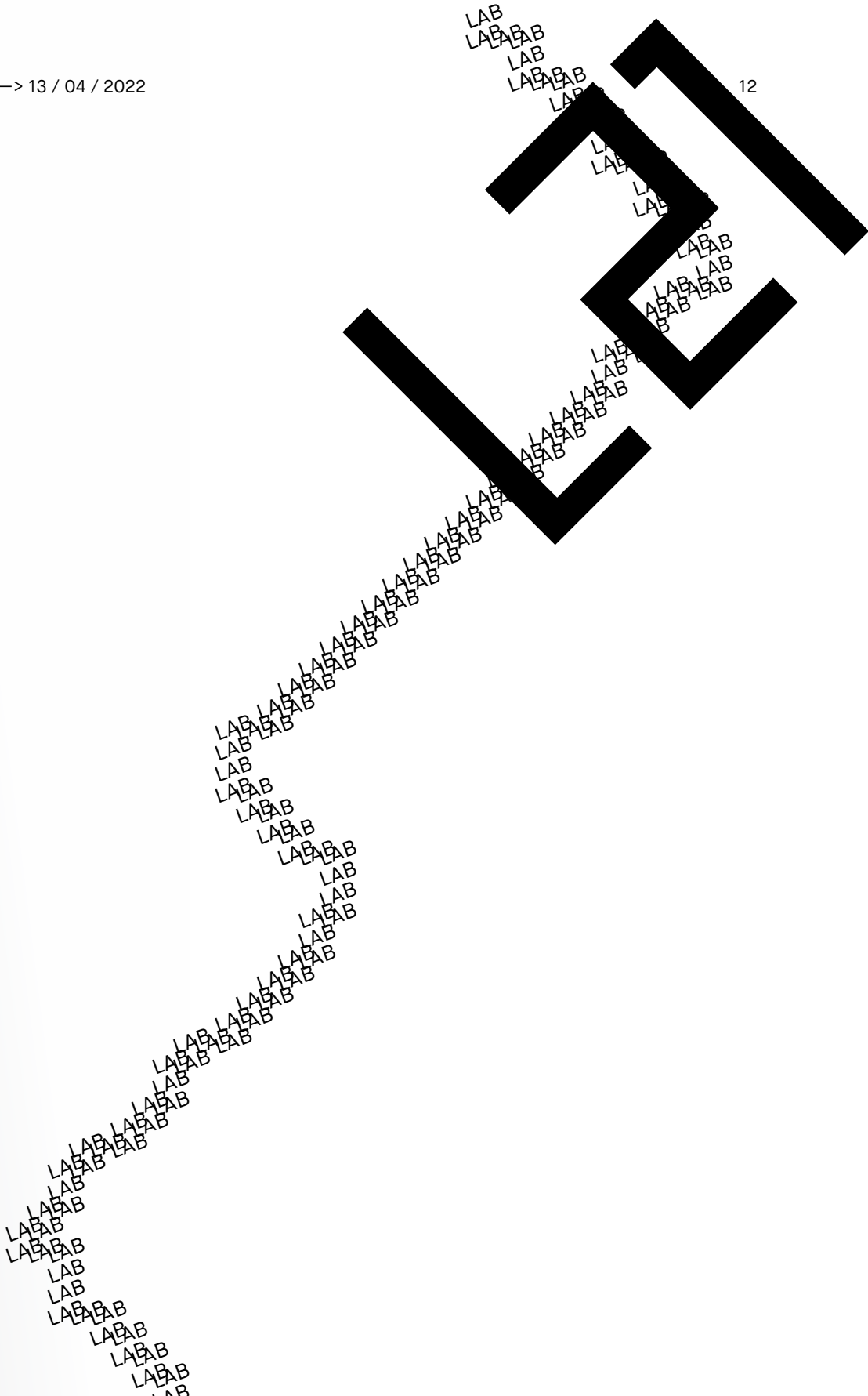






FIFTEEN HOURS A WEEK FOR SUBSISTENCE
LEAVES A LOT OF TIME FOR OTHER THINGS.
SO MUCH TIME THAT MAYBE THE RESTLESS ONES
WHO DIDN'T HAVE A BABY AROUND TO ENLIVEN
THEIR LIFE, OR SKILL IN MAKING OR COOKING
OR SINGING, OR VERY INTERESTING THOUGHTS
TO THINK, DECIDED TO SLOPE OFF AND HUNT
MAMMOTHS.
THE SKILLFUL HUNTERS WOULD COME STAGGERING
BACK WITH A LOAD OF MEAT, A LOT OF IVORY,
AND A STORY. IT WASN'T THE MEAT THAT MADE
THE DIFFERENCE. IT WAS THE STORY.

LOUIS APPLEBY
ANTONIO BALLESTER
MORENO
JANE BUSTIN
JOE CHEETHAM
DAISY DODD-NOBLE
LYDIA GIFFORD
KARLOS GIL
JÖRG IMMENDORFF
VALERIE KRAUSE
RYAN METTZ
SASKIA NOOR VAN IMHOFF
OKOKUME
HUNTER POTTER
DAN SCHEIN
ALLISON SCHULNIK

LOOKING THROUGH THE WINDOW WEARING ONLY SOCKS

En principio hay, como mínimo, una historia. El relato reúne elementos parecidos, dispares, complementarios y, a veces, opuestos. Una narración contiene protagonistas, escenas, recuerdos, impresiones, descripciones, pensamientos, colores, anécdotas. Y presentándolas, las compartes.

Al principio de esta exposición, hay un título. El relato empieza con una pregunta: ¿por qué miramos por la ventana? Entre muchas posibles respuestas, me llama la atención la siguiente: proyectamos la mirada más allá de nuestro entorno conocido porque, erguidos sobre los pies, inevitablemente miramos al frente. Según Hans Blumenberg, la humanidad “conduce su vida y levanta sus instituciones sobre tierra firme. Sin embargo, prefiere concebir el movimiento de su existencia, en su conjunto, mediante la metafórica de la navegación arriesgada”.

Looking through the window wearing only socks es la segunda exposición de un ciclo de cinco proyectos dedicados a celebrar los diez años de L21 Gallery. A una celebración no le hace falta un título, sino historias. Estas exposiciones celebran que la galería ha alcanzado su primera década y se halla en plena forma para lanzarse hacia la siguiente.

El relato continúa con alguien que mira al mar, ya que estamos en una isla, llevando calcetines (pero esto no tiene que ver con la zona climática) y en su refugio. En *Once in a lifetime*, David Byrne cantaba: “Well... how did I get here?” Quizá se lo pregunte también la persona que sigue observando el mar desde la ventana de su casa, ahí donde se siente seguro o segura (la forma gerundio no define su genero).

A modo de líneas guías de este ciclo, sus elementos recurrentes, hemos optado por el cuerpo y el lenguaje. Dan para muchas exposiciones, conferencias, libros, pinturas, esculturas, vídeos e innumerables relatos para compartir durante largas sobremesas, siempre sugestivas y, recientemente, añoradas. Las sobremesas son celebraciones espontáneas. Cuando la comida llega a su fin, tan agradable y placentera, sus comensales estiran el momento de levantarse para disfrutar de la compañía un poco más. La celebración, como la sobremesa, pretende detenerse y compartir una ocasión especial, antes de arrancar otra vez. Buenos comensales y tiempo a disposición dan para muchas historias.

