



# Untitled Art

Ocean Drive and 12th Street,  
South Beach / Miami, FL · EE.UU

29.11.21 - 04.12.21

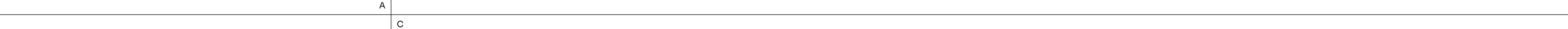
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ALARCÓN CRIADO  
BOOTH B38

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Balance



Bernardo Ortíz

*Balance* is about the way the artist poses in a specific space, and a place where installation works and mural interventions will meet. It is a series of unpublished pieces executed with various techniques and supports.

For years Bernardo Ortiz has insisted, stubbornly, that he makes “drawings about painting”; that is, drawings that revolve around the act of painting. Despite the warning, the border between the act of drawing and the act of painting is becoming increasingly thin and permeable.

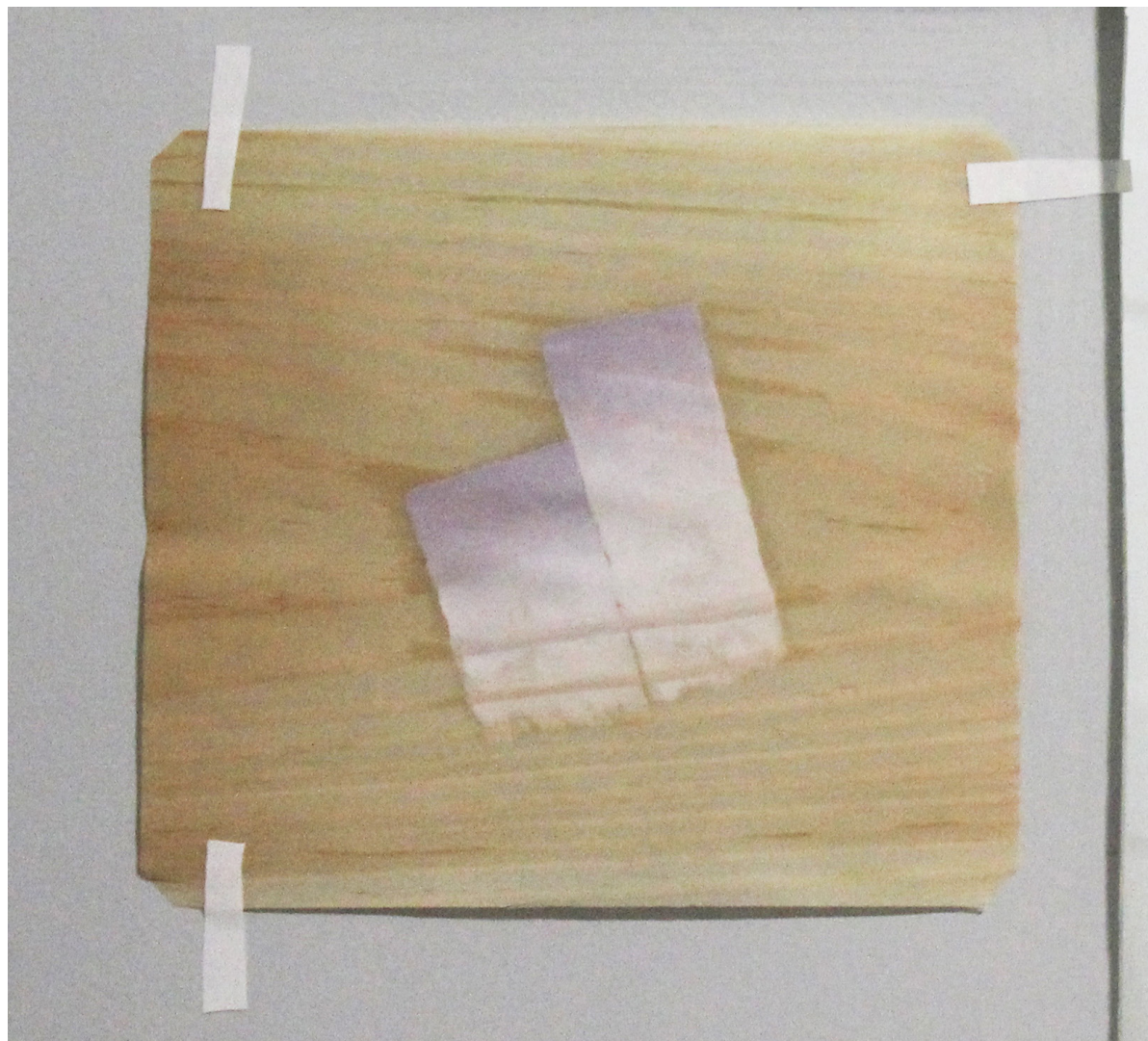
*Balance* is a staging of isolated (painterly) gestures. For example, priming, with wax and oil, tissue paper to make it both translucent and impervious to ink; staining found pieces of fabric; depicting, from memory, distant colour combinations that the artist deems as “excentric”; et caetera, et caetera.

These gestures have a contradictory condition: they are deliberate even calculated, but at the same time they seem to repond to basic impulses. Impulses, like marking, scratching or smearing, that are ways to recover something that is irretrievably lost.





