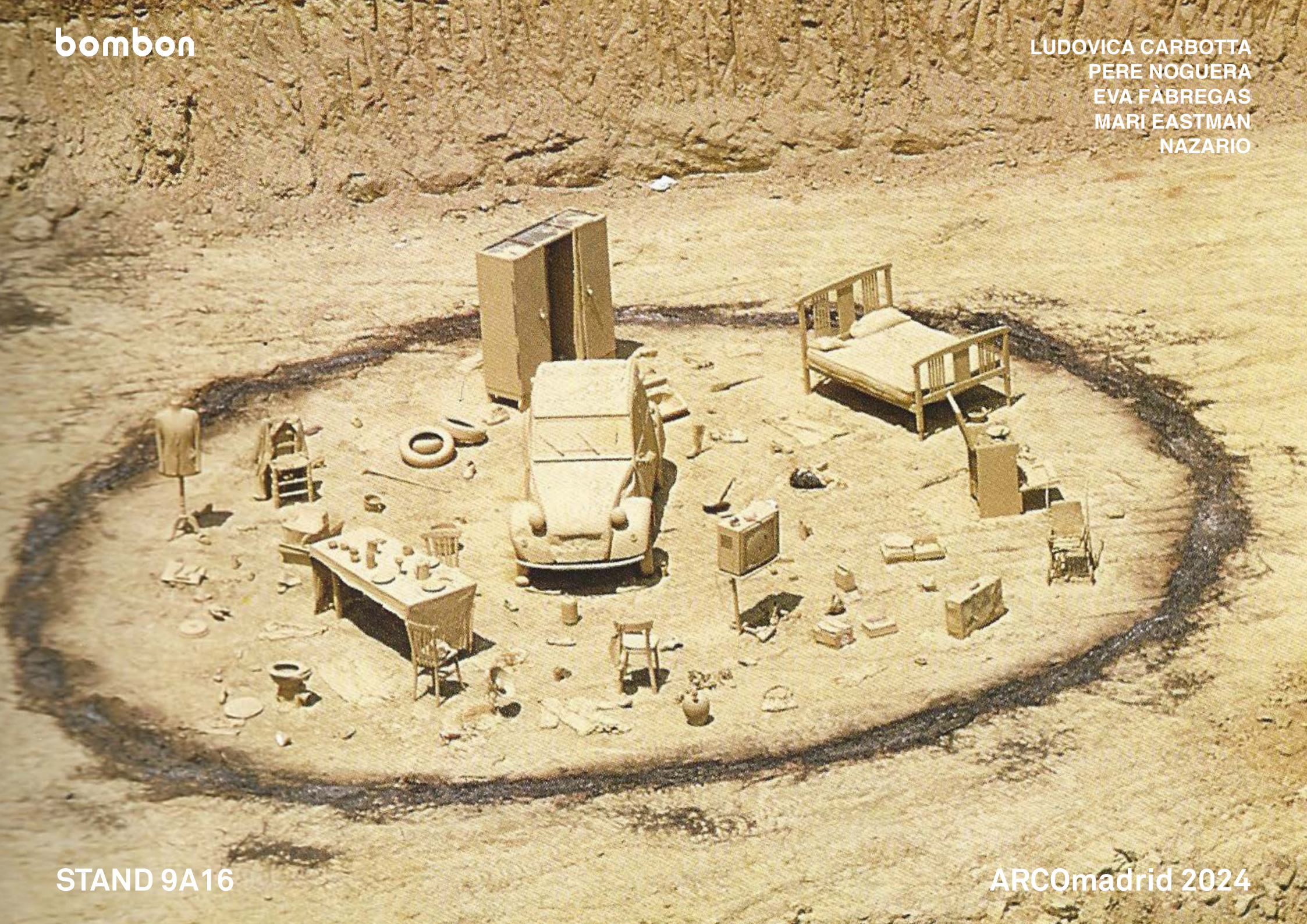


bombon

LUDOVICA CARBOTTA
PERE NOGUERA
EVA FÀBREGAS
MARI EASTMAN
NAZARIO



STAND 9A16

ARCOmadrid 2024

Eva Fàbregas
b. 1988, Barcelona, SP

Ludovica Carbotta
b. 1982, Torino, IT

Mari Eastman
b. 1970, Berkeley, USA

Pere Noguera
b. 1941, La Bisbal de
l'Empordà, SP

Nazario Luque Vera
b. 1944, Sevilla, SP

For ARCO 2024, we propose 5 artists that have been part of the program at the gallery this last year with the aim to bring their work together in Madrid in a curated group exhibition. The artists are **Ludovica Carbotta**, **Mari Eastman**, **Eva Fàbregas**, **Nazario** and **Pere Noguera**.

The works selected for this project propose a reflection around the body; from the performatic aspects in **Noguera**, **Carbotta** and **Fàbregas**' practices to the vindication of non-normative bodies by **Nazario** and **Mari Eastman**, also present in **Fàbregas**' sculptures.

By **Nazario** we present a selection of the original drawings of the comic *Anarcoma*. *Anarcoma* -in addition to a radical, raw, daring, unusual and provocative homoerotic comic- is a key piece in the history of art of this country and a historical document of the underground Barcelona, as well as of the first movements that claimed LGBTBI rights in a society in full transformation. Its protagonist, with the same name, is a transvestite heroine living in the Raval of Barcelona who entered the mostly heterosexual universe of the late 70s-early 80s comic, thus becoming a non-normative reference for an entire generation.

From **Nazario** we also present the work *Abecedario para Mariquitas*, a series of 6 drawings that revolve around the representation of the body outside the limits established by the Catholic traditionalism and moralism; heir to the conceptual and corporal artistic practices of the seventies and eighties. We also present the comic *Turandot*, a reinterpretation of Puccini's famous opera.

Mari Eastman's whimsical strokes nod to fashion, popular culture, and the

personal and draw our attention to the allure found in garment surfaces or the personality of top models who shook the rules of fashion like Pat Cleveland or Gia Carangi. Eastman often uses alternative materials that physically complicate her sensual and seductive surfaces, disrupting the seamless flow of her work.

Eva Fàbregas' *Vessels* consists of spheres made of latex, resin and lycra that have an opening, a cavity, from which a trace of felt comes out, like the fluids from an open wound or milk from a breast. Fàbregas aims to fully inhabit the world of the senses, invoking a pre-linguistic stage to imagine other possible bodies, other ways of feeling, caring and being in the world.

Ludovica Carbotta practice focuses on the physical exploration of the urban space and how individual bodies establish connections with the environment they inhabit. The installation selected for ARCO combine text and performance, in a research on fictional site specificity, a form of site-oriented practice that considers imaginary places or embodies real places with fictional contexts, recovering the role of imagination as a value to construct our knowledge.

From **Pere Noguera** we propose a selection of "enfangades", a concept popularized by the artist in the 70s that consists of covering a set of objects with mud and then observing its drying process and the cracks that are created in an effort to suppress the colors and differences between them. The works selected include pieces of clothing that refer to the body of the person who dressed them, as well as the performatic act. The idea of process and fragility takes precedence over what is permanent. Matter and its processes thus acquire the status of event.

EVA FÀBREGAS

(b. 1988, lives and works in Barcelona)

