



10-13 NOVEMBER 2022
GRAND PALAIS EPHEMERE

MAIN SECTOR / BOOTH D29

Ira Lombardía
José Guerrero
Nicolas GrosPierre

A

C

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SPEECHLESS

Ira Lombardía

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SPEECHLESS (The perception of the Visual World)

In 2018, at the Aby Warburg Institute in London, I discovered a metal filing cabinet that contained numerous glass transparencies. Diagrams, drawings and photographs appeared on the slides that made reference to topics such as proportion, psychology or art. Without an established order, or any documentation and even with different sizes I was finally able to connect several images that seemed to refer to the same lecture.

The first slide reproduced the cover of the book "The Perception of the Visual World". The manuscript, work of the American psychologist James J. Gibson, was published in 1950, and actually the book was at the Warburg Library. The text raises a disruptive and experimental thesis on the way we perceive images, a critical proposal with the dominant idea of cognitivism. This line of research would be known as "visual ecology", and Gibson was the highest representative. Many of the book's photographs were in fact reproduced on the glass slides that I found at the Institute; in addition, there were also other images on art history or even a couple slides that looks like "memes" that did not appear in the book and that were presumably intended to introduce a stroke of humor to keep the audience's attention. There were also two slides referring to a second book, Eye, Film and Camera in color Photography, by R.M. Evans, and an extra one from the same author but different book, "Introduction to color".

Despite having the books itself and handwritten notes on each of the slides, there was no way of knowing which was the speech that ordered and connected those images: there was no numbering or established order, and without any recording or phonographic file was impossible to know. It was an anomaly, a "speechless" lecture.

Was the conference a summary of Gibson's book or was it a critique of his controversial work? Was it Gibson himself who gave the talk? Or was it Gombrich or maybe Gertrud Bing? How could those images make sense? The only thing that seemed clear to me is that the materiality of these slides printed on glass paradoxically conflicted with the immaterial nature of a lost speech, with those forgotten words, with an extinct discourse that once gave them meaning seven decades ago.

That conflict, that tension between the objectual and the immaterial, between the document and the referent, between images and words, between photography as an index and language as a structure, not only spoke of photographic nature, but of how photography has served as a discursive backing for numerous artistic practices.

My investigation materialized in a series of 12 artworks. In each of them, in a glass case, two images are put into dialogue: in the foreground, printed on glass, we can look at a life-size reproduction of the photographs I took at the Warburg Institute, where my hand holds a slide. In the background, we glimpse blurry images. Those are fragments of photographic documentation of dematerialized art practices from the seventies, where the photographic or audiovisual record was the only part that remained.

The discursive and iconographic associations between images, the distance among them, the opacity and transparency make up a visual discourse devoid of words. An invisible speech, constructed through pictures that navigates from the physicality of the image to the dematerialization of art, projecting analogies and conflicts.



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SPEECHLESS (The perception of the Visual World)

2020

Impresión UV sobre metacrilato e impresión de tinta sobre papel. UV print on plexiglass and ink print on paper

59 x 38 x 4 cm Each

Ira Lombardía



Plants on pots

2020

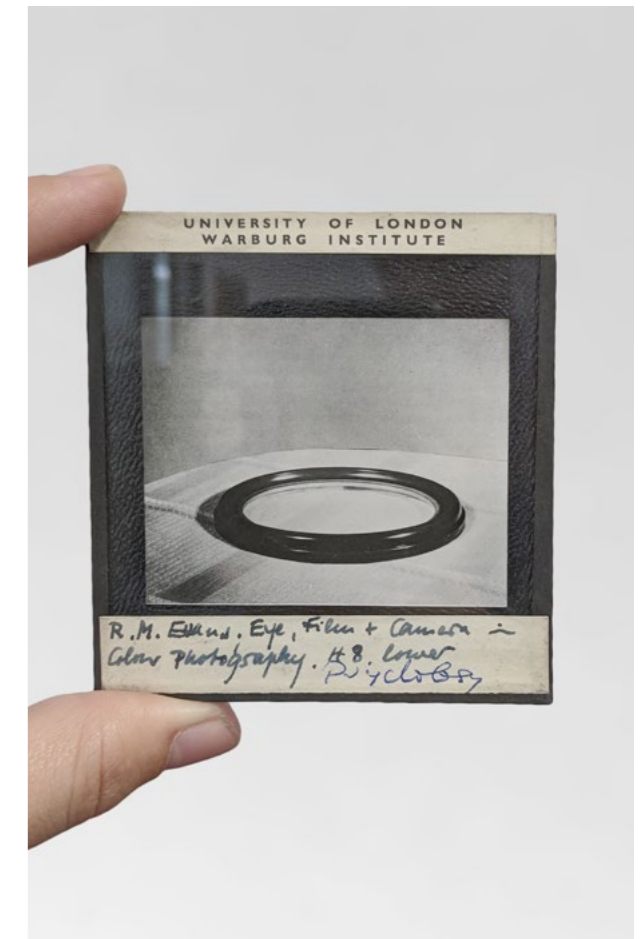
SPEECHLESS (The perception of the Visual World)

Impresión UV sobre metacrilato e impresión de tinta sobre papel. UV print on plexiglass and ink print on paper

59 x 38 x 4 cm

Ed: 3/3 + 2 PA

IL099



A

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Filter

2020

SPEECHLESS (The perception of the Visual World)

Impresión UV sobre metacrilato e impresión de tinta sobre papel. UV print on plexiglass and ink print on paper

