areas of texture*, (or the opposite depending on the composition). Rationality and freedom were two parameters that, exemplified by both painting processes, would find their space for action on the support. The latter element would become the third stop in his theoretical program under the name *Pictorial levels*, which the painter would subdivide into three groups: the traditional, virgin, canvas; the found support; and half way between those two, the found support that already held its own time memory in the remnants of a natural staining/aging process. Lastly, the iconographic research (*Iconographic registers*) carried out by Ciria, within his move to abstraction, would be concerned with weighing three possible axes: the traditional form of iconography (now stain-painting); the incorporation of a pre-existing image using diverse processes; and the annexation of found objects. In summary, painting, image and object were variables that articulated the possibilities of representation for Ciria’s abstract images. All of those elements formed a part of a visual system intended to not be seen and understood by the viewer as such, but rather be a working surface based in conceptual units divisible into other units and susceptible to being combined into a method of visual construction.

<sup>1</sup> CIRIA, J.M. “Cuaderno de Notas - 1990”, in José Manuel Ciria. *Limbo de Fénix*. Bach Quatre Gallery. Barcelona, 2005, p. 139.

Ciria's deep intellectual curiosity, his demanding working methods and the breadth of his vision of the discipline of painting would remain with him throughout the entirety of his later work. Thus, following the path he took after discovering the abstract image is to enter a space with paths that fork and come together again. Following the liberation of the signifier that his shift into abstraction entailed, Ciria delved into the expressive possibilities of different supports (fundamentally canvas and plastic tarps). He explored the idea of the ephemeral ("*Mnemosyne*" series of 1994) and its consequences in memory. He maintained a direct dialogue with the classical tradition ("*El tiempo detenido*" (Time Detained) series of 1996). And he reconfigured the landscape genre ("*Monfragüe*" series of 2000). But most of all, he operated through a constant back and forth between gesture and order (the gridded layout versus the agitated irruption of the stain), and both of those elements appear bound together throughout his entire abstract period. Up to the *Gesto y Orden* (Gesture and Order) show in 1994 at the Palacio de Velázquez in Madrid, geometry was superimposed on the gestural stains. With the "*Máscaras de la Mirada*" (Masks of the Glance) series, which we'll come back to several times throughout this text, the stains came to occupy the foreground and the linear grid became the background, always through resolutions arrived at by the logic of compositional combinatorics.

### A certain figuration

We mentioned at the beginning of this text that Ciria takes the failures and achievements of the modernist movements that structured the evolution of Modern Art as the starting point for his evolution. In contrast to the gesture of the neo-avant-garde that between the 50's and the 70's turned into institutionalized repetitiveness under the pretext of its countless reiterations, since the late 80's Ciria has known how to create a way of working that avoids the decorative and banal and poses very diverse questions about the current possibilities of painting as a medium for art.

The search belonging to a maturity not stifled by just progressively domesticating his own style is what led Ciria to move to New York in late 2005 to *re-think* the key elements of his discourse, which is a strategy consistent with an artist who has always worked in a personal space in motion and honed a discourse that synergetically integrates the different cultural and geographic contexts he inhabits.

Once in New York, Ciria's first forays into a new language different from his previous gestural abstraction tended towards figurative exploration translated into the condensation of the gestural, free and expansive stain within a visual structure delimited by a contour line. His earliest experiences in this direction would make up the "*Post-Supremática*" (Post-Suprematist) series of 2005, in which



Mao. Psychopomps Series. 2002. Mixed media on paper. 160 x 116 cm.

the artist began producing faces without identity, bodies without flesh, figures with frozen gestures and a hieratic appearance. From this moment onwards, the logical evolution of this idea will be as much continuity as rupture. The continuity in these early paintings was the exceptional tool he found for his later work, which was drawing as a compositional structure. And the rupture was in how the early figures would be modulated to a degree where a territory of iconographic liberty became possible using forms that would soon cease to be regulated by the logic of the body. This shift was the origin of what is doubtlessly one of Ciria's most substantial periods and that is marked by the expansive group of paintings that make up the "*La Guardia Place*" series (2006-2008). Families of works of varying referential intensity emerged out of Ciria's explorations into drawing and in all of them we can intuit the presence of a fragmented morphology where realities are re-instituted that always remain distant from descriptive interpretation.

Within the formal and thematic explorations in "*La Guardia Place*", the mask had been directly enunciated in several paintings where the aspect of *disegno* was manifested by a simple oval structure in contrast with the expansive, free and protean iconography that dominated the series as a whole. Along with a new fluid, flat and agitated sense of color, this iconographic element would be what

would determine the path he took in his new work that was part of the “*Schandenmaske*” series (2008).

The modular experimental root that was clearly the basis for this last series would undergo several alterations, spanning from decomposition through the active function of the void in his “*Desocupaciones*” (Emptyings) series of 2007 to the deceptively naive expressiveness of the “*Doodles*” series of 2008. But perhaps the most unexpected turn of all during his New York period would be with the “*Cabezas de Rorschach III*” (Rorschach Heads III) group, begun in 2009, where Ciria uses oversized faces turned into battle fields with counterpoints of light, chromatic distortions and powerful foregrounds that incite a raw dialogue with the viewer. Those paintings are, ultimately, portraits, without any conceptual divagations or formal exploration other than what is produced out of the desire to make painting a fascinating pictorial event. This bold aesthetic strategy -far from the coldness of some of his more daring conceptual work- allows us to connect in a direct way through the use of our senses with the one looking.

In the early paintings from “*Cabezas de Rorschach III*” (Rorschach Heads III), the difficulty doesn’t lie in seeing the portrait. The wide margins of iconicity between which figuration in contemporary painting is defined make it possible to continue talking about the genre even when the concept of *likeness* has been debunked. The use of line, volume, light and the handling of color with scales of tones and saturation, are not carefully harmonized in order to imitate a specific subject but rather they are meant to say something new about the artist’s identity as a painter. The ambiguity Ciria expressed between returning to the figure and his persistent anti-naturalist transformation, which he carried out within the framework of formal issues of representation, indicated a desire to continually transgress or even negate the physical and psychological affirmations of the genre. Like stage make-up, structured in bursts, the colors usurp the verisimilitude of the skin of the figures that make up “*Cabezas de Roscharch III*” (Rorschach Heads III). For that reason, perhaps it seems logical that in its final phase this series rejected even the physicality of painting and directly employed a collage construction. And perhaps that strategy is the only one possible for talking about human beings, contemporary human beings, who act with new names -divided, unexpected, transcended- and where the concept of unicity seems to have disappeared. New identities, inter-subjectivities and non-delimited individuals are inscribed into a new era alien to the deceptively clarifying nature of traditional denominations.

### **Masks of the Glance**

If Ciria’s initial figurative experiences were what drove him to expressionist abstraction in the nineties, his investigations into

drawing during his New York period was, likewise, the seed for his most recent work. In re-tracing a path he’d already taken in order to venture deeper and more solidly into his previous tracks, Ciria recouped formal achievements attained in his classic series from the 90’s, “*Máscaras de la Mirada*” (Masks of the Glance), which was the zenith of his dialogue between stain and geometry, and transformed it into a more decisive concept that would, ultimately, result in a new group of work.

In a series begun in 2009 -in parallel with “*Cabezas de Rorschach III*” (Rorschach Heads III)- and given the evocative title “*Memoria Abstracta*” (Abstract Memory), the grid device gained a new importance and decisive rigor that was unforgiving and absolutely decisive in the configuration of the image. Conversely, in contrast to the broken stains of “*Máscaras de la Mirada*” (Masks of the Glance), where the mutual resistance between water and acid eroded the morphology, Ciria began using stains of flat areas of color that engage in a violent dialogue with the black. The syntax this produces possesses a frenzied internal energy that seemingly endeavors to free itself from the strict geometric compartmentalization that structures its rhythm over the surface. That kind of dichotomy between the constrained seriality of the grid and the dynamic, suggestive power of gesture was a shrewd heightening of the tensions between the compositional and expressive devices that he had been dissecting up to this point. The emphasis on intensity and dramatism found in these compositions is not, in any way, a disguise or veil that filters an idea that’s already been explored. Despite the artist’s persistent claims that he inevitably ends up *painting the same painting*, it’s clear that Ciria has constantly been able to transform the skin of his paintings without having their unmistakable identity get lost as a result.

The latter idea was corroborated once again in his most recent work, which consists of three series made just after the artist closed his New York studio that, at the same time, also brought a seven year period dedicated to reconstituting the fundamental bases of this painting to a close. If his move from Madrid to New York in late 2005 entailed, as we have seen, a major stylistic shift manifested by the certainty of having overcome gestural abstraction through recovering line, his current return to Madrid and his imminent move to London seem to be driving a change once again. Finding himself in a global cartography because of the idiosyncrasies of his career, the artist has taken up a fertile diasporic position where every space where he’s lived is like both a lock closing his previous work and a doorbell for new formal concepts. It could then be said that it’s at times of physical, emotional and professional transit when the artist sets up his main laboratories for ideas and when a dialogic intellectual process predominates that retains both old imaginaries and new positioning strategies.



**Abstract Memory Installation.** Floor installation (one hundred nineteen squares of 120 x 120 cm.). National Museum of Contemporary Art (MNAC), Bucharest. 2013. © Javier Remedios

Ciria has managed to forge a solid yet open-eyed career and a discourse that's discomfiting and under constant tension and that's currently shifting towards a decided return to abstraction. As the artist himself told me in a conversation, "In this re-thinking of a return to abstraction, a lot of questions have come up I need to find answers to, one way or another. How abstract is my painting? Do I need to change codes and generate new techniques and languages? Should I go back to the "purity" of the *Masks of the Glance* series? What would happen in the formal organization of the *Abstract Memory* series if it were freed from such a tightly bound geometric and compartmentalized ground. How can gestural abstraction be united with the return to line and structure of series like *La Guardia Place* or *Doodles*?".

The answers to these questions, of course, could be found with the artist himself. And they slowly began to appear in a seemingly simple strategy where *Máscaras de la Mirada* (Masks of the Glance) and *Memoria Abstracta* (Abstract Memory) were used as starting points and the dynamic of the stain was extracted as the "raw" part, meaning the basis for starting to build a new abstract image. This strategy would first be translated into a group of works where two visual concepts interacted. The stain would be extracted as the main iconic register from the 90's series, and from the New York series he took the formal strength the stain evolved into, (flatness, density and contrast), and compositional order, although

the powerful weight of the geometric structure that framed and individualized each stain disappeared. In summary, Ciria took down the scaffolding and discovered that the building stood up on its own. The stain learned a lesson, it interiorized the logic of its placement, it overcame the expansive desire of the gesture and it no longer needed any other resources to configure a composition that was rigorous without being strict, ordered without being repetitive and controlled while not surrendering expressive intensity.

The result, which the artist would define as a new period in his classic "*Máscaras de la Mirada*" group, would also be the point of departure for two new groups that were born out of an examination of the stain -the "raw"- as a limit to act over or under. The first "*Psicopompos*" (Psychopomps) established painting as a weapon to destabilize the verisimilitude of photography while the second, "*Puzzles*", inverted the process through the dissection of fragments of his own iconography and their placement over the stain. In both cases, the artist puts an end to the passivity of the gaze through a "conceptual" tension that transforms the support into an uncanny space that's intractable insofar as any notion of the work as being merely a map of the free expressiveness of the artist is concerned. Heating up someone else's image or cooling down your own image are two strategies for separating yourself from the immediacy of painting. This distancing seems to meet the requirement set out by José Luis Brea for the practice of art in the current moment

of the banalization of the culture industry, to be inscribed in *cold auras* –“halos that reject any relationship with worship”<sup>2</sup>– that put the work of art at the same level as any other artifact.