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**Bernardo Ortíz**

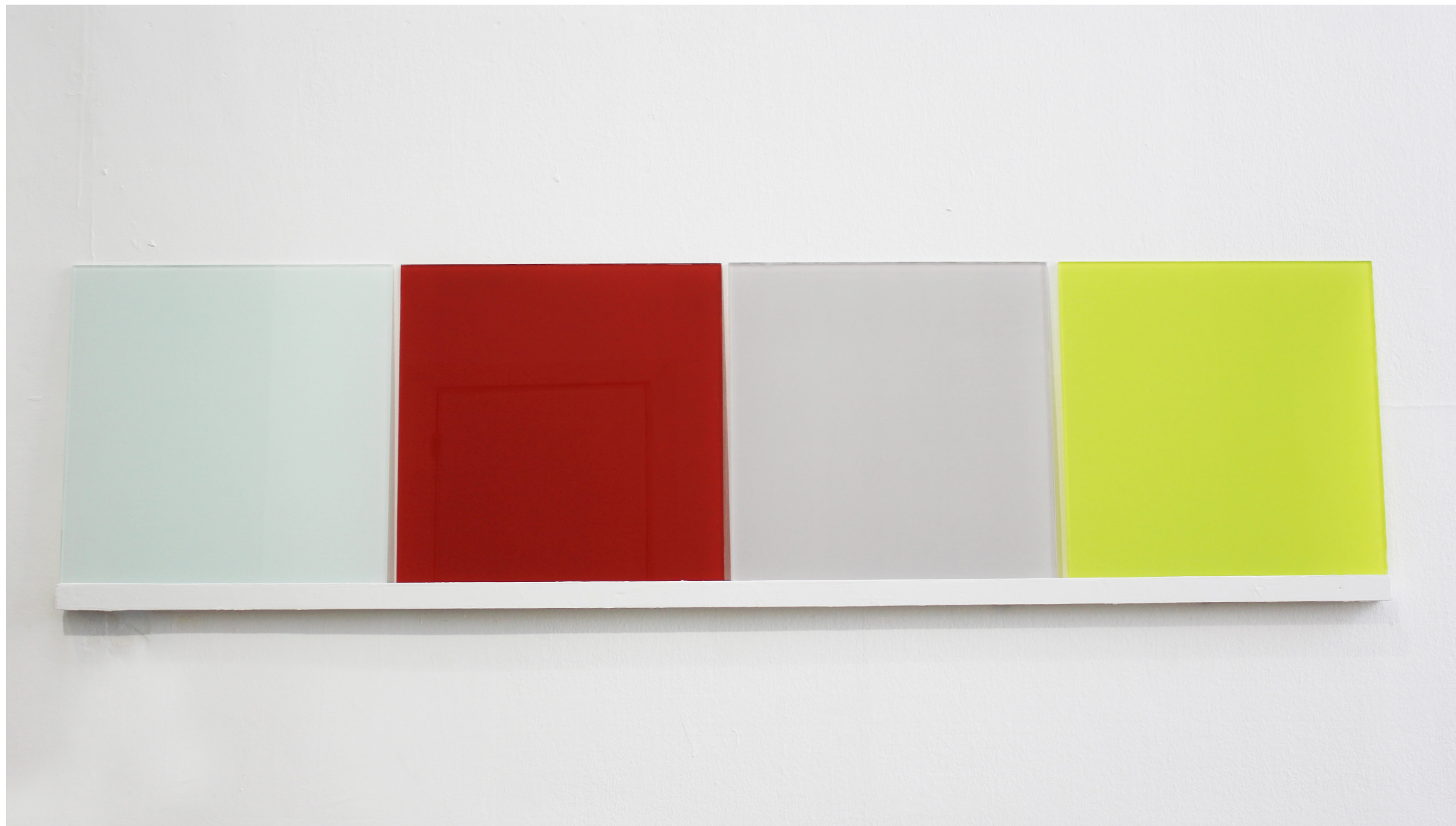
*Sin título*

2020

Oil on bamboo sheet

12,2 x 13,8 cm





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**Bernardo Ortiz**

*Sin título*

2020

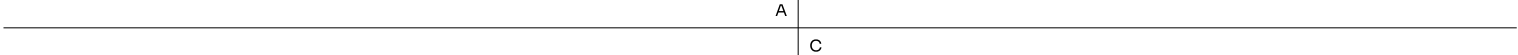
Oil on glass

40 x 160 cm



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## BIOGRAPHY

Bogotá, Colombia, 1972

Bernardo Ortiz lives and works in Bogotá, Colombia. He studied Art at Universidad de Los Andes in Bogotá and then achieved a Master's Degree in Philosophy at Universidad del Valle in Cali. His works was presented in an international exhibition at MAMBA (Museo de Arte Moderno de Buenos Aires) 2016, Biennale of Sydney (Sydney, Australia, 2016), Biennial of the Americas (Denver, USA, 2015), 43° Salón Internacional de Artistas (Medellín, Colombia), XXX Bienal de São Paulo (Brazil, 2012), XI Bienal de Lyon (Francia, 2011) Ephemeroptarae (Austria, 2013), Game Piece (Noruega, 2013) and MDE 07 (Colombia, 2007).

Ortiz was co-curator of the 7th Mercosur Biennial (Porto Alegre, Brazil) and of the 41 Salón Nacional de Artistas (Cali, Colombia). Bernardo Ortiz's art works revolve around the words, drawings and symbolic meanings that compose a dialogue with the time and with its effects and events. Thanks to his education of philosophy and his knowledge of literature, he investigates the connection, always tense, between the written word and the painting or the drawing, by using colors, typographies or textures. The bidimensional surfaces in his works integrates the overlaps with materials, text and folds.

Being looked over, these pieces show some decontextualized sentences through which the artist tries to relate images and language, making it evident that words can evoke an image, but they also can work as pictorial objects by themselves. His works are a part of important collections such as Colección Lara, Tate Modern Collection, London, UK, Museum of Modern Art (MoMA), New York, USA, CNAP Centre National des Arts Plastiques, France; Deutsche Bank, Frankfurt, Germany;

Patricia Phelps de Cisneros Collection, New York, USA; Museo de arte Moderno la Tertulia, Cali, Colombia, Kadist Art Foundation, Paris, France; Bank of the Republic, Colombia and private collections in USA, Brazil, England and Colombia.

[LINK CV](#)

The Rest  
is History

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Ira Lombardía

Lombardía's artistic practice emerges from the broad field of photography to focus on the transformation of the postmodern paradigm related to digital visual culture. In particular, she reflects on the impact and value of the documentation of photographic art, on how images are produced, distributed and consumed, and how these fluctuations affect the meanings and ideologies that define our ideas of art.

*The Rest is History*, exhibited at Galería Alarcón Criado was a preview to the artist's first solo exhibition in the United States. Curated by DJ Hellerman, Ira Lombardía: *VOID* was open at the SCAD Museum of Art in Savannah, GA on September, 2021.

