



# NINO MIER GALLERY

NEW YORK | BRUSSELS

RAFA MACARRÓN

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# BIOGRAPHY



# Rafa Macarrón

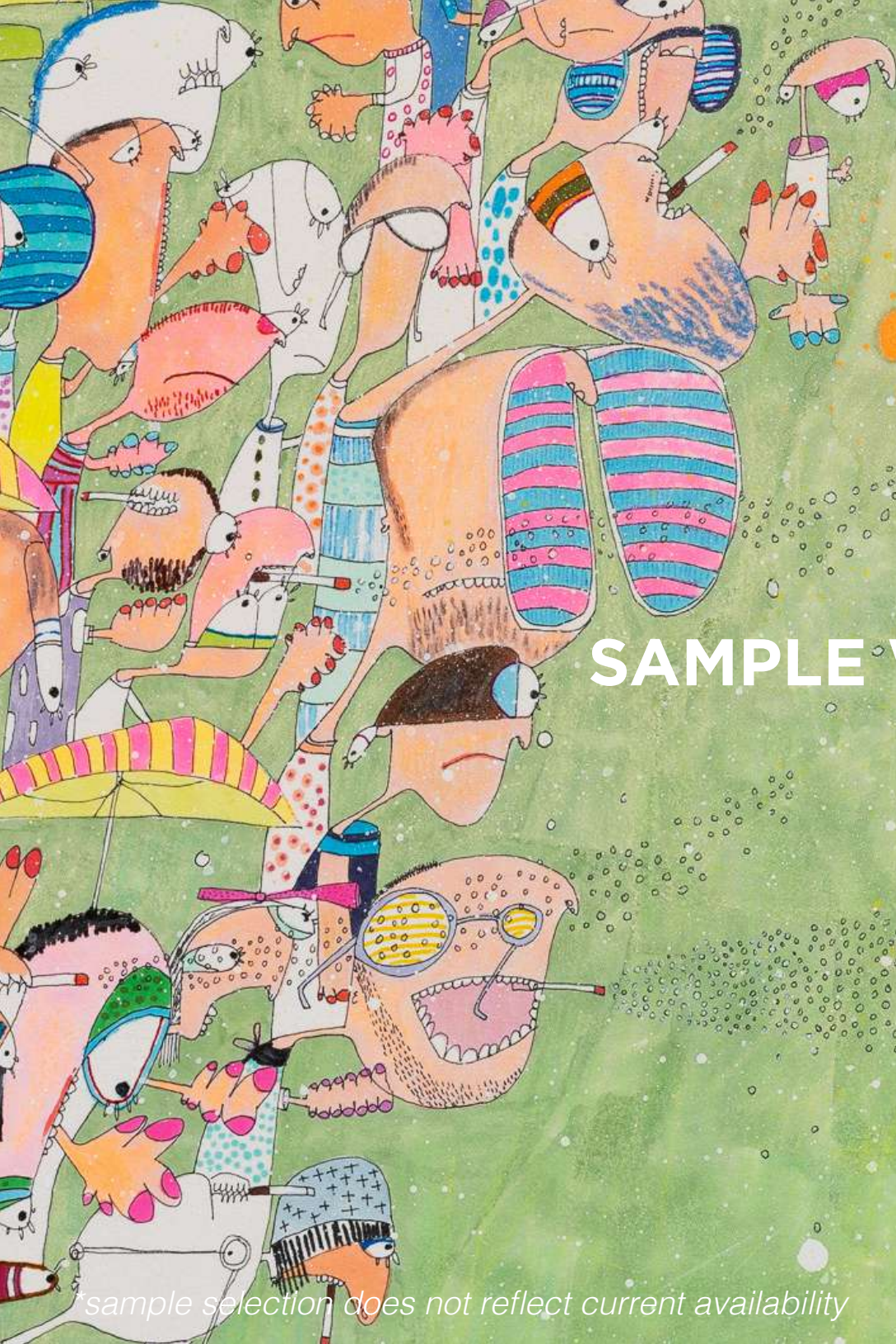
**b. 1981, Madrid, ES**

**Lives and works in Madrid, ES**



Rafa Macarrón is a self-taught artist whose works meld playful drawing and figuration with striking, chromatic abstraction. Macarrón's work plays with bodies, particularly ones with manifold fingers, thin-lined limbs, and hyper-distorted facial features. Trained as a physiotherapist, he works with a comprehensive understanding of anatomy, only to rebuke its precision. His canvases comprise a field of playfulness, a space for mutation. Macarrón's corruptions of scientific anatomy are at once spirited and macabre, similar to the figures in Picasso's *Guernica*. His dreamlike aesthetic brings a popular-cultural sensibility--one informed by various media such as comics and cartoons--to a style of abstract figuration exemplified by painters such as Paul Klee, Arshile Gorky, and Jean Dubuffet. These characters exist in two types of landscapes: in some works, Macarrón emphasizes a sense of isolation, positioning the figures in textured color fields; and in other works, he makes them bustle in overcrowded worlds filled with absurdist infrastructures.