59 x 38 x 4 cm

Ed: 3/3 + 2 PA

Ira Lombardía



A

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Gramática

2020

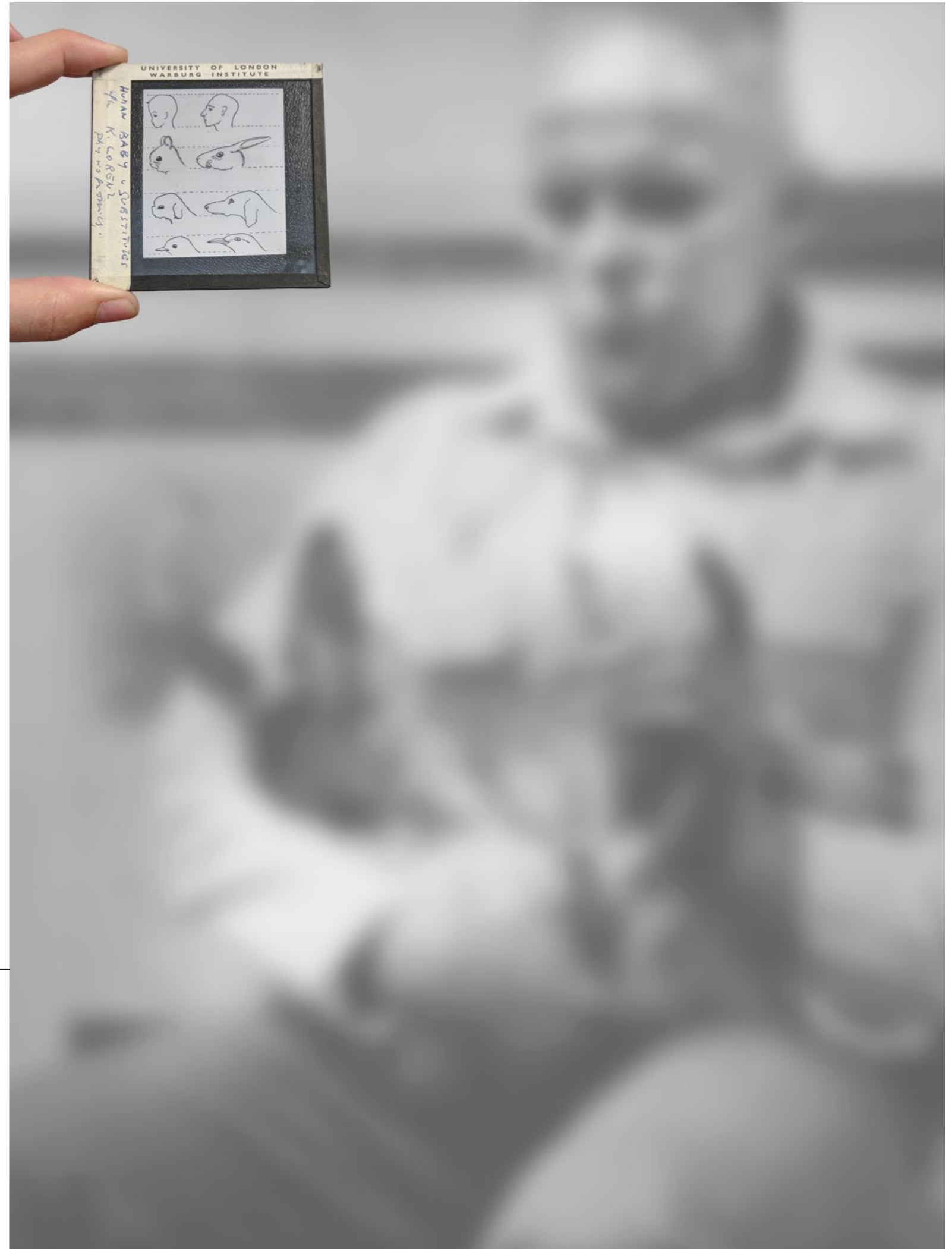
SPEECHLESS (The perception of the Visual World)

Impresión UV sobre metacrilato e impresión de tinta sobre papel. UV print on plexiglass and ink print on paper

59 x 38 x 4 cm

Ed: 3/3 + 2 PA

Ira Lombardía



IL101

A

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Man, hare, dog, bird

2020

SPEECHLESS (The perception of the Visual World)

Impresión UV sobre metacrilato e impresión de tinta sobre papel. UV print on plexiglass and ink print on paper

59 x 38 x 4 cm

Ed: 3/3 + 2 PA

Ira Lombardía



Survey

2020

SPEECHLESS (The perception of the Visual World)

Impresión UV sobre metacrilato e impresión de tinta sobre papel. UV print on plexiglass and ink print on paper