Both of these new projects arise from the research the artist has been immersed in for years and which she summarizes as follows:

"I am not interested in photography as an image or as visual content. What interests me about photography is everything that is not the image: the flows, the dynamics, the hierarchies, the 'status' and, particularly, photography as a theoretical and ideological support for other artistic practices. I am interested in the impact that the photographic medium has had on the arts and because of this, I have focused on the study of photography as a means of artistic documentation, something I find fascinating. During the 19th century, photography played a transformational role in the dissemination of artistic objects and was the origin of the dichotomy between 'the original and the copy.' At the beginning of the 20th century, photography was 'responsible' for the emergence of the artistic avant-garde and conceptual art. And, in the 1970s, the new categorization of photography as an index gave rise to the dematerialization of art and especially of sculpture. This displacement of the artistic object and reliance upon references to the body is inextricably linked to photographic theory. Further, the history of contemporary art cannot be understood without photographic practice.

The challenge now is to explore new photographic uses that have arisen thanks to digital technologies: the internet and social networks. We cannot ignore the impact that these new practices have on all aspects of our lives, including art. The rules of the game have change and they are here to stay. As an artist I feel a responsibility to study the past to be able to work on the conflicts of the present. Today, the idea of aura and index are obsolete and that leaves a theoretical vacuum. For the first time, photography has gained ground over the textual, and images are ahead of theory."

#### THE REST IS HISTORY / CHROMA ART PRINTS (2021)

Lombardía's *Chroma Art Prints* involve the combination of traditional photographic techniques such as photoengraving - widely used during the 19th and 20th centuries for the reproduction of artistic documentation in books - with other reproduction techniques that were very common during the 20th century such as screen printing, which was broadly use in art publishing and also very popular in conceptual and contemporary art practices.

On top of the photogravure, Lombardía covers the sculpture by silk-screening an abstract, vibrant, ovaloid shape created to cover the entire outline of the sculpture. This gesture leaves visible only the surroundings of the sculpture: the space, the base, the context. However, this iconoclastic act enables the creation of a new image. With VOIDX, a smartphone application using chroma replacement technology that Lombardía designed specifically for this project, the artworks become invitations for viewers to use Lombardía's images to create and share their own artworks. Because viewers can replace the chroma with images from their own iPhone, the final result is an artwork that is both something material, and a theoretical investigation allowing the Lombardía to address questions related to photography that go further than the objects themselves.

"In *The Rest is History*, a two-dimensional work can incorporate other still images as well as moving images. The piece itself is not only a hybrid, it goes beyond that, it poses a conflict, as it is the sum of opposites: it is about aura and its copy, it is an art object and a dematerialized flow. It is the finished product and an endless game, open to other people interactions. These pieces aim to be everything and nothing at the same time. They are virtual and real as well as contradictions and reflections the complex reality of our daily lives."

#### LINK VIDEO

#### THE APP / VOID X

Designed for artist Ira Lombardía's first solo museum exhibition in the U.S.A., organized by the Savannah College of Art and Design, Void X is a chroma replacement app that enables the user to interact with Lombardía's *Chroma Art Prints* and *VOID* installation. VOIDX allow users to select from four colors (blue, green, yellow or red) and replace the color with any image or video in their photo library. Activated within the exhibition, this app transforms the museum experience from passive, receiving experience to an active, creative, and productive engagement.

The app was launch at the app store on September 17th 2021. Even though it has been designed to work with physical artworks with very specific characteristics related to light reflection, colors and hues, the app could be used by pointing the phone at Lombardía's work while displayed on a digital monitor. However, this use will create distortion since it was designed specifically for physical environments.

#### LINK VIDEO







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*Google Pattern (Blue)*  
*Series: The Rest is History*

2021

Chroma Art Print. Screenprinting over  
 photogravure on Zerkall-Bütten paper and digital  
 interaction

69,2 x 46 cm / 70,5 x 47,5 cm framed

Ed: 9/25 + 2 PA

Ira Lombardía



IL117



A

C

*Google Pattern (Red)*  
*Series: The Rest is History*

2021

Chroma Art Print. Screenprinting over  
photogravure on Zerkall-Bütten paper and digital  
interaction

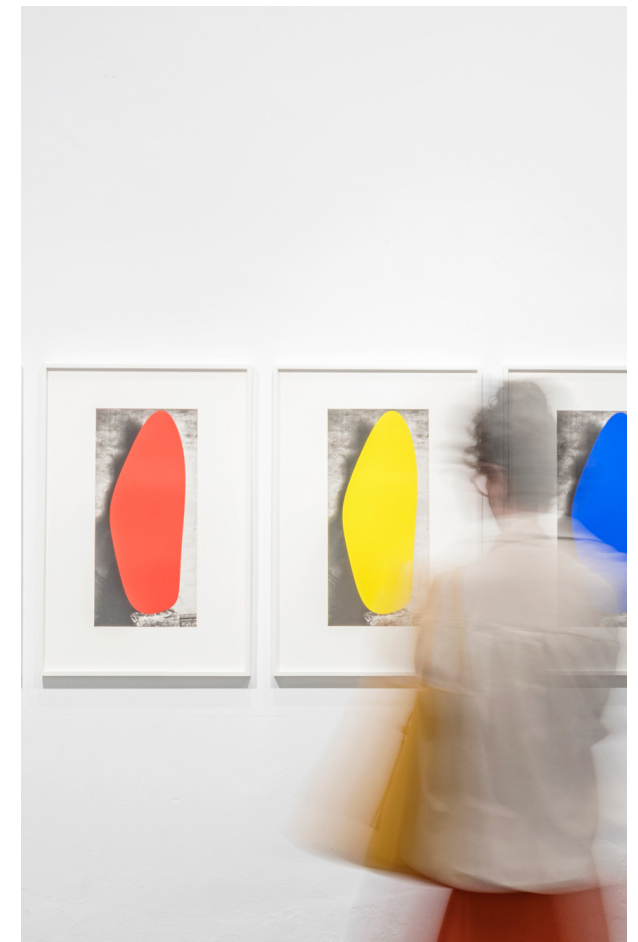
69,2 x 46 cm / 70,5 x 47,5 cm framed

Ed: 3/25 + 2 PA

Ira Lombardía



IL119



A

C

*Google Pattern (Yellow)*  
*Series: The Rest is History*

2021

Chroma Art Print. Screenprinting over  
photogravure on Zerkall-Bütten paper and digital  
interaction