*Rafa Macarrón (b. 1981, Madrid, ES; lives and works in Madrid, ES) has exhibited at Nino Mier Gallery, Los Angeles; CAC, Málaga, España; Museo de Arte Contemporáneo, Alicante, Spain; and Museo DA2, Salamanca, Spain. His work is collected by institutions worldwide, including the Hudson Valley Center for Contemporary Art, New York; Fundación BMW, Spain; Caja Campo, Valladolid, Spain; and Colección Mercadona, Spain, among others.*



# SAMPLE WORKS

*sample selection does not reflect current availability*



Untitled (*Dibujo 1*), 2021  
Mixed media on paper  
13 3/4 x 19 3/4 in  
35 x 50 cm  
(RMA21.005)



Untitled (*Lino 4*), 2021  
Mixed media on linen  
72 x 72 in  
182.9 x 182.9 cm  
(RMA21.002)



Untitled (*Niñas*), 2021  
Mixed media passepartout; suite of 50 drawings  
57 3/8 x 92 3/4 in (framed)  
145.7 x 235.6 cm (framed)  
(RMA21.032)



Untitled, 2021  
Mixed media on paper  
27 x 33 in (framed)  
68.6 x 83.8 cm (framed)  
(RMA21.034)





Untitled (*Niñas*), 2021  
Mixed media on paper  
19 x 19 in (framed)  
48.3 x 48.3 cm (framed)  
(RMA21.016)





*Perro IV*, 2021  
Bronze, edition of 3  
26 3/4 x 144 1/2 x 37 3/4 in  
68 x 367 x 96 cm  
(RMA21.033)



Untitled (*Lino 6*), 2021  
Mixed media on linen  
72 x 72 in  
182.9 x 182.9 cm  
(RMA21.004)





Untitled, 2022  
Bronze (gold, large)  
72 1/8 x 50 x 20 1/8 in  
183 x 127 x 51 cm  
Weight: 70 kg / 154.3 lbs  
Edition of 6 plus 2 artist's proofs  
(RMA22.013)



Untitled (*Niña*) , 2022  
Mixed media on canvas  
57 1/4 x 46 5/8 x 3 3/4 in (framed)  
145.5 x 118.5 x 9.5 cm (framed)  
(RMA22.029)





**SELECTED EXHIBITONS  
AND PROJECTS**

# SELECTED EXHIBITIONS AND PROJECTS

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***MULTITUDE***

2022

NINO MIER GALLERY  
BRUSSELS, BE

***THE GIRLS / THE GIRLS' DRAMS***

2022

NINO MIER GALLERY  
LOS ANGELES, CA, US

***QUINCE***

2021

CENTRO DE ARTE CONTEMPORANEO MALAGA  
MALAGA, ES

# MULTITUDE

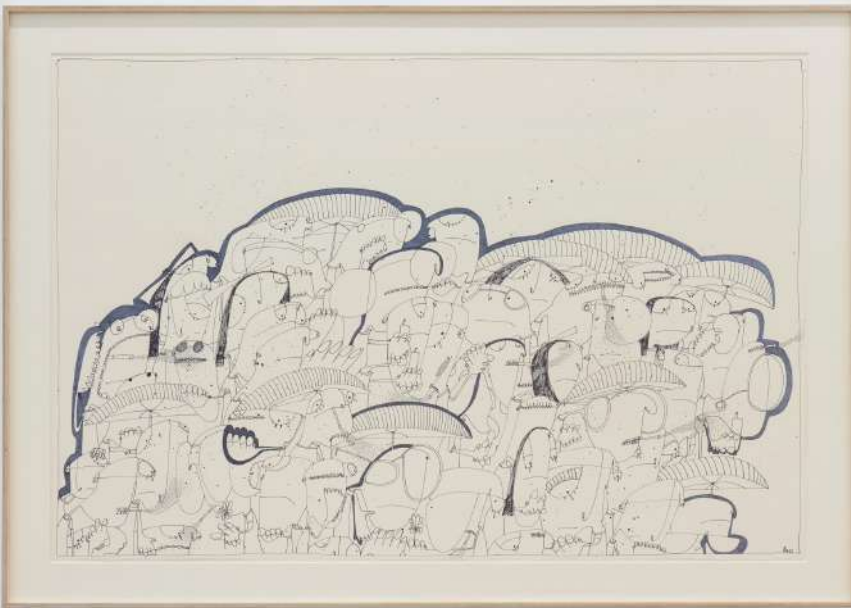
2022  
NINO MIER GALLERY  
BRUSSELS, BE

Nino Mier Gallery is pleased to present MULTITUDE, an exhibition of new paintings, drawings, and bronze giraffe sculptures by Spanish artist Rafa Macarrón. On view in Brussels from October 14 – November 10, 2022, MULTITUDE is Macarrón's second solo exhibition with the gallery and first show in Brussels.