¿Cómo hemos llegado hasta aquí? ¿Qué estamos celebrando? Con toda probabilidad, que L21 Gallery ha conseguido reunir artistas, exposiciones e historias. Muchas. Con toda probabilidad, estamos aquí ahora para desactivar el ‘piloto automático’. Para alargar un banquete placentero, un poco más, antes de volver a andar. Interrogado sobre el sentido profundo de la canción *Once in a*

Lifetime, Byrne confiesa que la letra hace hincapié en la mala costumbre de “operate half-awake or on autopilot”. Conviene entonces detenernos a celebrar que estamos despiertos, que no es un sueño y nos lo estamos pasando bien juntos.

Nuestro personaje, absorto en cuestiones existenciales, resuelve finalmente el enigma que le atormenta gracias a unas historias que recuerda haber escuchado y compartido durante sobremesas memorables. Muchos artistas, muchas exposiciones, muchas historias.



En 1986, Ursula K. Le Guin escribía “the first cultural device was probably a recipient [...] a container to hold gathered products and some kind of sling or net carrier”. La tecnología decisiva no fue la que sirve para matar, como a menudo una cierta épica nos hace creer, sino una herramienta humilde, que contiene cosas. Por aquel entonces, la humanidad gozaba de mucho tiempo para tejer y compartir historias, “fifteen hours a week for subsistence leaves a lot of time for other things. So much time that maybe the restless ones who didn’t have a baby around to enliven their life, or skill in making or cooking or singing, or very interesting thoughts to think, decided to slope off and hunt mammoths. The skillful hunters would come staggering back with a load of meat, a lot of ivory, and a story. It wasn’t the meat that made the difference. It was the story”.

Mientras en “Walking, Running, Falling”, presentada en el L21 LAB entre el 17 de diciembre de 2021 y el 4 de febrero de 2022, aparecía reiteradamente el pie (y los zapatos), en esta segunda exposición, la parte del cuerpo que nos ocupa es la cintura. Se trata de lo que está más o menos en el medio, entre los pies y la cabeza. La cintura no es solamente una parte del cuerpo (que mucho me temo tiene que ver con la mesa...) sino también un complemento. En el lejano oeste, se sujetaba ahí la pistola, en el cinturón. Probablemente hubiera sido más útil atar ahí una riñonera o un recipiente similar. ¿Pistola o riñonera? Escogimos, sin duda, lo que nos conduce hacia los placeres del relato, algo que pueda contener muchas cosas, detalles, fragmentos, colores, puntos de vistas, etc... Esta exposición, gracias a los 15 artistas que ha reunido, pretende ser un recipiente que agrupe historias que vayan más allá de lo esperado, que nos cuenten del mar y de los periplos que pasan fuera de la ventana, que siembre lo que brotará en los próximos 10 años...y otras historias, seguramente. Porque los relatos hacen la diferencia.



Una exposición es un dispositivo que agrupa y presenta obras. Puede ser muchas más cosas, claro está pero, en principio, una exposición contiene obras y sus historias. Cada una, individualmente o en relación con las demás, apela y aguarda su público particular. No todo el público, sino solamente un visitante o una espectadora en concreto. Este encuentro único debería celebrarse. Una galería custodia y enseña las obras de sus artistas, no para siempre. En sus exposiciones, en su comunicación, en sus proyectos contiene, durante un cierto tiempo, la labor de sus artistas. ¡Ojalá haya más celebraciones y más sobremesas! Y grupos de personas, artistas presentando sus obras, galeristas organizando eventos, público visitando exposiciones, proyectos que contengan, muestren, enseñen y propongan. Siempre cabe la posibilidad de otra historia, de otra celebración, porque la galería es, en definitiva, un lugar donde reunirnos. Y, en cada exposición, se reinventa acogiendo nuevas propuestas.

“When she was planning the book that ended up as *Three Guineas*, Virginia Woolf wrote a heading in her notebook, “Glossary”; she had thought of reinventing English according to her new plan, in order to tell a different story. One of the entries in this glossary is heroism, defined as “botulism.” And hero, in Woolf’s dictionary, is “bottle”. The hero as bottle, a stringent reevaluation. I now propose the bottle as hero. Not just the bottle of gin or wine, but bottle in its older sense of container in general, a thing that holds something else”, así nos deleita con sus historias Ursula K. Le Guin y, otra vez más, nos mantiene atentos.

Francesco Giaveri
Febrero, 2022

In the beginning, there is at least one story. The tale brings together similar, disparate, complementary and sometimes opposing elements. A narrative contains protagonists, scenes, memories, impressions, descriptions, thoughts, colours, anecdotes. And by presenting them, you share them.

At the beginning of this exhibition, there is a title. The story begins with a question: why do we look out of the window? Among many possible answers, I am struck by the following: we project our gaze beyond our known surroundings because standing on our feet, we inevitably look straight ahead. According to Hans Blumenberg, humans “live their lives and build their institutions on dry land. Nevertheless, they seek to grasp the movement of their existence above all through a metaphors of the perilous sea voyage”.

Looking through the window wearing only socks is the second exhibition in a cycle of five projects dedicated to celebrating ten years of L21 Gallery. A celebration doesn’t need a title, it needs stories. These exhibitions celebrate the fact that the gallery has reached its first decade and is in great shape to embark on the next one.

The story continues with someone looking out to sea, as we are on an island, wearing socks (but this has nothing to do with the climate zone) and in his or her shelter. In *Once in a lifetime*, David Byrne sang: “Well... How did I get here? How did I get here?” Perhaps the person who keeps looking out of the window of the house by the sea, where he or she feels safe or secure (the gerund form does not define gender) is also asking this question.

As guidelines for this cycle, its recurring elements, we have chosen the body and language. They give rise to many exhibitions, conferences, books, paintings, sculptures, videos and countless stories to share during long, always suggestive and, recently, longed-for, gatherings at the dinner table. These gatherings are spontaneous celebrations. When the meal comes to an end, so pleasant and enjoyable, its guests stretch the time to get up in order to enjoy the company a little longer. The celebration, like a gathering at the dinner table, is intended to pause and share a special occasion, before starting again. Good diners and time on disposal provide plenty of time for many stories.

How did we get here? What are we celebrating? Most likely, that L21 Gallery has managed to bring together artists, exhibitions and stories. Many of them. Most likely, we are here now to deactivate the ‘autopilot’. To extend a pleasurable banquet a little longer before walking again. Asked about the deeper meaning of

likely, we are here now to deactivate the ‘autopilot’. To extend a pleasurable banquet a little longer before walking again. Asked about the deeper meaning of the song Once in a Lifetime, Byrne confesses that the lyrics emphasise the bad habit of “operating half-awake or on autopilot”. It’s good to stop and celebrate that we’re awake, that it’s not a dream and we’re having a good time together.

Our character, absorbed in existential questions, finally solves the enigma that torments him thanks to some stories that he remembers hearing and sharing during memorable conversations. Many artists, many exhibitions, many stories.



In 1986, Ursula K. Le Guin quotes Elizabeth Fisher’s Carrier Bag Theory: “the first cultural artefact was probably a recipient[...] a container to hold gathered products and some kind of sling or net carrier”. The decisive technology was not the one that serves to kill, as a certain epic would often make us believe, but a humble tool to carry things. Back then, humanity had plenty of time to weave and share stories, “fifteen hours a week for subsistence left plenty of time for other things. So much time that perhaps the restless ones who didn’t have a baby around to liven up their lives, or skills to make or cook or sing, or very interesting thoughts to think, decided to go off and hunt mammoths. The most skilled hunters came staggering back with a load of meat, a lot of ivory and a story. It wasn’t the meat that made the difference. It was the story.