### **Pyschopomps or the Hybrid Mode**

In an article published in the magazine *Artforum* in 1982, J.F. Lyotard noted that, “the impossibility of painting arises from the greater need the industrial and post-industrial -technological- world has had for photography, which is akin to how this world needs journalism more than literature.”<sup>3</sup> The philosopher thus joined all of those who, starting after the nineteen seventies, proclaimed the death of painting that would ultimately activate an ongoing crisis in the medium even at the times when it seemed to be making a positive recovery. In fact, Lyotard’s observations coincided with a time that was exceptionally lively in international painting. The early eighties was the peak of German neo-expressionism, the Italian Trans-avant-garde, French expressionist figuration, the new Spanish abstraction and figuration and the expressionist revival in the United States. So, behind the art critics’ taste for death metaphors while talking about the (dis)continuity of processes, one has to read between the lines, because, as Hal Foster has said, “What they were talking about was formal innovation and the historic significance of those mediums”. That funereal criticism didn’t deny the possible existence of painting, rather it was more like a virulent reaction to the traditional limits of what painting could be.

The discipline had become an overused language whose terrain had been investigated beyond exhaustion during the historical modernist period. What else could be done? Was investigating painting still even pertinent? A paradoxical annexation between previously distant creative territories would arise with the help of the latter observation. In fact, just one year before Lyotard’s statement there was an exhibition at the ARC/Musée d’Art Moderne de la Ville de Paris titled “*Il se disent peintres, ils se disent photographes*”, (They Call Themselves Painters, They Call Themselves Photographers), that could be defined as one of the earliest attempts at re-thinking the flexibility of artists’ positions between both mediums<sup>4</sup>. There were painters who used a support other than canvas, in this case photography, or others who made both paintings and photography and lastly ones who, while doing photography, called themselves painters despite not employing any techniques belonging to that medium. One of the most representative tendencies of post-modernity began to emerge from the dialogue between different



**The Absences.** Abstract Memory Series. 2010. Oil and aluminum on canvas. 200 x 200 cm.

codes and it was the hybridization of mediums, which would codify the artistic phenomenon that rejected the specificity of a single concrete discipline.

Along these lines, in his exhibition *Acto Postracional* (Post-Rational Act) of 1991, with extreme subtlety Ciria presented a group of abstract paintings that, because of the way they were installed in the gallery, were reflected in some very striking photos from the Agencia EFE archives. If in these works the narrations of painting and photography were in parallel, the first series that combined both mediums on the same support wouldn’t come until a decade later. In “*Psicopompos*” (Psychopomps) of 2001-2002, Ciria undertook a painterly intervention over images from advertising posters, and his choice was not free of intentionality. “Advertising photography is the paradise of hygienic desire where nausea will never overtake us. The visual equivalent of that purity is a body with completely smooth skin, without wrinkles or traces of fat; a body without organs. Advertising photography seems bent on stretching the skin of the models until it’s perfectly smooth. Advertising photography is akin to visual *plastic surgery*”. Those improbable archetypes exercise strategies of seduction on the viewer that are intercepted by Ciria’s painterly gesture; an act of

2 BREA, J. Luis. *Las auras frías*. Barcelona, Anagrama, 1991, pp.11-12.

3 LYOTARD, J. F. “Presenting the unrepresentable”, *Artforum*, abril, 1982, p. 67. Note from BREA, J.L. (Ed.) *Estudios visuales. La epistemología de la visualidad en la era de la globalización*. Madrid, Akal, 2005, p. 92.

4 FOSTER, Hal. “Este funeral es por el cadáver equivocado”, in *Diseño y delito y otras diatribas*. Madrid, Akal, 2002. n.p.

vandalism that, on the other hand, finds its counterpart in graffiti on street advertising.

His current “*Psicopompos*” (Psychopomps) are derived from the same premises, but they have significant variations. In the first place, the independent physicality of the poster has been superseded by printing it digitally. That decision implies that the texture of the images is subsumed by the weave of the support and, as a result, an ambiguous relationship between painting and photography is created. In this way, the artist generates a hybridization where both mediums dilute the degree of intensity they had had in their “strong definition”.

There were two approaches taken to the advertising posters Ciria appropriated from in the work he made in early 2000; there was either a single poster framed with a *passe-partout* or a ground built using fragmentation and overlaying several printed advertisements. Now, the element that was foreign and made in series is completely absorbed by a skin that doesn’t belong to it and its message is attacked by the artist’s painterly gesture. The gesture is no longer a violent stroke freely expanding through the image, but rather a stain that condenses its energy at strategic points to semantically reactivate representation.

Aside from that, Ciria has sought out and taken different iconography as his point of departure. Instead of consumer products and advertising messages, images of men and women whose faces become the main objective of his activity now predominate. A second skin over the surface of the contingent, a threshold that usurps the face’s verisimilitude<sup>6</sup>, the mask once more situates itself as a central motif in Ciria’s poetics. Accordingly, its function when it is placed on top of a photographic image is to perturb the viewer’s scopic satisfaction while at the same time questioning the generalized acceptance of the image as a promise of contact with the real. Ciria is thus calling for another interpretation of the human different from the discourse the media have intended for creating blind consumption.

### **Puzzles, or thinking the fragment**

Aware that contemporary art has abandoned modernism’s unique and strong idea of direction and increased in complexity and mobility, in his work Ciria tries to avoid the specific in lieu of a chain of possibilities. A truly rich idea frequently has an incomplete structure, rejecting immediate aesthetic satisfaction and leading to further development in the future. If we drew a schematic map of

his artistic output we would discover how out of every point of departure there emerge alternative routes, node points and endings open to the possibility of being taken up again.

As mentioned above, the “*Puzzles*” series is the direct consequence of the artists current refinement of the “*Máscaras de la Mirada*” (Masks of the Glance) series. And, at the same time, it forms a link with the return to line as the compositional armature of series like “*La Guardia Place*” and “*Desocupaciones* (Emptyings)”. The latter series employs a process of distorting the representation of the rigorously articulated mask by actively incorporating emptiness. “*Máscara desocupada recordando a Giotto*” (Empty Mask reminding Giotto), one of the most significant pieces in that group of work, already displayed a robust amalgamation of two temperatures. On one hand, it has an unstable quadrangular geometry with imprecise contours that acts as a contextual space-ground. While on the other hand, seemingly rising up in the foreground, there is an abstract structure made up of different areas of color and defined in its entirety by a clean contour line. In a certain sense, “*Puzzles*” is the outcome of responding to the perimeter tension of that abstract form, extracting it from the canvas, dissecting it and putting it back on top of a new *mise-en-scene*, like the tense, expressive and rigorous stain of his last paintings from “*Máscaras de la Mirada*” (Masks of the Glance).

The practice of placing materials on the surface of the canvas goes back to the tradition of turn of the century classical modernist *collage*. Nevertheless, if the cubists were trying to put the illusion of three-dimensional space into a work with entirely two-dimensional planes-facets, Ciria’s intentions follow different courses. The main one is concealing the painter’s hand, neutralized now by the flat overlay of his own iconography, in a strategy that works not only to temper the *carnality* of painting, but to reveal its artificial nature. Ultimately, what Ciria is doing in this work doesn’t intend to unify the painting surface, rather it aims to leave a record of its own construction, of its condition as artifact. In that sense, it shows itself as *maker* and its task as an ongoing process of investigation that generates aesthetic and conceptual processes. Thus, his often repeated statement, “I don’t do painting”, while maintaining a certain air of sarcasm, reveals the desire to have his work be a program with an objective, which is to execute a complex and composite, fully contemporary, image capable of unapologetically yet lucidly traversing a cultural context of uncommon visual density.

5 SOLANA, Guillermo. “Marsias o el cuerpo desollado de la pintura”, in *Ciria/Visiones inmanentes*. Sala Rekalde, Bilbao, December 2001, p. 23.

6 PÉREZ VILLÉN, Ángel. “Tutelar la mirada, velar la visión”, in *Máscaras. Camuflaje y exhibición*. Córdoba, Palacio de la Merced, November 2003. n.p.



**O/U T R**





Colored Square. Puzzles Series. 2012-2013. Collage of mixed media and oil on tarpaulin. 200 x 200 cm.





**Vicious.** Psychopomps Series. 2013. Oil on digital print on canvas. 180 x 180 cm.

< **The Hole.** Masks of the Glance Series. 2010-2013. Oil and aluminum on canvas. 200 x 200 cm.



**Ubu Emperor I, Ubu Emperor II and Ubu Emperor III.** La Guardia Place Series. 2008. Acrylic and collage on cardboard. 33,4 x 28,8 cm.

> **Two Brothers.** Masks of the Glance Series. 2013. Oil on canvas. 200 x 200 cm.