59 x 38 x 4 cm

Ed: 3/3 + 2 PA

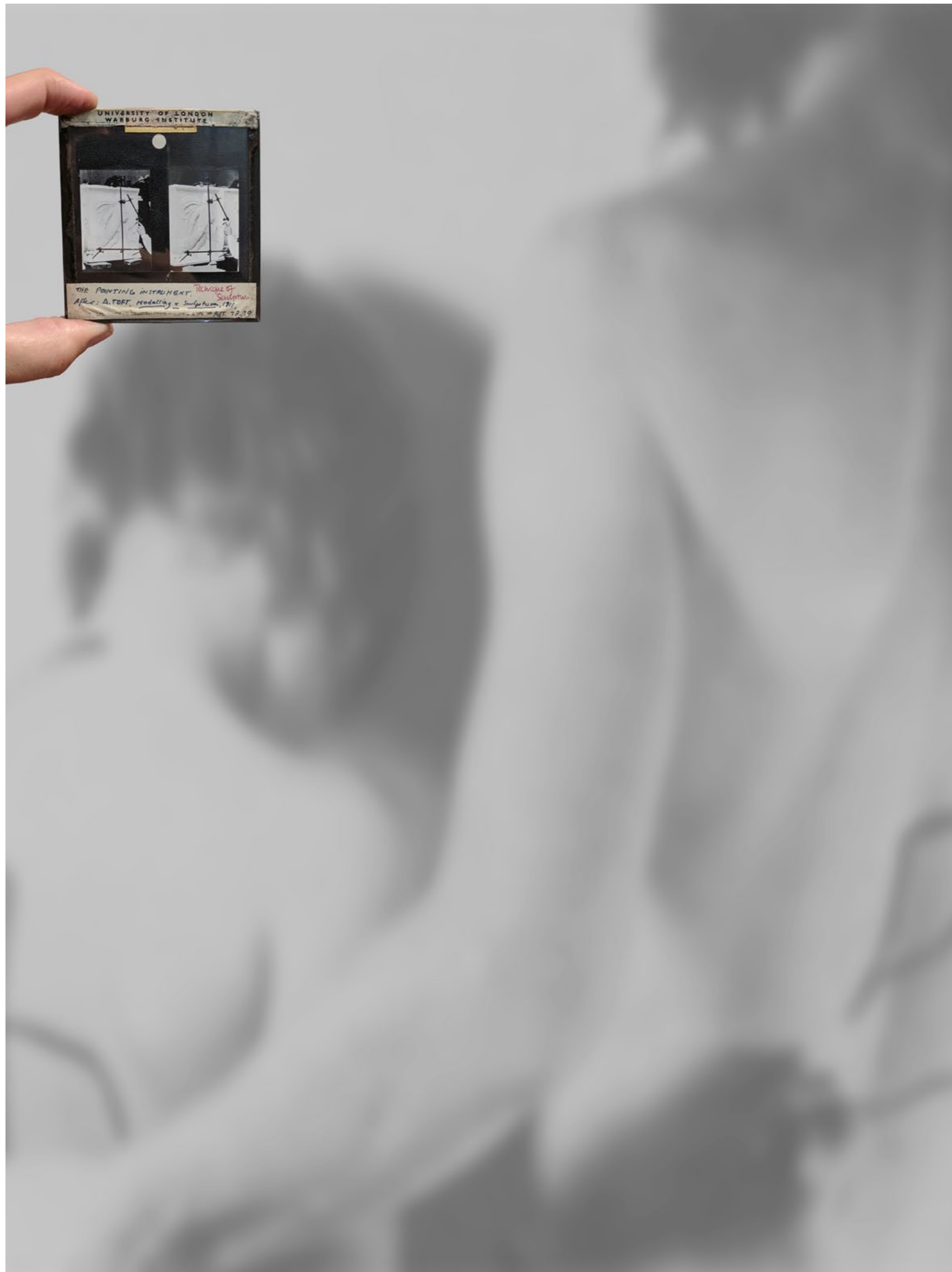
Ira Lombardia



A

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Parcel
2020
SPEECHLESS (The perception of the Visual World)
Impresión UV sobre metacrilato e impresión de tinta sobre papel. UV print on plexiglass and ink print on paper
59 x 38 x 4 cm
Ed: 3/3 + 2 PA



A

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The Pointing Instrument

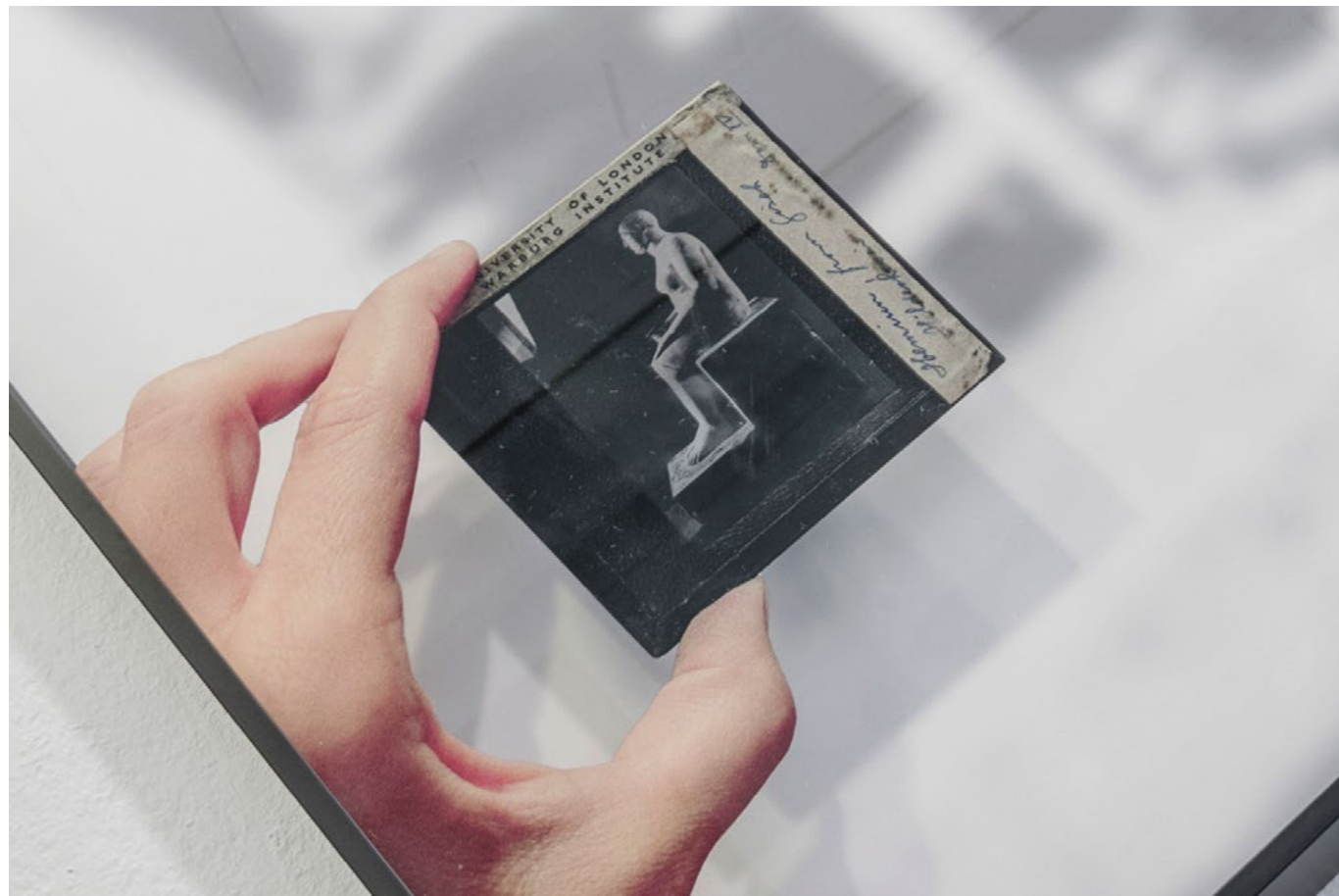
2020

SPEECHLESS (The perception of the Visual World)

Impresión UV sobre metacrilato e impresión de tinta sobre papel. UV print on plexiglass and ink print on paper

59 x 38 x 4 cm

Ed: 3/3 + 2 PA



IL105

A

C

Seated man

2020

SPEECHLESS (The perception of the Visual World)

Impresión UV sobre metacrilato e impresión de tinta sobre papel. UV print on plexiglass and ink print on paper

59 x 38 x 4 cm

Ed: 3/3 + 2 PA

Ira Lombardía



Raise

2020

SPEECHLESS (The perception of the Visual World)

Impresión UV sobre metacrilato e impresión de tinta sobre papel. UV print on plexiglass and ink print on paper