While in Walking, Running, Falling, presented at L21 LAB between 17 December 2021 and 4 February 2022, the foot (and shoes) appeared repeatedly, in this second exhibition, the part of the body that concerns us is the waist. It is what is more or less in the middle, between the feet and the head. The waist is not only a part of the body (which I’m afraid has to do with the table...) but also a complement. In the Wild West, the gun was held there, on the belt. It would probably have been more useful to attach a bag instead or a similar container there. Gun or belt bag? We chose, without a doubt, what leads us towards the pleasures of the story, something that can contain many things, details, fragments, colours, points of view, etc... This exhibition, thanks to the 15 artists it has brought together, aims to be a container that gathers stories which go beyond the expected, which tell us about the sea and the voyages that

LOOKING
WEARING

THROUGH
ONLY

THE

WINDOW
SOCKS

happen outside the window, which plant what will sprout in the next 10 years... and other stories, for sure. Because stories make the difference.



An exhibition is a device that brings together and presents works. It can be many other things, of course, but, in principle, an exhibition contains works and their stories. Each one, individually or in relation to the others, appeals to and awaits its own particular public. Not the whole public, but only one particular visitor or viewer. This unique encounter should be celebrated. A gallery holds and shows the works of its artists, not forever. In its exhibitions, in its communication, in its projects it contains, for a certain period of time, the work of its artists. If only there were more celebrations and more after-dinner conversations! And groups of people, artists presenting their work, galleries organising events, the public visiting exhibitions, projects that contain, show, teach and propose. There is always the possibility of another story, another celebration, because the gallery is, in short, a place where we come together. And, with each exhibition, it reinvents itself by welcoming new proposals.

“When she was planning the book that ended up as *Three Guineas*, Virginia Woolf wrote a heading in her notebook, “Glossary”; she had thought of reinventing English according to her new plan, in order to tell a different story. One of the entries in this glossary is heroism, defined as “botulism.” And hero, in Woolf’s dictionary, is “bottle”. The hero as bottle, a stringent reevaluation. I now propose the bottle as hero. Not just the bottle of gin or wine, but bottle in its older sense of container in general, a thing that holds something else”, this is how Ursula K. Le Guin delights us with her stories and once again, keeps us attentive.

Francesco Giaveri
Febrero, 2022



LOUIS APPLEBY

ES

Louis Appleby (1991) vive y trabaja en Lancaster, al norte de Inglaterra. Es licenciado en pintura por el Wimbledon College of Art y tiene un máster en pintura por el Royal College of Art de Londres. Su obra explora el concepto de distopía visto a través de la lente de los gráficos por ordenador, los videojuegos y la fantasía de ciencia ficción. Su práctica está profundamente arraigada en tres generaciones de artistas y podría decirse que está en su ADN. Appleby explora las técnicas tradicionales de la pintura de bodegones, sustentada en temas como la urbanización, la tecnología y la destrucción del planeta.

Ha participado en numerosas exposiciones colectivas como "There's Something About Painting", Tatjana Pieters Gallery (Gent, 2019); "Void is Sensation", New Release Gallery (Nueva York, 2020). Su obra ha sido presentada en exposiciones individuales como "Rear View Mirror Sunset", Castor Gallery (Londres, 2022) y "Three Works" (Scarborough, 2021). Forma parte de la colección Priseman-Seabrook.

EN

Louis Appleby (1991) lives and works in Lancaster North England. He holds a degree in Painting from Wimbledon College of Art and MA in Painting from the Royal College of Art London. His work explores themes of dystopia viewed through the lens of computer graphics, video games and sci-if fantasy. His practise is deeply rooted in three generations of artists and could be described as being in his DNA. Appleby builds on traditional practises of still-life painting, underpinned by themes such as urbanisation, technology and the destruction of the planet.

He has participated in numerous group shows such as "There's Something About Painting", Tatjana Pieters Gallery (Gent, 2019); "Void is Sensation", New Release Gallery (New York, 2020). His work has been presented in solo exhibitions at "Rear View Mirror Sunset", Castor Gallery (London, 2022) and "Three Works" (Scarborough, 2021). He is part of the Priseman-Seabrook Collection.



Masterpiece Biology, 2021
Acrílico sobre panel de madera
Acrylic on wood panel
120 x 84 cm

ANTONIO BALLESTER MORENO

ES

El trabajo de Antonio Ballester Moreno (1977, vive en Madrid) apunta a un mundo de colores primarios y formas infantiles donde materiales como el yute sin procesar o la arcilla dan lugar a una obra de singular belleza. Su práctica artística es una convergencia de varios temas, como la educación y el aprendizaje, disciplinas que le han permitido crear un mundo simbólico donde todo está conectado, con énfasis en lo esencial y lo vernáculo.

Ha formado parte de "Afinidades Afectivas" en la 33ª Bienal de São Paulo, comisariada por Gabriel Pérez-Barreiro. Ha expuesto de forma individual en el Museo Patio Herreriano, Valladolid; La Casa Encendida, Madrid; Museo de Arte de Zapopan, Jalisco; Joeng Song Art Center, Seúl; o el MUSAC, León, entre otras. También ha participado en diferentes exposiciones colectivas en Grimmuseum, Berlín; Centro de Arte Dos de Mayo, Madrid; MUSAC, León; The Hole, Nueva York. Su trabajo forma parte de colecciones nacionales como la del Museo Nacional Centro de Arte Contemporáneo Reina Sofía, Colección DKV, Colección Banco de España, Colección Olor Visual, Centro de Arte Dos de Mayo, MUSAC, e internacionales como Olbricht Collection, Berlín; Collection Reydan Weiss, Essen; Jerry Speyer Collection, Nueva York.

EN

The works of Antonio Ballester Moreno (1977, lives in Madrid) point to a world of primary colours and childish forms where materials like unprocessed jute or clay yield an oeuvre of singular beauty. His artistic practice is a convergence of various themes, including that of the education and learning which has enabled him to create a symbolic world where everything is connected, with its emphasis on the essential and vernacular.

He has been part of "Afinidades Afectivas" at the 33ª Bienal de São Paulo curated by Gabriel Pérez-Barreiro. He has had individual shows at Patio Herreriano Museum, Valladolid, Spain; La Casa Encendida, Madrid; Museo de Arte de Zapopan, Jalisco; Joeng Song Art Center, Seoul; or at the MUSAC, León, among others. He also has participated in different groups exhibitions at Grimmuseum, Berlin; Centro de Arte Dos de Mayo, Madrid; MUSAC, León; The Hole, New York. His work is present in some important collections such as the Museo Nacional Centro de Arte Reina Sofía, Spain; DKV Collection, Spain; Bank of Spain Collection; Olor Visual Collection; Centro de Arte Dos de Mayo, Madrid, Spain; MUSAC, León, Spain; Olbricht Collection, Berlin; Collection Reydan Weiss, Essen; Jerry Speyer Collection, New York.



Patos

Acrílico sobre lienzo

Acrylic on canvas

162 x 195 cm

Courtesy of the artist and Maisterravalbuena, Madrid

JANE BUSTIN

ES

Jane Bustin (nacida en 1964 en Londres) estudió en la Politécnica de Portsmouth y vive en Londres. Su práctica abarca una década de trabajo en pintura y cerámica, así como en instalaciones, textos, películas y performances. Su trabajo se basa en el lenguaje poético de la pintura, la literatura modernista y el feminismo, ampliando los vínculos entre la artesanía, el concepto y el movimiento.

