

CIRIA • WINDOWS

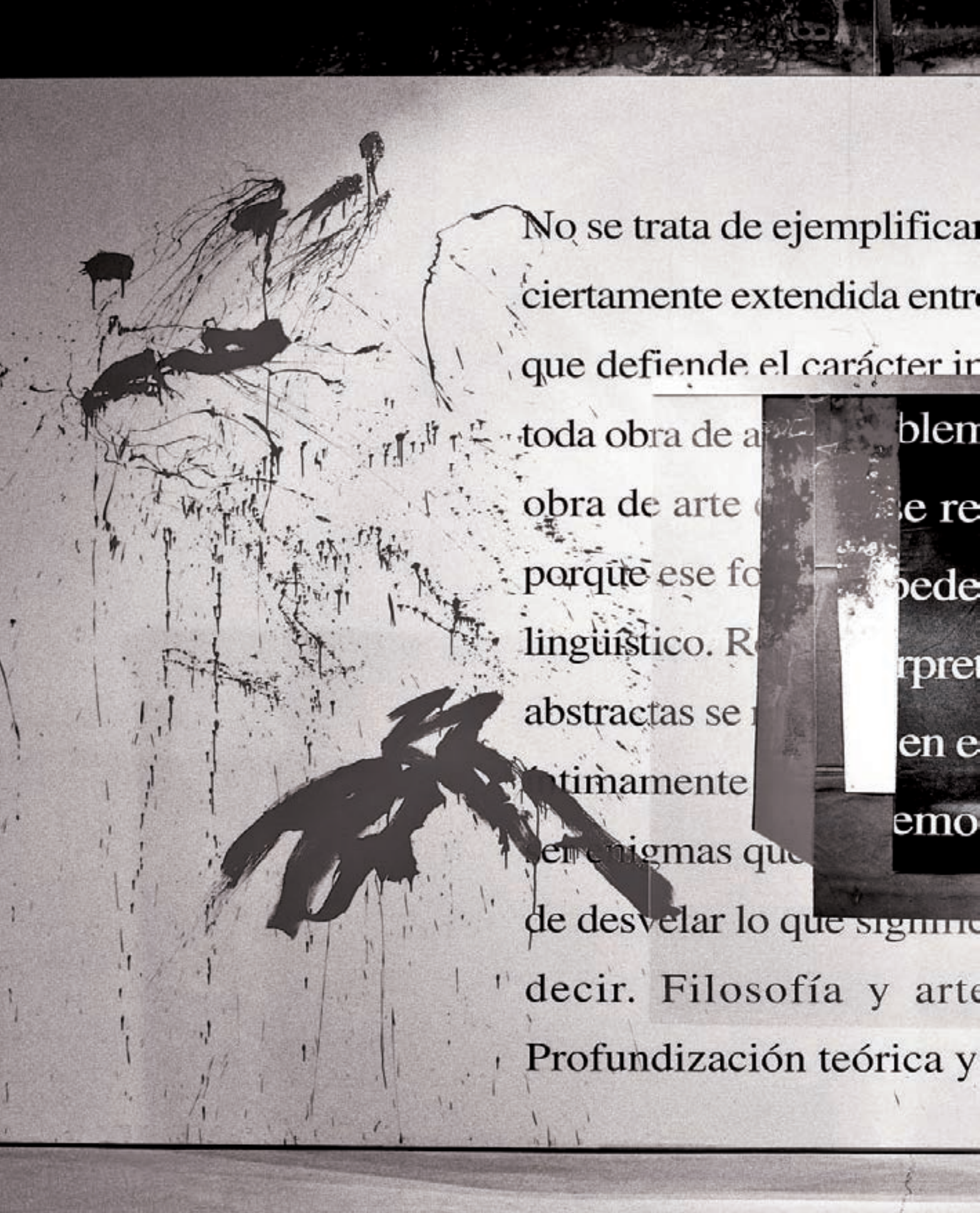
WDW

...ntura baa balen moduko...
...its giza gorputzak iren...
...ntatiko gorputzak digestio...
...mantes hariak (ikusen)...
...mututako lakien moduko...
...an direnak, hariak eta erra...
...ina giza hobegorik ez...
...uphin paintings lanean g...
...i. Ciriak publicitate-argit...
...uziekin, adolezko eskre...
...rpu leunak sakrifkatu e...
...gia amaigabe batean.

...pintura es como una br...
...tuso: cuerpos humanos...
...gulado es sometido a un larg...
...Ciria, con su envoltorio tran...
...gresivamente de sus cam...
...or que los pigmentos y...
...idos internos. En *The Danc...*
...live más violenta. Ciri tiende...
...aratas de color que f...
...onstruosas. Los torso...
...ta canibal de los colore...







No se trata de ejemplificar
ciertamente extendida entre
que defiende el carácter in

toda obra de arte es un problema
obra de arte que se resuelve
porque ese fondo puede
lingüístico. Resolviendo
abstractas se resuelve
intimamente
en enigmas que

de desvelar lo que significa
decir. Filosofía y arte
Profundización teórica y

deliberadamente una postura,
e los plásticos contemporáneos,
inteligible e ininterpretable de

mente e imo que toda

siste a cido a logos,

ce a c lógicas, ni es

Si las pinturas

os que hablan

sentidos, por

os acucian a tratar

an. Expresar lo que no se deja

e. Pensamiento y pintura.

conocimiento preconsciente.