Set against neutral backgrounds, Macarrón's paintings are kaleidoscopic agglomerations of anthropomorphic forms. The predominantly orange hue of their skin stands out against monochromatic backdrops, creating an uncanny absence of environment or context for the colorful and misshapen characters. Saturated with humor and whimsy, they tap into the cubist abstraction of Pablo Picasso and Joan Miró along with a Boschian density of figure and action. The figures' many-fingered hands, eyes that extend like flower petals, and mouths full of small, chattering teeth proliferate across the canvases like features of a landscape.

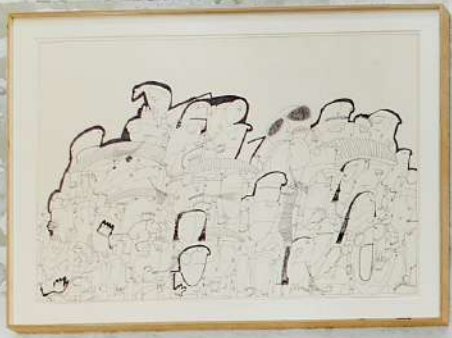
The suite of paintings presented in the exhibition constitute a departure from Macarrón's typical method. In the past, Macarrón began his paintings with sketches, whereas in the new works, he painted directly on the canvas after envisioning each composition's overall structure. Per the artist, this makes for an invigorated relationship with the materiality of the paint itself, as he seeks out the freshness and delicacy of direct brushstrokes on canvas.

In both the canvases and the works on paper, each figure takes part in an isolated activity such as smoking, pondering, or drinking, oblivious of their peers. The compositional layering of figures, devoid of architecture or environment, creates spatial disorder. Chaos permeates the works, as figures are distributed throughout their surfaces as though they were suspended in space. Despite this concentration, a sense of loneliness permeates the works. Each character is trapped within their own formal limits—trapped, further, within their own tense arcs of tragedy and humor—rather than connecting with others.











# ***THE GIRLS / THE GIRLS' DREAMS***

2022

**NINO MIER GALLERY  
LOS ANGELES, CA, US**

Nino Mier Gallery is pleased to present *The Girls and The Girls' Dreams*, a two-part exhibition by Rafa Macarrón, one of the most notable emerging artists in contemporary Spanish painting. The exhibition is the gallery's first solo show with Macarrón and will be on view in Los Angeles from January 15 – February 11, 2022.

*The Girls and The Girls' Dreams* are comprised of mixed media paintings on canvas, works on paper, and one twelve-foot bronze sculpture of an elongated, kneeling dog. The thirty-two works in the exhibition are a testament to Macarrón's interest in world-building. Almost all of the works in the show feature figural portraits of the titular 'girls', isolated from one another and represented in neo-cubist abstraction. Their likenesses appear against black backgrounds that recall either the dead of night or star-filled galaxies. These figures alternatively engage

the eyeline of viewers or turn away from them, reflecting a broad range of everyday postures, emotions, and dreams.

With auspices in the works of artists such as Keith Haring, Pablo Picasso, Joan Miró, and Hieronymous Bosch, Macarrón's paintings cultivate an aesthetic experience structured by a direct relationship between the girls and the viewers. The girls may seem foreign to us, but through them we encounter a kind of purity and innocence that captures our gaze and becomes familiar.

Macarrón understands his smaller drawings and large-scale multimedia paintings on canvas as parallel practices. The drawings are opportunities to zero in on each girl's face and identity; when reconfigured on canvas, they begin to appear harmonious and fluid, and to have a greater sense of presence. By placing his figures against black backgrounds in chiaroscuro, the intricate geometries that comprise their bodies becomes illuminated. In this way, the girls become the protagonists of Macarrón's nonlinear narrative. They stand alone with only their thoughts and dreams. The exhibition presents these dreamers as floating bodies in abstraction, and their dreams as what captures and transports us into the sublime abyss that is the tender and frayed memory of early life.





RAFA MACARRÓN  
THE GIRLS











## QUINCE

2021

**CENTRO DE ARTE CONTEMPORANEO  
MALAGA, ES**

The CAC Málaga presents the first exhibition of artist Rafa Macarrón in a museum in Spain. The show, curated by Fernando Francés, is made up of fifteen works: ten canvases; a polyptych including fifty drawings; and four large-format bronze sculptures, expressly produced for the exhibition in the course of the past year.

Fifteen must be understood as a single unit, in which the works speak to each other, although each of them may be interpreted individually.