La obra de Bustin ha sido expuesta ampliamente en el Reino Unido, incluyendo Kettles Yard, Cambridge; Southampton City Art Gallery; Ferens Museum, Hull; Camden Arts Centre, Londres; Whitechapel Gallery, Londres; Walker Gallery, Manchester; Jerwood Space, Londres; Drawing Room, Londres; Mostyn Gallery, Llandudno e internacionalmente con exposiciones individuales en Berlín, Nueva York, París, Sydney y Auckland. Bustin forma parte de colecciones públicas como el Victoria & Albert Museum, el Ferens Museum y el Yale Centre.

EN

Jane Bustin (born 1964, London) studied at Portsmouth Polytechnic and lives in London. Her practice spans a decade of working in painting and ceramic as well as installation, text, film and performance. Her work is based around the poetic language of painting, modernist literature, and feminism, extending the links between craft, concept and movement.

Bustin's work has been exhibited widely in the UK including Kettles Yard, Cambridge; Southampton City Art Gallery; Ferens Museum, Hull; Camden Arts Centre, London; Whitechapel Gallery, London; Walker Gallery, Manchester; Jerwood Space, London; Drawing Room, London; Mostyn Gallery, Llandudno and internationally with solo shows in Berlin, New York, Paris, Sydney and Auckland. Bustin is part of public collections including the Victoria & Albert Museum, Ferens Museum and Yale Centre.



Commandant , 2019
Acrílico, madera, cobre, seda teñida
Acrylic, wood, copper, dyed silk
57 x 40 cm
Courtesy of the artist and Copperfield, London

JOE CHEETHAM

ES

Joe Cheetham (nacido en 1992 en Epsom, Reino Unido) vive y trabaja en Glasgow. El trabajo de Cheetham se centra en la pintura y su instalación expandida, incorporando marcas gestuales y una exótica paleta de colores para producir obras abstractas y figurativas. Inspirándose en una serie de influencias, como los folletos de las raves, la cultura de los clubes y los dibujos animados underground, su práctica reciente explora la constante evolución de la cultura de los clubes, la transición del día a la noche, del atardecer al amanecer, del éxtasis a la serenidad.

Exposiciones individuales incluyen: "Something for the weekend", L21 Gallery, Palma de Mallorca (2021); "Can you feel it?" TACO!, Londres (2019); "Such a good feeling", Jakob Kroon Galeri, Worthing (2019) y "Joe Cheetham", Trade Gallery, Nottingham. Su trabajo ha sido expuesto de forma colectiva en "Full English", Platform Southwark (comisariada por Dateagle Art, 2019); "'Sinkhole Project", Londres (comisariada por Ginny Projects, 2018); "Wherever you Land", Slugtown, Newcastle (2018); "Welcome to Suede", Suede Gallery, Edimburgo (2016); "No Bad Wednesdays", Voidoid Archive, Glasgow (en colaboración con Embassy Gallery, Edimburgo, 2016) e "Interim", Talbot Rice Gallery, Edimburgo (2016).

EN

Joe Cheetham (b. 1992, Epsom, UK) lives and works in Glasgow. Cheetham's work focuses on painting and its expanded installation, incorporating gestural mark making and an exotic colour palate in the production of abstract and figurative works. Drawing heavily on a range of influences from rave flyers, club culture and underground cartoons, his recent practice explores the constant evolution of club culture, such as the transition from day to night, sunset to sunrise, ecstasy to serenity.

Solo exhibitions include: "Can you feel it?", TACO!, London (2019); "Such a good feeling", Jakob Kroon Galeri, Worthing (2019) and "Joe Cheetham", Trade Gallery, Nottingham. Group exhibitions include: "Full English", Platform Southwark (curated by Dateagle Art, 2019); "Sinkhole Project", London (curated by Ginny Projects, 2018); "Wherever you Land", Slugtown, Newcastle (2018); "Welcome to Suede", Suede Gallery, Edinburgh (2016); "No Bad Wednesdays", Voidoid Archive, Glasgow (in collaboration with Embassy Gallery, Edinburgh, 2016) and "Interim", Talbot Rice Gallery, Edinburgh (2016).



Untitled, 2022
Pintura en spray sobre lienzo
Spray paint on canvas
260 x 474 cm

DAISY DODD-NOBLE

ES

Daisy Dodd-Noble pinta caricaturas de paisajes familiares como colinas, árboles y cielos. Explorando el tema global del ecologismo, sus escenas surrealistas dan paso a una realidad alternativa. Su conexión con la naturaleza proviene de una cierta energía que capta en las figuras de su vida cotidiana. Consciente de la situación actual del medio ambiente, Dodd-Noble recurre a estos temas, de otro modo mundanos, para concienciar sobre la conservación del medio ambiente.

Tuvo su primera exposición individual en Roman Road Gallery, Columbia Hotel, (Londres, 2020). Su obra ha sido incluida en exposiciones colectivas en G / A R T / E N, Como (IT, 2021); Unit Gallery, Londres (UK, 2021); Bowes-Parris Gallery, Londres (UK, 2021) y Tchotchke Gallery, Nueva York (US, 2020). Dodd-Noble ha participado en el programa de residencia de la L21 Gallery, donde realizará una exposición individual en 2022.

EN

Daisy Dodd-Noble paints caricatures of familiar landscapes such as hills, trees, and skies. Exploring the larger topic of environmentalism, her surrealist scenes give way to an alternate reality. Her connection with nature comes from a certain energy she picks up on in figures from her day-to-day life. Aware of the current enviromental situation, Dodd-Noble calls on these otherwise mundane subjects to spread awareness for environmental conservation.

She had her first solo exhibition at Roman Road Gallery, Columbia Hotel, (Londres, 2020). Her work has been included in group exhibitions at G / A R T / E N, Como (IT, 2021); Unit Gallery, Londres (UK, 2021); Bowes-Parris Gallery, Londres (UK, 2021) and Tchotchke Gallery, Nueva York (US, 2020). Dodd-Noble has participated in the residency programme of L21 Gallery where she will have a solo exhibition in 2022.



Trees in Deia 2, 2021
Óleo sobre lino
Oil on linen
61 x 76 cm

LYDIA GIFFORD

ES

Lydia Gifford (1979, Cheltenham, Reino Unido) vive y trabaja en Londres. Se licenció en el Royal College of Art de Londres (2008) y ha realizado numerosas exposiciones individuales, entre ellas "I Am Vertical" en el Centre International d'Art et du Paysage, Ile de Vassiviere, Francia; la Galería Alegría, Barcelona; Micky Schubert, Berlín; Laura Bartlett Gallery, Londres; BALTIC Centre for Contemporary Art, Gateshead; Kunsthau Baselland, Basilea y David Roberts Art Foundation, Londres. Lydia Gifford explora la nebulosa división entre la pintura y la escultura. Utiliza la pintura para transformar una amplia gama de tejidos, desde toallas a alfombras o pana, al servicio de obras minimalistas abstractas con superficies a menudo escarpadas, construidas en capas y retorcidas.

Entre las exposiciones colectivas más recientes figuran "You", Musee d'Art Moderne de la Ville de Paris, París; "Clearings: Lydia Gifford, Anna-Bella Papp y Clementine Keith Roach", Blue Projects, Blue Mountain School, Londres; "Black Hole, Art and Materiality from Informal to Invisible", GAMEc Bergamo; "Clinamen", Fold Gallery; "Women's Art Society II", Mostyn, Llandudno; "Real Painting", Castlefield Gallery, Manchester; "Prairies", 3ª Edición de Les Ateliers de Rennes: Bienal de Arte Contemporáneo, Rennes y "Minimal Myth", Museum Boijmans, Rotterdam.