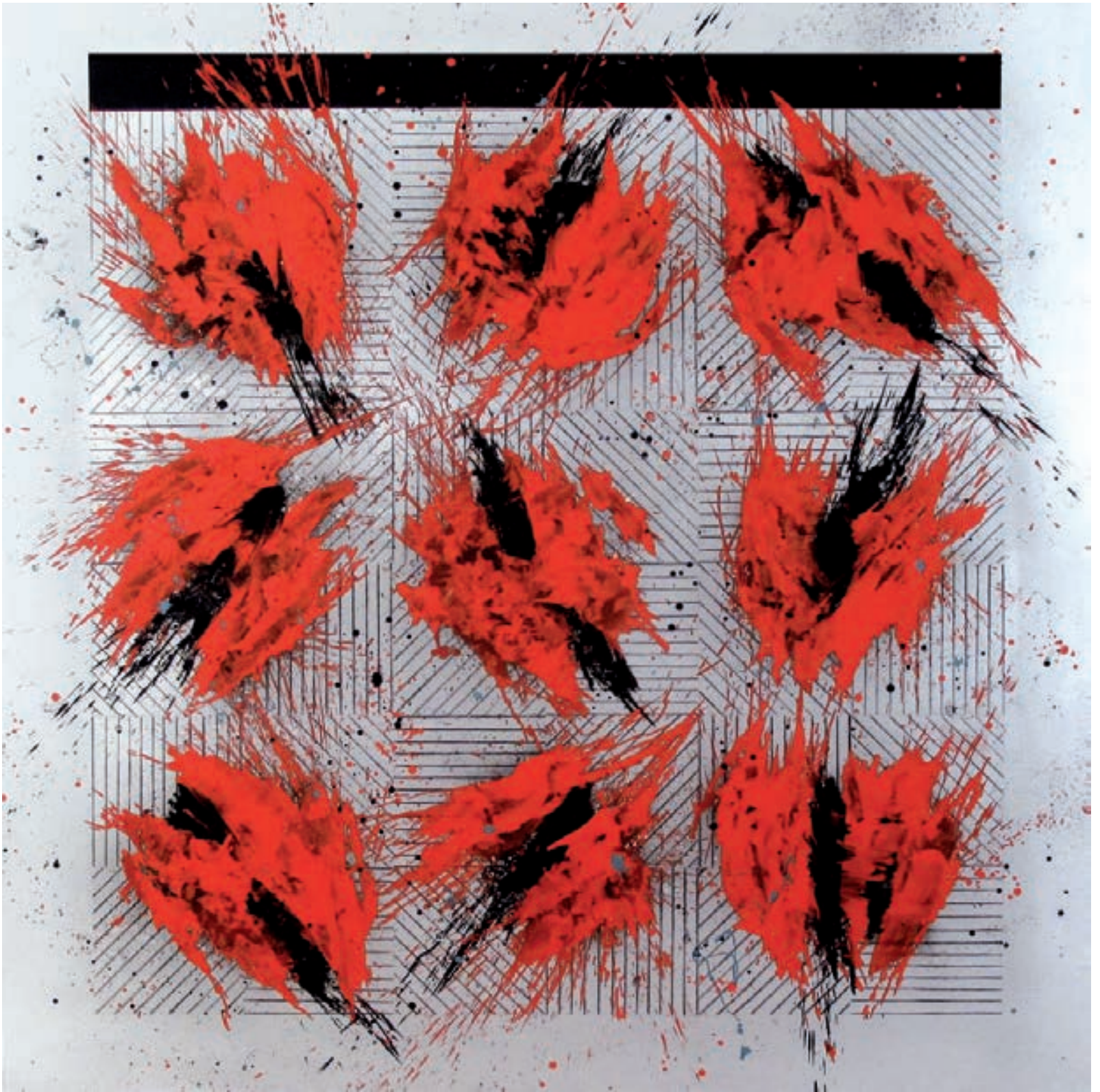






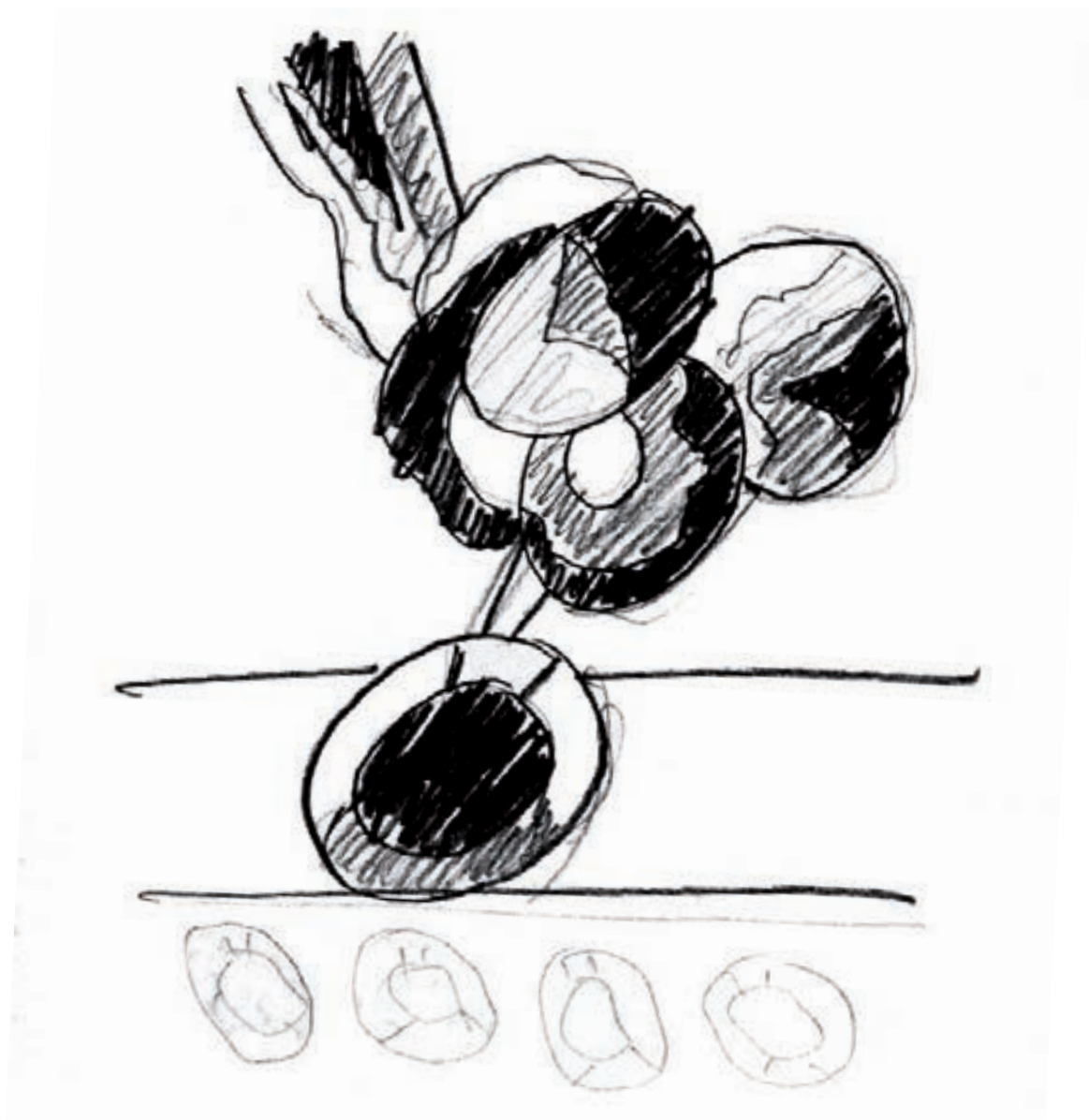




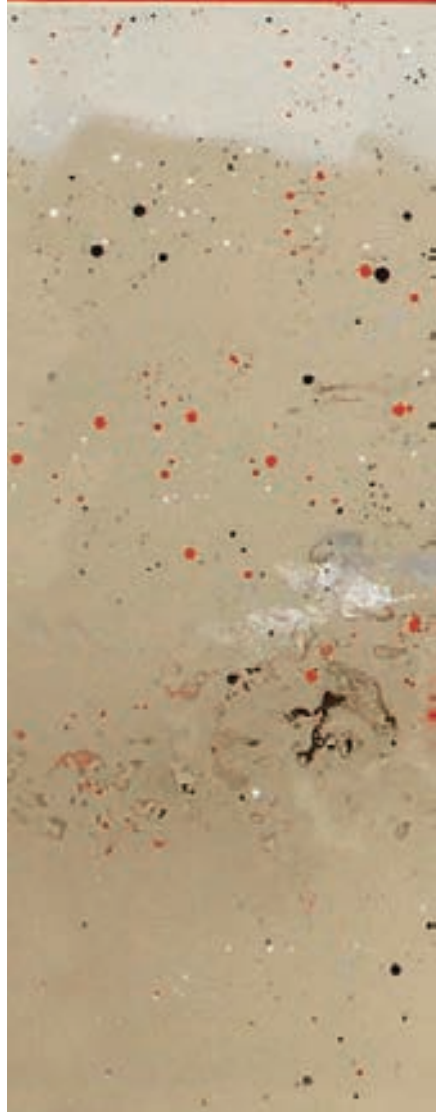












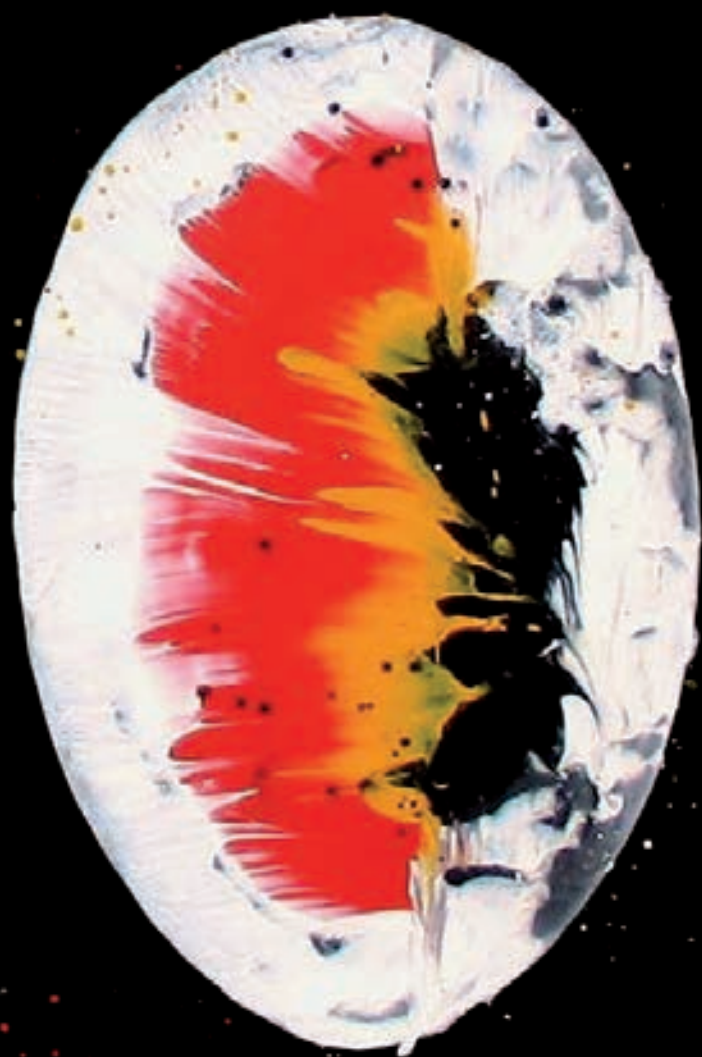
















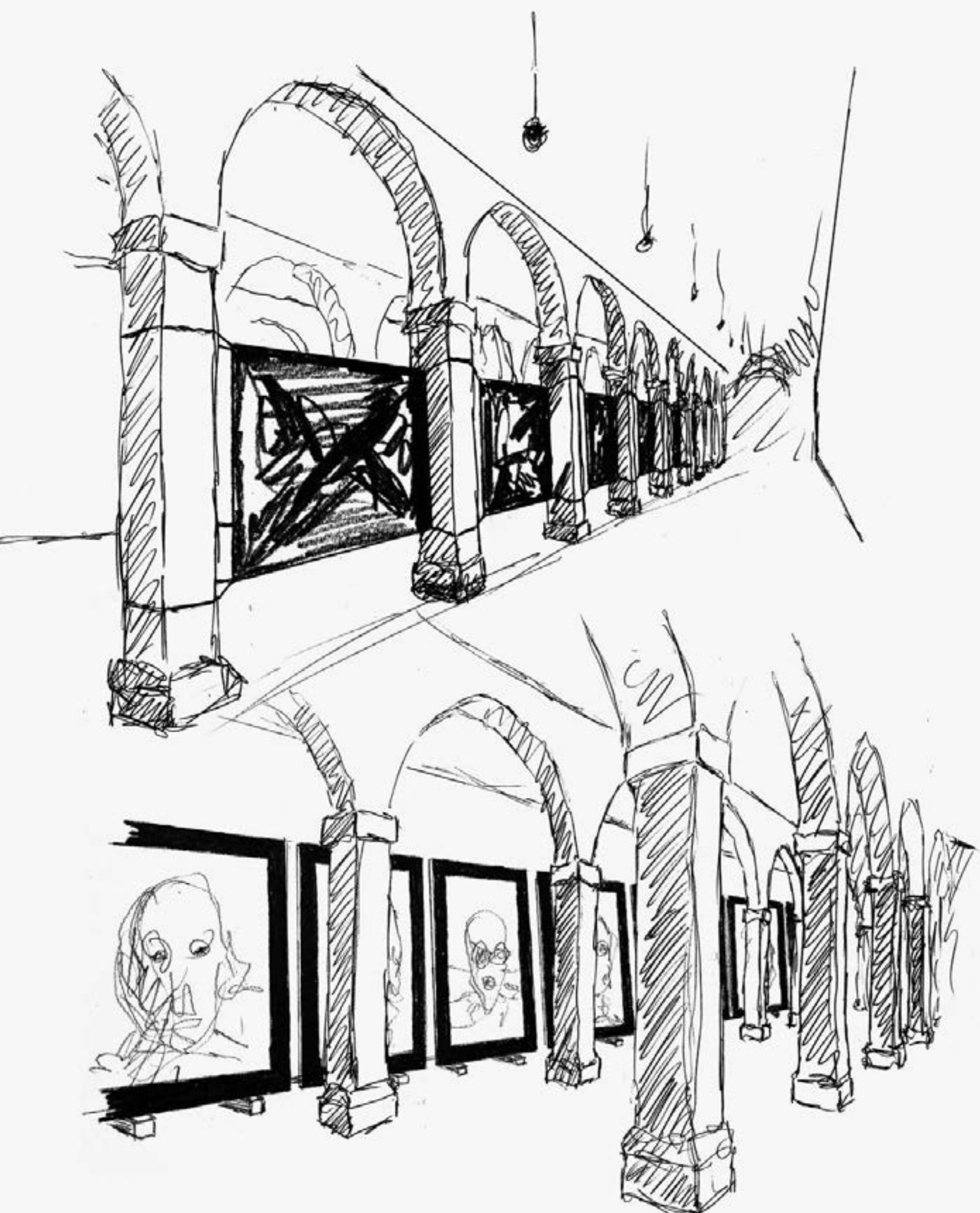












INSTALACIÓN FUELO







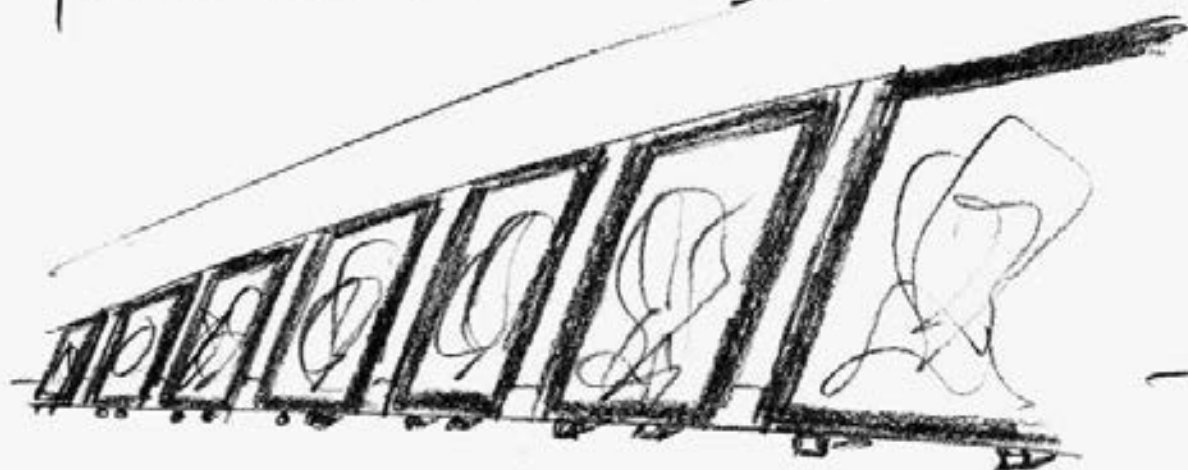








- Incluir alguna obra anterior no expuesta (?)