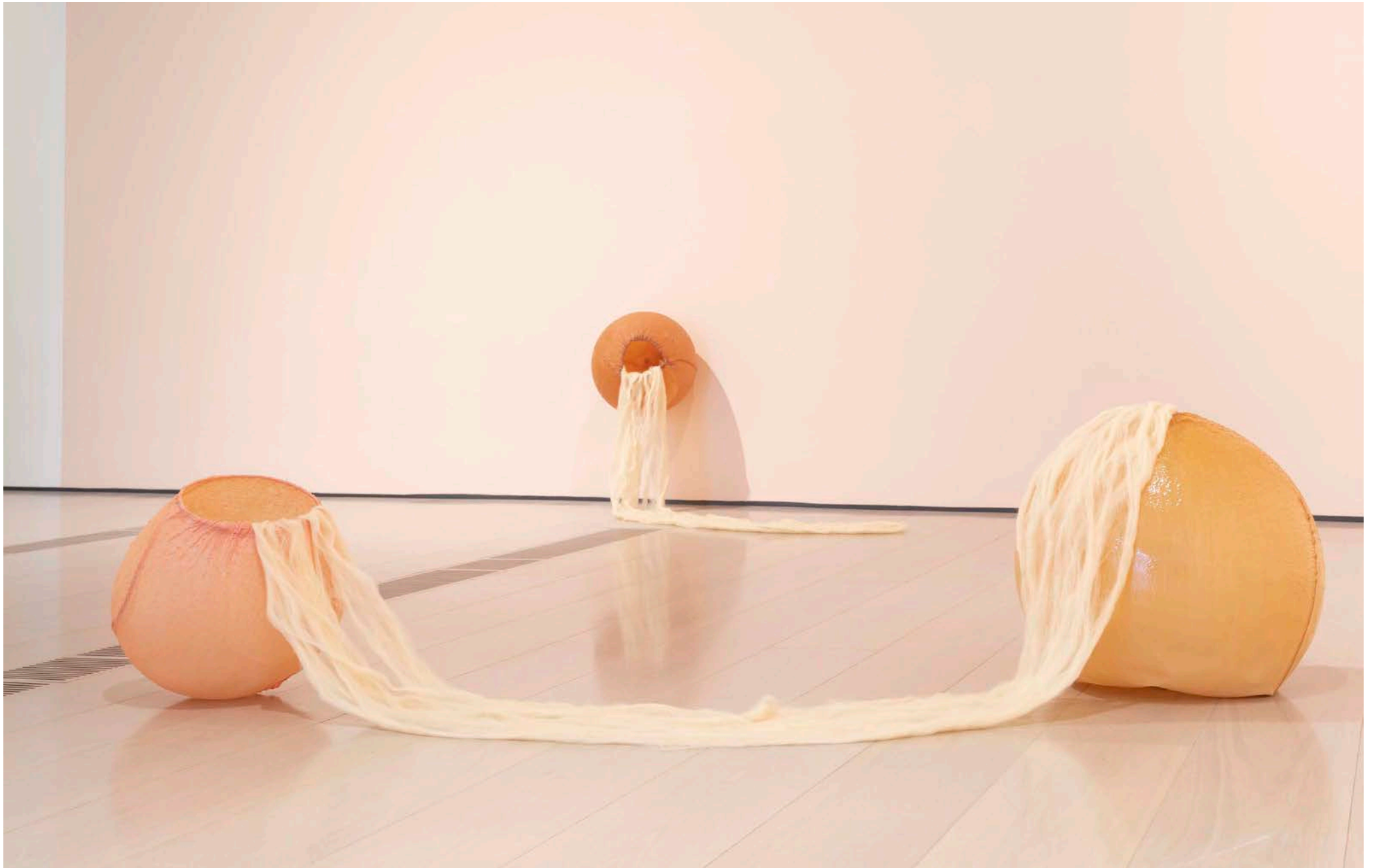
EVA FÀBREGAS

Working with soft and malleable materials, Fàbrega's practice embraces tactile engagement, physical intimacy, sensorial relation and multiple forms of somatic experimentation with and through objects. Liberated from the constraints of biology, desire and affect are allowed to flow in all directions, blurring the distinction between organic and inorganic matter. In her practice, touch is a primary source of knowledge. Her work is about learning through one's fingers and the sculptures are often reminiscent of body organs and voluptuous glands, but she also looks at prosthetics as well as non-human life-forms such as corals, polyps and the reproductive parts of plants. Fàbrega's work belongs to the realm of the somatic, the experiential, the guttural and the unnamable. It aims to fully inhabit the world of the senses, invoking a pre-linguistic stage to imagine other possible bodies, other ways of feeling, caring and being in the world.

Her recent exhibitions include *When Forms Come Alive* (Hayward Gallery, 2024), *Devouring Lovers* (Hamburger Bahnhof, Berlin, 2023), *Enredos* (Centro Botín, Santander, 2023), *Growths* (La Biennale de Lyon, 2022), *London Open* (Whitechapel Gallery, London, 2022), *Vessels* (Bombon projects, Barcelona, 2022), *Skin-like* (Kunsthall, Gent, 2021), *Gut Feeling* (CentroCentro,

Madrid, 2019), *Those things that your fingers can tell* (Kunstverein München, Munich, 2019), *Every object is a thing but not everything is an object* (Hollybush Gardens, London, 2018), *Who cares? A radio tale* (Gasworks / Resonance 104.4 FM, London, 2018), *First Act: Smooth Operations* (Laure Gewnillard Gallery, London, 2017-2018), *Picture yourself as a block of melting butter* (Fundació Miró, Barcelona, 2017), *Eyecatcher* (Big Screen Southend, Focal Point Gallery, Southend-on-Sea, 2017), *Scissors cut paper wrap stone* (Ormoston House, Limerick, West Cork Center, Cork and CCA Derry - Londonderry, 2017 and 2016) and *Systems for displaying matter* (Enclave, London, 2016) amongst others.

Her work is part of public collections such as Museo Reina Sofia (Madrid), DKV Collection (Valencia), MACBA (Barcelona), ARCO Foundation (Madrid), National Art Collection of Catalonia, Kunsthall Ghent (Belgium), MAC (Lyon), Botín Foundation Collection (Santander) and CA2M (Madrid).



Vessels #8, 2022, Eva Fàbregas. Latex, elastic mesh, resin and felt, 53 x 232 x 53 cm (variable installation).

Vessels #5, 2022
Eva Fàbregas
Latex, elastic mesh, resin and felt
60 x 45 x 45 cm (variable installation)

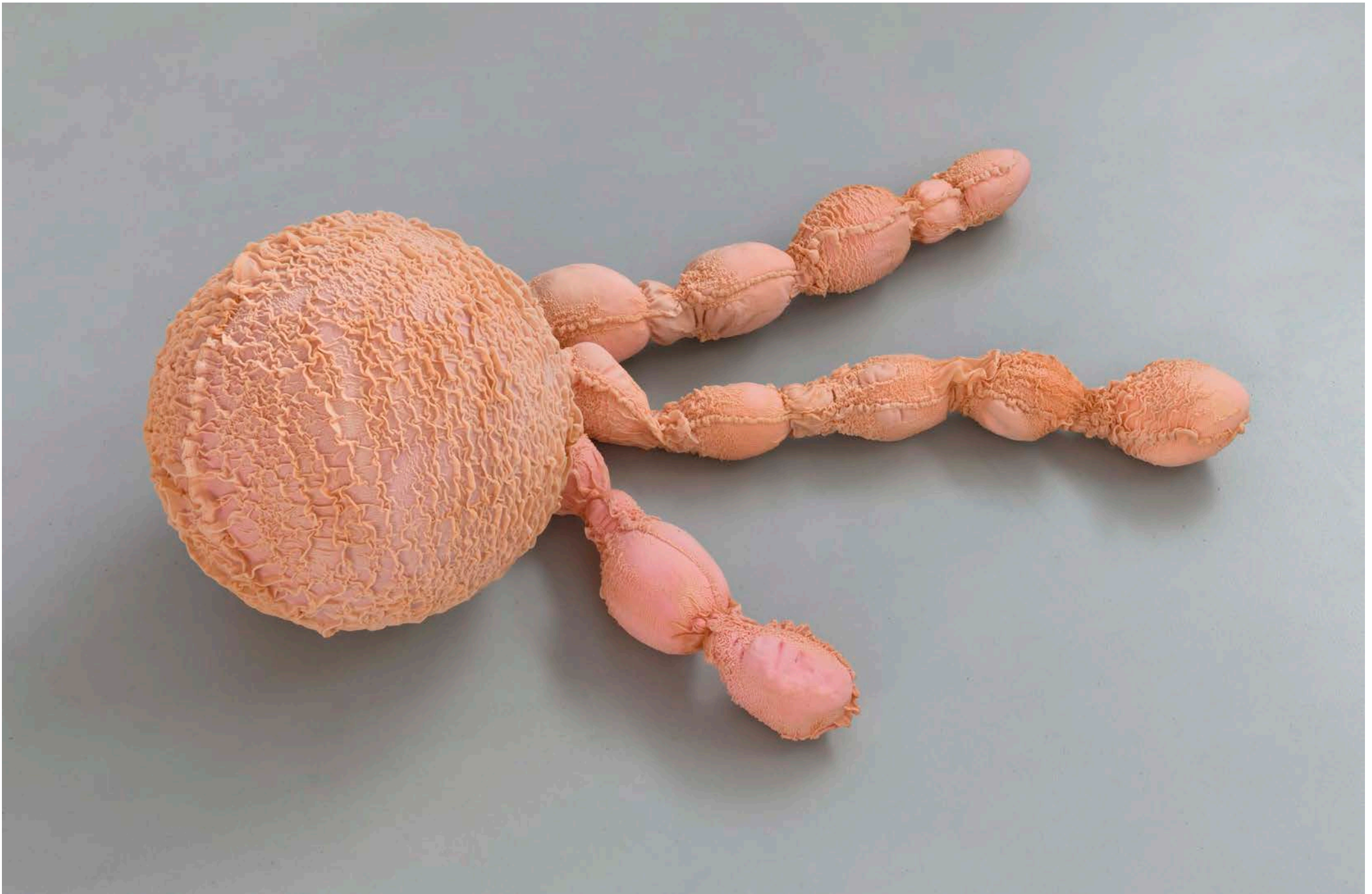


Untitled, 2024
Eva Fàbregas
Air, latex, elastic mesh
and inflatable balls
145 x 30 x 25 cm
(malleable form)