EN

Lydia Gifford (b.1979 Cheltenham, UK) lives and works in London. She received her MFA from The Royal College of Art, London (2008) and has exhibited widely staging solo shows including "I Am Vertical" at the Centre International d'Art et du Paysage, Ile de Vassiviere, France; Galeria Alegria, Barcelona; Micky Schubert, Berlin; Laura Bartlett Gallery, London; BALTIC Centre for Contemporary Art, Gateshead; Kunsthau Baselland, Basel and David Roberts Art Foundation, London. Lydia Gifford mines the hazy divide between painting and sculpture. She uses paint to transform a wide array of textiles, from towels to carpet to corduroy, in the service of abstract minimalist works with surfaces that are often craggy, layered, and twisted.

Recent group exhibitions include "You", Musee d'Art Moderne de la Ville de Paris, Paris; "Clearings: Lydia Gifford, Anna-Bella Papp and Clementine Keith Roach", Blue Projects, Blue Mountain School, London; "Black Hole, Art and Materiality from Informal to Invisible", GAMEc Bergamo; "Clinamen", Fold Gallery, Women's Art Society II, Mostyn, Llandudno; "Real Painting", Castlefield Gallery, Manchester; "Prairies", 3rd Edition of Les Ateliers de Rennes: Biennial for Contemporary Art, Rennes and "Minimal Myth", Museum Boijmans, Rotterdam.



Roam, 2019
Lienzo sobre panel, óleo
Canvas on board, oil paint
37 x 36 x 4 cm

KARLOS GIL

ES

A través de la escultura, la instalación, y el video, Karlos Gil (Talavera, 1984), aborda las preguntas fundamentales sobre lo que significa ser humano en el mundo de hoy. Sus últimos proyectos reflexionan sobre la relación entre el desarrollo tecnológico y los principios del mundo natural, centrándose en eliminar la frontera entre lo orgánico y lo artificial.

Karlos Gil estudió en la Escuela de Artes Visuales de Nueva York y en las facultades de Bellas Artes de Lisboa y Madrid, donde obtuvo su doctorado en 2016. Ha realizado numerosas exposiciones internacionales en lugares como Galeria Luisa Strina, Sao Paulo; Centre Pompidou, Paris; HKW, Berlin; Witte de With, Rotterdam; NTU CCA, Singapore; Gasworks, London; Fondazione Baruchello, Roma; CRAC–Montbeliard; MARCO, Vigo; CA2M, Madrid. En 2012, participó en la III Moscow International Biennale, y en 2020 en Ars Electrónica (Linz, Austria).

EN

Through painting, sculpture, and installation, Karlos Gil (Toledo, 1984), addresses the fundamental questions about what it means to be human in today's world. His latest projects reflect on the relationship between technological development and the principles of the natural world, blurring the borderline between the organic and the artificial, the natural and the industrial.

Karlos Gil studied at the School of Visuals Arts in New York and at the faculties of Fine Arts in Lisbon and Madrid where he earned his PhD in 2016. He has had numerous international exhibitions at such venues as Galeria Luisa Strina, Sao Paulo; Centre Pompidou, Paris; HKW, Berlin; Witte de With, Rotterdam; NTU CCA, Singapore, Gasworks, London; Fondazione Baruchello, Rome; CRAC–Montbeliard; MARCO, Vigo; CA2M, Madrid. He has participated in III Moscow International Biennale (2012) and Ars Electronica (Linz, Austria) in 2020.



Stay Gold (Green), 2014
Tapiz jacquard, hilos de colores
Jacquard tapestry, coloured thread
132 x 82 cm
Courtesy of the artist and Galeria Francisco Fino, Lisbon

JÖRG IMMENDORFF

ES

Jörg Immendorff (nacido en Bleckede, 1945 - Düsseldorf, 2007) fue un pintor neoexpresionista alemán. Discípulo de Joseph Beuys, formado en la Academia de Bellas Artes de Düsseldorf, fue uno de los pintores alemanes de la posguerra al que se le encuadra en la escuela de los denominados nuevos fauves. Sus obras tratan en gran parte sobre la crisis de la identidad alemana de la posguerra, una relación frenética con la modernidad, y una fe profundamente arraigada en el papel del artista como una fuerza política y social integral.

Su trabajo ha sido expuesto de manera exhaustiva en Alemania, ha participado en la Venice Biennale de 1976 y varias instituciones han dedicado retrospectivas y exposiciones íntegras a su trabajo como el Museo Nacional Centro de Arte Reina Sofía, Madrid; Haus der Kunst, Munich; Institute of Contemporary Art, Miami; CAFA Art Museum, Beijing; Musée d'Art Moderne de la Ville de Paris, Paris; Galerie Suzanne Tarasieve, Paris; y en la Michael Werner Gallery, Nueva York.

EN

Jörg Immendorff (born Bleckede, 1945 - Düsseldorf, 2007) was a German neo-expressionist painter. A disciple of Joseph Beuys, trained at the Düsseldorf Academy of Fine Arts, he was one of the German post-war painters who belonged to the school of the so-called New Fauves. His works are largely concerned with the crisis of post-war German identity, a frenetic relationship with modernity, and a deep-rooted belief in the role of the artist as an integral political and social force.

His work has been exhibited extensively in Germany, he has participated in the Venice Biennale in 1976, and several institutions have devoted retrospectives and comprehensive exhibitions to his work, including the Museo Nacional Centro de Arte Reina Sofía, Madrid; Haus der Kunst, Munich; Institute of Contemporary Art, Miami; CAFA Art Museum, Beijing; Musée d'Art Moderne de la Ville de Paris, Paris; Galerie Suzanne Tarasieve, Paris; and the Michael Werner Gallery, New York.



Malermutter - Gyntiana, 1996
Gouache, acuarela, grafito sobre papel
Gouache, watercolours, graphite on paper
29.5 x 42 cm
Private Collection