69,2 x 46 cm / 70,5 x 47,5 cm framed

Ed: 2/25 + 2 PA

Ira Lombardía





A

C

*Google Pattern (Green)*  
*Series: The Rest is History*

2021

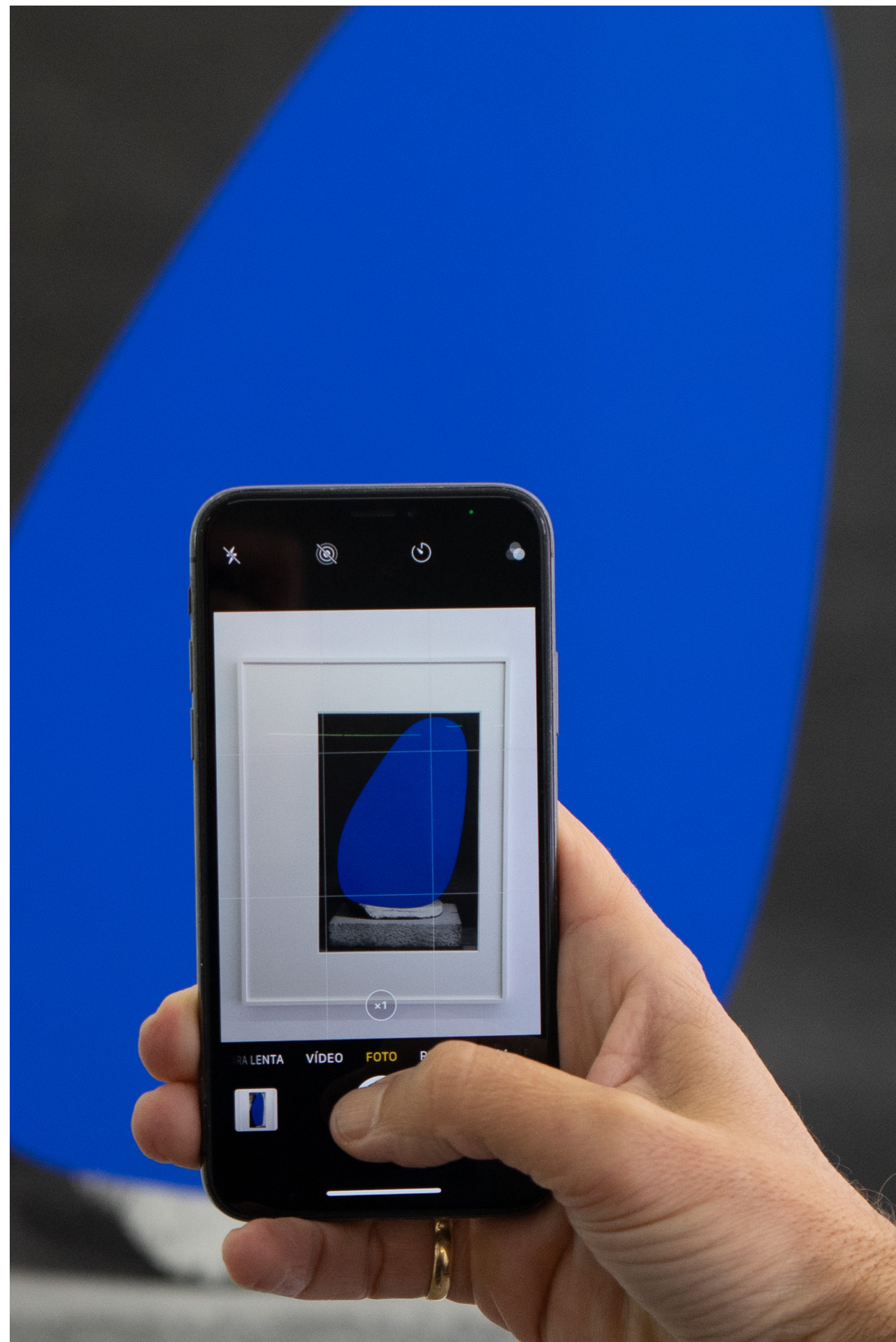
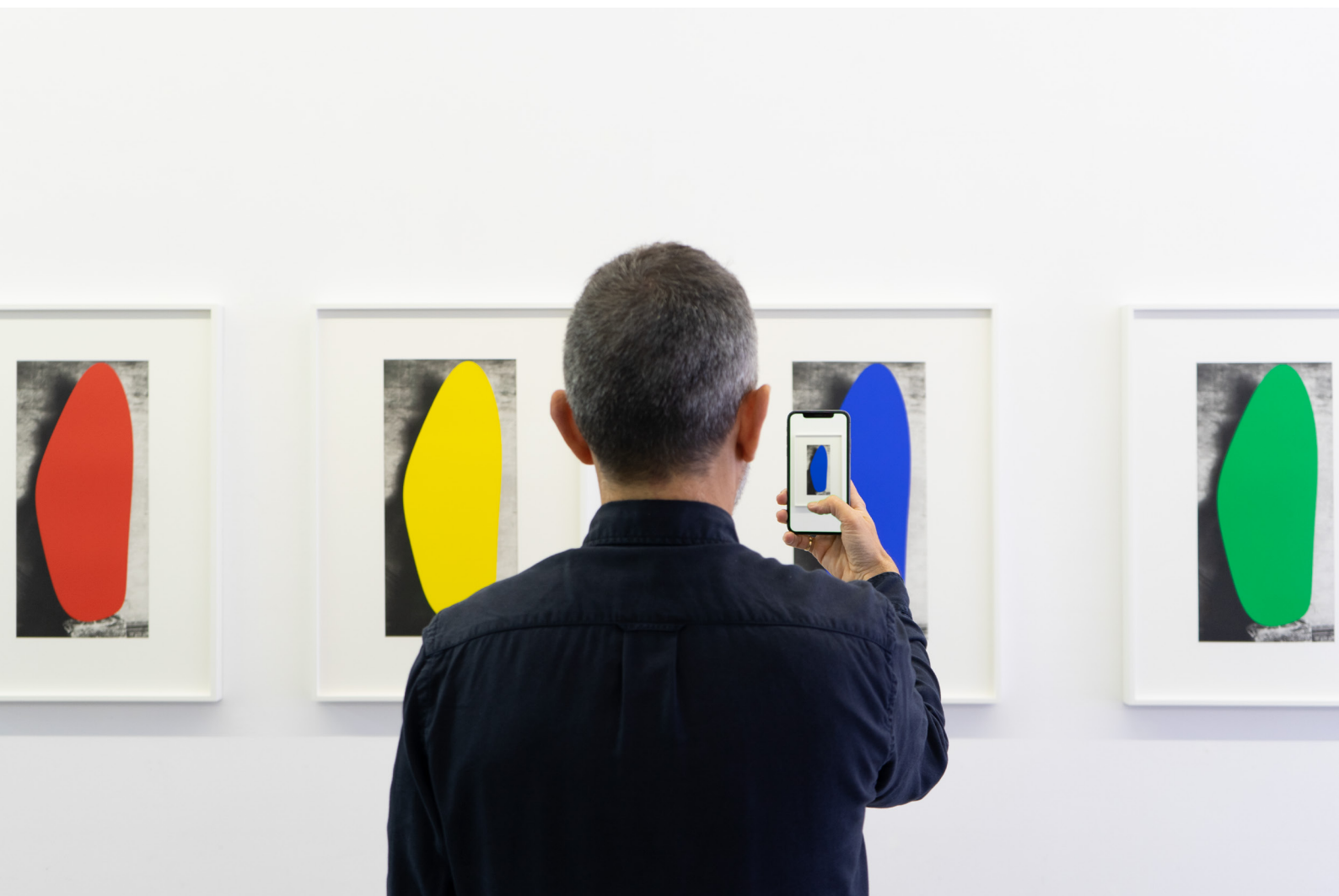
Chroma Art Print. Screenprinting over  
 photogravure on Zerkall-Bütten paper and digital  
 interaction