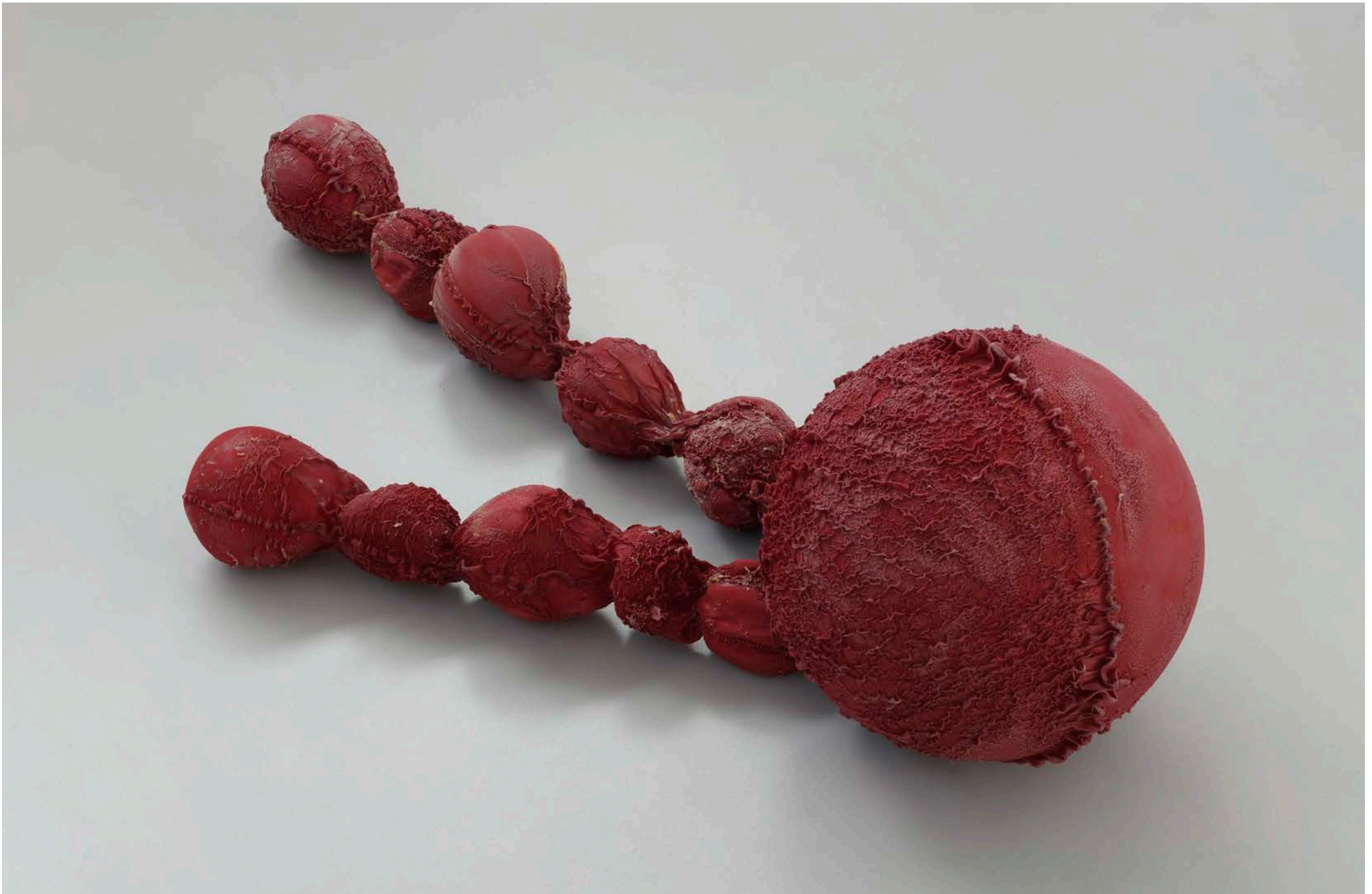




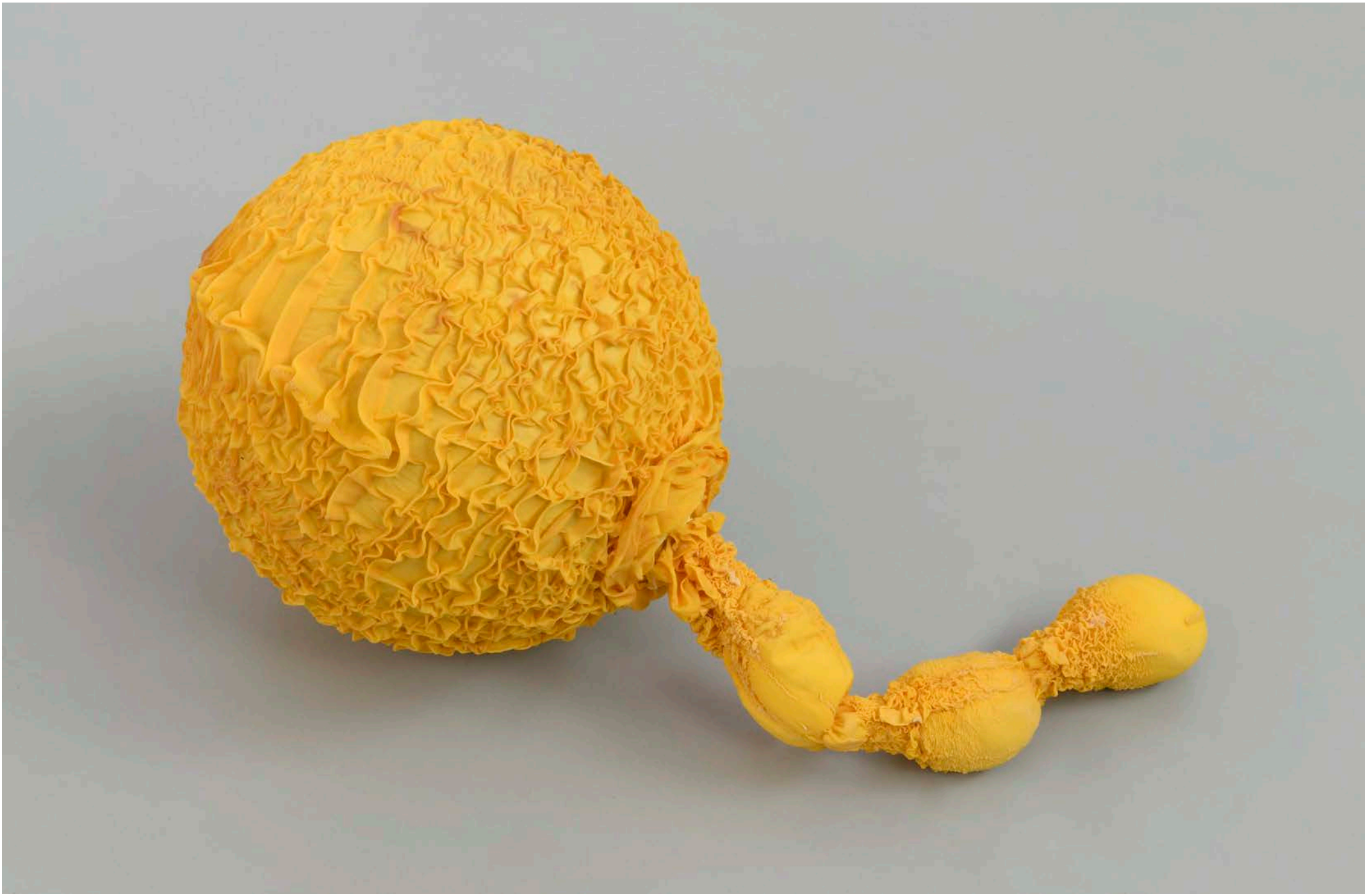
Untitled, 2024
Eva Fàbregas
Air, latex, elastic mesh
and inflatable balls
140 x 60 x 55 cm
(malleable form)



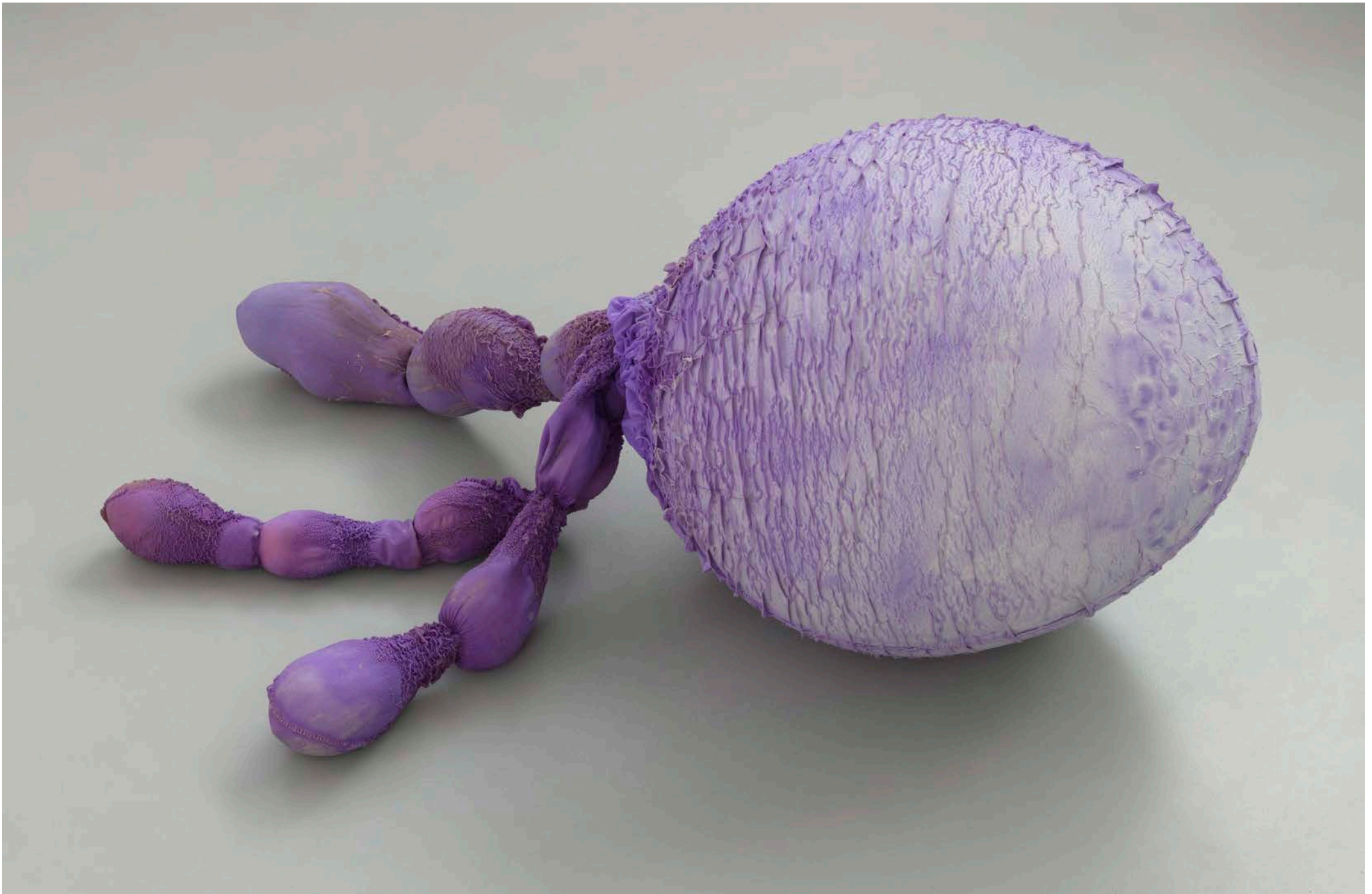
Untitled, 2024, Eva Fàbregas. Air, latex, elastic mesh and inflatable balls, 95 x 32 x 32 cm (malleable form).