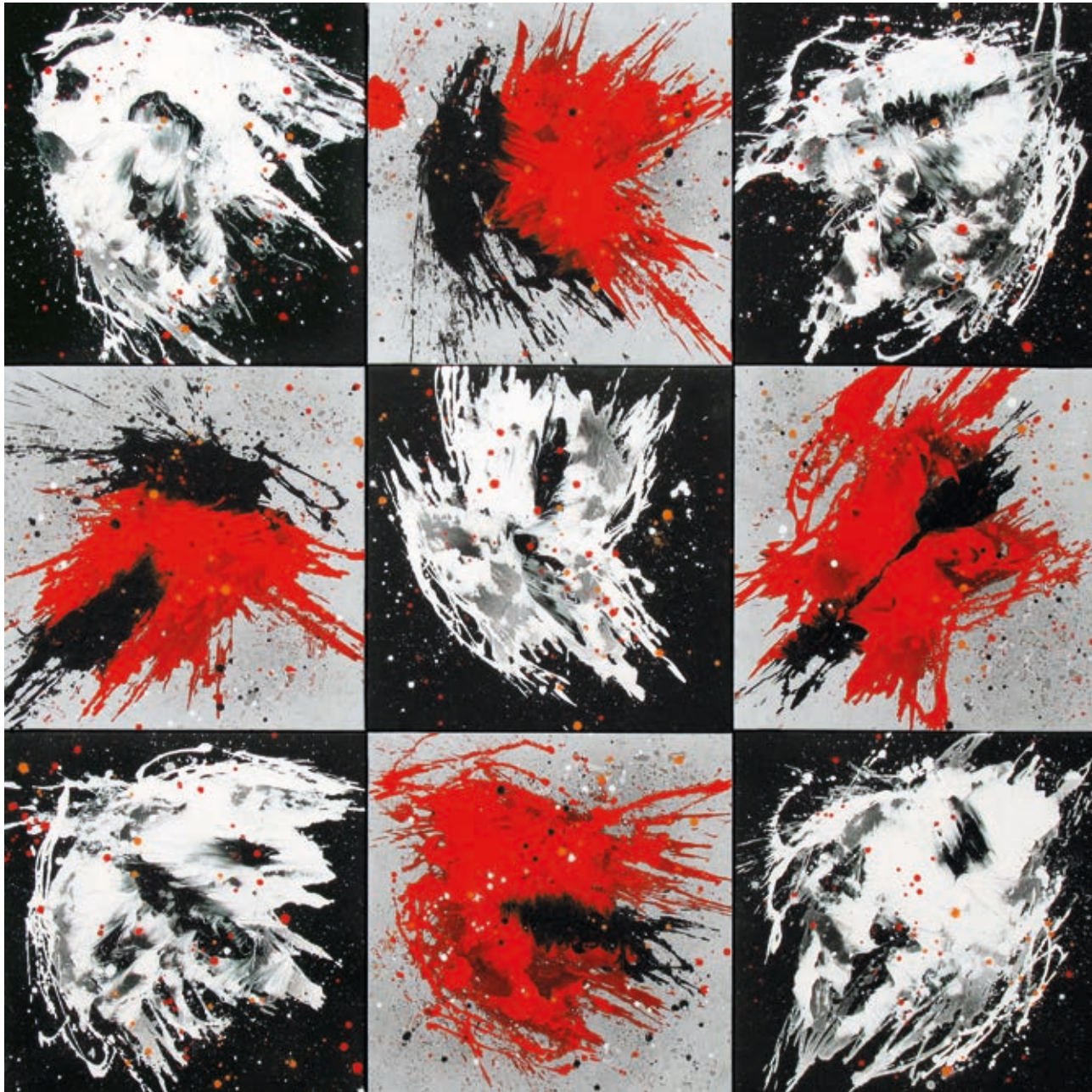






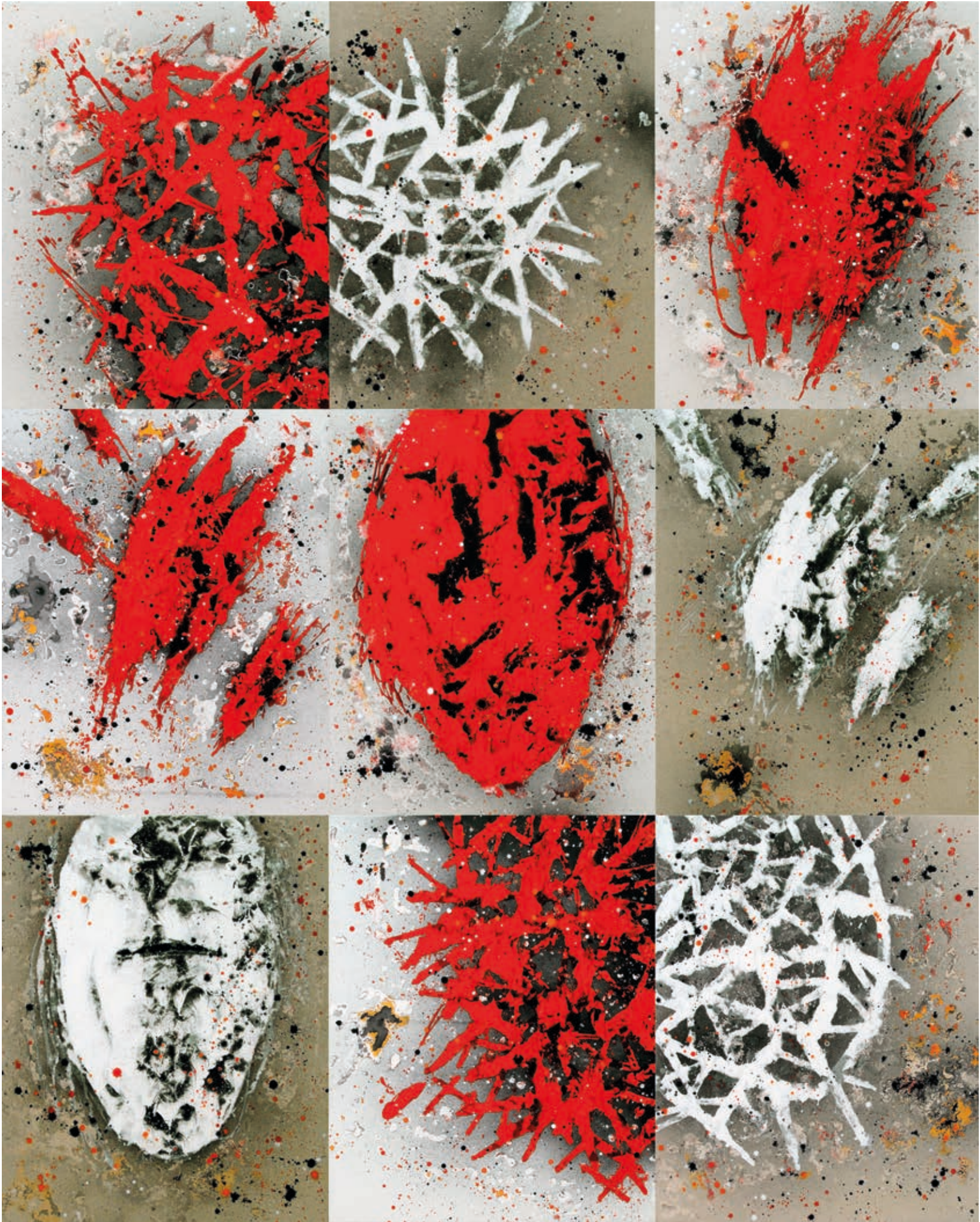
**Colored Pencils.** Psychopomps Series. 2013. Oil on digital print on canvas. 180 x 180 cm.

< **Wheel.** Psychopomps Series. 2013. Oil on digital print on canvas. 180 x 180 cm.



**Regular Grid I.** Abstract Memory Series. 2011. Oil and aluminum on canvas. 150 x 150 cm. (Nine pieces of 50 x 50 cm.)

> **Nine Windows.** Masks of the Glance-Structures Series. 2012. Oil on canvas and tarpaulin. 243 x 195 cm. (Nine pieces of 81 x 65 cm.)

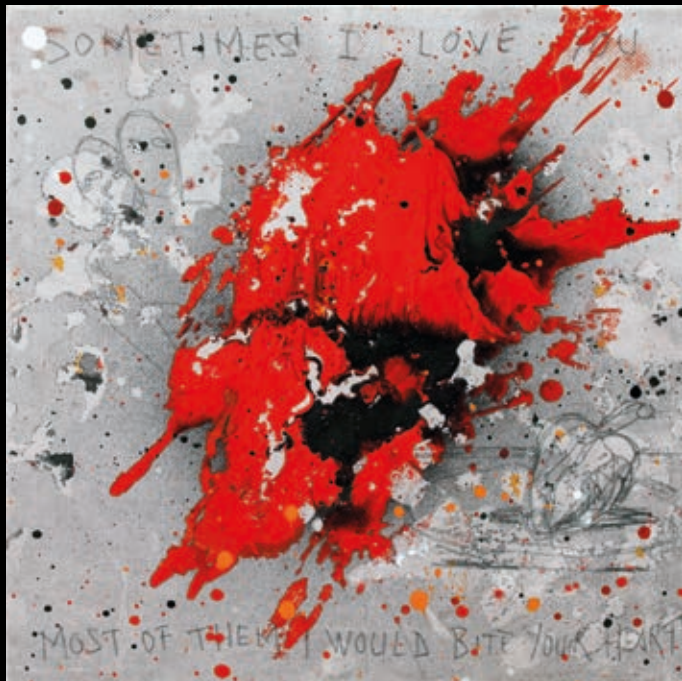






**The Precision of the Essay.** Abstract Memory Series. 2009. Oil and aluminum on canvas. 152,5 x 122 cm.

< **Memory Poem.** Abstract Memory Series. 2009. Oil and aluminum on canvas. 150 x 150 cm.



Small Windows. Masks of the Glance Series. 2013. Oil and graphite on tarpaulin. 35 x 35 cm.