69,2 x 46 cm / 70,5 x 47,5 cm framed

Ed: 2/25 + 2 PA

Ira Lombardía







IL113



A

C

*Base I (Green)*  
*Series: The Rest is History*

2021

Chroma Art Print. Screenprinting over  
photogravure on Zerkall-Bütten paper and digital  
interaction

117 x 84 cm

Ed. 1/3 + 2PA

Ira Lombardía

**BIOGRAPHY**

Asturias, Spain, 1977

Ira Lombardía is an artist and researcher who works across a diverse range of media such as photography, video, graphic design and sculpture. With her work she questions discourses, dynamics and rhetorics that have been assumed in the realm of contemporary art, image and philosophy. The production, both theoretical and practical, focuses on the transformation of the postmodern paradigm in relation to the digital visual culture. This line of research challenges traditional forms of production, exhibition and documentation.

Her work has been exhibited both nationally and internationally. International highlights include a solo show at Curiosa Sector - Paris Photo 2021 (Curated by Shoair Mavlian), exhibiting “The Rest is History” at Alarcón Criado’s Booth and “VOID” an individual exhibition in the United States, curated by DJ Hellerman, at SCAD Museum, Savannah (GA), 2021. “Not All Photographs are Records”, (Curated by Lorenzo Fusi, Open Eye Gallery, Liverpool Biennial, UK, 2014), The Billboard Creative International Exhibition (Curated by Mona Kuhn Los Angeles, USA, 2016), and Les Nouveaux Encyclopédistes (Curated by Joan Fontcuberta, European Photography Festival, Regio Emilia, Italy, 2017).

At a national level she has exhibited in the CCCB of Barcelona with “A Certain Darkness” (Curated by Alexandra Laudo, Caixa Forum, Barcelona, 2018 – 2019), the National Library of Madrid and the Center Of Young Art of the Community of Madrid.

Ira has also been nominated for numerous prestigious photography awards such as the Post-Photography Prototyping Prize (Fotomuseum Winterthur and Julius Baer Foundation, Switzerland, 2016) and the UCO-LaFragua International Photography Prize (Córdoba 2015).

She has been a beneficiary of a PICE grant and being granted a scholarship in production and residence with SCAN Project Room (SCAN, Spanish Contemporary art Network, July, 2018, London). Ira has also received the support of institutions such as the Banco Santander Foundation and The University of Córdoba. Currently, Lombardía is in the process of developing her Doctoral Thesis at the Complutense University of Madrid, entitled “The Transfotography or Post-photographic Derivative: a re-reading of photographic theory in the Post-Internet era”, which is part of the R + D Internet Research group as a thematic field of research in the new Artistic Practices.

Ira Lombardía currently lives and works in the State of New York, where she works as a teacher in Department of Transmedia in the Faculty of Visual and Performative Arts of the University of Syracuse.



Me lo  
dijo  
Hisham

Irene Infantes

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The project titled *Me lo dijo Hisham* harmonizes the recent investigations that Irene Infantes has carried out during her residency at C3A in Cordoba, which encompass the artist's practice since the beginning of her career.

Trained in Textile Design at Central Saint Martin's in London, Irene Infantes doesn't distinguish between art and design; her practice approaches both fields in parallel. Nonetheless, she combines art production with collaborative projects for design firms, one of which being Christopher Farr. In both respects, the artist explores the plasticity of materials; she uses tension and resistance and applies them to execute work characterized by a synthesis of representations and varied repertoire of materials, textures and surfaces. Her work aims to evoke unease to the spectator, from the point of view of interpretation, and seduce them thanks to the materiality, color, and compositional clarity of the work.

The artist's habitual exploration of resources, materials and techniques, that are embedded in industrial design and crafts, are what characterize this production. On this occasion, they have been applied for a detailed study of a textile piece from the Caliphate era: an early 10th century turban that belonged to Hisham II. This sumptuary piece is a prime example of the wealth and quality of the cloth industry during the Caliphate of Cordoba; the end point of the trade routes that united the East and West during the Middle Ages.