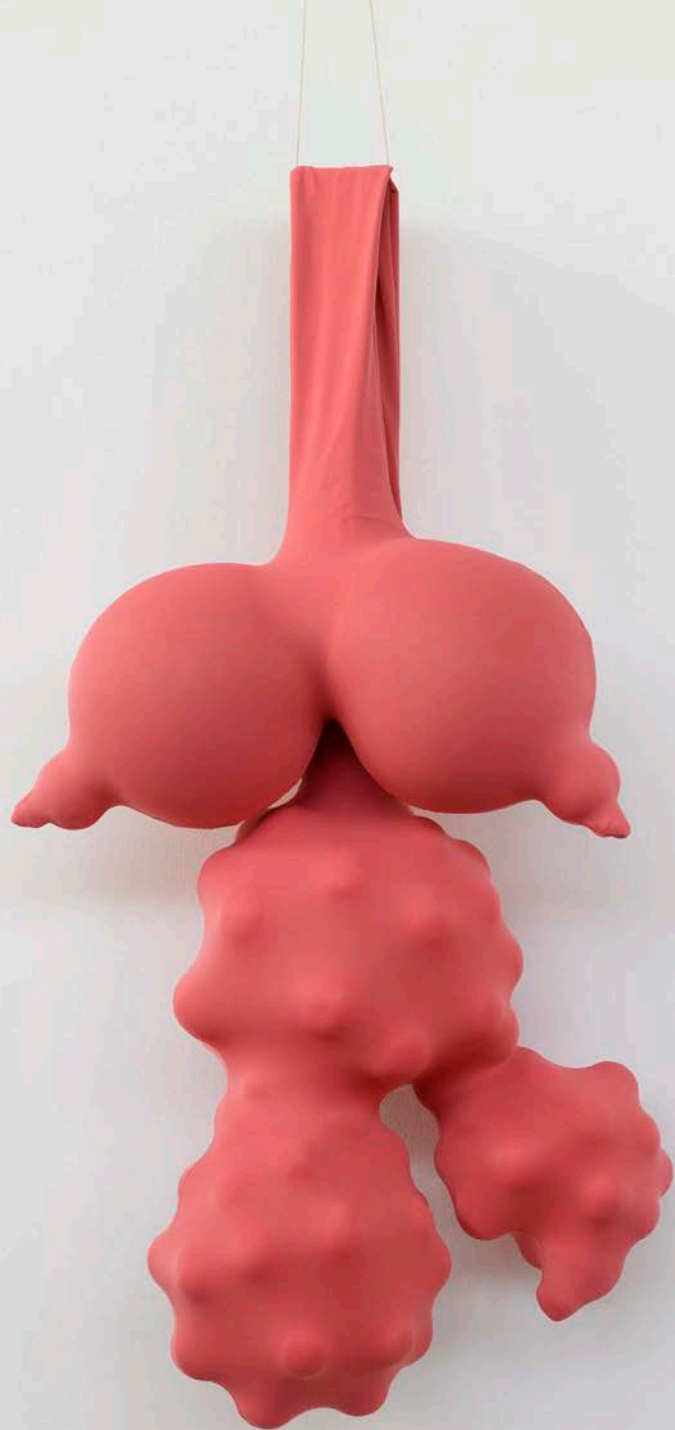
Untitled, 2024, Eva Fàbregas. Air, latex, elastic mesh and inflatable balls, 95 x 32 x 32 cm (malleable form).



Untitled, 2024, Eva Fàbregas. Air, latex, elastic mesh and inflatable balls, 65 x 30 x 35 cm (malleable form).



Untitled, 2024, Eva Fàbregas. Air, latex, elastic mesh and inflatable balls, 110 x 50 x 50 cm (malleable form).



Untitled, 2024

Eva Fàbregas

Air, elastic mesh, polystyrene
and inflatable balls

95 x 45 x 30 cm (malleable form)

Untitled, 2024
Eva Fàbregas
Air, elastic mesh, polystyrene
and inflatable balls
90 x 44 x 25 cm (malleable form)





Untitled, 2024
Eva Fàbregas
Air, elastic mesh, polystyrene
and inflatable balls
90 x 50 x 25 cm (malleable form)



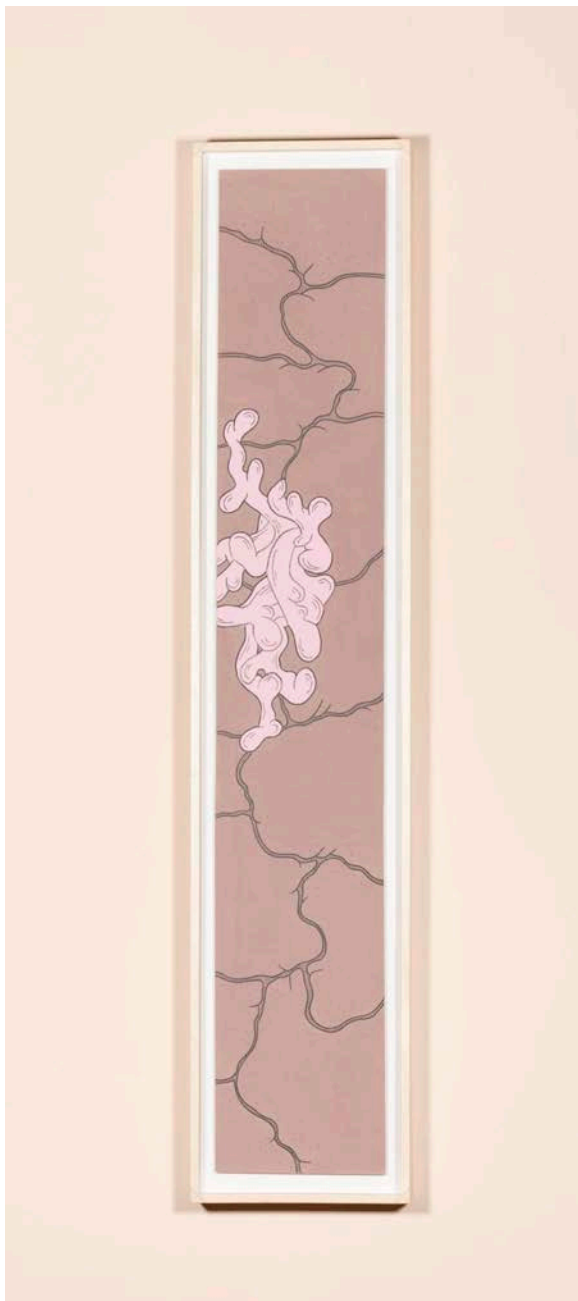
Polifilia #82, 2023
Acrylic on sugar paper
62.5 x 12.5 cm



Polifilia #93, 2023
Acrylic on sugar paper
62.5 x 12.5 cm



Polifilia #84, 2023
Acrylic on sugar paper
62.5 x 12.5 cm



Polifilia #98, 2023
Acrylic on sugar paper
62.5 x 12.5 cm



Polifilia #103, 2023
Acrylic on sugar paper
62.5 x 12.5 cm



Polifilia #102, 2023
Acrylic on sugar paper
62.5 x 12.5 cm

LUDOVICA CARBOTTA

(b. 1982, Torino, lives and works in Barcelona)



LUDOVICA CARBOTTA

“My practice focuses on the physical exploration of the urban space and on how individuals establish connections with the environment they inhabit. Hovering on the boundaries between reality and fiction, recent works combine installations, texts and performances reflecting around the notion of site, identity and participation. Specifically I am exploring what I call fictional site specificity, a form of site-oriented practice that considers imaginary places or embodies real places with fictional contexts, recovering the role of imagination as a value to construct our knowledge. With imagination we can actually create a place to belong, but this will be inevitably affected by the reality of the language that constitutes it as an object. By combining installations, texts and performances, I produce body of works that take the form of medium-scale environments.”