59 x 38 x 4 cm

Ed: 3/3 + 2 PA



A

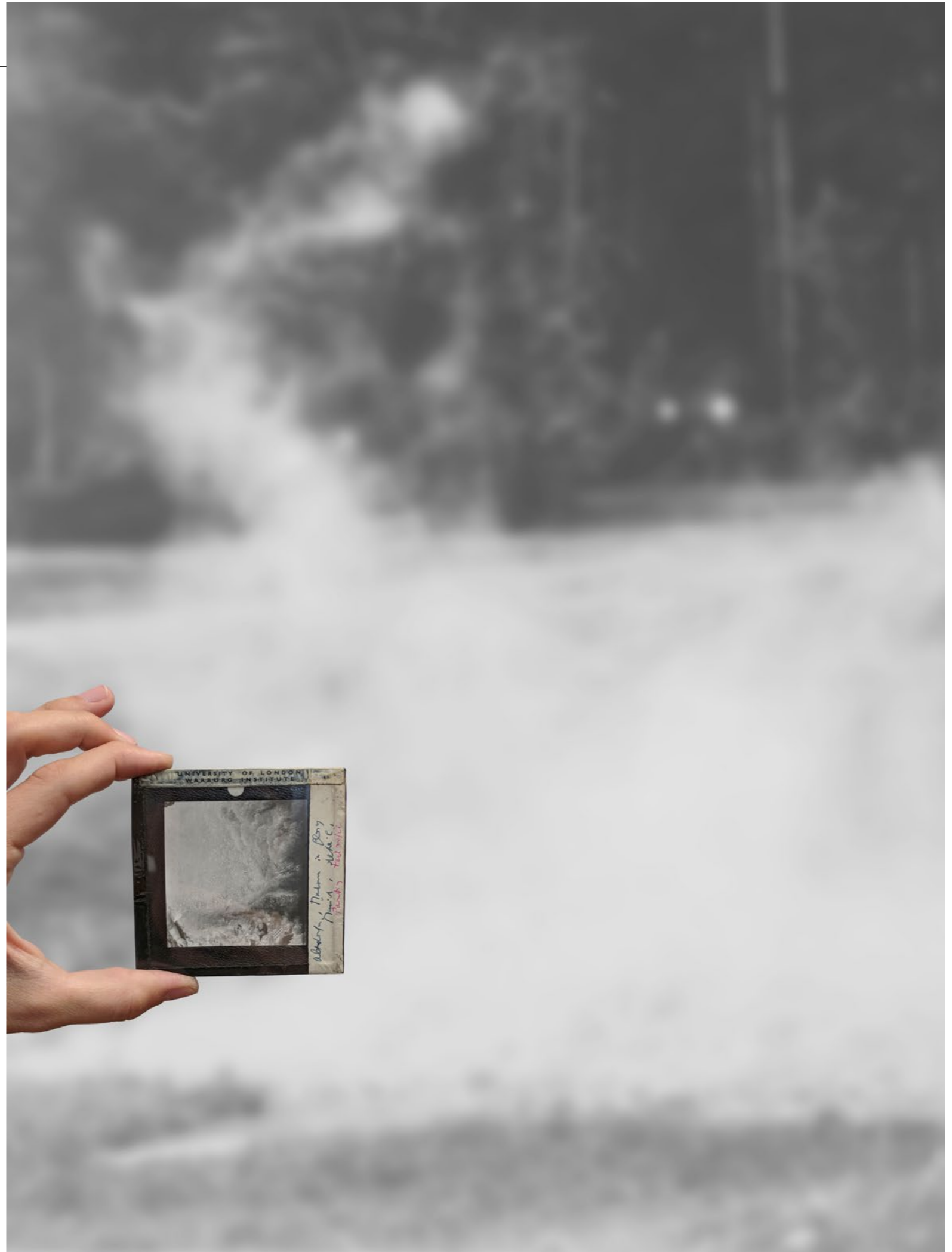
C

Ira Lombardía

Venus
2020
SPEECHLESS (The perception of the Visual World)
Impresión UV sobre metacrilato e impresión de tinta sobre papel. UV print on plexiglass and ink print on paper
59 x 38 x 4 cm
Ed: 3/3 + 2 PA

A

C



Fog

2020

SPEECHLESS (The perception of the Visual World)

Impresión UV sobre metacrilato e impresión de tinta sobre papel. UV print on plexiglass and ink print on paper

60 x 40 x 4 cm

Ed: 3/3 + 2 PA



Stairway

2020

SPEECHLESS (The perception of the Visual World)

Impresión UV sobre metacrilato e impresión de tinta sobre papel. UV print on plexiglass and ink print on paper

59 x 38 x 4 cm

Ed: 3/3 + 2 PA



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Ira Lombardía

Google pattern

2021

The Rest is History

Chroma Art Prints

69.2 x 46 cm Each

Ed: 3/5 + PA

BIOGRAPHY

Asturias, España, 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 Film and Media Arts in the Faculty of Visual and Performative Arts of the University of Syracuse.

BRG

José Guerrero

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BRG

The series by José Guerrero, entitled BRG (2020-2022) draws its inspiration directly from Luis Barragán's architecture and is also linked in a certain way to Italian metaphysical painting. As on previous occasions, Guerrero addresses ideas that transcend the nature of photography, even though this time he is -or seems to be- far from his classic landscapes to get closer to pictorial abstraction. All of this, through the conscious and decisive use of perspective and composition, colour and atmosphere.

Working with miniature architectural models, and the necessary pre- and post-production it entails, allows the artist to dwell on fundamental interrogations already present in his previous work: problems concerning the frontier between reality and its representation; the image and our perception of it; the documentary and abstract aspects of photography; the limits between photography and painting.



A

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BRG-031

2020

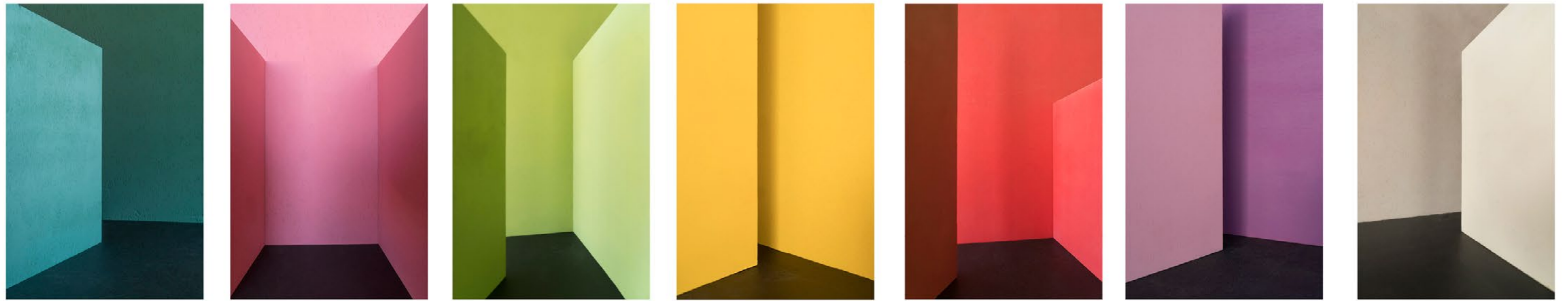
BRG

Impresión de pigmentos sobre papel de algodón
Archival pigment print on cotton paper