The piece mentioned is currently being preserved at the Royal Academy of History in Madrid. It was discovered at the end of the 20th century in a small church in the province of Soria. Following its investigation, it has been associated to workshops held in Cordoba that were attributed to its proprietor, the ruler Hisham II. The turban presents an interesting and complex ornamental repertoire where, on a frieze of medallions, one can witness: birds, cuadrupeds, eight-pointed stars and even anthropomorphic representations. This band of figurative motifs is framed by two bars: stylized Kufic inscriptions of texts from the Coran and praises to the Caliph.

The fascination of Irene Infantes following the investigation of this textile has led to the works gathered in this project. The artist's interest does not only lie in the ornament or iconography of the fabric, but also in the questioning of the relationship of this garment with its owner, Hisham II. The piece is associated with an almaizar - a type of headdress whose ends descended in front of the shoulders of the ruler, to whom the garment was strictly reserved for.

Given the scope of this textile (more than a meter long) and the materials implemented (silk, upholstery and gold thread embroidery), wearing this garment must have been of tremendous discomfort for the young Caliph. Irene has projected into her imagination how the owner could relate to such a heavy attribute of power and wealth. She wonders how to understand the bearer through the many references and symbols that the piece contains. Each of the pieces showcases a friendly and naive interpretation of the ornament represented in the garment; a version more akin to the young age of its owner (Hisham II began his caliphate at the age of 10).

In her practice, Infantes has taken the elements that the headdress encompasses and has stripped them down to their own unique essence. By doing this, the Kufic texts with initials ending in half palmettes are transformed into simple curved and counter-curved lines, which are arranged like an alphabet in order to be easily identified. The cuadrupeds, an earthly reference, are simplified to the point where they form vertical bands terminating as waves; the eight-pointed stars, a tribute to the eight hills of paradise, are synthesized in conic geometry; correlative curved forms evoke the wings of birds and reference their two conditions, the earthly and the heavenly.

Irene Infantes' processes tempt the limits of materials. She subjects them to mechanical pressure of 200 C and applies silk-screen inks and needle felting onto them. But also, the project is composed with a series of works realized from pressed foam rubber fragments that have been assembled through lacework. The result are semi-transparent pieces which appear fragile or brittle, but in reality, are solid, of strong visibility, and delicate at the same time.

*Me lo dijo Hisham* proposes a new attire for Hisham II. An attire that respects original themes and symbolisms, adapts to the vision of a child and aims to awaken one's curiosity and interest in the elements that were associated with this owner's position and responsibility. It therefore silences any reference to politics, power or religious nature and proceeds to penetrate a field where imagination, creativity and joy dominate.



Irene Infantes

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*Óvalo I*

2021

Experimental surface made of wool and  
screenprinting

154 x 73 cm





Irene Infantes

A  
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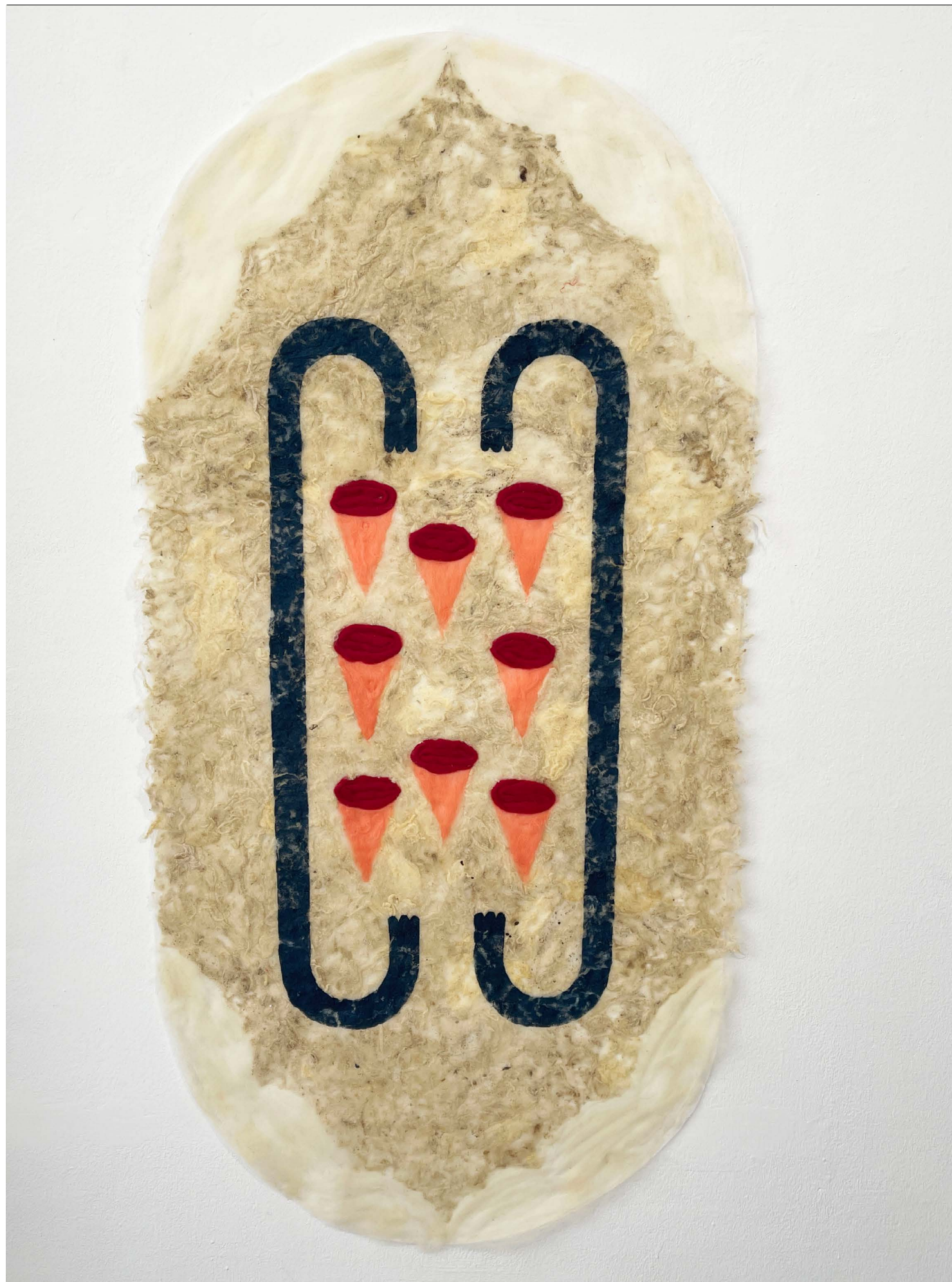
*Óvalo II*