Ludovica Carbotta (Torino, 1982) lives and works in Barcelona. Carbotta has completed an MFA at Goldsmiths University in London (2015). Her work was presented at the 58th International Art Exhibition, *May You Live in Interesting Times*, Venice Biennale (2019), curated by Ralph Rugoff. Recent solo exhibitions include *Very Well, on My Own* (MAMbo Museu d'Arte Moderna di Bologna, Bologna, 2024), *I come from outside of myself* (European Pavillion, OGR, Turin, 2022), *Growing Pains* (Sala Veronicas, Murcia, 2021), *Paphos* (Bombon Projects, Barcelona, 2021), *Die Telamonen* (Bündner

Kunstmuseum, Chur, Switzerland, 2020), Monowe (Fondazione Sandretto Re Rebaudengo, Turin, 2019), smART (Roma, 2019), Artissima Present Future (Turin, 2018), Marselleria (New York, 2018), Marta Cervera Gallery (Madrid, 2017), *ON Public – Monowe* (Bologna, 2016), *A motorway is a very strong wind* (Care Of, Milan, 2014), *Vitrine 270° – Without Walls* (Galleria Arte Moderna, Turin, 2013), Greater Torino (Sandretto Re Rebaudengo Foundation, Turin, 2011).

Some of her recent group shows include MACRO Museum (Rome, IT), Galleria Nazionale d'Arte Moderna e Contemporanea (Rome, IT), Tecla Sala (Barcelona, ES), Drawing Center (New York, US), EACC (Castelló de la Plana, ES), La Casa Encendida (Madrid, ES), Mambo (Bologna, IT), Palazzo Fortuny (Venice, IT) Künstlerhaus Museum (Graz, AU), MAXXI Museum (Rome, IT), Fondazione Sandretto Re Rebaudengo (Turin, IT), Hangar Bicocca (Milan, IT), Dublin Contemporary (Dublin, IRL), Matadero (Madrid, ES), Swiss Institute (Rome, IT) and Les Instants Chavirés (Paris, FR). She is the co-founder of *Progetto Diogene*, an International Residency Program in the public space (Turin – www.progettodiogene.eu) and The Institute of Things to Come, a research centre on futurological scenarios (www.theinstituteofthingstocome.com).

She was awarded the Ariane de Rothschild Prize (Milan, 2011), the Premio Gallarate (2016), International Fellowship Gasworks, London (2016), and the Special Mention at Premio ITALIA, MAXXI Museum, Rome (2016). In 2017 she is fellow researcher at Jan Van

Eyck Academie, in Maastricht, in 2018 recipient of New York Prize, ISCP/ Columbia University.

Her work is part of public and private collections such as Castello di Rivoli (Turin, IT), Macro (Rome, IT), Museo MAGA (Gallarate Milano, IT), IVAM (Valencia, ES), GAM (Torino, IT), Fondazione Sandretto Re Rebaudengo, (Turin, IT), Fondazione CRC Cuneo (Turin, IT), Rothschild Collection (UK), OlorVisual collection (Barcelona, ES).



*Monowe (The Terminal
Outpost) 1:3, 2019*
Ludovica Carbotta
Iron and polyethylene
228 x 115 x 56 cm



Untitled, 2019, Ludovica Carbotta. Wood and plaster, 86 x 73 x 73 cm.



Maqueta Fausto Telamon, 2020

Ludovica Carbotta

Wood and plaster

60 x 40 x 40 cm



Untitled (Paphos), 2021, Ludovica Carbotta. Ceramic, 20 x 25 x 25 cm.

MARI EASTMAN

(b. 1970, lives and works in Chicago)

MARI EASTMAN

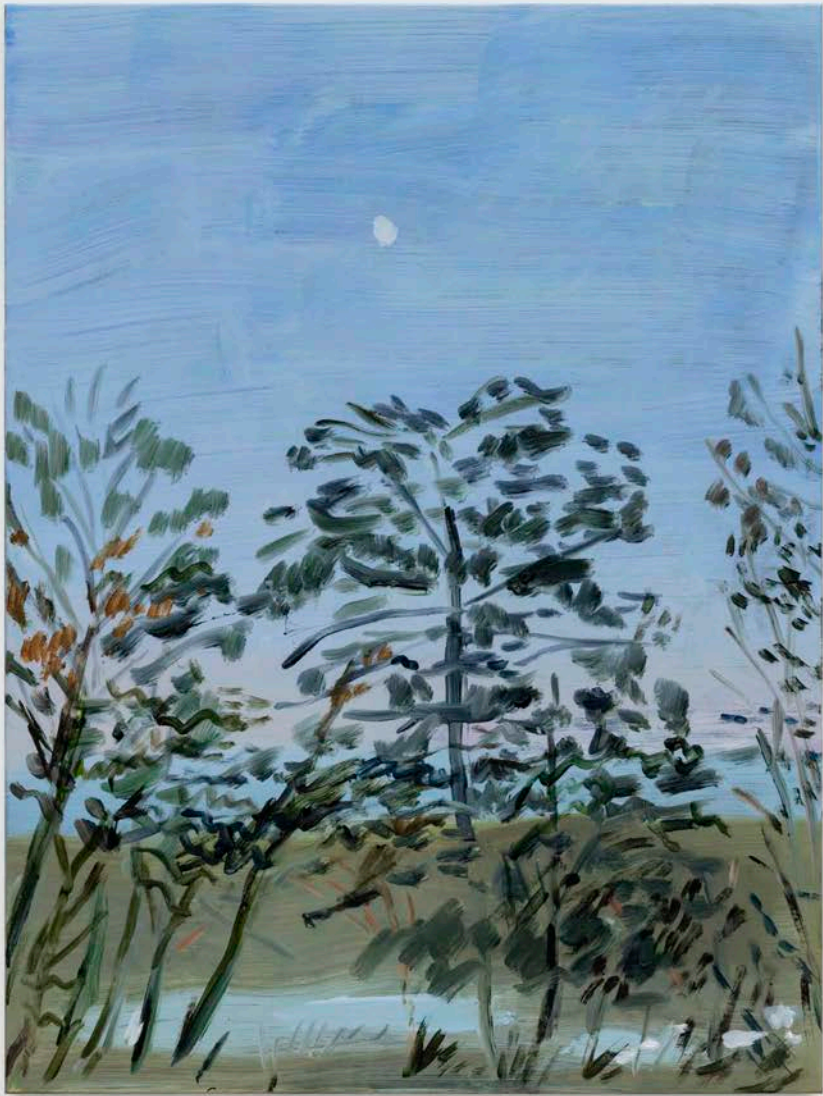
Eastman's work emerges from a pictorial study of images derived from fashion magazines, decorative objects and depictions of popular figures – which become intertwined with personal narratives. Her paintings, often in a small and intimate format, contain loose brushstrokes and often seem to be executed in an intentionally rough manner, which looks to defocus the image and strip back the initial delicate allure. Through this, and as Eastman says, she breaks and questions the heavy heritage which fell onto her shoulders in the moment she decided to paint.

Mari Eastman holds an MFA from the Art Institute of Chicago. She has exhibited at Bombon Projects (Barcelona), Grifter (New York), the Hammer Museum (Los Angeles), Los Angeles Contemporary Exhibitions (Los Angeles), The Orange County Museum of Art (Newport Beach), the Berkeley Museum of Art (Berkeley, CA), Cherry and Martin Gallery (Los Angeles), Spruth and Magers (Munich), Barbara Gladstone Gallery (New York), and Maureen Paley (London) among other venues. Her work has been included in such publications as *Modern Painters*, *The New York Times*, and on the websites Artforum.com and Contemporary Art Daily. Her artwork has been featured on a limited edition collection with the Los Angeles-based designers, Rodarte. Eastman lives and works in Chicago and is on the faculty of SAIC's Painting and Drawing Department.

Her work is found in public collections such as the Hammer Museum (Los Angeles, USA), Museum of Contemporary Art (Los Angeles, USA), Smith College Museum of Art, (Northampton, USA), Statens Museum for Kunst (Copenhagen, DNK).



Sterling silver, 2024, Mari Eastman. Oil on panel, 20.5 x 25.5 cm.