Rafa Macarrón is obsessed with the solitude of man before the immensity of the universe. In his works he creates unique beings that take centre stage in each work, and embody the universal and the unrepeatable at the same time. In the present show, the artist has returned to a darker range of colours, mostly using black or grey, with occasional touches of ochre. Although these are the dominant colours, the visitor will also see small details done in neon colours. The artist's work depicts everyday situations that are taken out of context and altered by the deformity of the different characters, who exude tenderness and kindness. His paintings often play with two and three dimensions, with added architectural elements and volumes. This is why the show includes both paintings and bronze sculptures, the latter almost seeming to have been lifted from the canvases themselves.

The influence of comic-book art, Spanish painting of the 50s and 60s, the work of Fraile, Matta, Quirós, Picasso or Dubuffet, in addition to the artist's deep-ranging knowledge of the human body, serve as drivers in the creation of his imaginary characters, who also exhibit certain features of naïve art.

Dogs are often depicted in the works included in Fifteen. Macarrón paints dogs that are more than two metres tall, with huge teeth – but not at all defiant, since he always finishes them off in rounded shapes, as can be seen in the triptych CAC I (2021). Human figures are also to be found in the show, as is the case in CAC V (2021), which includes more than four hundred squares that act as windows placed between the special characters in the picture and the audience, in an attempt to establish a series of ever renewed conversations with the viewer.

CAC XI (2021) is the smallest exhibit in the show: a golden frame with Baroque touches, that invites viewers to come into the room and submerge themselves in the singular and unique universe of Rafa Macarrón.







PRESS

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# PRESS

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**BARRON'S PENTA**

APRIL 2022  
BY FANG BLOCK

**STREET ART NEWS**

OCTOBER 2021  
BY ROM LEVY

**OCULA**

OCTOBER 2021  
BY SAM GASKIN

**WHITEWALL**

JULY 2021  
BY MELISSA MUI

**JUXTAPOZ**

JUNE 2021  
BY SASHA BOGOJEV

**HYPEBEAST**

AUGUST 2019  
BY GABRIELLE LEUNG

# PENTA

APRIL 2022

## Global Emerging Artists Shine at Phillips' 'New Now' Sale in London

By Fang Block



Rafa Macarrón's *Viaje al Espacio*. Courtesy of Phillips

Works by young emerging artists were well received at Phillips' "New Now" sale in London Thursday night, with several pieces achieving prices more than double their presale estimates.

The most expensive lot of the sale was *Ferdinand-Philippe-Louis-Henri, Duc d'Orléans*, 2014 painting by American artist Kehinde Wiley fetched £289,800 (US\$362,917), more than double its presale estimate of between £80,000 and £120,000. The 45-year-old Brooklyn-based artist is best known for his photorealistic portraits of black figures adopting poses that echo the subjects in classical European portraiture.

In *Ferdinand-Philippe-Louis-Henri, Duc d'Orléans*, the sitter has one hand on his hip, with his shoulders pulled back and head inclined to one side, resembling Jean Auguste Dominique Ingres' portraits of Ferdinand-Philippe, Duc d'Orléans.

The second highest price was achieved by Rafa Macarrón's *Viaje al Espacio*, 2020, selling for £239,400. It had been valued between £100,000 and £150,000.

Macarrón, born in 1981 in Spain, is one of the most notable emerging artists known for his vivid dreamscapes, drawing inspiration from comic strips and the amorphous structures of French painter-and-sculptor Jean Dubuffet to the immersive works of Chilean Surrealist Roberto Matta.



OCTOBER 2021

## Artist Interview: Rafa Macarrón

By Rom Levy



Spanish artist Rafa Macarrón is a young self-taught artist. His work leaves a touch of dreamlike influences and childish reminiscences. Despite the drama and deformity in his characters, the scenes portray tenderness, kindness, and harmony.

I recently caught up with the talented Rafa Macarrón and talked about his artistic influences, inspirations, and plans for 2022.

*Rom Levy: To begin, can you tell me a little about yourself and your background?*

Rafa Macarrón: From a very young age I have had a pencil in my hands. When I was 4 years old, I traveled with my parents to Paris coinciding with the inauguration of the Picasso Museum. When I entered one of the rooms I asked for a notebook and colored pencils. I spent the whole morning trying to understand what was in front of me. At the age of seven I used to make drawings full of color, animals or people taken out from some unknown world. By the time I was supposed to go to college, it was the Spanish painter Juan Barjola who encouraged me not to apply to the Academy of Fine Arts.

My studies as a physiotherapist have helped me a lot to know the human anatomy. I know the structure of the body perfectly. Afterwards, I started trying deformations and saw that they worked very well. It's a bit like creating your own body characters, each with their own soul.

Cycling has also provided me, not only with the desire to go beyond, but also the solitude, freedom, and also many landscapes, which have influenced my painting so much. When I used to ride a bike, I entered the same state of flow that I reach when I paint. I could be painting for eight or ten hours nonstop and not realize the passage of time.