2021

Experimental surface made of wool and  
screenprinting

154 x 73 cm





Irene Infantes

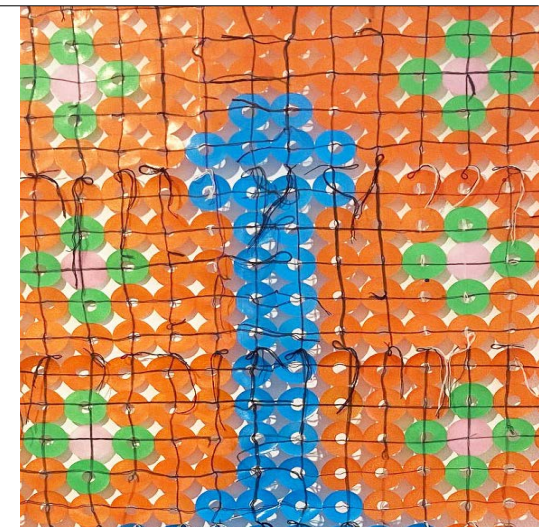
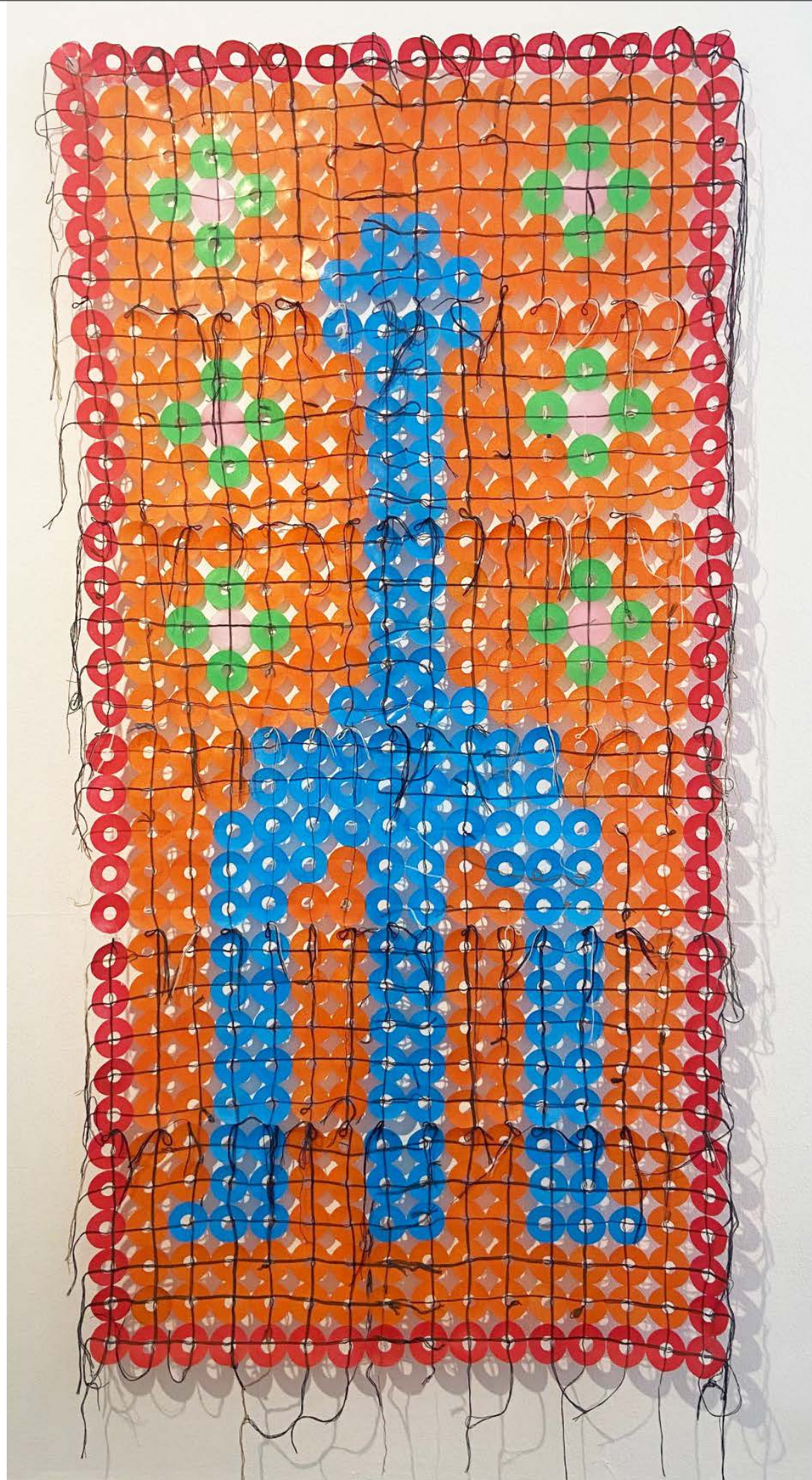
*Óvalo III*