Untitled, 2024
Mari Eastman
Oil on panel
40.5 x 30 cm



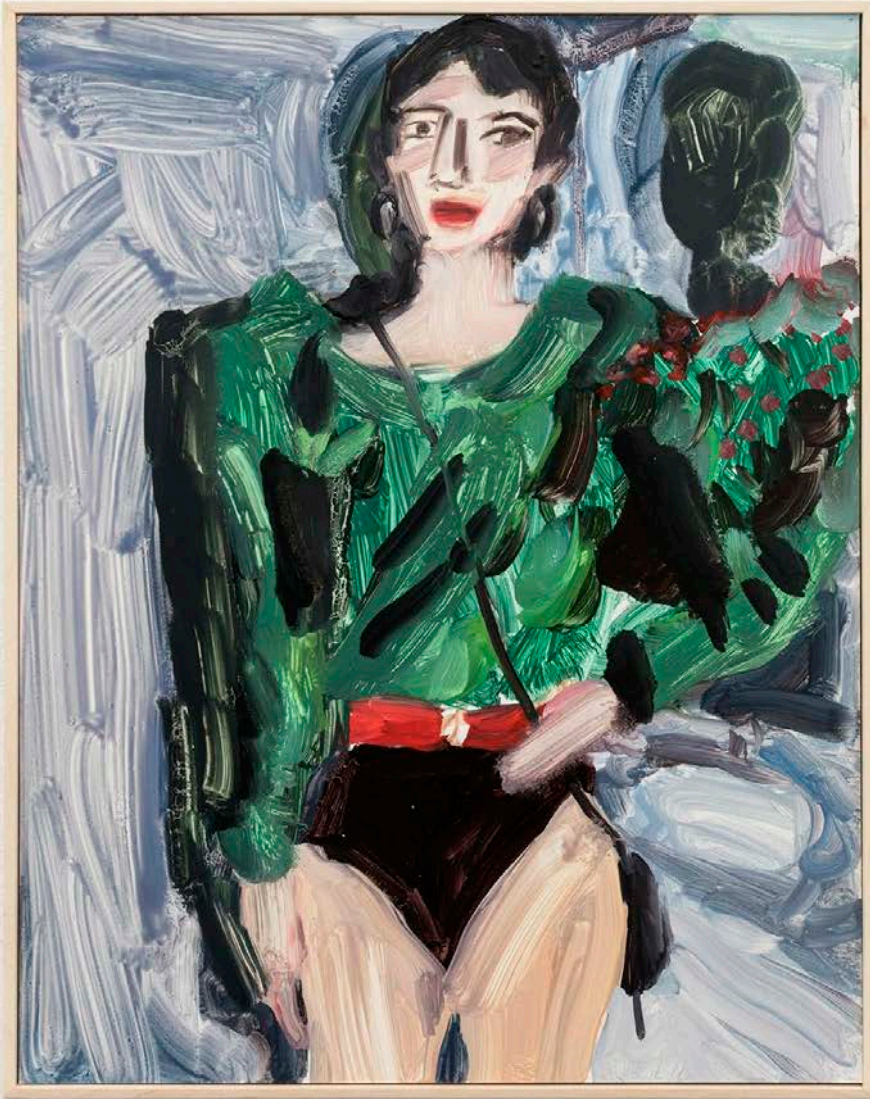
Untitled, 2024, Mari Eastman. Oil on panel, 20.5 x 25.5 cm.



Three Bengal Kittens, 2024, Mari Eastman. Oil on panel, 28 x 36 cm.

Untitled, 2022
Mari Eastman
Oil on yupo paper
(framed)
30.5 x 23 cm





Woman in green, 2020

Mari Eastman

Oil on yupo paper
(framed)

35.56 x 27.94 cm



American Staffordshire Terrier, 2022, Mari Eastman. Oil on canvas, 22.86 x 30.48 cm.



Moonlit landscape, 2021
Mari Eastman
Oil on panel (framed)
26 x 21 cm



Fox and cat, 2022, Mari Eastman. Oil on paper, 23 x 30 cm.



After Monet, De jeuner, 2024, Mari Eastman. Oil on panel, 23 x 30.5 cm.

PERE NOGUERA
(b. 1941, La Bisbal de l'Empordà)

PERE NOGUERA

Born in Bisbal d'Empordà (1941), a town with a long tradition in the field of popular and industrial ceramics, Pere Noguera has carried out a contemporary revision of this ancestral material. He began his career in the 60s incorporating domestic objects and landscape elements with an aesthetic and process approach close to *povera art*. He has popularized the term “*enfangada*”, which consists of covering a set of objects or a surface with mud and then observing its drying process and the cracks that are created randomly. In the seventies, he was a pioneer in incorporating his works into photocopies and disseminating the idea of the archive as ready-made from found photographs and films. He has carried out work on the conceptual processes of photography and electrography, and has practiced installation and action. Matter as a process, the domestic object and the immediate landscape are part of its centers of interest.

His work has been exhibited at the Museum of Contemporary Art of Barcelona (MACBA, Barcelona, 2021-2005), Bólit Art Center (Girona, 2021), Vilacasa Foundation (Barcelona, 2020), Exile Museum (La Jonquera, 2012), Antoni Tàpies Foundation (Barcelona, 2011), José Guerrero Museum (Granada, 2005), Reina Sofía National Art Center Museum (MNCARS, Madrid, 2005), Santa Mónica Art Center (Barcelona, 2001), Girona Art Museum (Girona, 1999), Palau de la Virreina (Barcelona, 1996),

Staatliche Kunsthalle (Baden Baden, 1992), Chateaux de Servieres (Marseille, 1990), Les Allumés, CDRC (Nantes, 1990), Raffinerie de Plan K (Brussels, 1988), Le Consortium (Dijon, 1986), Center d'Art Pompidou (Paris, 1982), Metrónom (1988 - 83 - 81, Barcelona), Joan Miró Foundation (1983, Barcelona) and Sala Vinçon (Barcelona, 1975) among others.

It is part of public and private collections such as Artium (Vitoria-Gasteiz), MACBA (Barcelona), Olor Visual (Barcelona), Fundación Vila Casas (Barcelona), Fundación Juan March (Madrid), Fundación Suñol (Barcelona) and the National Collection of Art of Catalonia (Barcelona), among others.



THE “ENFANGADAS”

At our ARCOmadrid stand we present a selection of original “Enfangadas” from the 70s.

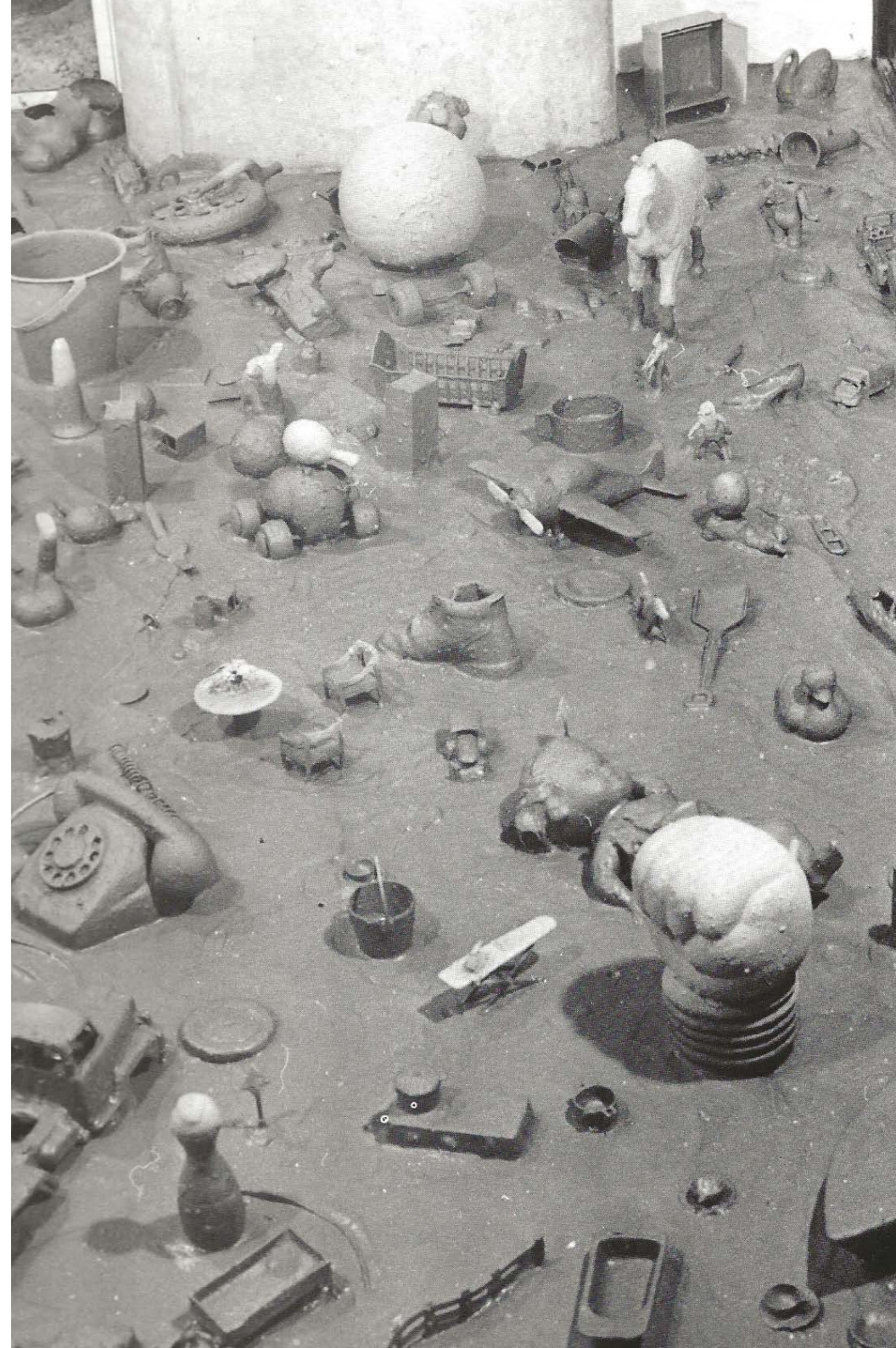
Pere Noguera collects the industrial tradition of ceramics and terracotta from his hometown, La Bisbal de l’Empordà, updating it through concepts and actions. He applies his knowledge of the processes of this ancient craft as a method for contemporary sculpture. To do this, he covers everyday objects with mud, such as a heather broom or a comb, using a technique he calls “enfangada”, a notion that he himself invented in the late 1970s. Noguera creates installations of objects and then covers them with liquid clay, allowing them to dry naturally. In addition to repressing colors and equalizing the differences between things, the idea of process and fragility takes precedence over everything permanent. Matter and its processes thus address the condition of event.