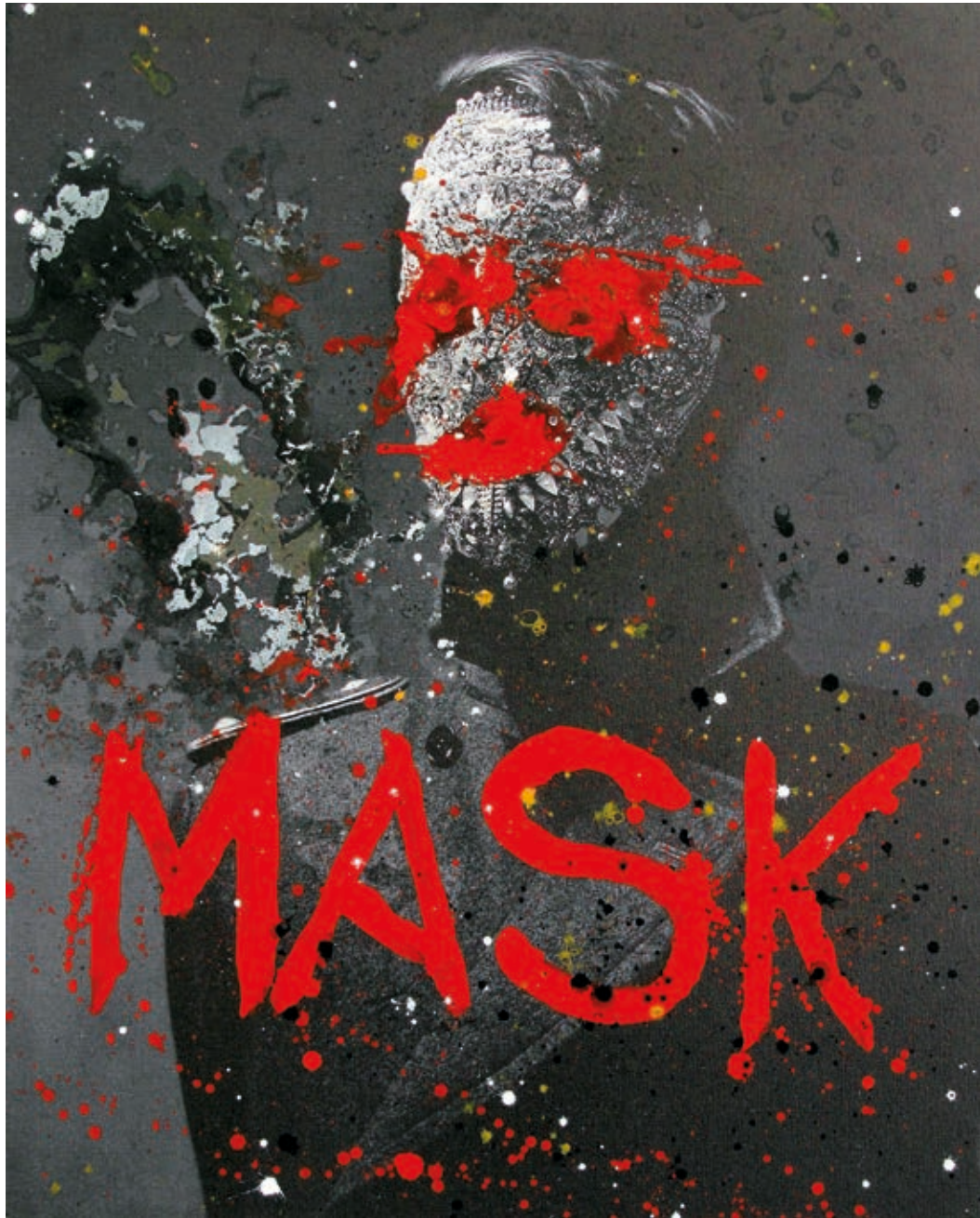






**Table of Colors.** Puzzles Series. 2013. Collage of mixed media and oil on tarpaulin. 120 x 80 cm.

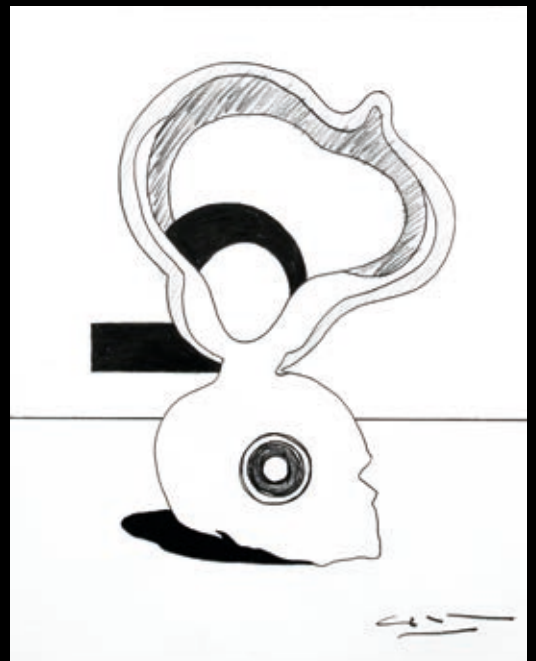
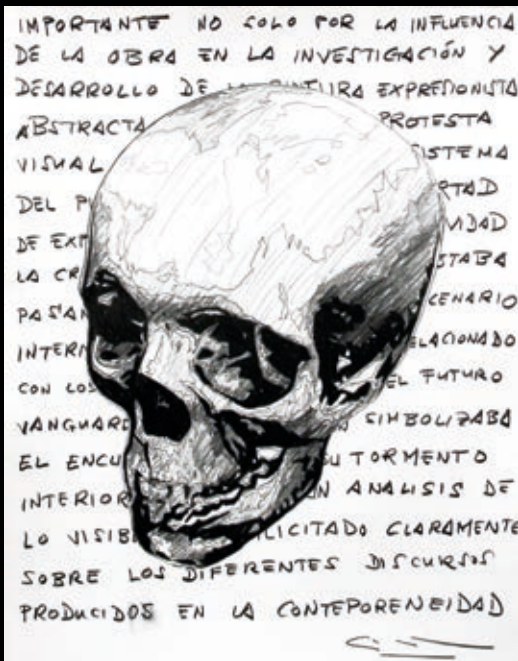
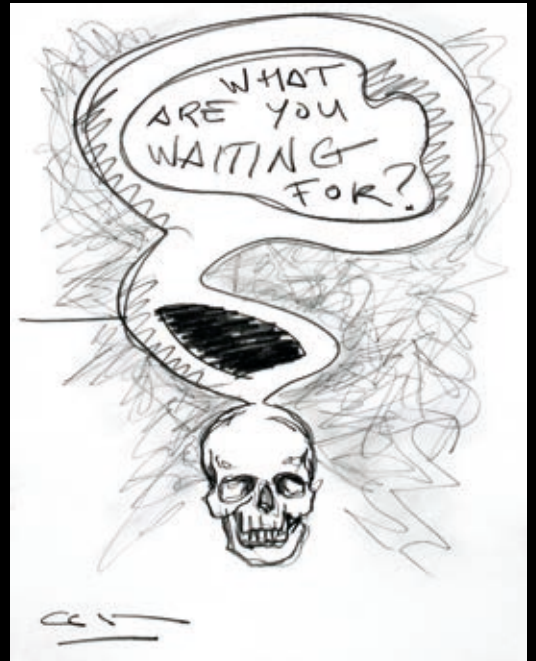
< **The Floating Drawing.** Puzzles Series. 2013. Collage of mixed media and oil on tarpaulin. 120 x 80 cm.



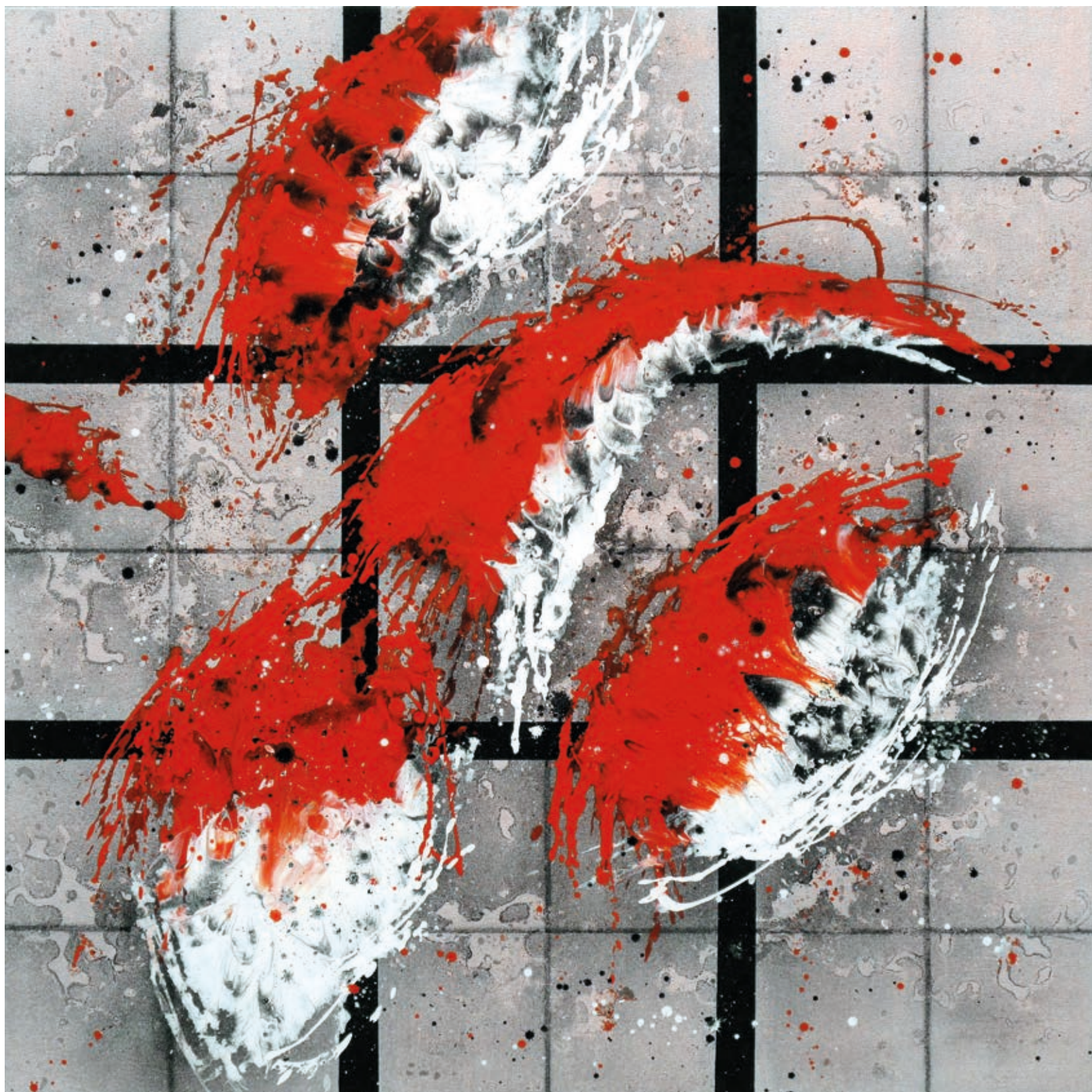
**Mask.** Psychopomps Series. 2013. Oil on digital print on canvas. 81 x 65 cm.

> **Conversations.** Masks of the Glance Series. 2010-2013. Oil and aluminum on canvas. 200 x 200 cm.











**Inhabited Window II.** Abstract Memory Series. 2011. Oil and aluminum on canvas. 100 x 100 cm.

< **Inhabited Window I.** Abstract Memory Series. 2011. Oil and aluminum on canvas. 100 x 100 cm.



**Chances.** Puzzles Series. 2013. Collage of mixed media and oil on tarpaulin. 120 x 80 cm.

> **Breakfast Floor.** Puzzles Series. 2012-2013. Collage of mixed media and oil on tarpaulin. 200 x 200 cm.







**Small Window.** Masks of the Glance Series. 2006-2013. Oil on tarpaulin. 200 x 200 cm.

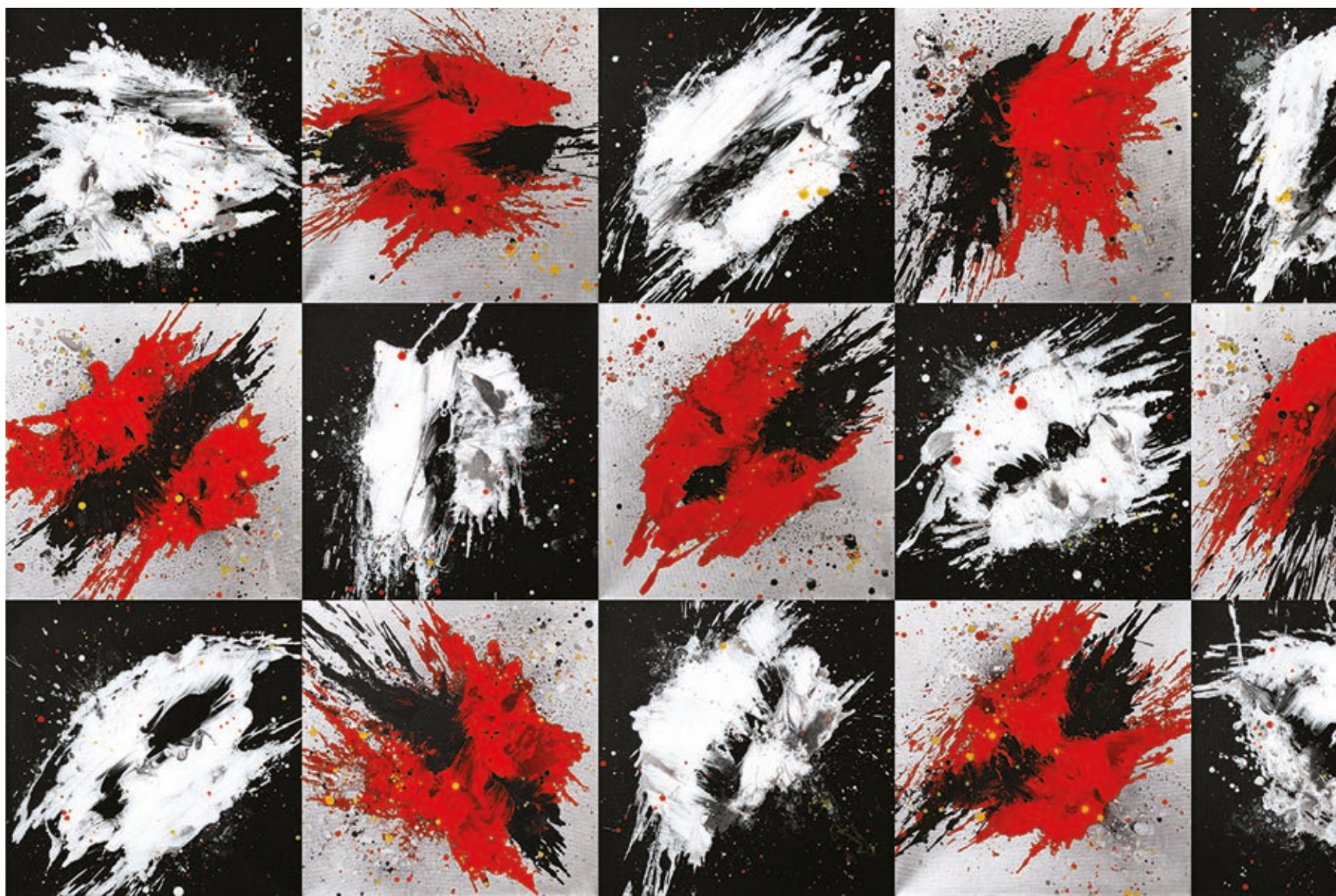
< **The Mirror.** Masks of the Glance Series. 2006-2013. Oil on tarpaulin. 200 x 200 cm.