2021

Experimental surface made of wool and  
screenprinting

154 x 73 cm



**Irene Infantes**

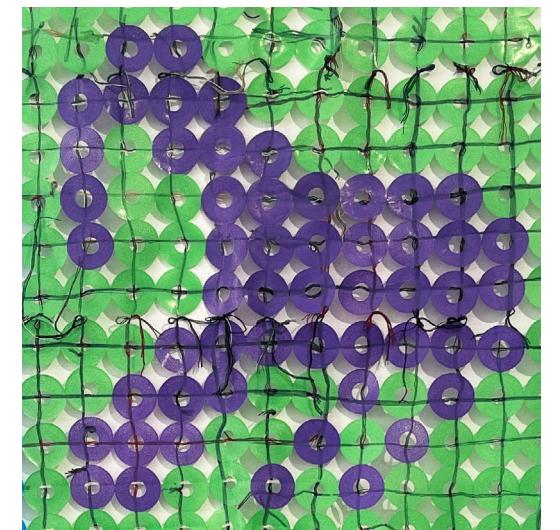
*Un cuadrúpedo*

2021

Melted foam on wool and acrylic thread

200 x 80 cm













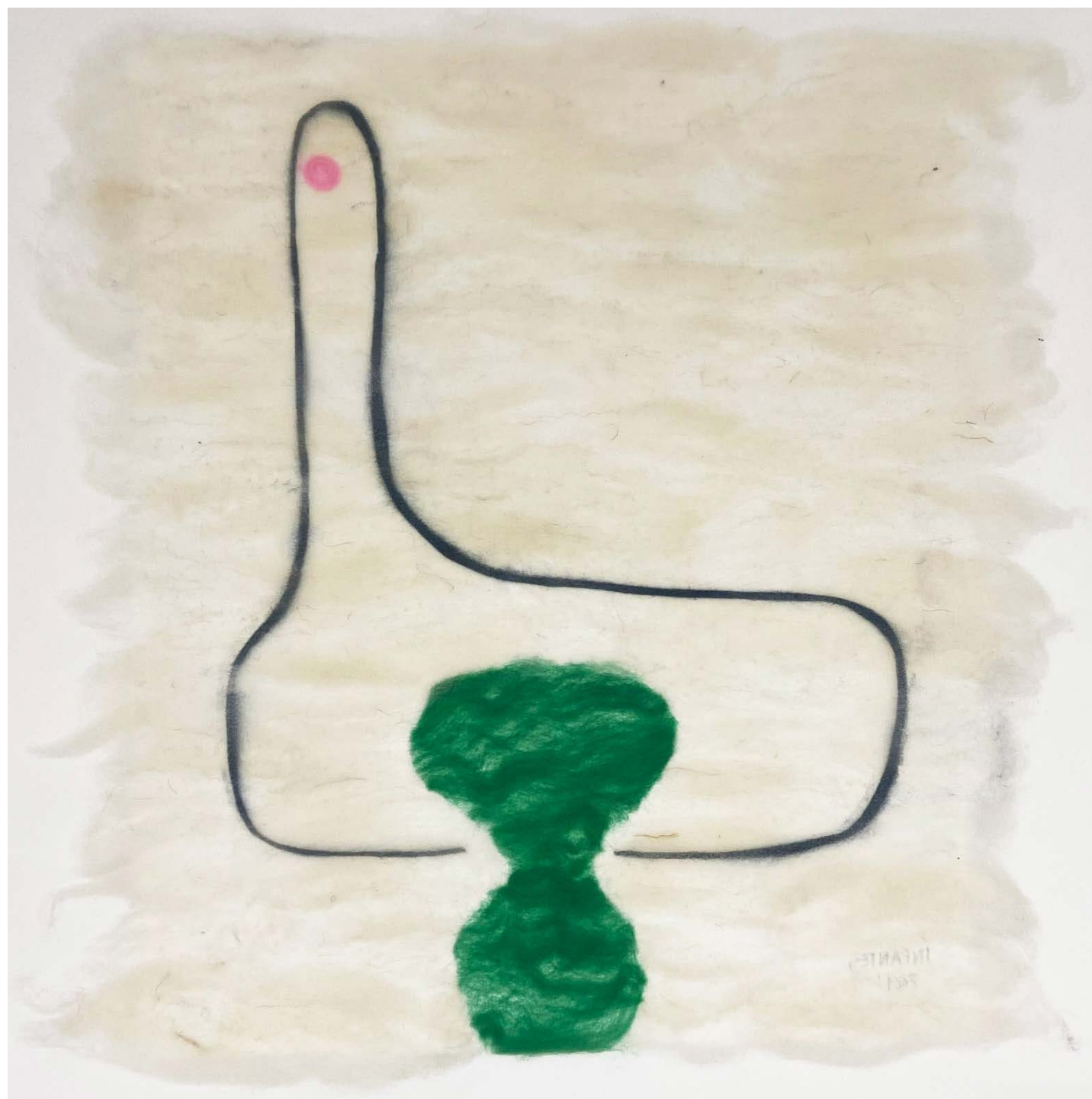












*Lanolín XVII*

2021

Screen print and transfer ink on experimental merino wool surface

56 x 60 cm

Irene Infantes



*Lanolín XVIII*

2021

Screen print and transfer ink on experimental  
merino wool surface

56 x 60 cm

Irene Infantes

**BIOGRAPHY**

Seville, 1989

Lives and works between Spain and Milan.

Infantes studied at the Central Saint Martins College at the University of the Arts in London, where she graduated in 2016 in Textile Design. Her work acts like a bridge between art and design through textiles. Infantes's practice focuses on wool and its uses throughout history as she tries to give a new value to this material that was once used as a bargaining chip.

She has worked for different companies such as Lego, Christopher Farr, CCTapis and Lexus. Some of her work has been shown at "Transhumancia" in García Galería (Madrid, 2019) and "Social life of a material at Gal Gallery" (London, 2018), curated by Arvida Bystrom.

She has also been part of group exhibitions such as "Entre las formas que van hacia la sierpe y las formas que buscan el cristal" (Between the forms that go towards the serpent and the forms that seek glass) at the Centro Andaluz de Arte Contemporáneo (Seville, 2020) curated by Joaquín Jesús Sanchez and Roxana Gazdzinski; and "Brain Waves at the Lethaby Gallery" (London, 2017) curated by Ulrike Oberlack.

She was the recipient of the Texprint Award in 2017, which led her to exhibiting in different galleries in the UK and in Paris. In 2020, she won the award "El Diseño: A Journey between Italy and Spain" to develop a project that will be exhibited at the Salone del Mobile in 2021.