- Collages se cubetas, cubriendo de lado a lado una de las paredes grandes.
Formato de cada una 200×180 cm.
con enmarcación: 230×210 cm.
(Si no pueden colgarse sobre las paredes por las características de la sala, utilizar tacos gruesos de madera para separar las obras del suelo y apoyar directamente sobre la pared con inclinación).

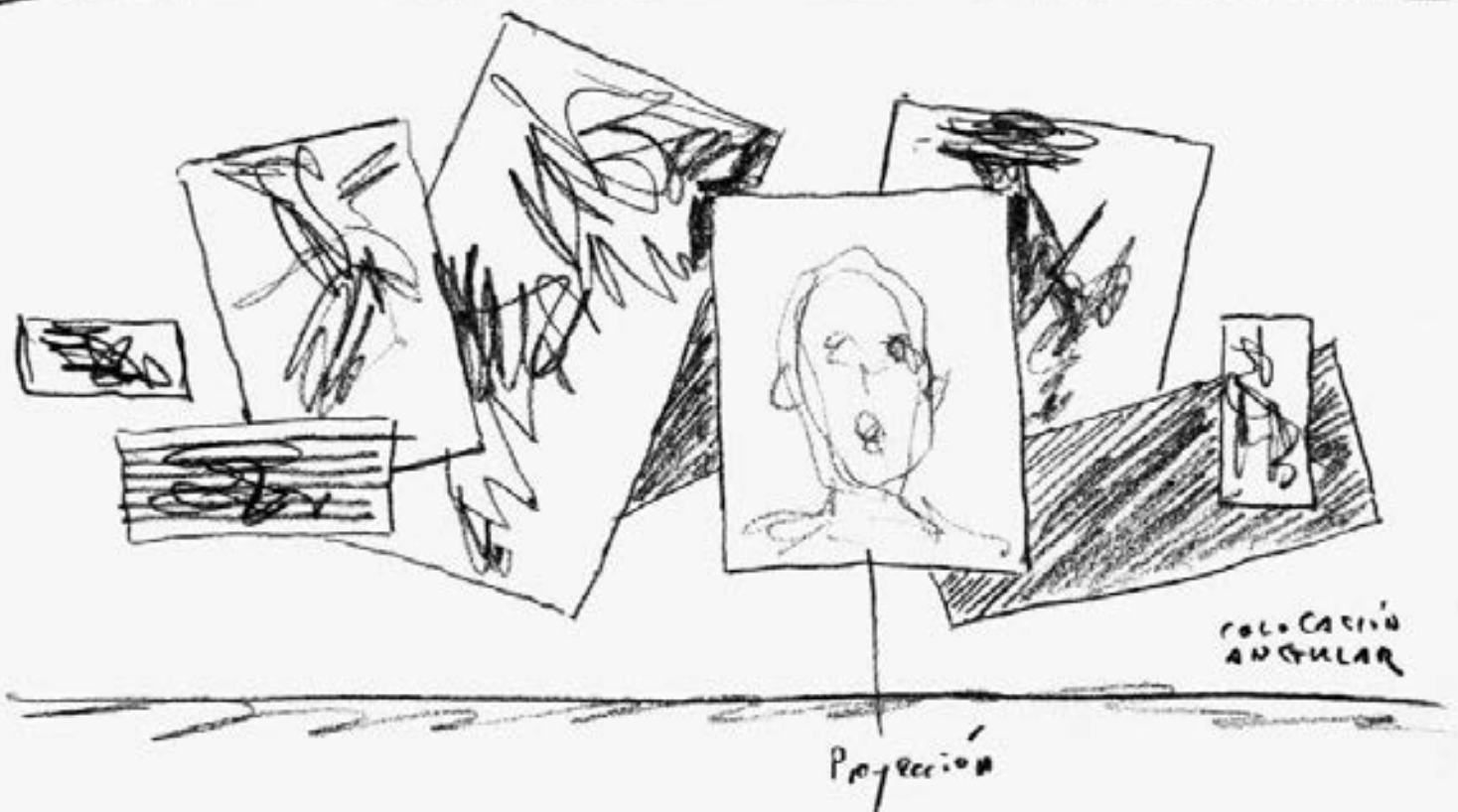
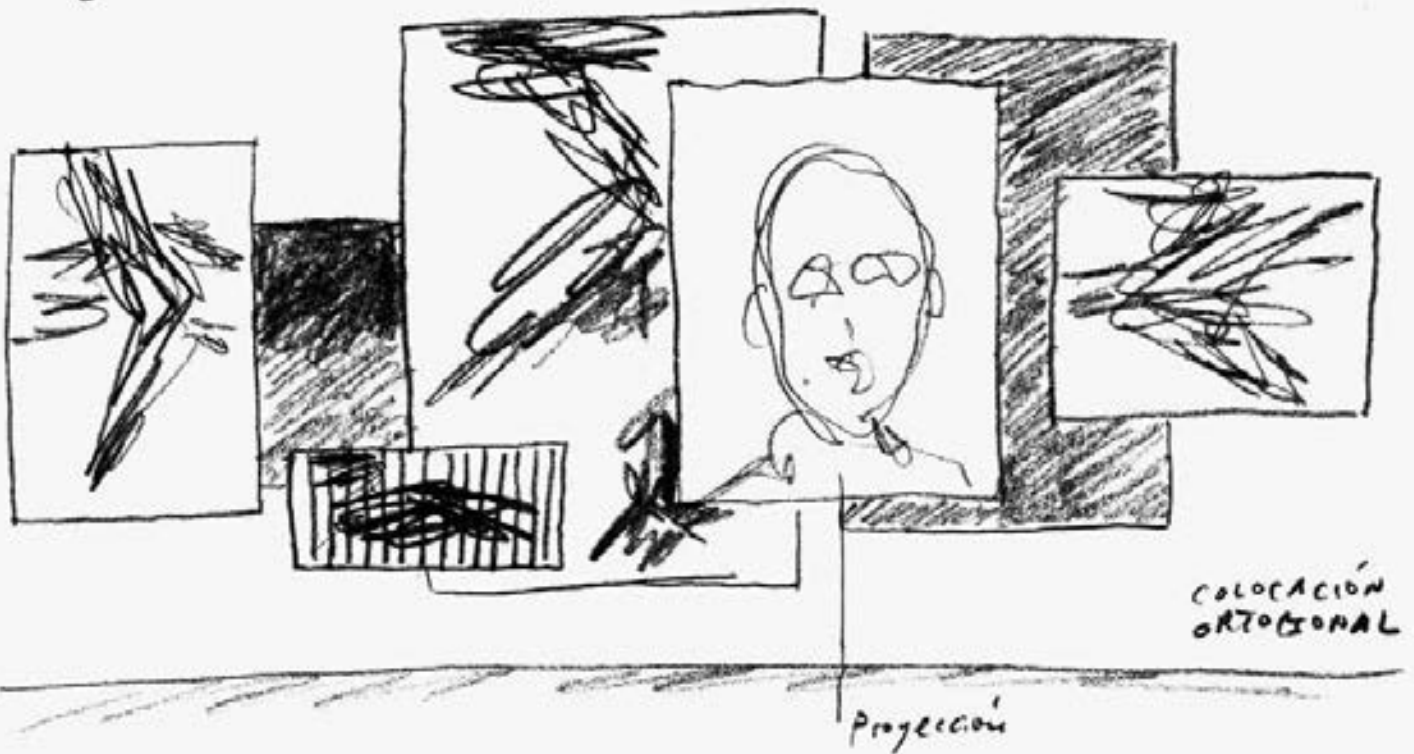