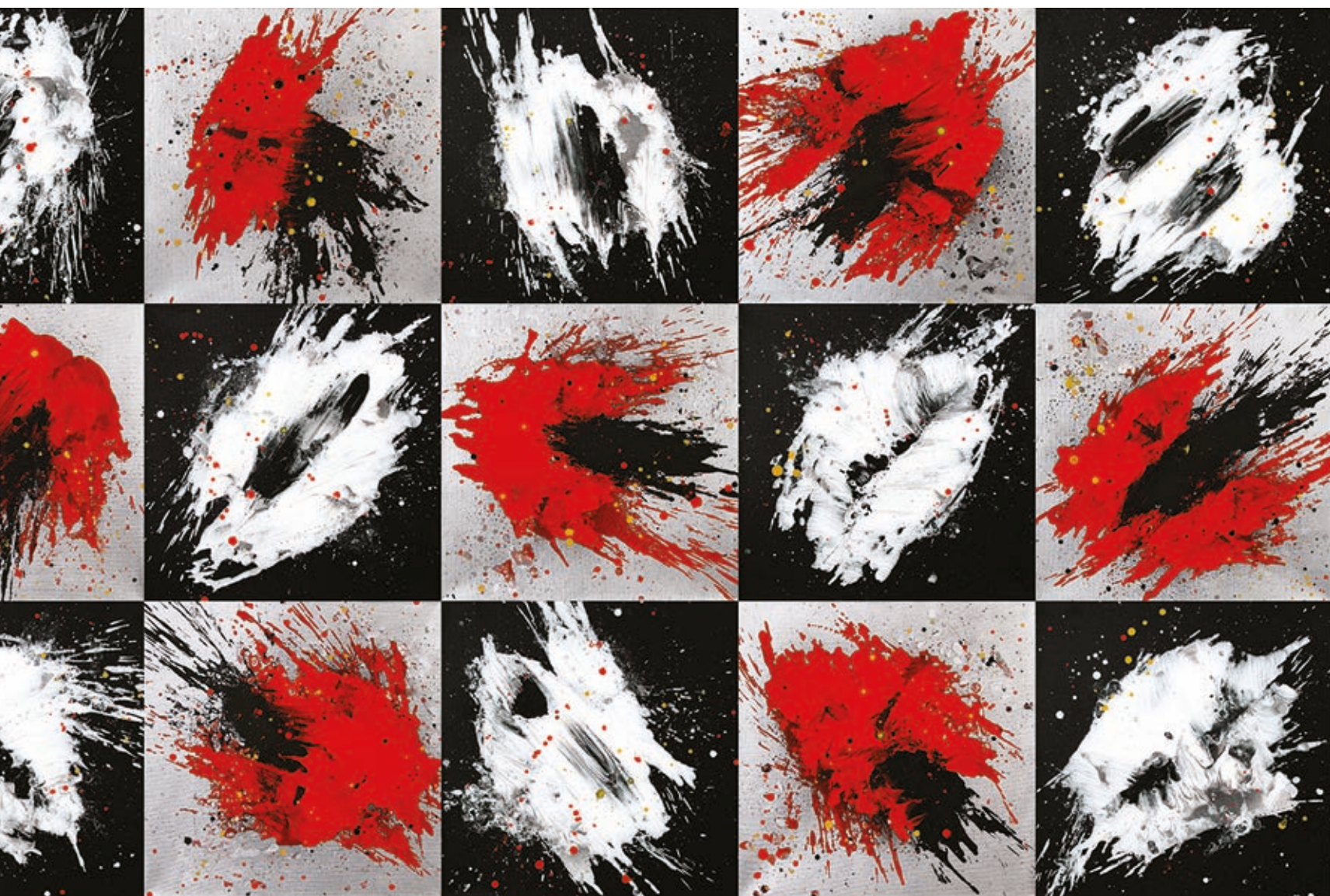




**The Musician.** Psychopomps Series. 2013. Oil on digital print on canvas. 180 x 180 cm.

< **Battleship.** Psychopomps Series. 2013. Oil on digital print on canvas. 180 x 180 cm.





**Window Dreamer.** Abstract Memory Series. 2011. Oil and aluminum on canvas. 138 x 412 cm. (27 pieces of 45,8 x 45,8 cm.)





**The Uncertainty.** Abstract Memory Series. 2009. Oil and aluminum on canvas. 200 x 200 cm.

< **I Hear Voices in my Head.** Masks of the Glance Series. 2006-2013. Oil on tarpaulin. 200 x 200 cm.



**Cyclops.** Puzzles Series. 2013. Collage of mixed media and oil on tarpaulin. 120 x 80 cm.

> **Father and Son.** Puzzles Series. 2012-2013. Collage of mixed media and oil on tarpaulin. 200 x 200 cm.





**Stupidity.** Psychopomps Series. 2013. Oil on digital print on canvas. 81 x 65 cm.

> **Rain Poem.** Masks of the Glance Series. 2006. Oil on canvas. 150 x 150 cm.







**Narrow Days.** Masks of the Glance Series. 2013. Oil on canvas. 130 x 97 cm.

< **Depth.** Masks of the Glance Series. 2012. Oil on canvas. 130 x 97 cm.



**Look at me.** Puzzles Series. 2013. Collage of mixed media and oil on tarpaulin. 44 x 35 cm.

> **Strange Head.** Puzzles Series. 2012-2013. Collage of mixed media and oil on tarpaulin. 200 x 200 cm.





Máscara  
de cinema





False Teats, Praying for Love, Erased Figure, Red Square, The Violinist, The Nude Reader, Strange Lady, The Blind Smile and Crazy Woman  
Psychopomps Series. 2013. Oil on digital print on canvas. 81 x 65 cm.





**Soldier.** Psychopomps Series. 2013. Oil on digital print on canvas. 180 x 180 cm.

< **Bo.** Masks of the Glance-Abstract Memory Series. 2011. Oil on tarpaulin. 200 x 200 cm.





CIRIA OVER / UNDER THE RAW

O/UTR

BERLIN 23NOV013 8FEB014

GALERIEKORNFELD





**Watcher Attitude.** Masks of the Glance Series. 2006. Oil on canvas. 150 x 150 cm.

< **The Visitor.** Masks of the Glance Series. 2006. Oil on canvas. 150 x 150 cm.



**Looking Eye I and Looking Eye II.** 2012. Acrylic and collage on cardboard. 31,8 x 28,8 cm.

> **Eye.** Psychopomps Series. 2013. Oil on digital print on canvas. 180 x 180 cm.





**José Manuel CIRIA** Manchester, 1960

Solo exhibitions

2013	Kornfeld Gallery, Berlin. Museum of Modern Art (MAMBA), Buenos Aires (Argentina). St. James Cavalier Center for Creativity, Valleta (Malta). Andorra's Govern Exhibitions Hall, Andorra.
2012	National Museum of Contemporary Art (MNAC), Bucharest. Raúl Anguiano Museum (MURA), Guadalajara (México). Heritage Museum (MUPAM), Málaga. Gema Llamazares Gallery, Gijon Christopher Cutts Gallery, Toronto.
2011	Valencian Institute of Modern Art (IVAM), Valencia. Amarillo Museum of Art (AMoA), Texas. Cordeiros Gallery, Porto (Portugal). Stefan Stux Gallery, New York.
2010	Fine Arts Circle, Madrid. Simeon Palace, City Council, Orense. De Prado Monastery, Culture Counsellerie, Govern of Castilla and León, Valladolid. Museum of Modern Art (MAMM), Medellín (Colombia). ArteInversión Space, Madrid. Miramar Building, Sitges.
2009	Zoellner Arts Center, LUAG Lehigh University, Bethelhem. Museum of Art from El Salvador (MARTE), San Salvador (El Salvador). Museum of Anthropology and Contemporary Art (MAAC), Guayaquil (Ecuador). Museum of Contemporary Art (MAC), Santiago de Chile (Chile). Cervantes Institute, Chicago. Kursaal. Kubo – Kutxa Space, (with Jose Zugasti). San Sebastian. Christopher Cutts Gallery, Toronto. Annta Gallery, Madrid. “BEYOND THE BORDER”. Christopher Cutts Gallery, San Diego. Couteron Gallery, Paris (France).
2008	Alfândega Museum, Porto (Portugal). Cordeiros Gallery, Porto (Portugal). Paris City Hall, Salle des Fêtes, Paris (France). Carlos de Amberes Foundation, Madrid. Museum of Modern Art, Santo Domingo (Dominican Republic). National Gallery, Kingston (Jamaica). Gema Llamazares Gallery, Gijón. Art Rouge Gallery, Miami.
2007	National Museum of Fine Arts (MNBA), Buenos Aires (Argentina). National Museum of Fine Arts, Neuquén (Argentina). San Esteban Church, Murcia. Christopher Cutts Gallery, Toronto. Caixanova Cultural Center, Pontevedra. Caixanova Cultural Center, Vigo. Gema Llamazares Gallery, Gijón
2006	Museum of Contemporary Art Ateneo de Yucatán (MACAY), Mérida (Mexico). Fernando Silió Gallery, Santander. Pedro Peña Gallery, Marbella.
2005	Kunsthalle Museum Center for the Arts PasquArt, Berna (Switzerland). Museum of Contemporary Spanish Engraving (MGEC), Marbella. Santa Catalina Castle, Cadiz. Museum of Abstract Art Manuel Felguérez, Zacatecas (Mexico). Museum of Contemporary Art, Chihuahua (Mexico). Vértice Gallery, Oviedo. Bach Quatre Contemporary Art, Barcelona. Italia Gallery, Alicante.
2004	State Museum Tretyakov Gallery, Moscow (Russia). National Museum of Poland, Królikarnia Palace, Warsaw (Poland). Estiarte Gallery, Madrid. City Museum, Valencia. Antonio Prates Gallery, Lisbon (Portugal)
2003	Asturias Museum of Fine Arts, Oviedo. MPA Gallery, Pamplona. Exhibitions Lounge La Lonja, Alicante. Casal Solleric, Palma de Mallorca. Museum of Contemporary Art, Ibiza. Pedro Peña Gallery, Marbella. Fernando Silió Gallery, Santander. Manuel Ojeda Gallery, Las Palmas of Great Canary.
2002	Herzliya Museum of Contemporary Art, Tel Aviv (Israel). Bach Quatre Contemporary Art, Barcelona. Italia Gallery, Alicante