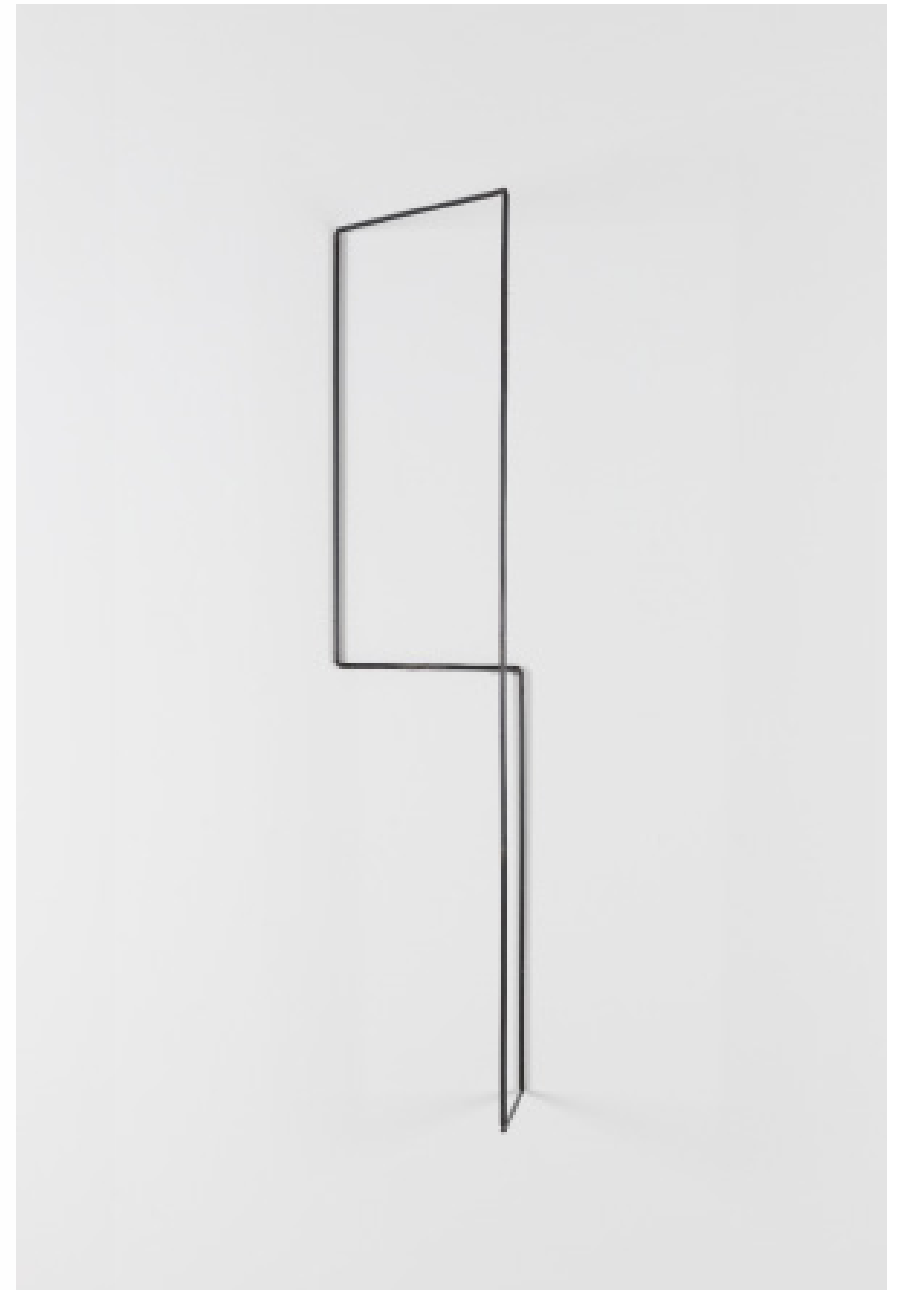
VALERIE KRAUSE

ES

La obra de Valerie Krause (nacida en 1976, Herdecke, Alemania) hace hincapié en los volúmenes y en el dinamismo oculto que pueden albergar los cuerpos sólidos. Sus esculturas adoptan formas elementales: no son construcciones estrictamente geométricas, sino formas que parecen asumir el movimiento en el espacio, acompañadas de una suave minimización de las formas. La relación entre los objetos y el espacio circundante es un tema central en la investigación artística de Krause. El intercambio de materiales como el yeso, el acero y la madera va acompañado de cambios en las formas, algunas de ellas rígidas, estáticas, otras más dinámicas.

Exposiciones incluyen: Galerie Greta Meert (Bruselas, Bélgica), Galerie Rolando Anselmi (Roma, Italia), L21 Gallery (Palma de Mallorca/Madrid, España), Haus der Kunst (Palermo, Italia), Skulpturenprojekt Hardt (Wuppertal, Alemania), Building (Milán, Italia), Kunst-Station Sankt Peter (Colonia, Alemania), KIT (Düsseldorf, Alemania), Museum Kunstpallast (Düsseldorf, Alemania), Galleria d'Arte Moderna di Palermo (Italia), Skulpturenpark Köln (Colonia, Alemania), Sammlung zeitgenössischer Kunst der Bundesrepublik Deutschland, Bundeskunsthalle Bonn (Alemania), Kunstpreis Junger Westen, Kunsthalle Recklinghausen (Alemania), artothek, Raum für junge Kunst Köln (Colonia, Alemania), Kaiser Wilhelm Museum (Krefeld, Alemania), Museum Baden (Solingen, Alemania), Zeitblick. Martin-Gropius-Bau (Berlín, Alemania), Konrad-Adenauer-Stiftung (Berlín, Alemania), Junge Biennale Köln (Alemania), Galerie Heinz Holtmann (Colonia, Alemania), Kunstverein Gelsenkirchen (Alemania), Institut Français (Düsseldorf, Alemania).

Su obra forma parte de colecciones públicas como la colección de arte contemporáneo de la República Federal de Alemania, la Konrad Adenauer Stiftung de Italia o la Colección de NRW.



O.T. , 2020
Acero
Steel
91 x 21 x 18 cm

EN

Valerie Krause (b. 1976, Herdecke, Germany) work emphasises volumes and the hidden dynamism that solid bodies can hold. Her sculptures adopt elementary forms: they are not strictly geometrical constructs, but shapes that seem to assume movement in space, accompanied by a gentle minimisation of the forms. The relation between objects and the surrounding space is a central theme in Krause's artistic research. The interchange of materials such as plaster, steel and wood is accompanied by changes in the forms, some of them rigid, static, others more dynamic.

Shows include: Galerie Greta Meert (Brussels, Belgium), Galerie Rolando Anselmi (Rome, Italy), L21 Gallery (Palma De Mallorca/Madrid, Spain), Haus der Kunst (Palermo, Italy), Skulpturenprojekt Hardt (Wuppertal, Germany), Building (Milan, Italy), Kunst-Station Sankt Peter (Cologne, Germany), KIT (Düsseldorf, Germany), Museum Kunstpalast (Düsseldorf, Germany), Galleria d'Arte Moderna di Palermo (Italy), Skulpturenpark Köln (Cologne, Germany), Sammlung zeitgenössischer Kunst der Bundesrepublik Deutschland, Bundeskunsthalle Bonn (Germany), Kunstpreis Junger Westen, Kunsthalle Recklinghausen (Germany), artothek, Raum für junge Kunst Köln (Cologne, Germany), Kaiser Wilhelm Museum (Krefeld, Germany), Museum Baden (Sölingen, Germany), Zeitblick. Martin-Gropius-Bau (Berlin, Germany), Konrad-Adenauer-Stiftung (Berlin, Germany), Junge Biennale Köln (Germany), Galerie Heinz Holtmann (Cologne, Germany), Kunstverein Gelsenkirchen (Germany), Institut Français (Düsseldorf, Germany).

She has received the prize for New Talents by Audi at Art Cologne. Her work is part of public collections like the contemporary art collection of the Federal Republic of Germany, the Konrad Adenauer Stiftung in Italy or the Collection of NRW.

THE FIRST CULTURAL DEVICE
WAS PROBABLY A RECIPIENT....
MANY THEORIZERS FEEL
THAT THE EARLIEST CULTURAL
INVENTIONS MUST HAVE BEEN
A CONTAINER TO HOLD
GATHERED PRODUCTS
AND SOME KIND OF SLING OR
NET CARRIER.

ELIZABETH FISHER IN
WOMEN'S CREATION (MCGRAW-HILL, 1975).