- Memoria Abstracta - Instalación suelo.
(Espacio/pasillo entre columnas?)
Cinta adhesiva negra en negro, se hace una retícula de cuadrados. En el interior de cada uno se instala una papeles gigantes arrugados (manchados de pintura) con una armazón de alambres. Piedra de color $\rightarrow$ puntos



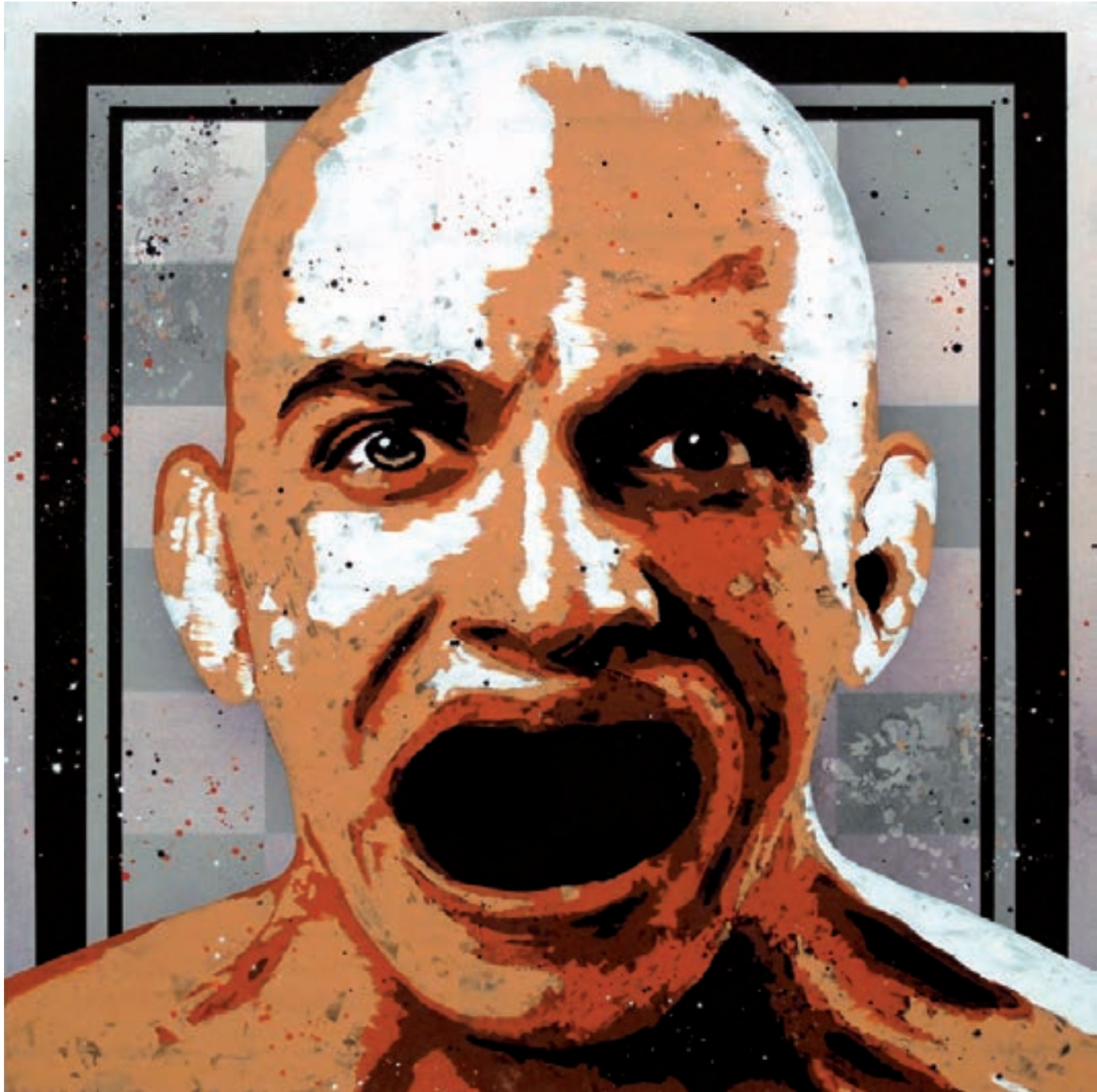
papel Kraft

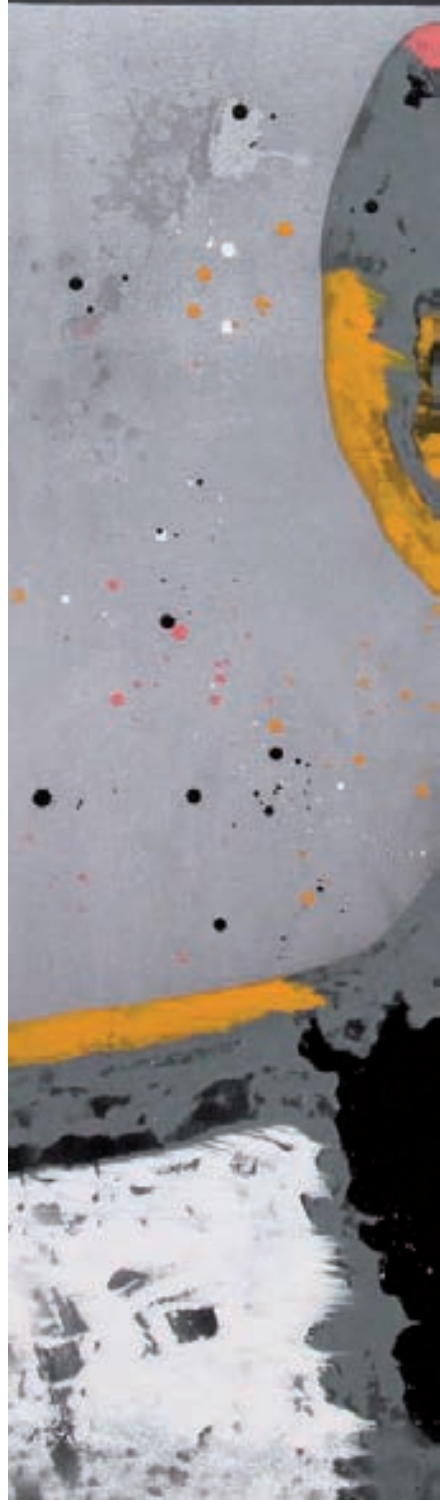
- obras compuestas de capas de diferentes pinturas una sobre otras clavadas (pegadas) directamente a pared. Lienzo blanco para video.



- ♥ Ajustar la proyección al tamaño exacto del lienzo.
+ Fácil instalar sobre panel que colgar de techo.