2001	Rekalde Lounge, Bilbao. Estiarte Gallery, Madrid. Dasto Center for the Arts, Oviedo. Pablo Serrano Museum, Zaragoza. Zaragoza Gráfica Gallery, Zaragoza. Recoleta Cultural Center, Buenos Aires (Argentina). Museum-Theatre Givatayim, Tel Aviv (Israel).
2000	Extremaduran and Latin American Museum of Contemporary Art (MEIAC), Badajoz. Architecture College, Málaga. Bach Quatre Contemporary Art, Barcelona. Artim Gallery, Strasbourg (France). Antonio Prates Gallery, Lisbon (Portugal). Athena Art Gallery, Kortrijk (Belgium). Salvador Díaz Gallery, Madrid. Bores & Mallo Gallery, Cáceres.
1998	Guy Crété Gallery, Paris (France). Antonio Prates Gallery, Lisbon (Portugal). Athena Art Gallery, Kortrijk (Belgium). Wind Gallery, Soest (Netherlands). Salvador Díaz Gallery, Madrid.
1997	Hvgo de Pagano Gallery, New York.
1996	57 Gallery, Madrid. Zaragozano Bank Gallery, Zaragoza. Orange Art Gallery, Milan (Italy).
1995	Adriana Schmidt Gallery, Stuttgart. ARCO'95. Adriana Schmidt Gallery, Madrid. NICAF'95. Adriana Schmidt Gallery, Yokohama (Japan). Toshi Gallery, Tokio (Japan). Athena Art Gallery, Kortrijk (Belgium).
1994	El Diente del Tiempo Gallery, Valencia. FIAC'94. Adriana Schmidt Gallery, Paris (France). Adriana Schmidt Gallery, Köln. The Oidor Chapel. King's College Foundation, Alcalá de Henares.
1993	Almirante Gallery, Madrid. Delpasaje Gallery, Valladolid. Ad Hoc Gallery, Vigo. Altixerri Gallery, San Sebastian. Adriana Schmidt Gallery, Stuttgart.
1992	I.C.E. Munich. Adriana Schmidt Gallery, Köln.
1991	Al.Hanax Gallery, Valencia. Uno Gallery, Madrid. Nicolás Salmerón C.C., Madrid.
1987	Imagén-Doce Gallery, Sevilla.
1984	La Ferrière Gallery, Paris (France).
Group exhibitions	
2013	PINTA LONDON'13. Paula Alonso Gallery, London. “Kunst uit privé-bezit”. Stadsmuseum ‘t Schippershof, Menen (Belgium). Ars Fundum Collection. Parador de Turismo de Cuenca. Parador de Turismo de Alcalá “FASHION ART”. Reina Torres de Arauz Museum (Panama).
2012	“Trazos, Tramas, Trazos. El Collage en la Colección del IVAM”. Valencian Institute of Moder Art (IVAM), Valencia. “FASHION ART”. Casino de la Exposición, Sevilla. Casa Décor, Madrid.
2011	THE ARMORY SHOW'11. Christopher Cutts Gallery, New York. ART MADRID. Cordeiros Gallery, Madrid. “Masters of Painting”. Cordeiros Gallery, Porto (Portugal). “Tribute to Vicente Aleixandre”. Cervantes Institute, Rabat. Revellín Museum, Ceuta. “Selected Works from the Cordeiros Gallery”. Portuguese Stock Market, Lisbon (Portugal). “FASHION ART”. Tomás and Valiente Art Center, Fuenlabrada, Madrid.
2010	THE ARMORY SHOW'10. Christopher Cutts Gallery, New York. ARCO'10. Ruinart Space, Madrid. ART MADRID. Cordeiros Gallery, Madrid. “Contemporary Painting”. Museum da Alfândega, Porto (Portugal). “I have a dream. International Tribute to Dr. Martin Luther King Jr.”. Matt Lamb Studios NBC Tower, Chicago. Miramar Building, Sitges. Cristobal Gabarrón Foundation, Valladolid. Cortijo Miraflores, Marbella. Hall of exhibition the Andorra Government. “100 years of the Association of Painters and Sculptors”. House of the Currency, Madrid. Cordeiros Gallery, Porto (Portugal).

	<p><i>"Tribute to Vicente Aleixandre".</i> Cultural Center Generation of 27. Deputation of Málaga, Málaga. Casa Pintada Foundation, Mula, Murcia. Cervantes Institute, Tetouan. Cervantes Institute, Casablanca (Morocco).</p> <p><i>"AENA Collection of Contemporary Art".</i> Art Center Tomás and Valiente, Fuenlabrada, Madrid.</p> <p><i>"FASHION ART".</i> Science Museum Prince Felipe. City of Arts and Sciences, Valencia. MARB ART'10. Cordeiros Gallery, Marbella. ESTAMPA'10. ArtelInversión Space, Madrid. TIAF'10. Begoña Malone Gallery, Toronto.</p> <p><i>"Works on paper".</i> IVAM, Valencia</p> <p><i>"Certain figuration 2".</i> Casa de la Entrevista. Alcalá de Henares, Madrid. SCOPE Miami. Begoña Malone Gallery, Miami.</p>	<p><i>"Valdepeñas 65 years of Art. Fine Arts Awards (1940 – 2004)".</i> Provincial Museum, Ciudad Real.</p> <p><i>"Shadow and Light. Marifí Plazas Gal Collection".</i> Cervantes Institute, Berlin.</p> <p><i>"Valdepeñas 65 years of Art. Fine Arts Awards (1940 – 2004)".</i> Provincial Museum, Ciudad Real.</p> <p>FORO-SUR. Bores &amp; Mallo Gallery, Cáceres.</p> <p><i>"Shadow and Light. Marifí Plazas Gal Collection".</i> Cervantes Institute, Brussels (Belgium).</p> <p><i>"From Big to Small, on Big".</i> Funds from art collection of King's college Foundation. Forum des Arts &amp; de la Culture, Talence (France).</p> <p><i>"Works on paper".</i> Benlliure Gallery, Valencia.</p> <p><i>"Photography".</i> Estiarte Gallery, Madrid.</p> <p><i>"Shadow and Light. Marifí Plazas Gal Collection".</i> Cervantes Institute, New York.</p> <p><i>"Red".</i> Bennot Gallery, Knokke-Zoute (Belgium). Nueve Gallery, Valencia.</p> <p><i>"Shadow and Light. Marifí Plazas Gal Collection".</i> Cervantes Institute, Rome (Italy).</p> <p><i>"Abstract".</i> Galería Bennot, Ostende (Belgium).</p> <p>VALENCIA-ART'05. Estiarte Gallery and Moisés Pérez de Albeniz (MPA) Gallery, Valencia.</p> <p><i>"Visiones y sugerencias".</i> Sitges City Hall, Sitges.</p> <p>CONTEST ART 8. Bennot Gallery, Ostende ( Belgium).</p> <p>ESTAMPA'05. Pedro Peña Gallery, Antonio Prates Gallery (CPS) and ArtelInversión, Madrid.</p> <p>LINEART'05. Benoot Gallery, Gante (Belgium).</p> <p><i>"Abstract".</i> Bennot Gallery, Knokke-Zoute (Belgium).</p> <p><i>"Shadow and Light. Marifí Plazas Gal Collection".</i> Cervantes Institute, Vienna (Austria).</p> <p><i>"Naturalezas del Presente".</i> Vostell Malpartida Museum, Cáceres.</p>
2009	<p>ART CHICAGO'09. Christopher Cutts Gallery, Chicago.</p> <p><i>"X-Initiative".</i> DIA Art Foundation, New York.</p> <p><i>"I have a dream. International Tribute to Dr. Martin Luther King Jr.". </i> Gabarrón Foundation, Carriage House, New York. Charles H. Wright Museum, Detroit. MLK, Jr. National Historic Site, Atlanta. Rosa Parks, Montgomery. National Civil Rights Museum, Memphis.</p> <p><i>"Pure Art".</i> Vigo Fair. Cordeiros Gallery, Vigo.</p> <p>ART MADRID. Cordeiros Gallery, ArtelInversión Space and Antonio Prates Gallery, Madrid.</p> <p><i>"Calle Mayor".</i> Urban Exhibition Film Festival. Cáceres.</p> <p><i>"Tribute to Vicente Aleixandre.</i> Sevilla City Hall, Sevilla. Cultural Space Caja Ávila, Las Navas del Marqués. Culture House, Miraflores de la Sierra, Madrid. City Museum, Madrid. Miramar Center, Sitges.</p> <p>Cordeiros Gallery, Porto (Portugal).</p> <p>FIART. Cordeiros Gallery, Valencia.</p> <p>TIAF'09. Christopher Cutts Gallery, Toronto.</p> <p><i>"Certain figuration".</i> Old Hospital of Santa María La Rica, Alcalá de Henares, Madrid.</p> <p>ESTAMPA'09. ArtelInversión Space, Madrid.</p> <p><i>"AENA Collection of Contemporary Art".</i> Los Serrano Palace. Caja de Ávila Space, Ávila.</p>	<p>2004</p> <p>ARCO'04. Moisés Pérez de Albeniz Gallery (MPA), Estiarte Gallery, Bores &amp; Mallo Gallery, Italia Gallery and Fernando Silió Gallery, Madrid.</p> <p><i>"Impurezas. El híbrido fotografía-pintura en el último arte español".</i> Verónicas Space, Murcia.</p> <p><i>"Fragments. Art of the centuries XX al XXI".</i> Cultural Center of the City, Madrid.</p> <p>FORO-SUR. MPA Gallery and Bores &amp; Mallo Gallery, Cáceres.</p> <p><i>"AENA Collection of Contemporary Art".</i> Amós Salvador Museum.</p> <p>ART.FAIR COLONIA'04. Begoña Malone Gallery, Köln.</p> <p><i>"Fashion Art".</i> De las Condes Cultural Center, Santiago de Chile (Chile).</p> <p><i>"Fashion Art".</i> Museum of Modern Art, Bogotá.</p> <p>Antioquia Museum, Medellín. Museum of Modern Art La Tertulia, Cali. Claustro de Santo Domingo, Cartagena de Indias (Colombia).</p> <p>TORONTO ART FAIR'04. Begoña Malone Gallery, Toronto.</p> <p><i>"Fashion Art".</i> National Museum San Carlos, Mexico DF (Mexico).</p> <p><i>"Contemporánea Arte – Pilar Citoler Collection".</i> Amós Salvador Space, Logroño.</p> <p><i>"All about Berlin II".</i> White Box Kulturfabrik Museum, Munich.</p> <p>ART FRANKFURT'04. Begoña Malone Gallery, Frankfurt.</p> <p>Antonio Prates Gallery, Lisbon (Portugal).</p> <p>Metta Gallery, Madrid.</p> <p>KIAF'04. Begoña Malone Gallery, Seoul (South Korea).</p> <p>ESTAMPA'04. Antonio Prates Gallery (CPS), Madrid.</p> <p><i>"Valdepeñas 65 years of Art. Fine Arts Awards (1940 – 2004)".</i> Santa Cruz Museum, Toledo.</p>
2008	<p>ARCO'08. Ars Fundum Foundation, Madrid.</p> <p>ART MADRID. Cordeiros Gallery, Benlliure Gallery and Antonio Prates Gallery, Madrid.</p> <p>Cordeiros Gallery, Porto (Portugal).</p> <p>SCOPE New York'08. Begoña Malone Gallery, New York.</p> <p>ART CHICAGO'08. Christopher Cutts Gallery, Chicago.</p> <p><i>"Horizons".</i> III International biennial show of Contemporary Art (BIACS3). ARS FUNDUM Collection, Sevilla.</p> <p><i>"Cordeiros 2008/09 arte moderna e contemporânea".</i> Cordeiros Gallery, Porto (Portugal).</p> <p>FIART. Cordeiros Gallery, Valencia.</p> <p><i>"Language paper Collection CIRCA XX Pilar Citoler".</i> Fine Arts Circle, Madrid.</p> <p>Italia Gallery, Alicante.</p> <p>ESTAMPA'08. ArtelInversión Space, Madrid.</p> <p><i>"Pintura contemporânea".</i> Cultural Center Ordem dos Médicos, Porto.</p> <p><i>"XXI Century Masters. Graphic works".</i> Art Gallery Project, Madrid.</p> <p><i>"Modern and Contemporary".</i> Benlliure Gallery, Valencia.</p>	<p>2003</p> <p>ARCO'03. Museum of Contemporary Art Unión Fenosa, Metta Gallery, Estiarte Gallery, Bores &amp; Mallo Gallery and Italia Gallery, Madrid.</p> <p>ART CHICAGO'03. Metta Gallery, Chicago.</p> <p><i>"X National Awards Engraving 1992-2002".</i> Spanish Contemporary Engraving Museum, Marbella.</p> <p><i>"Pinacoteca Iberdrola-UEX".</i> Rectorado de la Universidad de Extremadura, Cáceres.</p> <p><i>"En construcción–Funds Contemporary Art, City Hall of Vitoria-Gasteiz".</i> Montehermoso Palace, Vitoria.</p> <p><i>"III Triennial of Graphic Art".</i> City Museum, Madrid.</p> <p><i>"La cuerda de hilo".</i> Im Hof der Backfabrik Gallery, Berlin.</p> <p><i>"Fusion".</i> AT Kearney, Madrid.</p> <p><i>"Itinerary".</i> Extremaduran and Latin American Museum of Contemporary Art (MEIAC), Badajoz.</p> <p>Estiarte Gallery, Madrid.</p> <p><i>"Fashion Art".</i> National Museum of Fine Arts, Buenos Aires (Argentina).</p> <p><i>"Fashion Art".</i> Audiovisual Museum, Montevideo (Uruguay).</p> <p><i>"Art-Santander'03".</i> Fernando Silió Gallery, Santander.</p> <p>Pedro Peña Gallery, Marbella.</p> <p>Metta Gallery, Madrid.</p> <p><i>"AENA Collection Contemporary Art".</i> Museum of Fine Arts, Santander.</p> <p>Bach Quatre Contemporary Art, Barcelona.</p> <p>ESTAMPA'03. Antonio Prates Gallery (CPS), Madrid.</p> <p>ART LISBON. Antonio Prates Gallery, Lisbon (Portugal).</p> <p>Antonio Prates Gallery, Lisbon (Portugal).</p> <p><i>"Fashion Art".</i> Visual Arts Museum, Montevideo (Uruguay).</p>
2006	<p>ARCO'06. Moisés Pérez de Albeniz Gallery (MPA) and Estiarte Gallery, Madrid.</p> <p>ART MADRID. Antonio Prates Gallery, Madrid.</p> <p><i>"Impressões Múltiplas. 20 Anos do CPS".</i> Museu da Água da Epal, Lisbon (Portugal).</p> <p><i>"AENA Art–Works on paper".</i> Sala Arquerías de Nuevos Ministerios. Ministry Building, Madrid.</p> <p>PAVILLION'06. Annta Gallery, New York.</p> <p>HPG Gallery, New York.</p> <p>SCOPE Hamptons'06. Cutts Malone Galleries. Long Island, New York.</p> <p>Bach Quatre Contemporary Art, Barcelona.</p> <p><i>"Art for sacred spaces".</i> Carlos De Amberes Foundation, Madrid.</p> <p>LISBON ART. Pedro Peña Gallery and Antonio Prates Gallery, Lisbon (Portugal).</p> <p><i>"33 Artists. Spanish Prints".</i> Zhu Qizhan Art Museum, Shanghai (China).</p> <p>ART.FAIR COLOGNE'06. Begoña Malone Gallery. Köln.</p> <p>TIAF'06. Begoña Malone Gallery. Toronto.</p> <p><i>"Stamps National Calcographie".</i> Rodríguez-Acosta Foundation, Granada.</p> <p><i>"Spanish and Portuguese painting".</i> Cordeiros Gallery, Porto (Portugal).</p> <p><i>"Only paper".</i> Begoña Malone Gallery, Madrid.</p> <p><i>"Tribute. Collection Miguel Logroño".</i> Eastern Market, Museum of Fine Arts of Santander and Fine Arts Circle, Madrid.</p> <p>Benlliure Gallery, Valencia.</p> <p>Prova do Artista Gallery, Lisbon (Portugal).</p> <p>Christopher Cutts Gallery, Toronto.</p>	<p>2002</p> <p>ARCO'02. Estiarte Gallery, Bores &amp; Mallo Gallery and Salvador Díaz Gallery, Madrid.</p> <p><i>"Km. 0".</i> Kulturbrauerei, Berlin.</p> <p><i>"AENA Collection Contemporary Art".</i> Pablo Serrano Museum, Zaragoza.</p> <p>Estiarte Gallery, Madrid.</p> <p>Athena Art Gallery, Kortrijk (Belgium).</p> <p>ART BRUSSELS'02. Bastien Gallery, Brussels (Belgium).</p> <p><i>"Markers II".</i> EAM. The International Artist' Museum, Kassel.</p> <p>FORO-SUR. Bores &amp; Mallo Gallery, Cáceres.</p>
2005	<p>ARCO'05. Moisés Pérez de Albeniz Gallery (MPA), Estiarte Gallery and Bores &amp; Mallo Gallery, Madrid.</p>	