150 x 210 cm / Ed: 5 + 2 A.P

59 x 82 ¾ in / Ed: 5 + 2 A.P

José Guerrero



A

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BRG-III

2022

BRG

Políptico de 7 fotografías de la serie BRG -
Inyección de pigmentos sobre papel de algodón

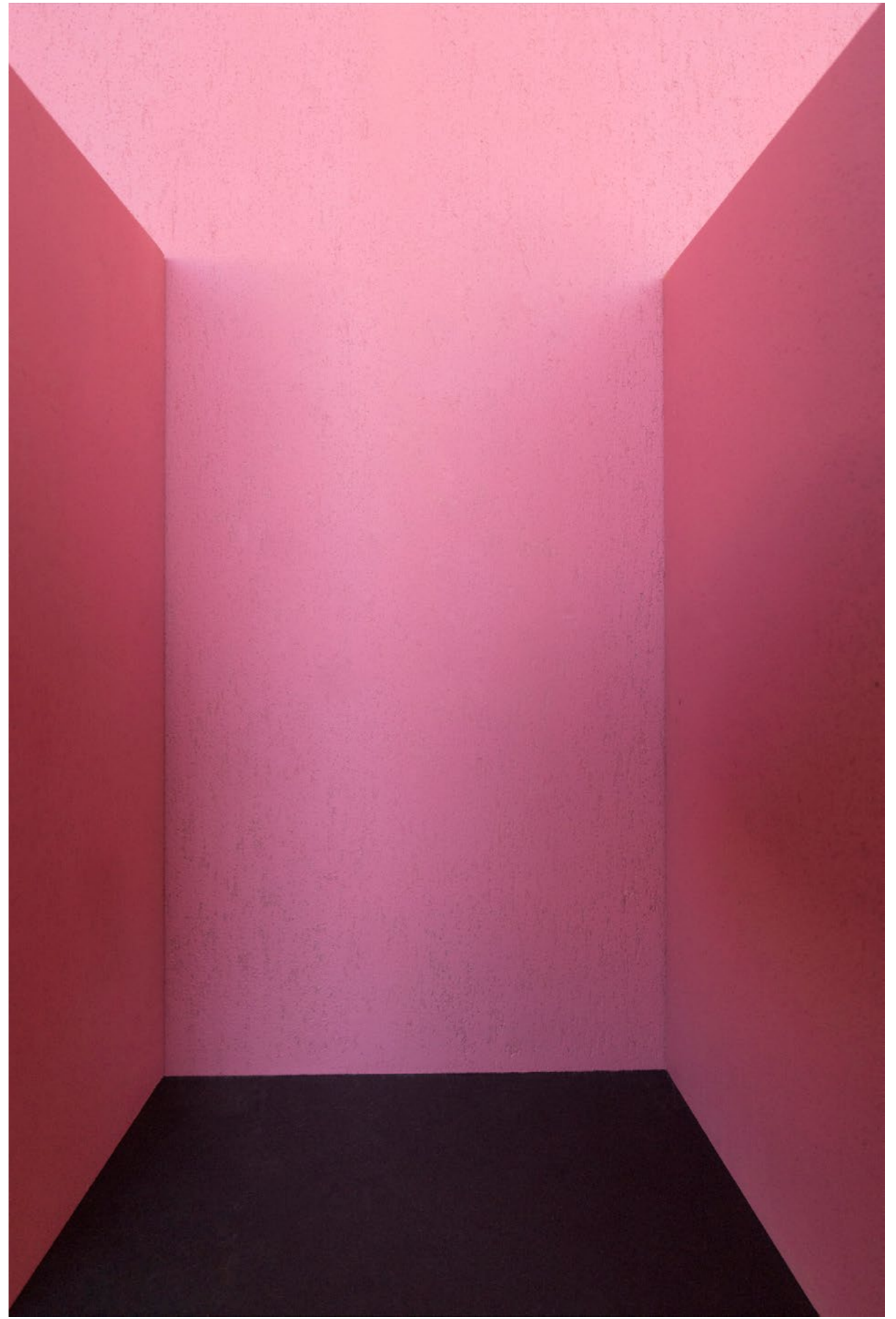
56 x 40 cm (imagen 48 x 32 cm) c.u.
Instalación: 56 x 315 cm - Ed: 15

102 x 72 cm (imagen 90 x 60 cm) c.u.
Instalación: 102 x 564 cm - Ed: 5 + 2 A.P

Polyptych of 7 prints from the series BRG -
Archival pigment print on cotton paper