*Who and what inspires your work?*

A small sunrise, the time I spend with my children, a walk with the dogs... To look at the small, ordinary, and daily details. It is very important to me and for my practice, to feel, perceive and keep painting to learn how to create

new work. those are the little things that inspire me.

*Who are the characters in your paintings?*

The characters come out of my everyday life and I take them out of context. They could be individuals living with us. When I create them, I always like to imagine where they come from, what they do, where they go, what life they have...

It is clear to me that I want to speak about life on the street, the everyday life, and my own existence. And I want to speak about these things with humor, more white than dark humor, more compassionate than cruel.

I also like that the characters relate to the viewer, and I play with the formats and scales. I go from a large portrait, where the contact with the figure is direct, to panoramas in which dozens of characters seem to be starring in multiple scenes simultaneously.

*Although your subject engages in daily human activities and has human resemblance, they have a more cartoonish quality. What do you aim to deliver through that, and do your subjects stand as separate entities from ordinary people?* My characters don't go towards the caricature. I flee away from all kinds of cartoonish ornamentation. They are born from a fantastic, surreal, and expressionist figuration. I consider them hybrid characters that are closely related to my admiration for Dubuffet, Bonifacio, and Alfonso Fraile. My characters live in a transcended daily life, clean days, sunsets, and fresh air.

*What can you tell us about the flat characteristics of your work?*

I have always liked to transgress reality and invent like-cosmic spaces that relate to the characters. With flat backgrounds I manage to enhance the figure, and thus give more prominence to the character. When it comes to making more worked backgrounds, as it happens with the beach-scene paintings, illusions of perspectives are generated, it happens the other way around as in with the flat background paintings. I create the background and then I place the figure. I use the extremities of the figures, textures, or background elements to break with the flatness and generate volumes, textures, and a sense of perspective. Colors also help me create atmospheres, like when I use magentas to generate warmth.

The materials used in my painting give me total freedom of expression. The spray gives modernity, dynamism, and color. The pencils and the marker create the weft, the waxes, the acrylics and the gouaches, nuanced transparencies and the oil brings complexity.

*When I saw the oeuvre you exhibited in your first solo show at CAC, the first artist that came to my mind looking at the paintings was Picasso and when I saw the sculptures, the first artist I thought of was Salvador Dali. Do they influence your work? How do cubism and surrealism come together with expressionism in your art?*

Picasso of course. I admire Picasso's work much more than Dalí's, for me he is the painter par excellence, but it is true that the sculptures can be a little like Dalí's work because of my interpretation of the shapes of dogs. But my painting has expressionist features for the immediacy, the stroke is direct, even though I do a lot of sketch work and previous study.

*Following up on my last question, how does your work relate to art movements?*

I have had a very direct relationship with the Spanish painting, I have practically grown up in the Prado Museum, the best art gallery in the world. I am very proud to be part of Spanish painting tradition. Goya's black paintings have always moved me, and of course Las Meninas by Velázquez, which I consider the best work.

My parents are both architects, and I feel that architecture has a very important relationship with my work. I have traveled a lot to see art and have visited fairs and museums around the world. I think everything I see influences me in some way. But if I have to mention specific movements, I would mention El Paso Group in Madrid, the New Figuration or the American Abstract Expressionism as movements that have been able to influence me.

*I look at your work, and for a moment, I am dwelling in the ordinary moments in life, in a peaceful sense. What do you aim to deliver to the viewer?*

I invite the viewer to look at things differently as I've mentioned it above. I'd like the viewer to relate to my interpretation of reality and what surrounds us. I hope they experience my painting and its characters the same way I do, asking themselves: who are they? What is their life like? Where do they come from and, where do they go?

*I am interested in the ephemerality of paintings, do you view your own work as precious? If you are unhappy with a work, do you tend to destroy it or would you rather put it in storage for a while and alter them at a later date?*

No, if something doesn't convince me, I destroy it. I don't like to look back, I'm not capable.



*How does being a self-taught artist affect your style? Do you think it is liberating, or was it ever constraining?*  
It's always liberating.

*Did you ever paint a mural or have any interest to do so in the future?*  
I've never been interested, really.

*What's next for you in 2022?*  
The truth is that I am very excited because many interesting things are coming up in 2022. I'm going to have a show in Los Angeles with Nino Mier gallery, I will participate in Arco Madrid and many other projects that I still cannot talk about, but that I find very exciting..

# OCULA

OCTOBER 2021

## Jadé Fadojutimi, Shara Hughes, and Rafa Macarrón Shine at Sotheby's Hong Kong Sales

By Sam Gaskin



Rafa Macarrón, Rutina Fluor (2019). Mmixed media on canvas. 226.2 by 294 cm. Courtesy Sotheby's.

Auction cash cows Jean-Michel Basquiat and Zao Wou-ki underperformed as collectors chased up-and-coming young artists.