Popularly “fangar” from the Catalan word “fang” (mud) means to dig the earth with a spade. We get our shoes muddy when it rains and the earth is saturated with water. We sometimes get “stuck in the mud” trapped in something from which we don’t know how to escape.

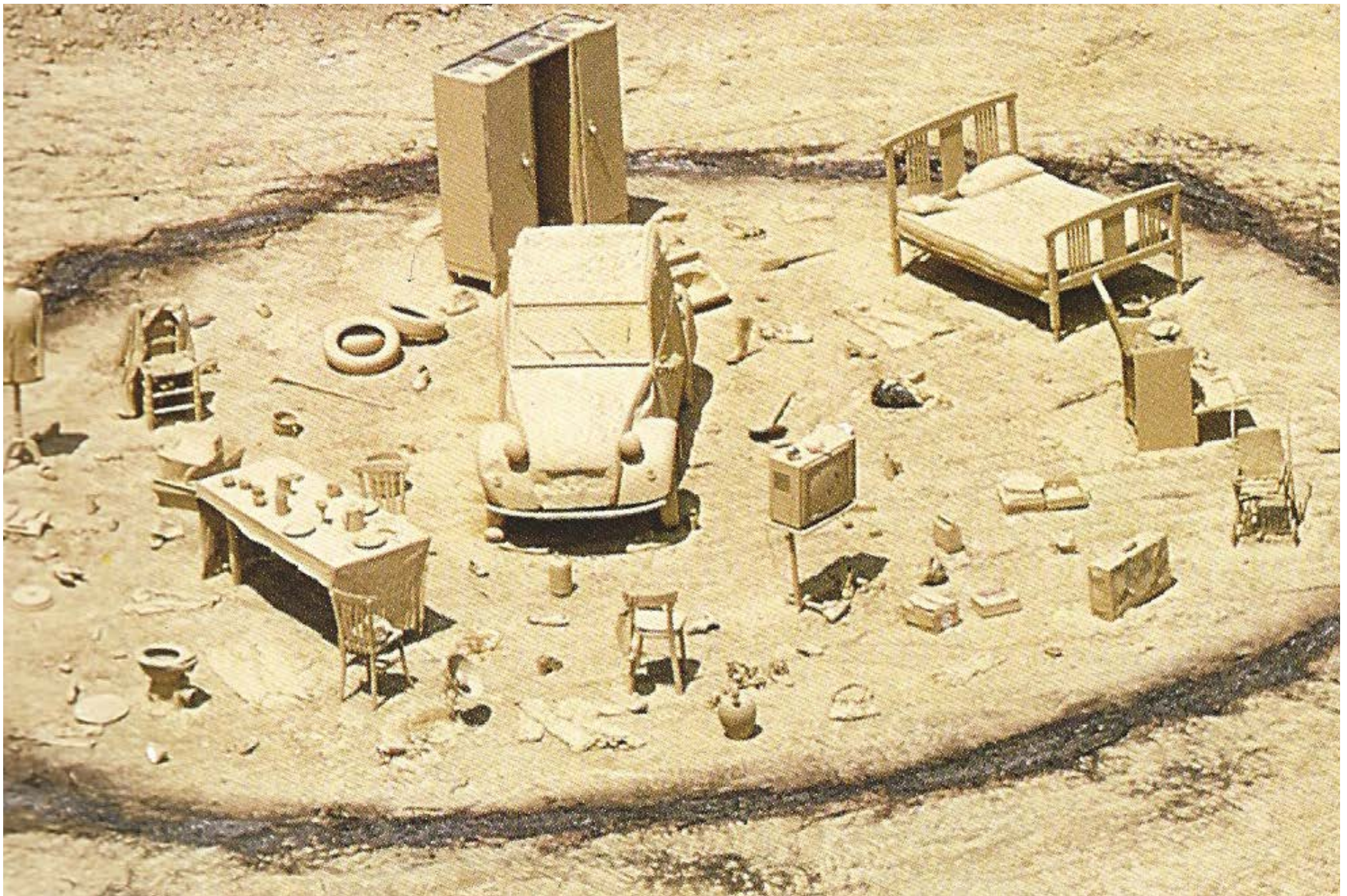
All of this is implicit in the works of Pere Noguera, who, having experimented in covering objects separately with clay, began in 1980 with a series of mud-coatings of an entire space, such as the “Proposta per a un espai: objectes per enfangar” (“Proposal for a space: objects for covering with clay”) in Pamplona, “Alphabet C” at the Autònoma University in Barcelona, “Prop de la Terra” (Near the ground”) in La Bisbal, and “La visita ets tu i els teus accessoris” (“The visitors are you and your accessories”) at the Canaletta Gallery in Figueres).

Prop de la Terra, 1980.
Terrera Trayter,
Vacamorta, Cruilles.

In his installations, space establishes the limits of the action and configures the internal structure and composition of the piece, while the matter, flowing over the objects, marks the passage of time with the drying of the clay.



Passage de Sécurité, 1982.
Center Museum Georges Pompidou, Paris.



Prop de la Terra, 1980. Terrera Trayter, Vacamorta, Cruilles.



Horse, 1979
Pere Noguera
Horse covered in mud
64 x 20 x 36 cm



Clock and hanger, 1979
Pere Noguera
Clock and hanger
covered in mud
65 x 38 cm



Glasses, 1979, Pere Noguera. Glasses covered in mud, 7 x 14 x 5 cm.



Worn briar broom, 1979
Pere Noguera
Object covered in mud
133 x 34 x 9.5 cm

Briar broom, 1979
Pere Noguera
Object covered in mud
133 x 68 x 9.5 cm





Slippers, 1979, Pere Noguera. Mud covered shoes, 10.5 x 35 x 38 cm.



Shoes, 1979, Pere Noguera. Mud covered shoes, 170 x 35 cm.





Ropes, 1979, Pere Noguera. Ropes covered in mud, 61 x 48 x 18.5 cm.



Lady's glove, 1979
Pere Noguera
Glove covered in mud
20 x 14 cm

NAZARIO

(b. 1944, lives and works in Barcelona)

NAZARIO

Nazario Luque (Seville, 1944). Nazario is one of the pioneers of underground comics, considered one of the most outstanding representatives of the counterculture of the seventies and eighties in Spain. A versatile artist with an extensive career, he has also developed other facets around painting, photography and writing. With his work he imagined a new way of approaching art, portraying with his drawings and illustrations the Barcelona of an era, and managed to turn his originals into an autonomous artistic discipline, a medium with which to experiment and express himself.

Nazario's work constitutes a system of thought, an ideological construction, associated with the counterculture and the aesthetic proposals of which represent the struggle for democratic freedoms, specifically the LGTBIQ+ struggle. The series of original drawings that we present here arose in the midst of the democratic transition, before the eyes of a country in upheaval, where a group of artists paved the way to freedom with a political and combative vocation. Nazario is an artist who has made an important contribution to the discourse of contemporary art, positioning the comic as a means of expression that survives censorship and continues to be a fundamental tool to convey the current thinking in the struggle for the rights and freedoms of the collective.

In this edition of ARCO we present *Historia de Turandot*, 1988-90. A series of 47 original drawings that tell the story of an autistic woman locked in her delirium of virginity, hidden

behind a mutism full of pride, a sick sense of honor and an irresistible fear that hides behind a wall of enigmas. Nazario was fascinated, not only by its subject matter, but also by the possibility of recreating himself in this Chinese aesthetic so close to his baroque and meticulous conception of beauty.

We also present *Abecedario para mariquitas*, a series of 6 drawings that revolve around the representation of the body outside the limits established by Catholic and traditionalist moralism; heir to the conceptual and corporal artistic practices of the seventies and eighties. Nazario created this comic in 1977 that provides a constellation of references that make up a certain homosexual identity. *Abecedario para mariquitas* is a work composed of a universe of icons and situations typical of "maricas*" and the 'W.C.' along with elements extracted from folklore such as the 'Virgen del Rocío', 'Juanita Reina, among others and divas like 'Marilyn' or 'Dietrich'.

Nazario not only gives an image to the peninsular dissident and queer culture at the time of its emancipation, but also because through his graphic and literary work he opens worlds, memories and experiences in which many lives and people of many different types fit in.

* "Marica" is a pejorative adjective to designate a homosexual man that has been appropriated and positively resignified by the same collective.

We also present a selection of originals from *Anarcoma*, one of the most important and emblematic comics of his career, which he published for the first time in 1977 through Rampa magazine, one of these ephemeral publications aimed at the phenomenon of uncovering. In 1979 *Anarcoma* obtained a monthly publication in the pages of *El Víbora*, an underground comics publication edited by La Cúpula. *Anarcoma* was published in Sweden, Germany, Italy, France, the United States and Brazil.

Nazario's work has been exhibited at the Centro Andaluz de Arte Contemporáneo de Sevilla, CAAC (2022), El Salón del Cómic de Getxo, Bilbao (2018), Sala de exposiciones Vimcorsa, Córdoba (2016), Museo Nacional Centro de Arte Reina Sofía, Madrid (2011), Arte Center Berlin Fiedrichstrasse. Berlin (2006), Instituto Cervantes, Brussels (2006), MACBA Museo de Arte Contemporáneo de Barcelona, Barcelona (2006), Circulo de Bellas Artes. Madrid (2006), Caja de Sabadell, Sabadell (2004), XII International Erotic Film Festival of Barcelona, (2004) Sen Gallery, Madrid (2004), Palacio de la Virreina, Barcelona (2002), Cloister of exhibitions of the Diputación de Cádiz, Cádiz, (2000) La Caixa Foundation, La Coruña (1996), National Library. Madrid (1998), Exhibition Hall of the Diputación de Huelva, Huelva (1992) among many others.