RYAN METTZ

ES

Ryan Metz nació en 1990 en Holyoke, Massachusetts. Comenzó a aprender a tatuar en Chicopee, Massachusetts, en 2011 y pasó los años siguientes perfeccionando su oficio, tatuando y viajando constantemente hasta 2017, cuando se trasladó permanentemente a Brooklyn, NY. Al mudarse a la ciudad, su práctica pictórica superó rápidamente la cocina de su apartamento y lo llevó a alquilar un estudio independiente en Brooklyn. Hoy en día, Metz sigue equilibrando la pintura con el tatuaje profesional, así como explorando con entusiasmo la fotografía analógica, la creación de fanzines, la escultura y otros proyectos similares.

EN

Ryan Metz was born in 1990 in Holyoke, Massachusetts. He started learning to tattoo in Chicopee, Massachusetts, in 2011 and spent the subsequent years perfecting his craft, tattooing and traveling steadily until 2017 when he relocated permanently to Brooklyn, NY. Upon moving to the city, his painting practice quickly outgrew his apartment's kitchen and led him to rent a separate Brooklyn studio. Today, Metz continues to balance studio painting with professional tattooing as well as eagerly exploring analog photography, zine making, sculpting, and other such projects.



Modern Tattoo Layout Study, 2021
Yesso y acrílico vinílico sobre lienzo
Gesso and flashe paint on canvas
137 x 106.5 cm

SASKIA NOOR VAN IMHOFF

ES

Saskia Noor van Imhoff (NL, 1982) crea instalaciones, esculturas y obras fotográficas que cuestionan la idea de la obra de arte singular u original. Concibe su proceso como algo que marca un momento en el tiempo, una combinación temporal de materiales y circunstancias que inevitablemente sufrirá nuevas permutaciones. En el proceso artístico de Van Imhoff son fundamentales los elementos que uno suele asociar con prácticas ocultas y ofuscadas, como el archivo, la conservación y la documentación, que son esenciales para la administración de las obras de arte.

Van Imhoff fue galardonada con el premio ABN Amro Art Prize 2017 (NL), el premio Walter Tielmann 2012 para el diseño de libros (DE) y el premio Gerrit Rietveld Academie 2008 (NL). Algunas de sus exposiciones recientes han tenido lugar en Centraal Museum, Utrecht (NL); GRIMM, Nueva York (EE. UU.); Arnulf Rainer Museum, Baden (AT); 11ª Bienal de Gwangju (KR); Centre Pompidou, París (FR); Frans Hals Museum De Hallen, Haarlem (NL); Stedelijk Museum, Ámsterdam (NL); De Appel, Ámsterdam (NL) y la Bienal de Moscú (RU).

EN

Saskia Noor van Imhoff (NL, 1982) creates installations, sculptures and photographic works which question the idea of the singular or original artwork. She conceives of her process as marking a moment in time, a temporary combination of materials and circumstance which will inevitably undergo further permutations. Central to Van Imhoff's artistic process are the elements one usually associates with hidden and obfuscated practices such as archiving, preserving and documenting, which are essential to the stewardship of artworks.

Van Imhoff was awarded the 2017 ABN Amro Art Prize (NL), the 2012 Walter Tielmann Prize for Book Design (DE) and the 2008 Gerrit Rietveld Academie Prize (NL). She has recently exhibited in institutions and galleries such as Centraal Museum, Utrecht (NL); GRIMM New York (US); Arnulf Rainer Museum, Baden (AT); 11th Gwangju Biennial (KR); Centre Pompidou, Paris (FR); Frans Hals Museum De Hallen, Haarlem (NL); Stedelijk Museum, Amsterdam (NL); De Appel, Amsterdam (NL) and the Moscow Biennial (RU).



#+42.01, 2020
Neón, yeso
Neon, plaster
23 x 160 x 180 cm

Courtesy of the artist and GRIMM, Amsterdam | New York

OKOKUME

ES

Okokume nació en 1985 en Barcelona. Se graduó en la prestigiosa Escuela Superior de Arte y Diseño Llotja de Barcelona. Sus obras se han expuesto ampliamente en galerías y ferias de arte de todo el mundo, como Hong Kong, Tokio, Taipei, Seúl, Los Ángeles y Berlín. La obra de Okokume es más conocida por su icónico personaje Cosmic Girl. Este espíritu de pelo rosa y piel turquesa es la mensajera del universo, que subraya la importancia de proteger el medio ambiente. Viaja por el espacio y atiende a los planetas que lo necesitan devolviéndoles su antiguo esplendor. El estilo de pintura de Okokume, de inspiración Lowbrow, refleja la influencia del manga japonés, los dibujos animados estadounidenses y la cultura callejera.

EN

Okokume was born in 1985 in Barcelona. She graduated from Barcelona's renowned Llotja Advanced School of Art and Design. Her works have been widely exhibited in galleries and art fairs around the world, including Hong Kong, Tokyo, Taipei, Seoul, Los Angeles and Berlin. The work of Okokume is best known for her iconic character Cosmic Girl. The pink-haired spirit with turquoise skin is the universe's messenger who emphasises the importance of protecting the environment. She travels in space and tends to planets in need by restoring them to their former glory. Okokume's Lowbrow inspired style of painting reflects the influence of Japanese manga, American cartoons and street culture.



Sad, 2022
Acrílico sobre lienzo
Acrylic on canvas
50 x 50 cm
Courtesy of the artist and JPS Gallery

HUNTER POTTER

ES

Hunter Potter nació en 1990 en Syracuse, NY, y estudió Bellas Artes en la Universidad de Vermont, donde se graduó en 2013. Hunter Potter utiliza una paleta de colores atrevidos y figuras caprichosas y geométricas inspiradas en el folclore estadounidense para crear pinturas pop que celebran las minucias de la vida cotidiana a escala monumental.

Las figuras de Potter suelen representar a los desvalidos de la sociedad; los delincuentes, luchadores y fugitivos a los que asocia su obra son similares a los personajes de las novelas de John Steinbeck, Ernest Hemingway y Larry McMurtry, cuyos escritos influyen la obra de Potter. Aunque sigue creando obras más íntimas, el entusiasmo del artista por las obras a gran escala comenzó cuando fue aprendiz de pintor de vallas publicitarias en Nueva York. Potter recibió la beca Roger Smith Artist Fellowship en el Vermont Studio Center en 2018 y obtuvo residencias en Londres en la Plop Residency y The Fores Project.

EN

Hunter Potter was born in 1990 in Syracuse, NY, and studied studio art at the University of Vermont where he graduated in 2013. He moved to New York City in 2015 and spent time sign painting, studio assisting, and art handling while finding his way to becoming a full-time artist. Now focused solely on his own practice, Potter maintains a studio in Brooklyn, New York. Hunter Potter uses a bold color palette and whimsical, geometric figures inspired by American folklore to create poppy paintings that celebrate the minutiae of daily life on a monumental scale.

Potter's figures often feature society's underdogs; the criminals, fighters, and runaways he associates his work with are similar to characters in novels by John Steinbeck, Ernest Hemingway, and Larry McMurtry, whose writing influences Potter's work. Although he continues to create more intimate work, the artist's enthusiasm for large scale works began when he was apprenticed to paint billboards in New York. Potter was the recipient of the Roger Smith Artist Fellowship at the Vermont Studio Center in 2018 and was awarded residencies in London at the Plop Residency and The Fores Project.