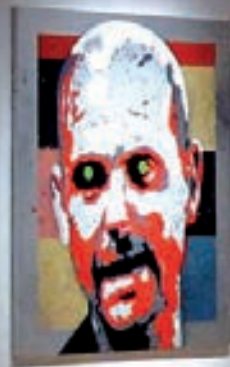


























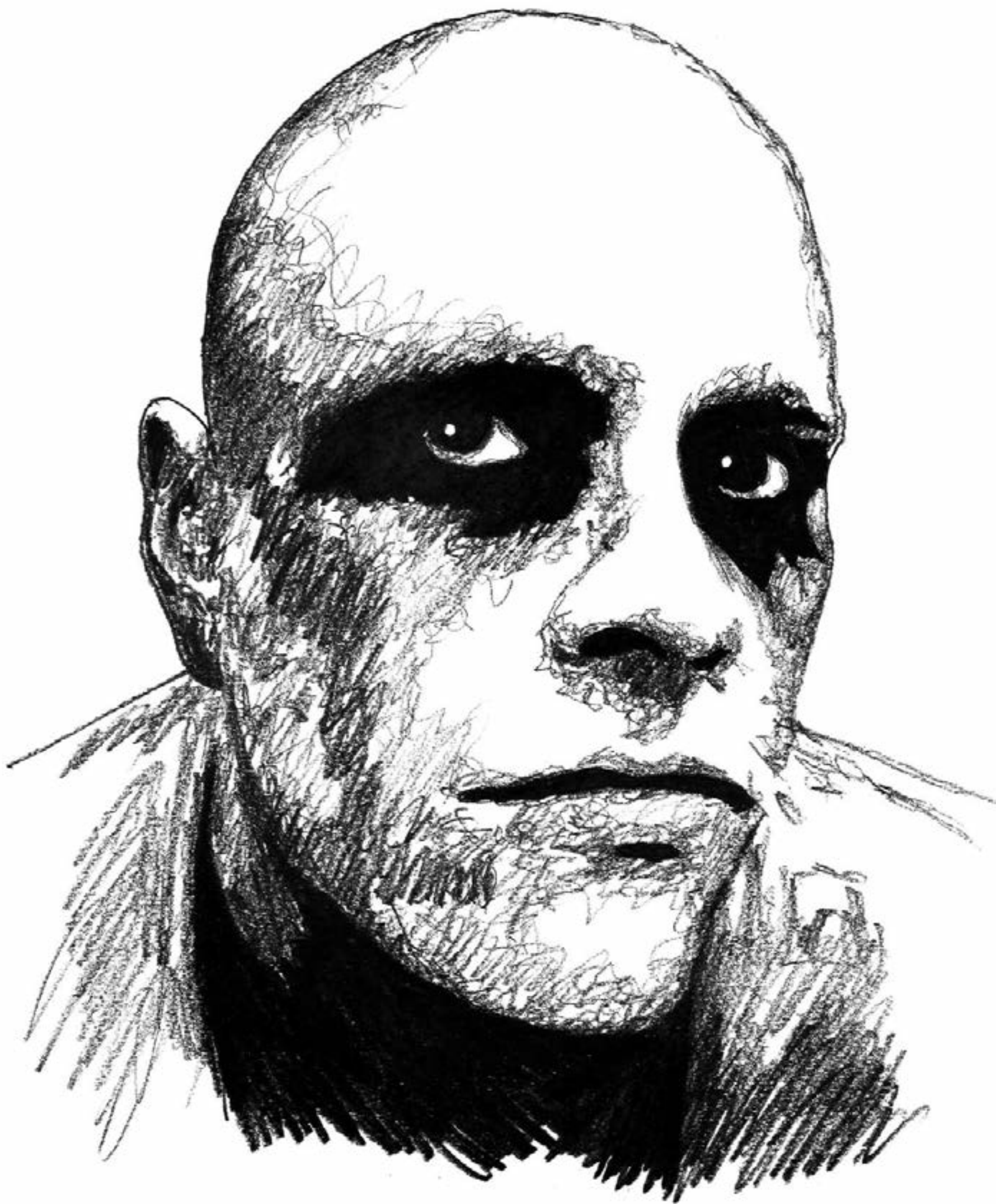




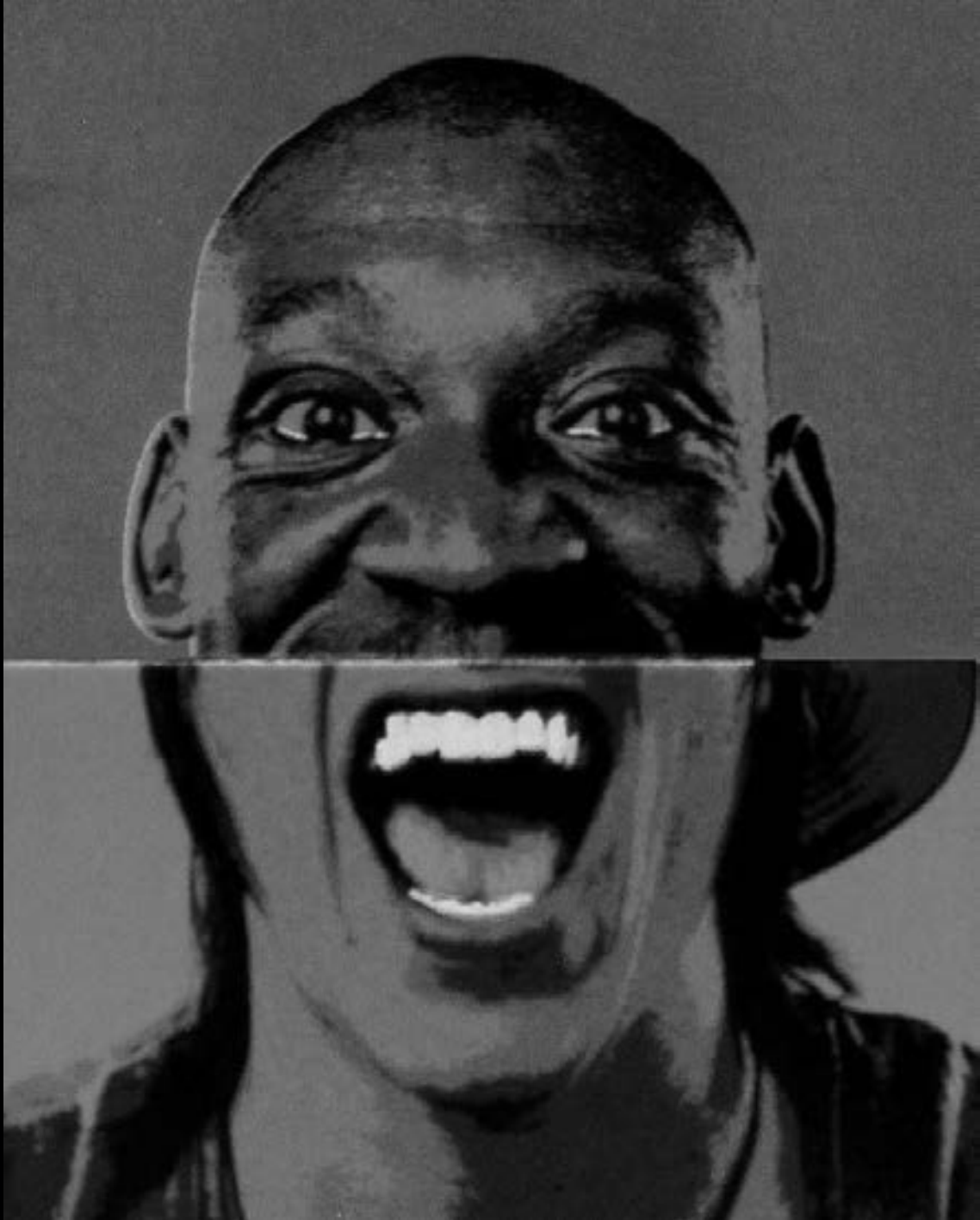


Forget your faces

































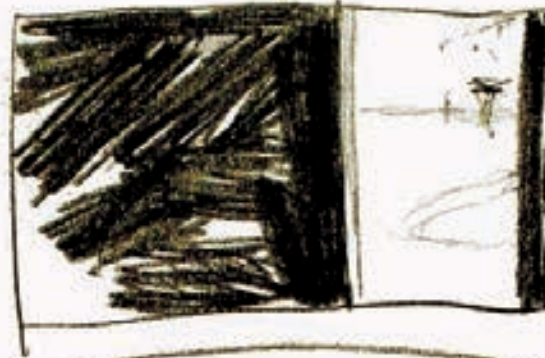




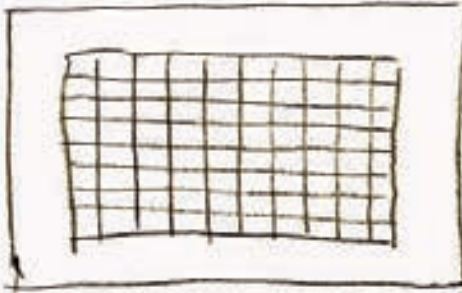




Pared
pintada



FOTOS B/N cosas *



A B C D E F G H
I J K L MONFRAGUE
LETRISTAS
SITUACIONISTAS

MONFRAGUE
MONFRAGUE
LETRISMO
SITUACIONISTAS

EL CUADRO QUE NO FUNCIONE
CUBRIR LAS MANCHAS CON
PLATA DEJANDO QUE ASOMEN
UN POCO POR ABAJO Y
RELLENANDO UN POCO EL
FONDO POR ARRIBA

(j)



MANCHA

colcha
papel
múltiple
Lona
con
manchas



¿canto?

tela



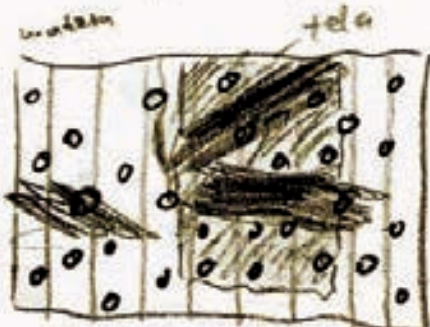
TELA COJIDA
CON REMACHES
(ARRIBA)
ABAJO SUJTO
CUBRIENDO
UN CUADRO



colcha
gafine con
dibujo (claro)
pintado algunos
dibujos con
técnica
(con bastidor
o no)

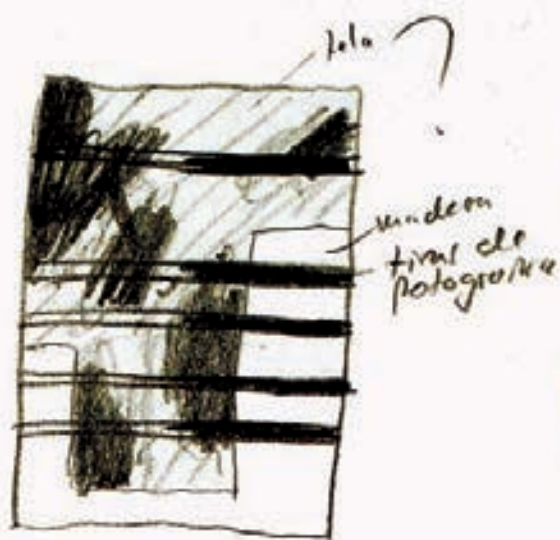


colcha
gafine o
cubre uovaco
(con bastidor
o no)



madera con tela pegada
atravesada de agujeros y
con anillas.