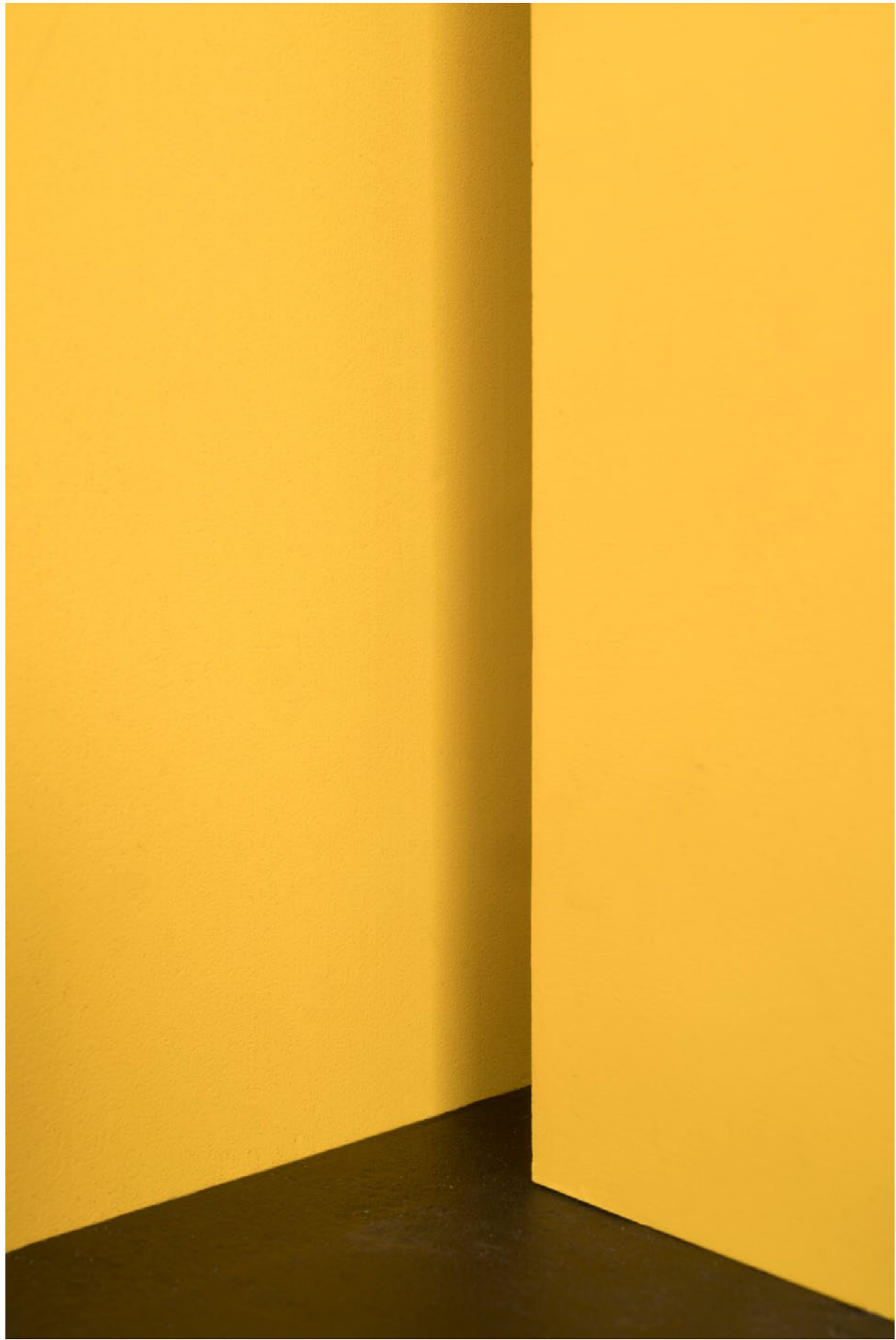
22 x 15 3/4 in (image 18 3/4 x 12 1/2 cm) each
Installation: 22 x 122 3/4 - Ed: 15

40 1/8 x 28 1/4 in (image 35 1/2 x 23 5/8 in) each
Installation: 40 1/8 x 222 in - Ed: 5 + 2 A.P



A

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A

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A

C



A

C



A

C

BRG-053

2022

BRG

Impresión de pigmentos sobre papel de algodón
Archival pigment print on cotton paper

55 x 71 cm (imagen 32 x 48 cm) / Ed: 15

21 5/8 x 28 in (image 12 5/8 x 18 3/4 in) / Ed: 15



José Guerrero

A

C

BRG-061

2022

BRG

Impresión de pigmentos sobre papel de algodón
Archival pigment print on cotton paper

102 x 72 cm (imagen 90 x 60 cm) / Ed: 5 + 2 A.P

40 1/8 x 28 1/4 in (image 35 1/2 x 23 5/8 in) /
Ed: 5 + 2 A.P

A

C

BRG-067

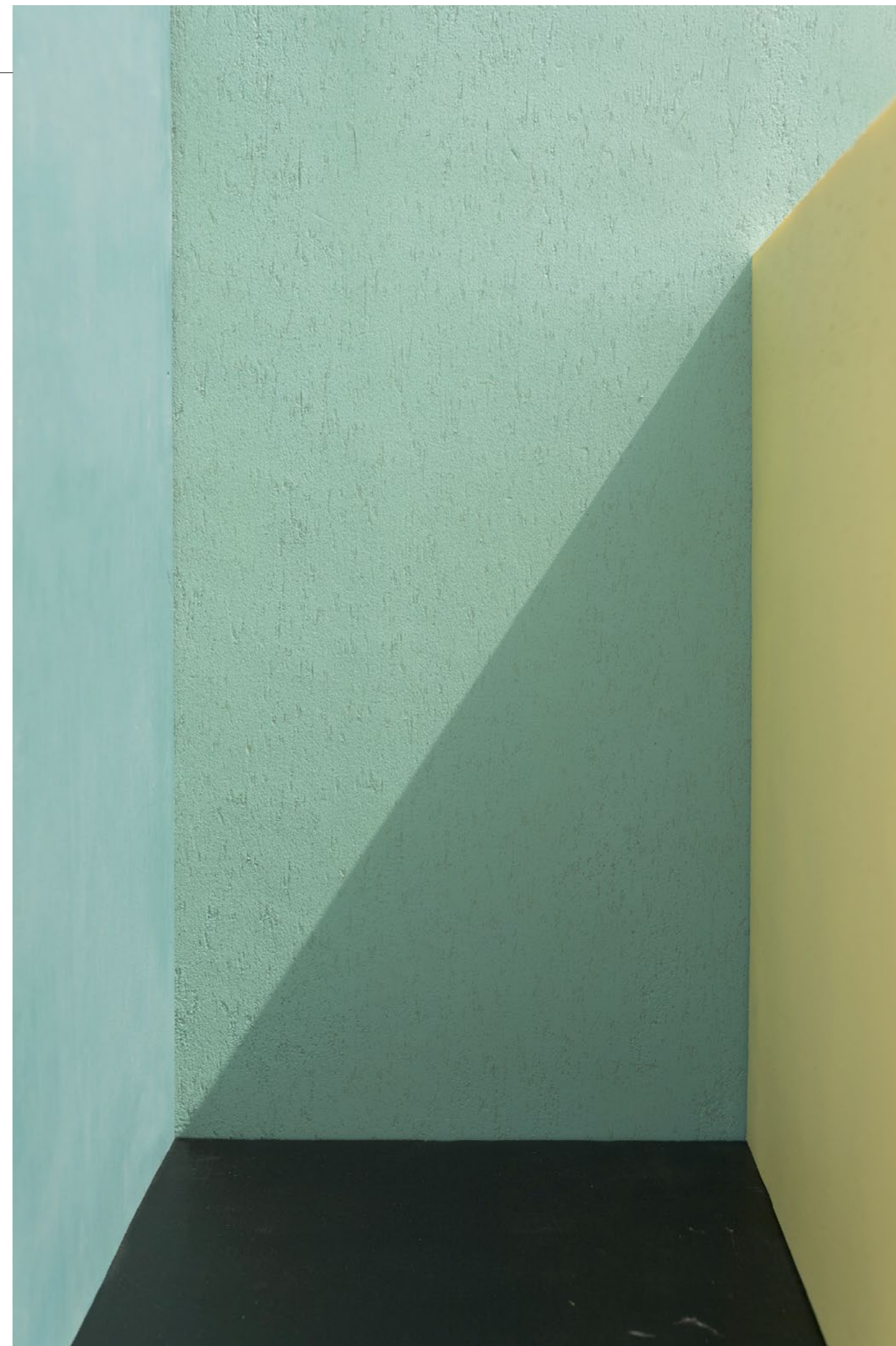
2022

BRG

Impresión de pigmentos sobre papel de algodón
Archival pigment print on cotton paper