	<p>“<i>Beau Geste</i>”. Michael Dunev Art Projects, Gerona.  Corona Art Gallery, Hildrizhausen.  Manuel Ojeda Gallery, Las Palmas of Great Canary.  São Bento Gallery, Lisbon (Portugal).  “<i>Moderne Schilderkunst</i>”. Cervantes Institute, Brussels (Belgium).  “<i>Markers II</i>”. APEX-METRO. The International Artist´ Museum,  Edimburgo (United Kingdom).  Bach Quatre Contemporary Art, Barcelona.  “<i>Copyright</i>”. Metta Gallery, Madrid.  FIAC’02. Metta, Paris (France).  “<i>Graphic Art Triennial</i>”. Revillagigedo Palace, Gijón.  “<i>Matrix / Estampa</i>”. Collection of Contemporary Graphic Art BBVA Foundation.  Exhibition hall of the BBVA Foundation, Madrid  ESTAMPA’02. Antonio Prates Gallery (CPS), Madrid.  LISBON ART. Bores &amp; Mallo Gallery and Antonio Prates Gallery, Lisbon (Portugal).</p>		<p>“<i>Stamp Collection</i>”. Contemporary Art Center Brussels, Brussels (Belgium).  II International Triennial of Graphic Art Cairo. National Center for Fine Arts, Cairo (Egypt).  XXII International Biennial of graphic Art Ljubiana. Moderna Cankarjev Dom Gallery.  Ljubiana (Slovenia).  “<i>Stamp Collection</i>”. Cervantes Institute, Paris (France).  Estiarte Gallery, Madrid.  “<i>Art and Press</i>”. Carlos de Amberes Foundation, Madrid.  Athena Art Gallery, Kortrijk (Belgium).  “<i>SOLO</i>”. City Museum, Madrid.  Salvador Díaz Gallery, Madrid.  Wind Gallery, Soest (Netherlands).  Clave Gallery, Murcia.  LINEART’97. Athena Art Gallery, Gante (Belgium).  ART MULTIPLE. Raquel Ponce Gallery, Düsseldorf.  FAC’97. Antonio Prates Gallery, Lisbon (Portugal).</p>
2001	<p>ARCO’01. Estiarte Gallery and Bores &amp; Mallo Gallery, Madrid.  Antonio Prates Gallery, Lisbon (Portugal).  Estiarte Gallery, Madrid.  FORO-SUR. Bores &amp; Mallo Gallery, Cáceres.  “<i>The night. Spanish Art 1984-2001</i>”. Esteban Vicente Museum, Segovia.  “<i>Art and Architecture</i>”. Traveling exhibition: Dasto Art Center, Oviedo,  Casa Duró Art Center, Mieres and Barjola Museum, Gijón.  Fall traveling exhibition Plasencia. Caja de Extremadura. City Museum, Madrid,  Sevilla, Badajoz and Lisbon (Portugal).  “<i>20 years after</i>” Palazzo de Monserrato Palce, Rome (Italy).  “<i>Propios y Extraños</i>”. Marlborough Gallery, Madrid.  “<i>Zaragoza Bank Contemporary Art Collection</i> “. Fine Arts Circle, Madrid.  Art Gallery, Kortrijk (Belgium).  ESTAMPA’01. Estiarte Gallery and Sen Gallery, Madrid.  “<i>Rome Encounter and Nostalgia</i>”. Asamblea de Extremaduran, Mérida.  Athena Art Gallery, Kortrijk (Belgium).  PORTO ART. Antonio Prates Gallery, Porto (Portugal).  LISBON ART. Antonio Prates Gallery and Bores &amp; Mallo Gallery, Lisbon (Portugal).  “<i>Essence</i>”. Sala Kubo. Kutxa art space, San Sebastian.  “<i>Print Makings by Spanish Artists</i>”. Tehran Museum of Contemporary Art, Tehran (Iran).</p>	1996	<p>ARCO’96. AENA Foundation and May Moré Gallery, Madrid.  Athena Art Gallery, Kortrijk (Belgium).  “<i>Líricos del Fin de Siglo. Abstract Paintings of the 90’s</i>”.  Spanish Museum of Contemporary Art. National Exhibition Center, Madrid.  Foundation Showroom. Foundation Caja Vital Kutxa, Vitoria.  Barceló Foundation, Palma de Mallorca.  “<i>Rome fellowship</i>”. Spanish Academy, Rome (Italy).  KUNST FAIR’96. Athena Art Gallery, Knokke (Belgium).  Clave Gallery, Murcia.  “<i>Rome fellowship</i>”. San Fernando Royal Academy of Fine Arts, Madrid.  ESTAMPA’96. Estiarte Gallery, Madrid.  “<i>III Artistbook International 1996</i>”. May Moré Gallery. Köln.  VII Oviedo City Art Biennial. Museum of Fine Arts of Oviedo.</p>
		1995	<p>El Diente del Tiempo Gallery, Valencia.  Athena Gallery, Kortrijk (Belgium).  “<i>Again Paris</i>”. Spanish College Grants. San Fernando Royal Academy  of Fine Arts, Madrid.  Espace Médoquine, Talence (France).  “<i>Again Paris</i>”. Spanish College Grants. Cervantes Institute, Paris (France).  Adriana Schmidt Gallery, Köln.  Spanish Contemporary Engraving Museum, Marbella.  57 Gallery, Madrid.  Adriana Schmidt Gallery, Stuttgart.  Naito Gallery, Nagoya (Japan).</p>
2000	<p>ARCO’00. Salvador Díaz Gallery and Bores &amp; Mallo Gallery, Madrid.  ST’ART 2000. Artim Gallery, Strasbourg (France).  “<i>Fall Showrrom Painting - Caja de Extremadura</i>”. Traveling exhibition by Extremaduran.  Athena Art Gallery, Kortrijk (Belgium).  “<i>Languages of the future</i>”. Manuel Teixeira Gomes Museum, Portimão (Portugal).  HAF’00. Wind Gallery, The Hague (Netherlands).  “<i>Juxtaposed images. Dialogue between abstraction and figuration</i>”. BBVA Collection.  Pablo Serrano Museum, Zaragoza.  “<i>Art Collection of King’s College Foundation</i>”. The Oidor Chapel, Alcalá de Henares.  “<i>Contemporary Masters</i>”. Blue Hill Cultural Center, New York.  “<i>Juxtaposed images. Dialogue between abstraction and figuration</i>”.  BBVA Collection. Museum of Passion, Valladolid.  ESTAMPA’00. Antonio Prates Gallery (CPS), Madrid.  FAC’00. Antonio Prates Gallery, Lisbon (Portugal).  “<i>Multigrafías</i>”. Dasto Gallery, Oviedo.</p>	1994	<p>ART MIAMI’94. Heller Gallery, Miami.  57 Gallery, Madrid.  Adriana Schmidt Gallery, Köln.  “<i>GESTURE AND ORDER</i>”. Velázquez Palace. National Exhibition Center.  Ministry of Culture, Madrid.  V Cairo Biennial, National Center for Fine Arts. Pabellón de España. Cairo (Egypt).</p>
		1993	<p>ARCO’93. Ad Hoc Gallery, Madrid.  SAGA’93. Adriana Schmidt Gallery, Paris (France).  ART MULTIPLE. Adriana Schmidt Gallery, Düsseldorf.  Delpasaje Gallery, Valladolid.  Almirante Gallery, Madrid.  Adriana Schmidt Gallery, Köln.</p>
1999	<p>ARCO’99. Salvador Díaz Gallery, Madrid.  “<i>Contemporary Graphic</i>”. Lekune Gallery, Pamplona.  Estiarte Gallery, Madrid  ART BRUSSELS’99. Athena Art Gallery, Brussels (Belgium).  Sharjah IV Biennial International, Pabellón de España, Sharjah (Arab Emirates).  “<i>Painted Space</i>”. Conde Duque C.C., Madrid.  “<i>AENA Collection</i>”. Municipal Museum, Malaga.  Athena Art Gallery, Kortrijk (Belgium).  “<i>AENA Collection Contemporary Art</i> “. Marítima Station, La Coruña.  VI Mostra Unión Fenosa. Marítima Station, La Coruña.  Wind Gallery, Soest (Netherlands).  São Bento Gallery, Lisbon (Portugal).  “<i>Dear Diego, Velázquez 400 years</i>”. Alcorcón Culture House, Madrid.  “<i>Zaragoza Bank Contemporary Art Collection</i> “. La Lonja, Zaragoza.  “<i>Zaragoza Bank of graphic Works Collection</i> “. Zaragoza Bank Gallery, Zaragoza.  FAC’99. Antonio Prates Gallery, Lisbon (Portugal).  “<i>Juxtaposed images. Dialogue between abstraction and figuration</i>”.  Argentaria Collection. Municipal Museum, Málaga.</p>	1992	<p>ARCO’92. Marie Louise Wirth Gallery, Zurich (Switzerland).  GRAFIC ART’92. Adriana Schmidt Gallery and Diagonal Art Gallery, Barcelona.  Seiquer Gallery, Madrid.  D’Kada Gallery, Madrid.  La Kábala Gallery, Madrid.  Obelisco Gallery, La Coruña.  “<i>International Grobe Kunstaussstellung</i>”. Kunst Palast, Düsseldorf.</p>
		1991	<p>Al.Hanax Gallery, Valencia.  La Kábala Gallery, Madrid.  D’Kada Gallery, Madrid.  Uno Gallery, Madrid.</p>
		1990	<p>Mustassaren Kulturitalolla, Vaasa (Finland).  Buchwald Gallery, Frankfurt.  Uno Gallery, Madrid.</p>
1998	<p>ARCO’98. Salvador Díaz Gallery and Antonio Prates Gallery, Madrid.  “<i>5 X 5” Exhibition Commemorative the Caja Madrid competitions</i>. City Museum,  Madrid. Caja Madrid Diagonal Samiá, Barcelona. Federación de Empresarios de  Comercio, Burgos. Museo de Santa Cruz, Toledo.  “<i>Spanish Contemporary Graphic Art</i>”. Cervantes Institute, Amman (Jordan).  ESTAMPA’98. Antonio Prates Gallery (CPS), Madrid.  Rayuela Gallery, Madrid.  Athena Art Gallery, Kortrijk (Belgium).  Wind Gallery, Soest (Netherlands).  “<i>II Graphic art triennial</i>”. Revillagigedo Palace, Gijón.</p>	1988	<p>Buchwald Gallery, Frankfurt.</p>
		1987	<p>Loupier C.C., Burdeos (France).  Sanz-Enea Palace, Zarauz.</p>
		1986	<p>The Living Art Gallery, Manchester (United Kingdom).  Aline Newman Foundation, Brighton (United Kingdom).  Century Gallery, London (United Kingdom).</p>
1997	<p>ARCO’97. Estiarte Gallery and May Moré Gallery. Madrid.  Spanish Contemporary Engraving Museum, Marbella.</p>	1984	<p>Grand Palais, Paris (France).</p>