lentes
con
agujeros
foto o
madera

12 piezas
de
cable
militares

Pro.
lona mil



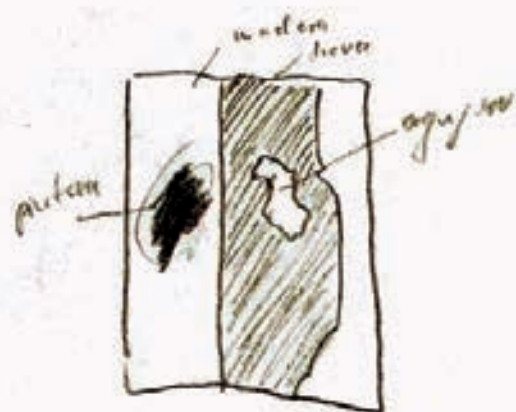
foto
caja de
fotos
dentro de
otra
caja
Punto de la
tapa

bustido visto
lado superior
cubierto la
cara por una
cortina o
cartón

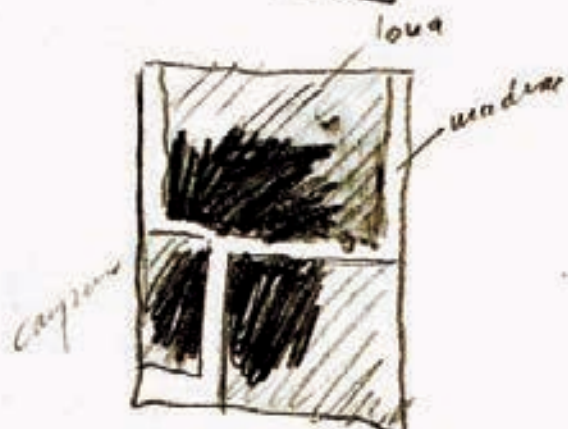


cartón sobre
bustido

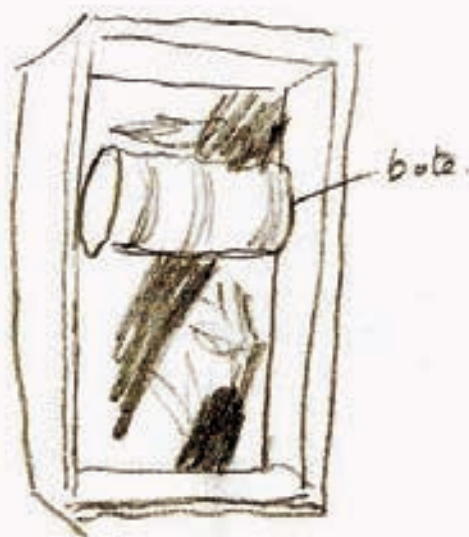
cartón
sobre
tubo interior pintado



Flacer +



lona
some picture
amarillo
thick
(no rojo)













Babylon the Great
is Fallen
No more a dwelling of devils,
No more a stronghold of every soul spirit,
No more the pride of every unclean spirit,
No more the hold of every
evil & hated being.

QRST









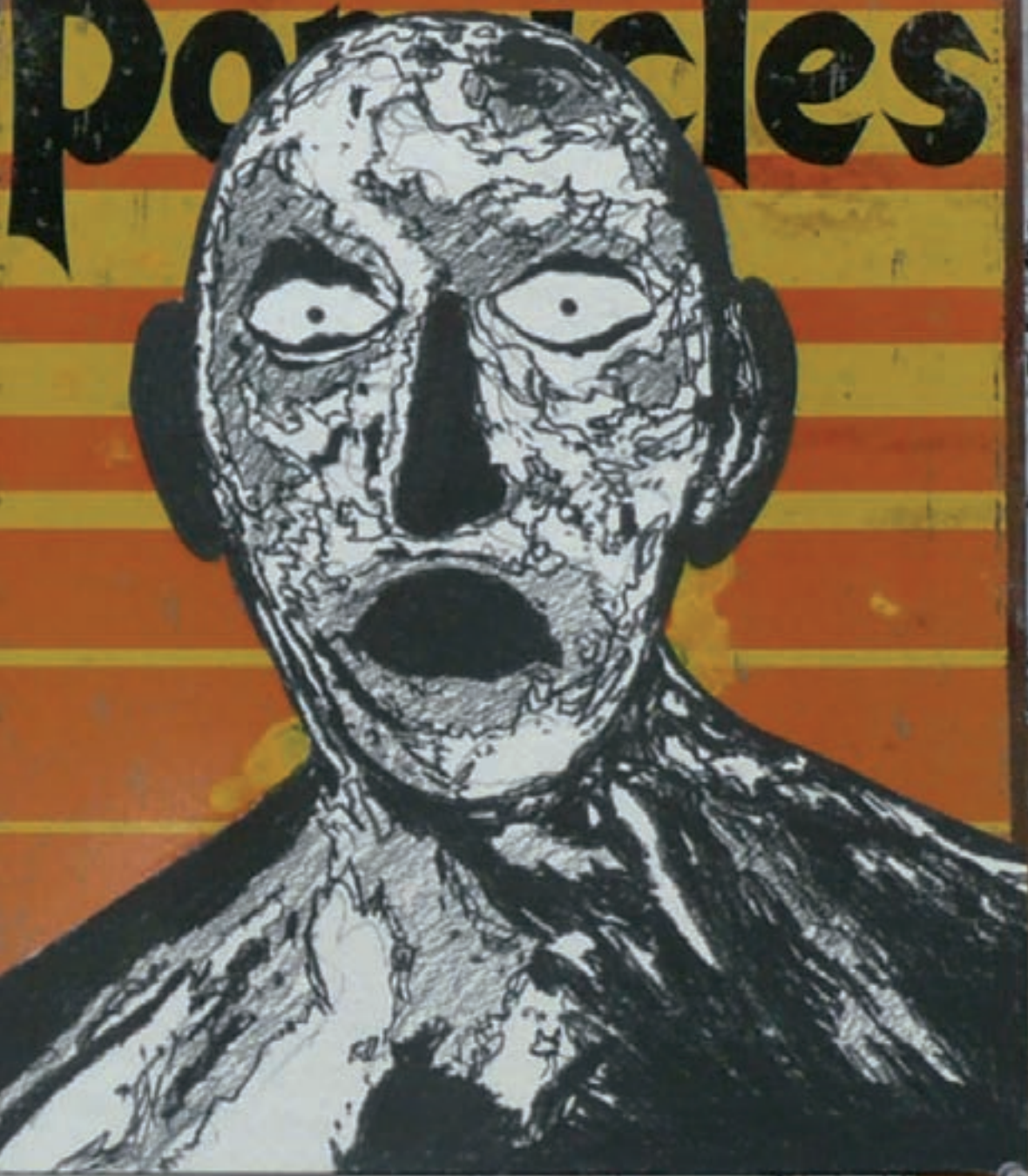
THE LIVING HISTORY OF NEW YORK'S DECEASED!!!

DEAD APPLE

10

EVERYBODY LIKES

Pommes



ARCUS

APPLE





Force



*Your Dreams
Long to Us*

happy new year!
happy new year!
happy new year!
happy new year!
happy new year!
happy new year!
happy new year!
happy new year!
happy new year!
happy new year!
happy new year!



HUGH

CALL IN SHOW







FIGURE 10-1
FILORELLLO H. LAGUARDIA
MAYOR OF NEW YORK CITY
1934 — 1945









Flacer papeles con fotos
de Managua en círculo
Ej.



Ej.



llevando
plastico
y oleo
(verde
y rojo)
una
(papel)

Tela sobre fotos



Cuadros con
cruz bocanajo



Aplicación de una foto

Hacer + poner
similares



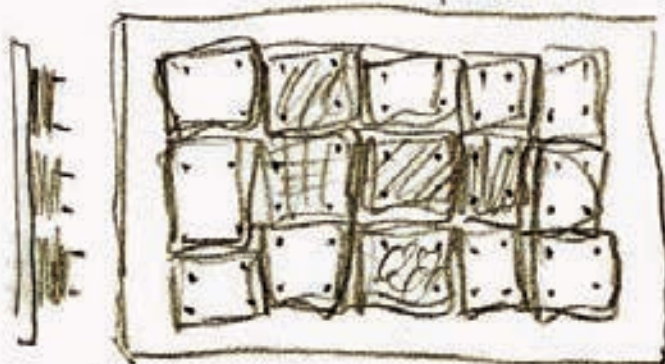
llevando
fotos
diferentes
tres
fotos
Hacer

CATAS CON TELAS DOBLADAS Y
ARRUGADAS (PANTALON O MARCHADA)



Tres estudios para un autorretrato
con plástico cubriendo
las fotos (manchas)