102 x 72 cm (imagen 90 x 60 cm) / Ed: 5 + 2 A.P

40 1/8 x 28 1/4 in (image 35 1/2 x 23 5/8 in) /
Ed: 5 + 2 A.P



A

C

BRG-107

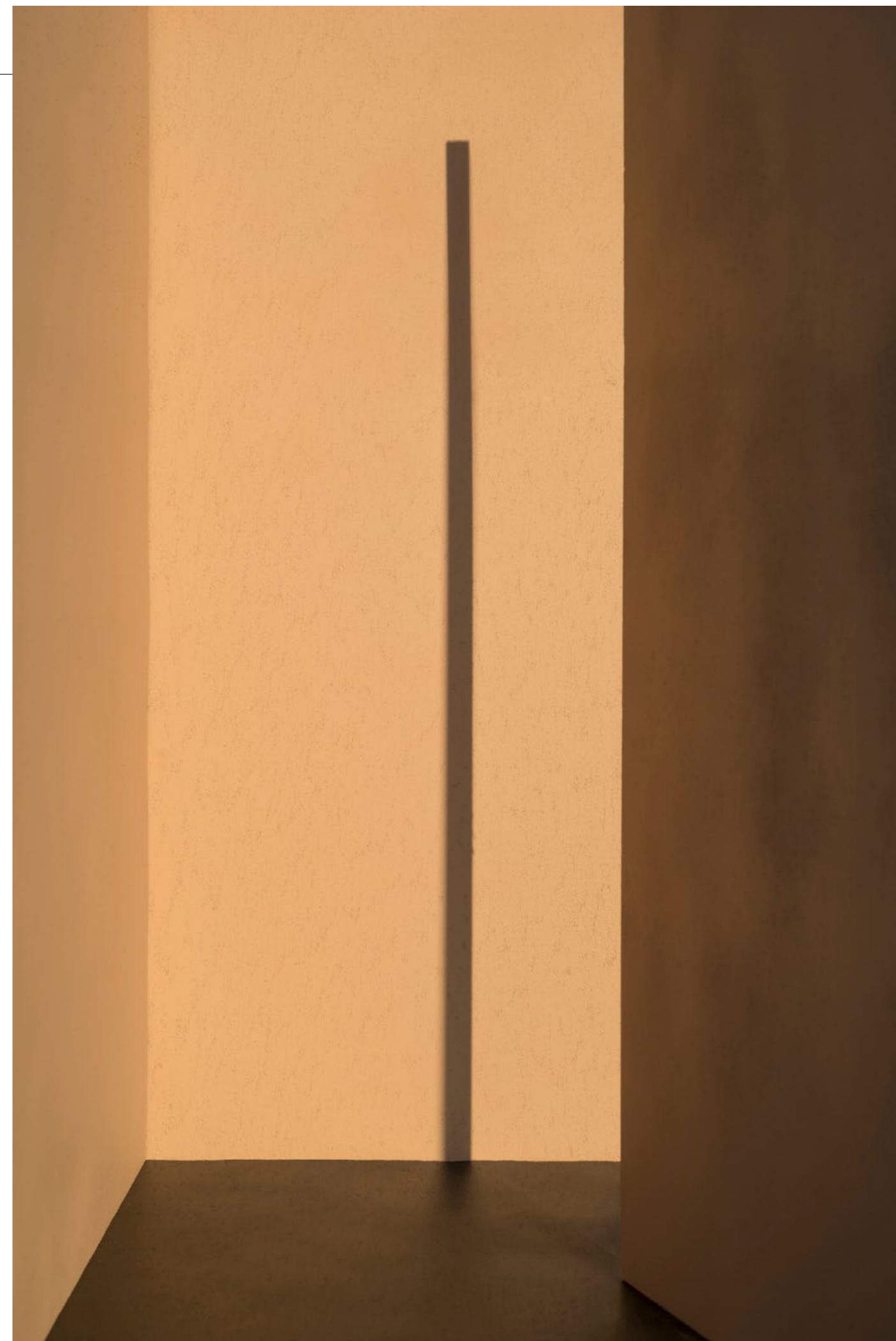
2022

BRG

Impresión de pigmentos sobre papel de algodón
Archival pigment print on cotton paper