Nazario is part of the collections of CAAC, Centro Andaluz de Arte Contemporáneo, Archivo La Fuente, Museo Nacional Centro de Arte Reina Sofía, Rafael Tous Collection, National Museum of Art of Catalonia, Fundación La Caixa among other important private collections. It has recently been incorporated into the collections of the Vila Casas Foundation (2023) and the collection of the Madrid Costume Museum (2023).



Detail of *Anarcoma*



Abecedario para mariguatas, 1978, Nazario. Mixed media on paper, 6 units of 28 x 21 cm each.

*Abecedario para
mariquitas, 1978*

Nazario
Mixed media
on paper
28 x 21 cm





Alanico



Beso



Carroza



Chulo



Dietrich



Entender

Abecedario para mariquitas, 1978

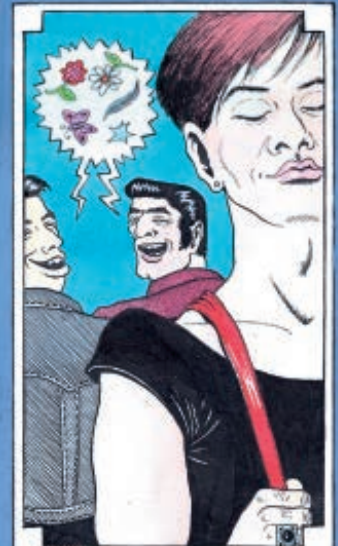
Nazario
Mixed media
on paper
28 x 21 cm



Falsas



Guevos



Homenaje



Insaciable



Juana Reina



Ku Klux Klan

NAZARIO

Abecedario para mariquitas, 1978
Nazario
Mixed media
on paper
28 x 21 cm



Abecedario para mariquitas, 1978
Nazario
Mixed media
on paper
28 x 21 cm



Paja



Q



Represion



R rollo



Sadismo



Tatuaje

NAZARIO

Abecedario para mariquitas, 1978

Nazario

Mixed media

on paper

28 x 21 cm



Un ratón



Virgen Rocío



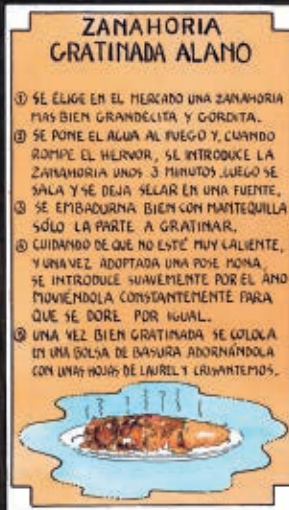
W.C.



Xuclada



Yacutin



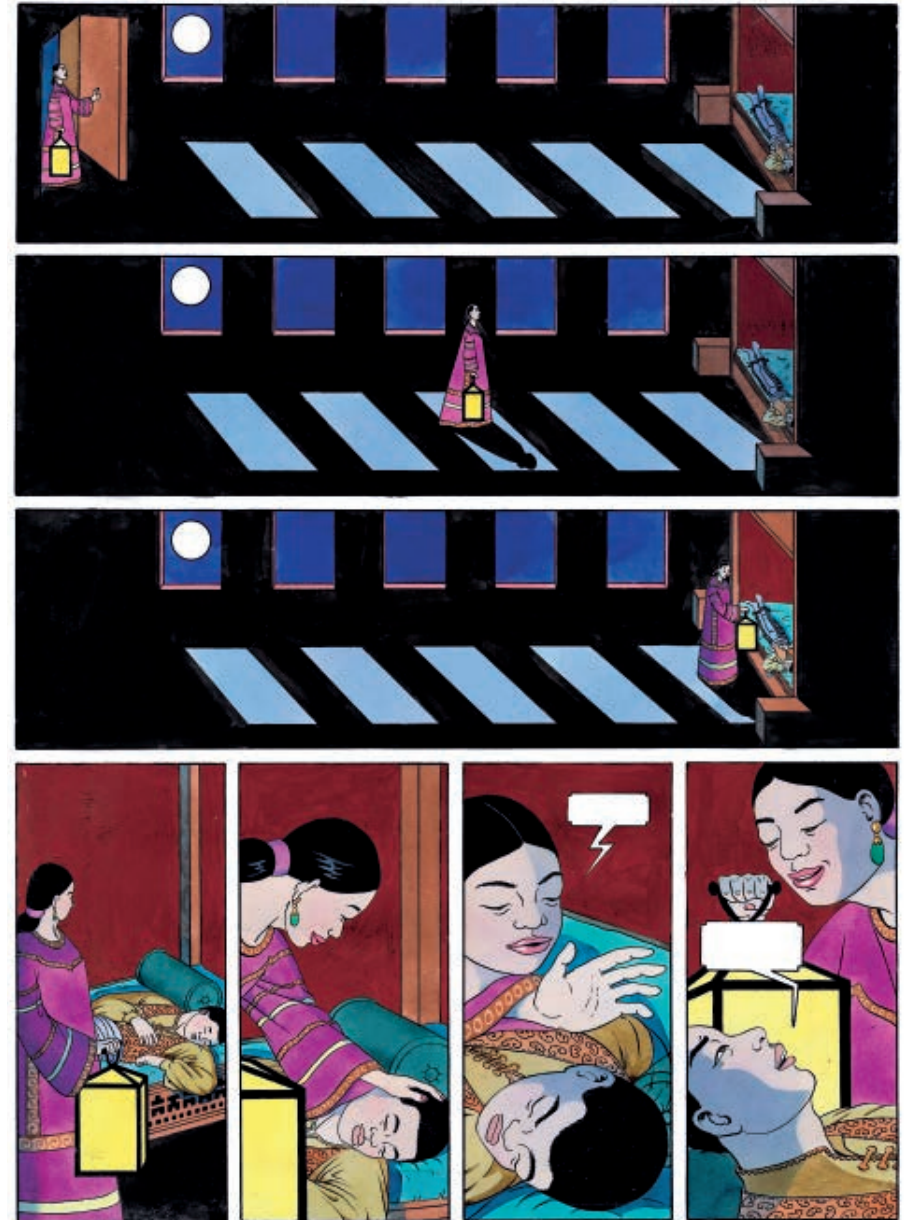
Zanaoria
NAZARIO

Abecedario para
mariquitas, 1978

Nazario
Mixed media
on paper
28 x 21 cm



Historia de Turandot, 1988–90, Nazario. Mixed technique on paper, 220 x 160 x 5 cm.



Turandot Detail



Turandot Detail



Anarcoma p.60, 61 and 62, 1979–85, Nazario. Pencil, chinese ink and aniline on Schoeller paper , 44.5 x 87 cm (32.4 x 23.5 cm/unit).

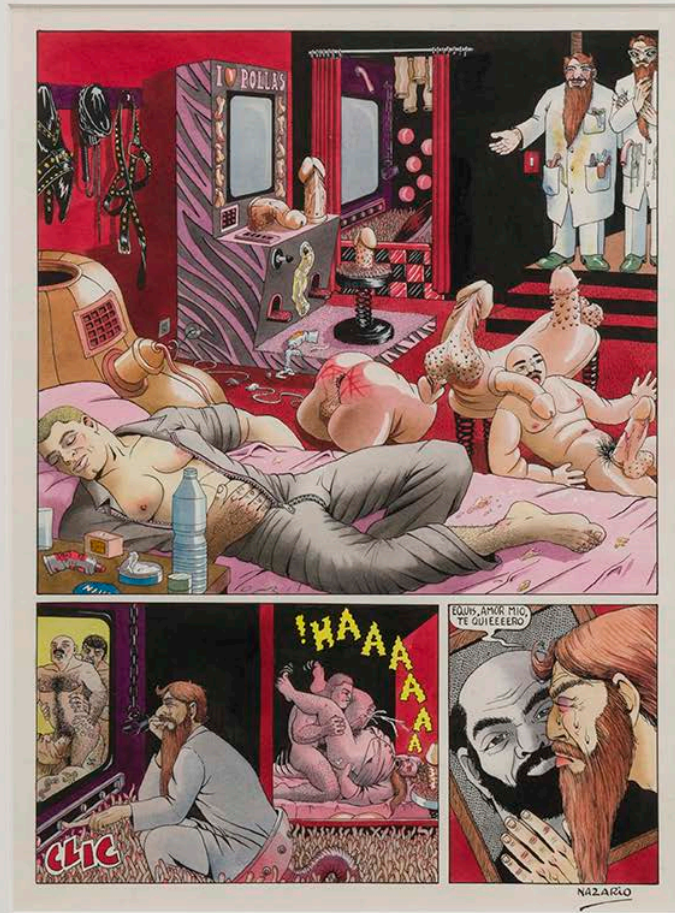


*Anarcoma p. 106, 107, 108
and 109, 1979 - 1985*

Nazario

Pencil, chinese ink and aniline on
Schoeller paper (framed)

44.5 x 87 cm (32.5 x 23.5 cm/u).



Anarcoma p. 75, 1979 - 1985
Nazario
Pencil, chinese ink and aniline on
Schoeller paper (framed)
47.5 x 39 cm

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