tablero



Telas de
diferentes
colores
algunas
pintadas
con texturas



llevando

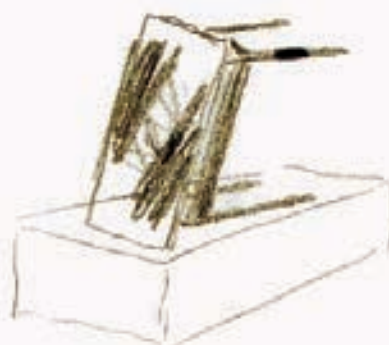
caracol
lana mil
Hacer
+
manchas





> um palecito

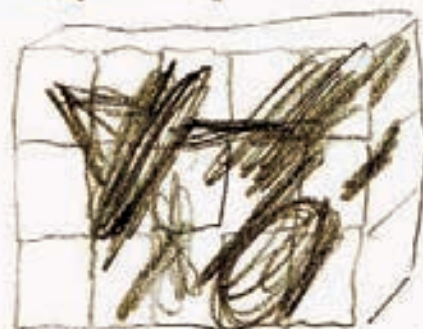
papel p/ pintar
e foto
com cola adesiva



dos bustos de Perito



permanente de madeira



CAIXA DE
CARTÃO

com
cucharam



CAIXA COM
FOTO DE MARIANO



corcho
grosso
como
separador



Tela
de Aluminio





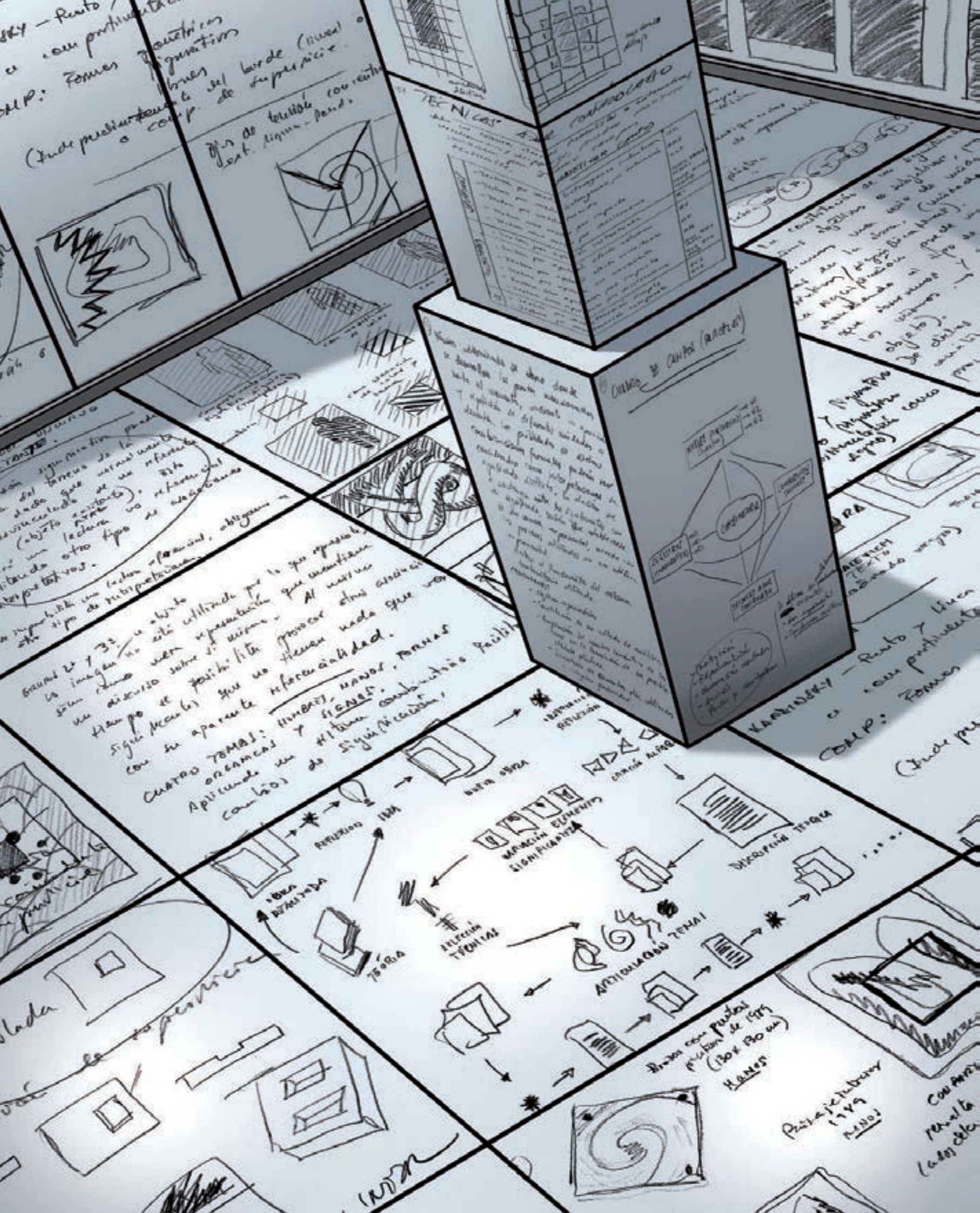








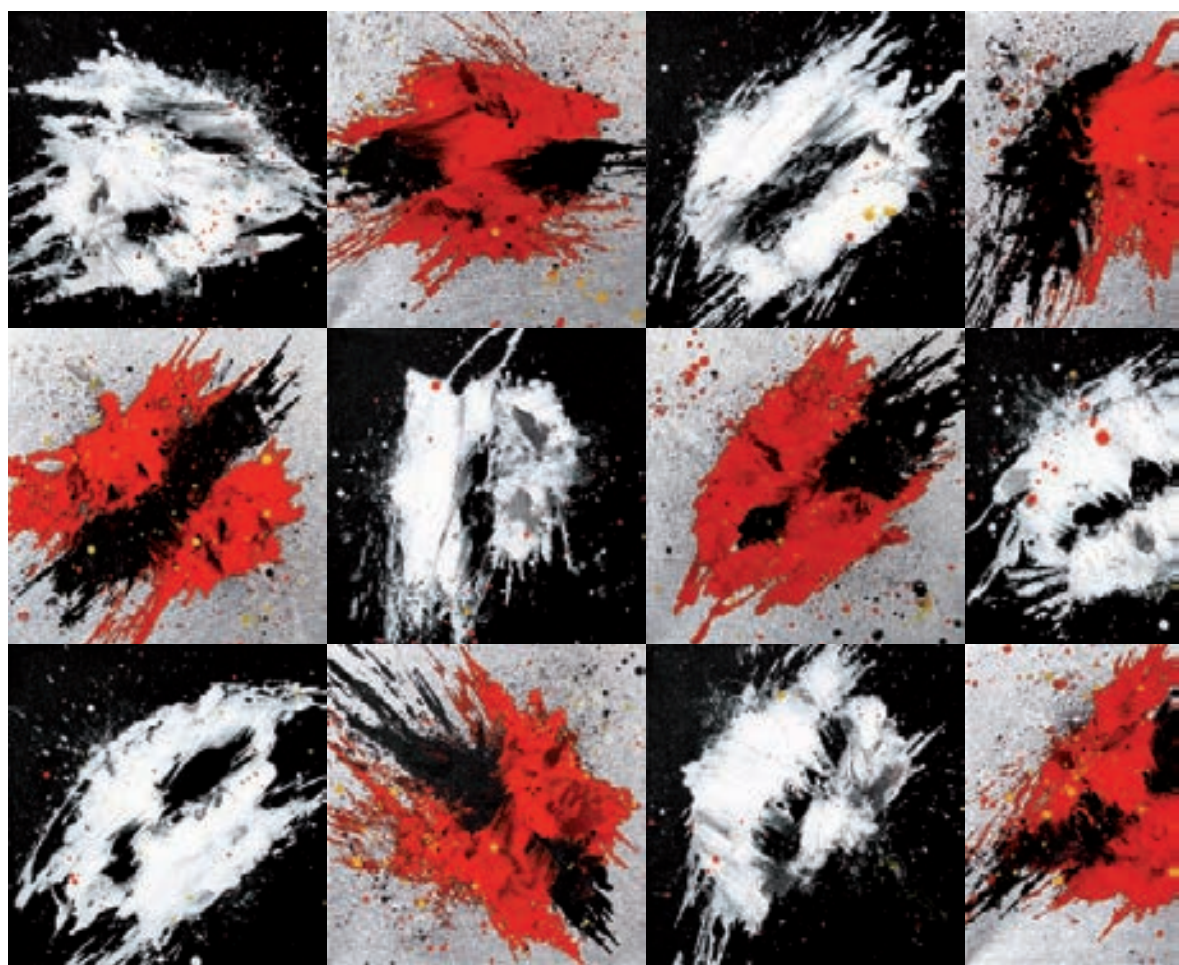


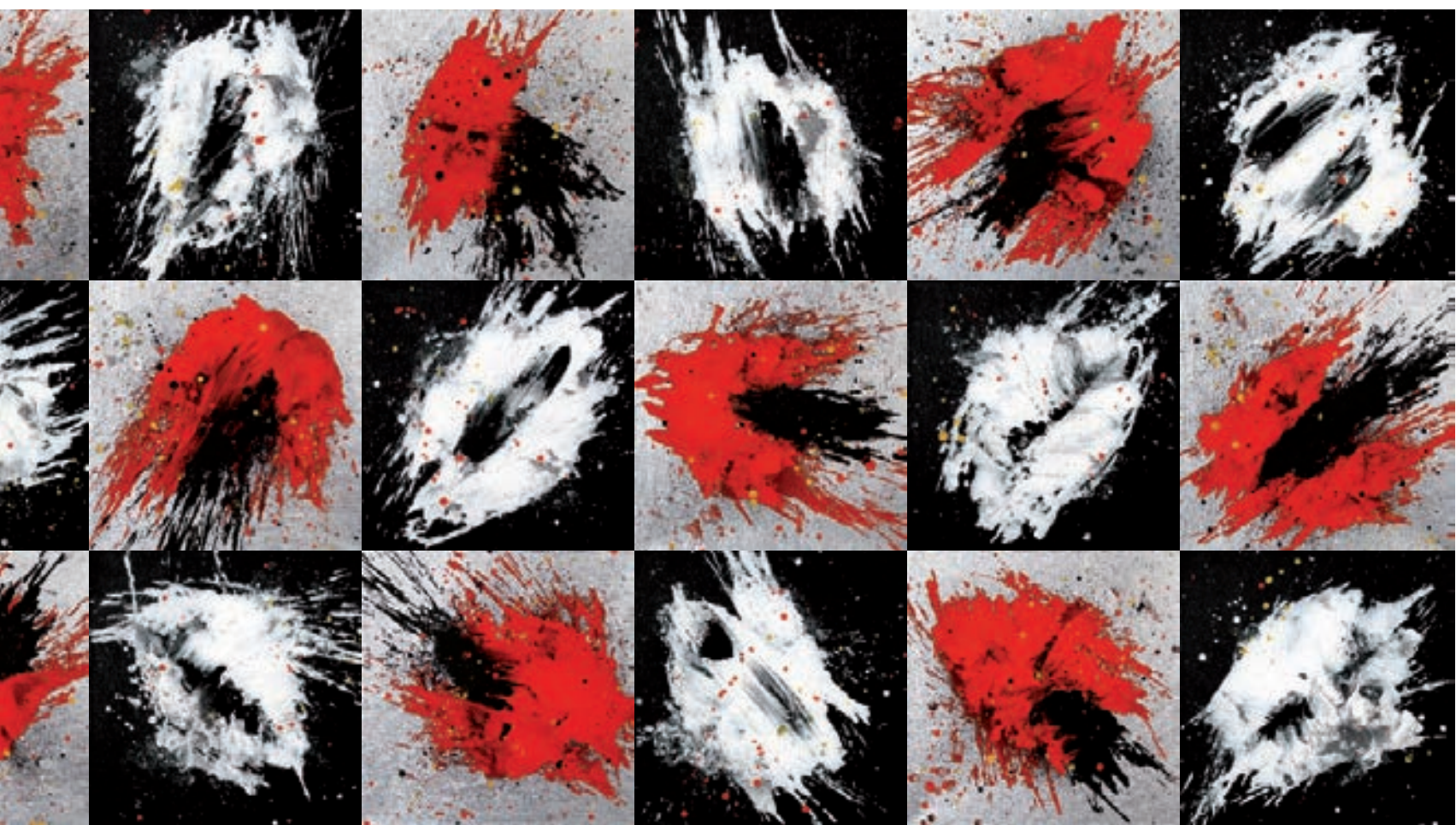
















004:005 Rekalde Hall. Bilbao 2001

006:007 MPA Gallery. Pamplona 2003

008:009 MPA Gallery. Pamplona 2003

010:011 Antonio Prates Gallery. Lisbon 2004

012:013 Antonio Prates Gallery. Lisbon 2004

014:015 New York's studio views

017 Flowers (For MLK). Abstract Memory Series. 2008. Oil and aluminum on canvas. 200 x 200 cm. Private Collection, Madrid

018 The Good Intentions I. Abstracta Memory Series. 2009. Oil and aluminum on tarpaulin. 200 x 200 cm. Telefónica Collection, Madrid

019 The Good Intentions II. Abstracta Memory Series. 2009. Oil and aluminum on tarpaulin. 200 x 200 cm. Telefónica Collection, Madrid

020:021 The Vibration of the Hand. (Triptych). Masks of the Glance Series. 2006. Oil on plastic canvas. 200 x 200 cm. each

022 Habited Window. Abstract Memory Series. 2010. Oil and aluminum on canvas. 200 x 200 cm.

023 Waves Encounter. Abstract Memory Series. 2010. Oil, aluminum and charcoal on canvas. 200 x 200 cm.

025 Violent Baroque. Abstract Memory Series. 2009. Oil and aluminum on canvas. 200 x 200 cm. Private Collection, Madrid

027 Rattrapante (Speedy). La Guardia Place Series. 2007. Oil on canvas. 200 x 200 cm. Private Collection, Barcelona

029 Venus. La Guardia Place Series. 2007. Oil on canvas. 200 x 200 cm. Private Collection, Barcelona

031 False Shyness of the Seducer. La Guardia Place Series. 2007. Oil on canvas. 200 x 200 cm. Private Collection, Barcelona

032:033 Hanging the IVAM's exhibition. Valencia 2011

035 Black Square. Schandenmaske Masks Series. 2009. Oil and aluminum on canvas. 200 x 200 cm. Private Collection, Madrid

037 Blue Circle. Schandenmaske Masks Series. 2009. Oil and aluminum on canvas. 200 x 200 cm. Private Collection, Madrid

038 Masks Miscellaneous. Schandenmaske Masks Series. 2009. Oil and aluminum on canvas. 200 x 200 cm. Private Collection, Madrid

039 Nine Heads. Schandenmaske Masks Series. 2009. Oil and aluminum on canvas. 200 x 200 cm. Private Collection, Madrid

041 Someone Dictates the Shadow. Schandenmaske Masks Series. 2009. Oil, aluminum and charcoal on canvas. 200 x 200 cm. Private Collection, Madrid

044:045 Broken. Rorschach Heads III Series. 2011. Mixed medium on canvas. 269 x 350 cm.

046:047 One More Empty Head. Rorschach Heads III Series. 2011. Mixed medium on canvas. 269 x 350 cm.

048:049 Talking Head. Rorschach Heads III Series. 2011. Mixed medium on canvas. 269 x 350 cm.

053 Big Mouth. Rorschach Heads III Series. 2011. Oil and aluminum on canvas. 200 x 200 cm.

055 Pink Days, Orange Days. Rorschach Heads III Series. 2011. Oil and aluminum on canvas. 200 x 200 cm.

056:057 Polyptych (36 pieces). Rorschach Heads III Series. 2010. Oil and aluminum on canvas. 51 x 40,5 cm. each

059 Silent Screams. Rorschach Heads III Series. 2011. Oil and aluminum on canvas. 200 x 200 cm.

061 Warrior. Rorschach Heads III Series. 2011. Oil on canvas. 200 x 200 cm.

063 Crossroad. Rorschach Heads III Series. 2011. Oil and aluminum on canvas. 200 x 200 cm.

064:065 Raúl Anguiano Museum (MURA). Guadalajara (Mexico) 2012

067 Confusing Appearances. Rorschach Heads III Series. 2011. Oil and aluminum on canvas. 200 x 200 cm.

069 Frightened. Rorschach Heads III Series. 2011. Oil and aluminum on canvas. 200 x 200 cm.

073 Sculpture sketch