Fifteen artists set records at Sotheby's Modern and Contemporary Art Sales in Hong Kong, which saw HK \$887m (US \$114m) of Western art sold over the weekend.

Works by several young artists eclipsed their high estimates more than three times over.

Jadé Fadojutimi's *Under the Weather* (2017) sold for HK \$6.2m (US \$799,600). The 28-year-old British painter is the youngest artist to have a work in the Tate Collection.

Other artists who set records include Loie Hollowell, Peter McDonald, Nicolas Party and Hong Kong filmmaker Wong Kar-Wai, whose NFT derived from the movie *In the Mood for Love* (2000) sold for HK \$4.3 million (US \$552,700).

'We set out to put together a sale that simply speaks to what our clients across Asia are looking for,' said Max Moore, head of contemporary art sales at Sotheby's Asia. 'In our case, this means important pieces by storied contemporary masters, as well as buzzy young artists who have recently started taking art fairs, or indeed Instagram, by storm.'

The 'buzzy young artists' significantly outperformed contemporary and modern masters at Sotheby's Hong Kong auctions this time around.

Jean-Michel Basquiat's *Untitled (Red Warrior)* (1982) fetched HK \$162.9m (US \$20.9m), the greatest sum of any work sold over the weekend, but that was towards the low end of Sotheby's estimated range of HK\$150-200m.

Pablo Picasso's *Femme Accroupie* (1954) sold for HK \$191.7m (US\$24.6m), a record for Picasso at auction in Asia, but smack in the middle of Sotheby's estimates, while Vincent Van Gogh's *Nature Morte: Vase Aux Glaïeuls* (1886), realised HK \$71m (US \$9.1m), just inside the low estimate.

Three of five works by Chinese painter Zao Wou-ki, who regularly sells for outlandish amounts at auction, were passed in, and Sanyu's oil on masonite portrait *Nu endormi* (1950s) sold for HK \$80.2m, barely over half the high estimate.

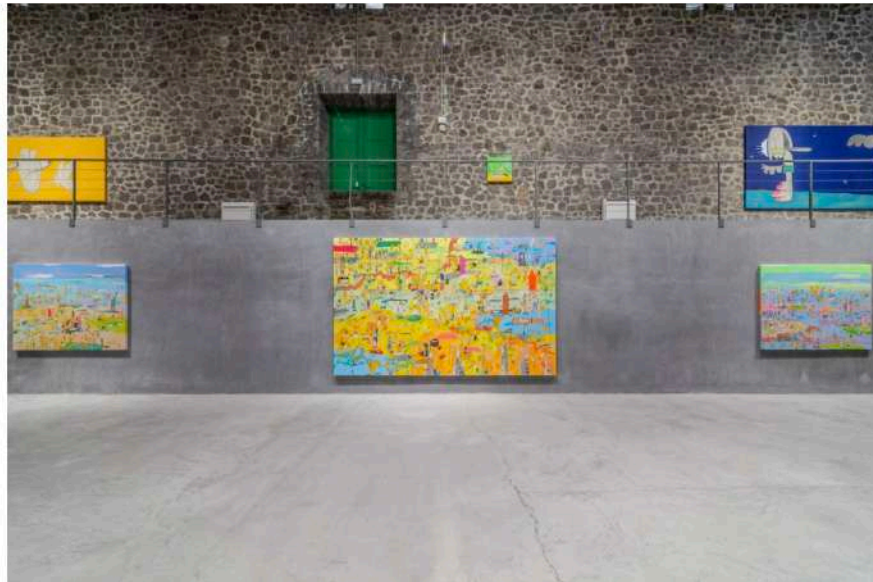
Nevertheless, works by Joan Mitchell, Roy Lichtenstein, and Cecily Brown managed to beat Sotheby's top estimates.

# whitewall

JULY 2021

## Rafa Macarron Explores Shape-Shifting Characters at La Nave

By Melissa Mui



Installation view of "El banista / The Bather," 2021, courtesy of La Nave

La Nave Salinas Foundation in Ibiza is currently presenting "El bañista / The Bather" with Rafa Macarrón. It is the Madrid-born artist's first solo exhibition, on view through July 10 to October 31.

The exhibition features more than 15 paintings of various compositions by Macarrón. His works explore shape-shifting characters that are full of humility. He creates large-scale, vertical pieces along with bright, horizontal panoramic landscapes that have darker paint palettes. In the latter, Macarrón presents thousands of individual scenes that happen simultaneously within one painting. There is a dominant presence of juxtapositions in all his paintings as the artist explores tensions between overcrowded spaces and solitary figures, and with saturated and monochromatic colors.

"It is expressionism because it is born from a gesture, but also a new figuration. To create my elongated figures requires knowledge and respect for anatomy. I know the structure of the body perfectly. Then, I begin to try out distortions and deformations, which I think works very well. I am able to create my own characters, each with their own soul and personality," said Macarrón when defining his work.