Out to Sea, 2021
Pintura en spray, óleo en barra y óleo sobre lienzo
Spray paint, oil stick, and oil on canvas
152 x 130 cm

DAN SCHEIN

ES

Dan Schein (nacido en 1985) nació en Sudáfrica, creció en varios lugares, especialmente en Estados Unidos, y ahora vive en Nueva York. Se graduó en 2011 y estudió en el Purchase College SUNY y en la Tyler School of Art de la Universidad de Temple, en Filadelfia. Schein pinta al óleo sobre lienzo, y a menudo sin boceto, por lo tanto, la aparición de los motivos a través de la acción pictórica, se revela en los potentes trazos. Sin distorsionar los colores, representa las formas de la naturaleza en forma de burdas caricaturas, y los rostros también se reducen a unas pocas marcas, pero vitales. Schein retrata su visión del mundo, que a menudo se traduce en una inquietud interior manifestada por el método del pincel, así como demostrada en las escenas presentadas.

Exposiciones individuales incluyen "Window Pains", Best Western, Queens, Nueva York (2021); "My Life is Small", Galleri Tom Christoffersen, Copenhagen, Dinamarca (2021); "Mostly Paper and a Ham", Room Art Space, Brooklyn, Nueva York (2019); "Paintings of Horses and Other Things Also", Marvin Gardens, Queens, Nueva York (2018). Exposiciones colectivas incluyen "Humans", Deli-Grocery Gallery, Queens, Nueva York (2021); "Pungent Utopia" Freight and Volume, Nueva York (2020); "Dearly Beloved" junto con Anna Illsley, Galleri Tom Christoffersen, Copenhagen, Dinamarca (2019).

EN

Dan Schein (b. 1985) was born in South Africa he grew up in several places particularly in the United States and now lives in New York. He graduated in 2011 and studied at Purchase College SUNY and Tyler School of Art, Temple University, Philadelphia. Schein paints oil on canvas, and often without a sketch, thus, the emergence of the motifs through the painterly action, is revealed in the powerful strokes. Without distorting the colors, he depicts the forms of nature in rough caricatures, and faces are as well reduced to few, but vital marks. Schein portrays his view on the world, often resulting in an inner unrest manifested by the brush method, as well as demonstrated in the scenes presented.

Solo exhibitions include "Window Pains", Best Western, Queens, New York (2021); "My Life is Small", Galleri Tom Christoffersen, Copenhagen, Denmark (2021); "Mostly Paper and a Ham", Room Art Space, Brooklyn, New York (2019) "Paintings of Horses and Other Things Also" Marvin Gardens, Queens, New York (2018). Group exhibitions include "Humans", Deli-Grocery Gallery, Queens, New York (2021); "Pungent Utopia" Freight and Volume, New York, New York (2020); "Dearly Beloved", two person exhibition with Anna Illsley, Galleri Tom Christoffersen, Copenhagen, Denmark (2019).



Two Trees, 2021
Óleo sobre lienzo
Oil on canvas
30.5 x 40.5 cm

ALLISON SCHULNIK

ES

Allison Schulnik (1978, San Diego, California) vive y trabaja en Sky Valley, California. Sus películas han sido incluidas en festivales y museos de renombre internacional, como el MASS MoCA, el Hammer Museum, el LACMA, el Festival Internacional de Cine de Animación de Annecy y el Animafest de Zagreb.

Su última película, *Moth*, fue el "Midnight Moment" de enero de 2020 de Times Square Arts, la mayor exposición de arte digital del mundo y de mayor duración, sincronizada en vallas publicitarias electrónicas por todo Times Square cada noche desde las 23:57 hasta la medianoche. Se han presentado exposiciones individuales de la obra de Schulnik en el Wadsworth Atheneum Museum of Art, Hartford, CT; Laguna Art Museum, Laguna Beach, CA; Oklahoma City Museum of Art, OK; Nerman Museum of Contemporary Art, Overland Park, KS; Mark Moore Gallery, Los Ángeles; Zieher Smith, Nueva York, NY; y Galería Javier Lopez & Fer Frances, Madrid.

La obra de Schulnik se encuentra en numerosas colecciones de museos, como el Museo de Arte del Condado de Los Ángeles, el Museo de Arte Contemporáneo de San Diego, el Museo de Arte de Santa Bárbara, el Museo de Bellas Artes de Montreal, el Museo de Arte de Laguna, el Museo de Arte Crocker, el Museo de Arte Wadsworth Atheneum y la Galería Albright-Knox.

EN

Allison Schulnik (b. 1978, San Diego, CA) lives and works in Sky Valley, CA. Her films have been included in internationally renowned festivals and museums including MASS MoCA, the Hammer Museum, LACMA, Annecy International Animated Film Festival and Animafest Zagreb.

Her latest film *Moth* was the Times Square Arts' January 2020 Midnight Moment, the world's largest, longest-running digital art exhibition, synchronized on electronic billboards throughout Times Square nightly from 11:57pm to midnight. Solo exhibitions of Schulnik's work have been presented at the Wadsworth Atheneum Museum of Art, Hartford, CT; Laguna Art Museum, Laguna Beach, CA; Oklahoma City Museum of Art, OK; Nerman Museum of Contemporary Art, Overland Park, KS; Mark Moore Gallery, Los Angeles; Zieher Smith, New York, NY; and Galería Javier Lopez & Fer Frances, Madrid.

Schulnik's work can be found in numerous museum collections including the Los Angeles County Museum of Art; Museum of Contemporary Art San Diego; Santa Barbara Art Museum; Musée de Beaux Arts (Montreal); Laguna Art Museum; The Crocker Art Museum; Wadsworth Atheneum Museum of Art; and The Albright-Knox Gallery.



Moth, 2019

Video de animación con 1540 Gouache sobre papel

Animated video with 1540 gouaches on paper

(3m 15s)

Courtesy of the artist and P.P.O.W., New York

IF IT IS A HUMAN THING TO DO
TO PUT SOMETHING YOU WANT,
BECAUSE IT'S USEFUL, EDIBLE,
OR BEAUTIFUL, INTO A BAG, OR
A BASKET, OR A BIT OF ROLLED
BARK OR LEAF, OR A NET
WOVEN OF YOUR OWN HAIR, OR
WHAT HAVE YOU, AND THEN
TAKE IT HOME WITH YOU, HOME
BEING ANOTHER, LARGER KIND
OF POUCH OR BAG, A CONTAINER
FOR PEOPLE, AND THEN LATER
ON YOU TAKE IT OUT AND EAT IT
OR SHARE IT OR STORE IT UP
FOR WINTER IN A SOLIDER
CONTAINER OR PUT IT IN THE

MEDICINE BUNDLE OR THE
SHRINE OR THE MUSEUM, THE
HOLY PLACE, THE AREA THAT
CONTAINS WHAT IS SACRED, AND
THEN NEXT DAY YOU PROBABLY
DO MUCH THE SAME AGAIN – IF
TO DO THAT IS HUMAN, IF
THAT'S WHAT IT TAKES, THEN I
AM A HUMAN BEING AFTER ALL.
FULLY, FREELY, GLADLY, FOR THE
FIRST TIME.

URSULA K. LE GUIN.

THE CARRIER BAG THEORY OF FICTION



L21 Gallery

Hermanos García Peñaranda, 1A
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Islas Baleares, España

L21 LAB

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Islas Baleares, España

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Jordi Ribes
Mira Makai
Hunter Potter
Daisy Dodd-Noble
Richard Woods
Gao Hang
Nat Meade
Théo Viardin
Ben Edmunds
Dasha Shishkin
Joe Cheetham
Mona Broschár
Simon Demeuter
Cristina De Miguel
Edu Carrillo
Ian Waelder
Erika Hock
Fabio Viscogliosi
Valerie Krause
Stevie Dix
Felix Treadwell