074 Contradictory Spotlights. Abstracta Memory Series. 2009. Oil and aluminum on canvas. 200 x 200 cm. Telefónica Collection, Madrid

076 No title. Rorschach Heads III Series. 2012. Graphite on paper. Bristol Vellum 260 gr. 35,6 x 27,9 cm.

077. No title, Rorschach Heads III Series. 2012. Graphite on paper Bristol Vellum 260 gr. 35,6 x 27,9 cm.
- 079 No title, Rorschach Heads III Series. 2012. Graphite on paper Bristol Vellum 260 gr. 35,6 x 27,9 cm.
- 080 No title, Rorschach Heads III Series. 2012. Graphite on paper Bristol Vellum 260 gr. 35,6 x 27,9 cm.
- 081 No title, Lost Identities Series. 2012. Paper collage and acrylic. 38 x 28,5 cm.
- 082:083 Paper collages Cut-Outs. Rorschach Heads III Series. 2011. 30,5 x 22,9 cm. each
- 084 No title, Lost Identities Series. 2012. Paper collage and acrylic. 38 x 28,5 cm.
- 085 No title, Lost Identities Series. 2012. Paper collage and acrylic. 38 x 28,5 cm.
086. No title, Lost Identities Series. 2012. Paper collage and acrylic. 38 x 28,5 cm.
087. No title, Rorschach Heads III Series. 2011. Paper collage Cut-Out and acrylic. 30,5 x 22,9 cm.
- 088 No title, Lost Identities Series. 2012. Paper collage and acrylic. 38 x 28,5 cm.
- 089 No title, Lost Identities Series. 2012. Paper collage and acrylic. 38 x 28,5 cm.
- 090 Nice boy. Rorschach Heads III Series. 2012. Collage and enamel on tarpaulin. 152 x 132 cm.
- 091 No title, Rorschach Heads III Series. 2011. Paper collage Cut-Out and acrylic. 30,5 x 22,9 cm.
- 092 Sometimes. Rorschach Heads III Series. 2010. Collage and enamel on wood. 51 x 40,5 cm. Private Collection, Madrid
- 095 Head with Letters and Sunglasses. Rorschach Heads III Series. 2012. Paper collage, pencil and acrylic. 29,6 x 21 cm. Private Collection, Valencia
- 094 Collage, Dasto Art Center, Oviedo 2001
- 096:099 Grafitti in Candillac Ranch, Amarillo (Texas) 2011
- 100:101 Grafitti in Candillac Ranch, Amarillo (Texas) 2011
- 102:103 Grafitti. Rorschach Heads III Series. 2011. Meatpacking District. New York 2011
- 104:105 Modified Grafitti. Rorschach Heads III Series. 2011. Albasanz Street. Madrid 2010
107. Everybody Likes Popsicles. Rorschach Heads III Series. 2011. Graphite on paper glued to metal sheet. 40,6 x 31,7 cm. Private Collection, Madrid
- 108:109 Lost Identities. Street Action. New York 2011
- 110:111 Grafitti. Rorschach Heads III Series. 2011. Meatpacking District. New York 2011
- 112:113 Lost Identities. Street Action. New York 2011
- 114:115 Lost Identities. Street Action. New York 2011
116. Computer Design with a drawing made with markers
117. Abstract Memory VIII. Abstract Memory Series. 2009. Oil on canvas. 51 x 40,5 cm.
- 120:121 Constructed Grid Installation (Fictional in a bathroom). Abstract Memory Series. 2012. Mixed medium. Varying proportions
- 122 The Birth of the World. 2012. Mixed medium on canvas. 119,5 x 90 cm.
- 123 No title, Rorschach Heads III Series. 2012. Graphite on paper Bristol Vellum 260 gr. 35,6 x 27,9 cm.
126. Ideas' Room
127. My Father's Jacket. (All the paintings you haven't seen). 2011. Morphing video projection on cloth. 300 x 240 cm. approximately
- 112:113 Exhibitions' views
- 130 Accumulation of Dice, 2010. Oil and aluminum on wood. 302 x 60 x 60 cm.
- 130:131 Window Dreamer. Abstract Memory Series. 2012. Oil and aluminum on canvas. 137,5 x 412 cm.
- 132 Exhibitions views
- 133 Looking Inside VII. Rorschach Heads III Series. 2012. Oil and aluminum on canvas. 200 x 200 cm.

EXHIBITION

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Production Advisor

ANSELMO AGUIAR

Coordination

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REMEDIOSCREATIVOS.COM

Cover concept and logo

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Pre-Print Coordination

ESTHER ESTEBAN

Print

CEYDE COMUNICACIÓN GRÁFICA

Printed in Spain

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L. D. B. ~~29.297~~-2012

ISBN: ?????

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