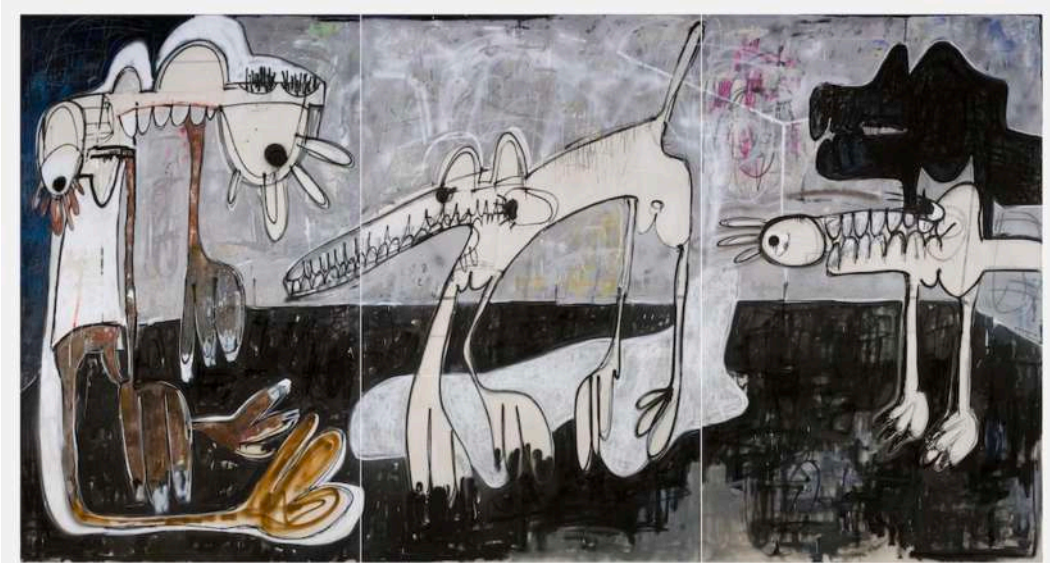
Macarrón is the first Spanish artist to exhibit at La Nave Salinas Foundation in Ibiza, as he follows KAWS, Keith Haring, and Kenny Scharf.

# JUXTAPOZ

JUNE 2021

## Review: Rafa Macarrón's "Fifteen" @ CAC Malaga

By Sasha Bogojev



Between March 26th and June 6th, the Contemporary Art Center of Malaga presented Fifteen, a milestone exhibition by Rafa Macarrón curated by Fernando Frances. Featuring fifteen works made especially for this presentation, including ten canvases, four large-format bronze sculptures, and a polyptych made up of fifty drawings, the works are titled numerically in an effort to leave out any suggestions about their narratives.

As a self-taught artist, ex-cyclist, and physiotherapist by training, Macarrón's artistic practice has been strongly informed by popular culture influences, namely comics, as well as Spanish painting of the 50s and 60s. Blithe about the customary approaches and the "rules" imposed by the tradition, over the years he developed a playful work that represents everyday situations taken out of context and altered by the deformity of the characters. Comfortable with the knowledge about the human body through his studies in physiotherapy, the Madrid-born artist is often reducing his subjects to abstracted forms creating highly welcoming and intriguing scenes. Although known for his colorful, vibrant visuals, the body of work created for this presentation was created exclusively in a monochrome scale.

"I wanted the exhibition to be a project by itself, and a tribute to Las Pinturas Negras de Goya, Saura, Alfonso Fraile artworks, and also Dubuffet," the artist told Juxtapoz about this determined switch. "The space is diaphanous so I wanted all the works to be one. This led me to play with black and white colors and work without my detailed and meticulous painting." Along with the large scale, these two elements successfully accentuate the emotional weight behind the work. "I had to change the scale to make this exhibition. I did not want the space to affect my work, that's why I opted for the large scale and that's been a challenge. I tried to go to the immensity of the room and thus the balance with my works," the artist explained.

This shift informed a different, more expressive mark-making as well as the use of larger painting tools, which led to powerful visuals in which his customary singular thin lines were replaced with more expressive and repetitive linework. "There was a moment when I liked my sketches and my drawings more than my artworks on canvas, so I started to draw on the canvas," Macarrón told us about the differences in his approach. This allowed for simpler, more subject-focused compositions, which also added to the overall impact of these monumental pieces. "I look at my previous work and they have more details and are very meticulous. Moving the drawing itself to the canvas is where I feel more comfortable now," the artist summarized. In addition to that, he is frequently experimenting with materials on top of acrylics, oils, pencils, or sprays, allowing each individual choice to speak for itself - linen to express warmth, aluminum or PVC to show coldness, and paper that allows him to show the most graphic parts. "Go back to colors? I don't know, it would depend on the project I am working on," Macarrón concludes, clearly fascinated by the weight and impact of the newly developed aesthetic.