Prizes and Scholarships

2013	World Premiere of the Documentary “Ciria, Pronounced Thiria”, invited by the Museum of Modern Art of New York (MoMA), New York.
2012	IV Edition Descubrir el Arte Awards (New Artist Great Award), Madrid.
2009	Scholarship Extension Gonzalo Parrado Foundation, Madrid.
2008	Scholarship Gonzalo Parrado Foundation First Announcement, Madrid.
2002	National Engraving Award. Spanish Contemporary Engraving Museum (MGEC), Marbella. (First Prize).
2001	Scholarship from the Ministry of Culture and Science, Israel. Project for the Givatayim Museum. Tel Aviv (Israel).
1999	First Painting Award Nicomedes García GómezA Foundation, Segovia. (First Prize). VI Mostra Unión Fenosa, La Coruña. (Purchase Prize). LX National Exhibition of Fine Arts Valdepeñas., Ciudad Real. (First Prize – First medal of the exhibition). II Art Biennial Rafael Botí. Córdoba. (Purchase Prize). LXVI Fall Exhibition. Spanish Association of Painters and Sculptures, Madrid. (Special Award “Reina Sofía”). XXI Fall Showroom, Plasencia. Caja de Extremadura, Plasencia. (Prize”Ortega Muñoz”).
1997	II International Triennial of Graphic Art Cairo (Egypt). (International First Prize International Jury).
1996	XIV National Painting Event. Azuqueca de Henares City Hall. Guadalajara. (First Prize). XXIV National Event Caja de Madrid. Madrid. (Second Prize). I Fall Showroom Painting. Royal Academy of Fine Arts Gallega. La Coruña. (Purchase Prize). VI National Drawing Event Gregorio Prieto Foundation. Valdepeñas. Ciudad Real. (First Prize). National Painting Prize IV Centennial Lawyers College Madrid. (First Prize). V National Painting Event Iberdrola-UEX, Cáceres. (Purchase Prize). I Mostra Biennial d’Art d’Alcoi. (Purchase Prize).
1995/96	Scholarship from Ministry of Foreign Affairs. Spanish Academy, Rome (Italy).
1994	Ministry of Culture Scholarship. Spain College, Paris (France). V Biennial Cairo (Egypt). (First Prize - Gold Medal International Jury). XIII National Event “Alcorcón City”, Madrid. (Purchase Prize).
1993	III International Painting Competition. Barceló Foundation. Palma de Mallorca. (Accésit – Purchase Prize). Contemporary Plastic Vitoria-Gasteiz. Depósito de Aguas, Vitoria. (Purchase Prize).
1992	XXIII Award Alcalá City. Alcalá de Henares. (First Prize).

Collections and Museums

National Museum Art Center Reina Sofia (MNCARS), Madrid.  
Valencian Institute of Modern Art (IVAM), Valencia.  
Tretyakov State Gallery Museum, Moscow (Russia).  
Albertina Museum, Vienna (Austria).  
Extremaduran and Latin American Museum of Contemporary Art (MEIAC), Badajoz.  
Municipal Museum of Contemporary Art, Madrid.  
Museum-Theater Givatayim, Tel Aviv (Israel).  
Fine Arts Museum of Asturias, Oviedo.  
Museum of Modern and Contemporary Art Es Baluard, Palma de Mallorca.  
Museum of Contemporary Art Unión FENOSA (MACUF), La Coruña.  
Raúl Anguiano Museum (MURA), Guadalajara (Mexico).  
Spanish Contemporary Engraving Museum, Marbella.  
International Museum of Graphic Art, Cairo (Egypt)  
Municipal Museum Valdepeñas, Ciudad Real.  
Museum of Modern Art (MAMM), Medellín (Colombia)  
Regional Museum of Modern Art (MURAM) Marifí Plazas Gal Collection, Cartagena.  
Museo del Vidrio Santos Barosa, Marinha Grande (Portugal).  
National Gallery, Kingsnton (Jamaica).  
National Patrimony. Royal Palace, Madrid.  
National Calcography, Madrid.  
Ministry of Foreign Affairs, Madrid.  
Chase Manhattan Bank, New York.  
Foreign Office, Madrid  
Foreign Office, Manila (Philippines).  
Ministry of Industry, Tourism and Trade, Madrid.  
Spanish Academy, Rome (Italy)  
City Hall Contemporary Art Collection, Madrid.  
ADT Collection, Madrid.  
AENA Collection, Alicante.  
Art and Heritage Collection, Madrid.  
City Hall Collection Ceutí, Murcia.  
City Hall Collection Azuqueca, Guadalajara.  
City Hall Collection Alcoi, Alicante.  
City Hall Collection Vitoria-Gasteiz, Vitoria.  
Zaragoza Bank Collection, Zaragoza.  
Bank Português de Negócios Collection (BPN), Porto (Portugal).  
Banesto Collection, Madrid.  
Caja de Ahorros del Mediterráneo Collection, Alicante.  
Caja de Extremadura Collection, Plasencia.  
Comunidad de Madrid Collection, Madrid.  
Caja Madrid Collection, Madrid.  
Casino de Póvoa Collection, Póvoa de Varzim (Portugal).  
Comunity Murcia Collection, General Management of Culture, Murcia.  
IBERIA Collection, Madrid.  
Marifí Plazas Gal Collection, Alicante y Cartagena.  
Rheinhyp Rheinische Bank Collection, Madrid.  
RENFE Collection, Madrid.  
AENA Foundation, Madrid.  
BBVA Foundation, Madrid.  
College of Spain, Paris (France).  
Lawyers College, Madrid.  
Provincial Deputation, Córdoba.  
Provincial Deputation, La Coruña.  
Provincial Deputation, Orense.  
Actilibre Foundation, Madrid.  
Armando Martins Foundation, Lisbon (Portugal).  
King’s College Foundation, Alcalá de Henares.  
Barceló Foundation, Palma de Mallorca.  
EAE Foundation, Barcelona.  
Gonzalo Parrado Foundation, Madrid.  
José Ortega y Gasset Foundation, Madrid.  
Lorenzana Foundation, Madrid.  
Nicomedes García Gómez Foundation, Segovia.  
Telefónica Foundation, Madrid.  
Govern of Castilla-León, Valladolid.  
Municipal Museum, Alcorcón (Madrid).  
Mustassaren Kulturitalolla, Vaasa (Finland).  
Extremadura University, Cáceres.