# HYPEBEAST

AUGUST 2019

## Rafa Macarron's Dream-Like Characters to Take Over NYC's Allouche Gallery

By Gabrielle Leung



Image courtesy of Allouche Gallery

Spanish artist Rafa Macarron will hold a solo exhibition at Allouche Gallery titled "Fluorescent Routine." His unique style of otherworldly, alienesque creatures set in a mix of 2D and 3D dream-like worlds will be on show beginning September 5.

Rafa Macarron explores the adventure and greatness of ordinary life, elevating everyday activities with mysticism and provocation. One creature blow dries and combs its hair, while another smokes a cigarette. One cooks food while a group of friends meet together. Seemingly ordinary activities are distorted with outlandish figures sporting hands with too many fingers, eyes that pop out of the creatures' heads and legs that cannot hold up the weight of their bodies.

The objects, scenes and architecture are familiar to viewers, but when placed together, create a new universe in which the spectator must now look inward to explore his/her self.

Macarron's colorful characters, reminiscent of childhood doodles, allow the works to project a playful, limitless view of the world that has not yet been dictated by boundaries.



**CURRICULUM VITAE**

## RAFA MACARRÓN

Born 1982 in Madrid, ES  
Lives and works in Madrid, ES

### SOLO EXHIBITIONS

- 2023 Lio Malca, New York, NY, US
- 2022 Nino Mier Gallery, Brussels, BE  
*Untitled*, Galerie 75 Faubourg, Paris, FR  
*The Girls*, Nino Mier Gallery, Los Angeles, CA, US  
*The Girls' dreams*, Nino Mier Gallery, Los Angeles, CA, US  
*Afternoon Delight*, CVG Foundation, Beijing, CN
- 2021 *El Bañista*, La Nave Salinas, Ibiza, ES  
*Quince*, CAC, Centro de Arte Contemporáneo de Málaga, ES
- 2019 *Flourescent Routine*, Allouche Gallery, New York, NY, US
- 2018 *Universo tropical*, Galería Juan Silió, Santander, ES  
*Turn off your mind, relax and float down stream*, Gerhardt Braun, Palma de Mallorca, ES
- 2017 *Cuando un hombre entra en una habitación lleva toda su vida con él*, Galería Marga Cervera, Madrid, ES
- 2016 *The Lilies in the Field and the Birds of the Air*, Allouche Gallery, NY, US  
*La vida comienza donde termina el miedo*, Gerhardt Braun, Palma de Mallorca, ES
- 2015 *En familia*, Galería Juan Silió, Santander, ES
- 2014 *Take off*, Galería O. Ascanio, Miami, FL, US
- 2013 *El reino de la fantasía no puede morir*, Galería Distrito 4, Madrid, ES
- 2011 *La Ciudad Acabada*, Galería Distrito 4, Madrid, ES  
*Busa Silencio y lo Encontrarás*, Palacio de Garcigrande, Salamanca, ES
- 2010 *En las nubes*, Galería Adora Calvo, Salamanca, ES

### GROUP EXHIBITIONS

- 2023 *Beach*, curated by Danny Moynihan, Nino Mier Gallery, New York, NY, US (*forthcoming*)
- 2017 *Stand Still – A Still Life Show*, Allouche Gallery, New York, NY, US
- 2015 *Luz del Mediterráneo*, Museo de Arte Contemporáneo, Alicante, ES
- 2014 *Jóvenes pintores Fundación Gaceta*, Museo DA2, Salamanca, ES
- 2013 *Casa de las Bóvedas*, Universidad de Puebla, Puebla, MX
- 2011 *ARTENAVAS*, Convento de Santo Domingo y San Pablo, Ávila, ES

- 2010 *La memoria del laberinto Homenaje a Miguel Hernández*, Centro de Congresos,  
Elche, ES
- 2009 *Paisajes contemporáneos*, Museo de Arte Contemporáneo, Elche, ES

#### **AWARDS AND HONORS**

- 2013 ARCO Best Artist
- 2010 Premio BMW de Pintura, First Place Award  
Certamen de Pintura Jóvenes pintores Fundación Gaceta, First Place Award
- 2009 Certamen Internacional de Pintura Royal Premier Hoteles, First Place Award

#### **SELECTED COLLECTIONS**

Cristina Masaveu Paterson, ES  
Hudson Valley Center for Contemporary Art, Peekskill, NY, US  
Fundación BMW, ES  
Fundación Vivanco, LA Rioja, ES  
Caja Campo, Valladolid, ES  
Cooperativa Virgen de las Viñas, Tomelloso, ES  
Colección Pilar Citoler, ES  
Colección Mercadona, ES



# NINO MIER GALLERY

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