71 x 55 cm (imagen 32 x 48 cm) - Ed: 15

28 x 21 5/8 in (image 18 3/4 x 12 5/8 in) - Ed: 15



A

C

BRG-109

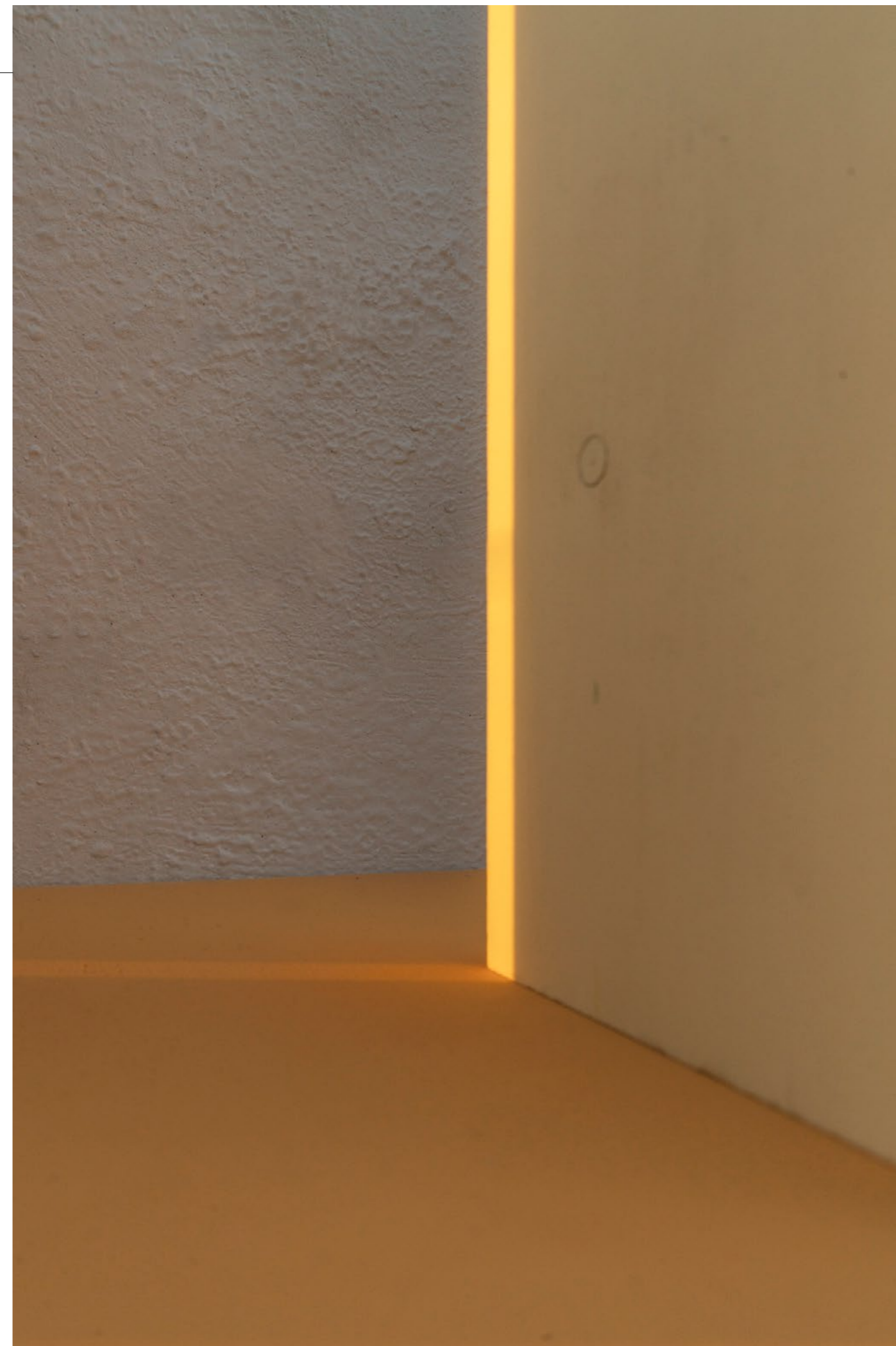
2022

BRG

Impresión de pigmentos sobre papel de algodón
Archival pigment print on cotton paper

50 x 40 cm (imagen 18 x 12 cm) / Ed: 15

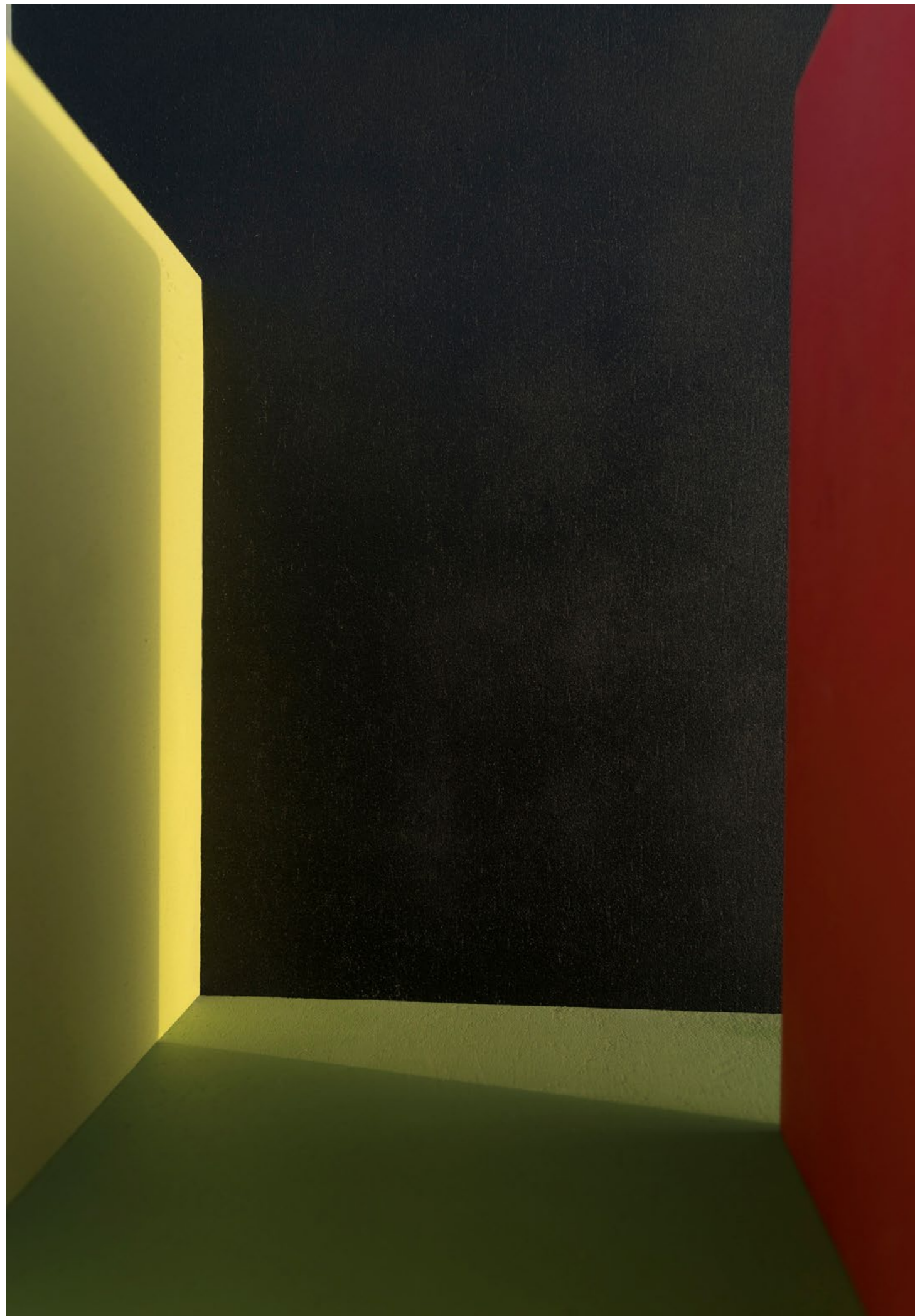
19 5/8 x 15 3/4 in (image 7 x 4 3/4 in) / Ed: 15



JG278

A

C



José Guerrero

BRG-113

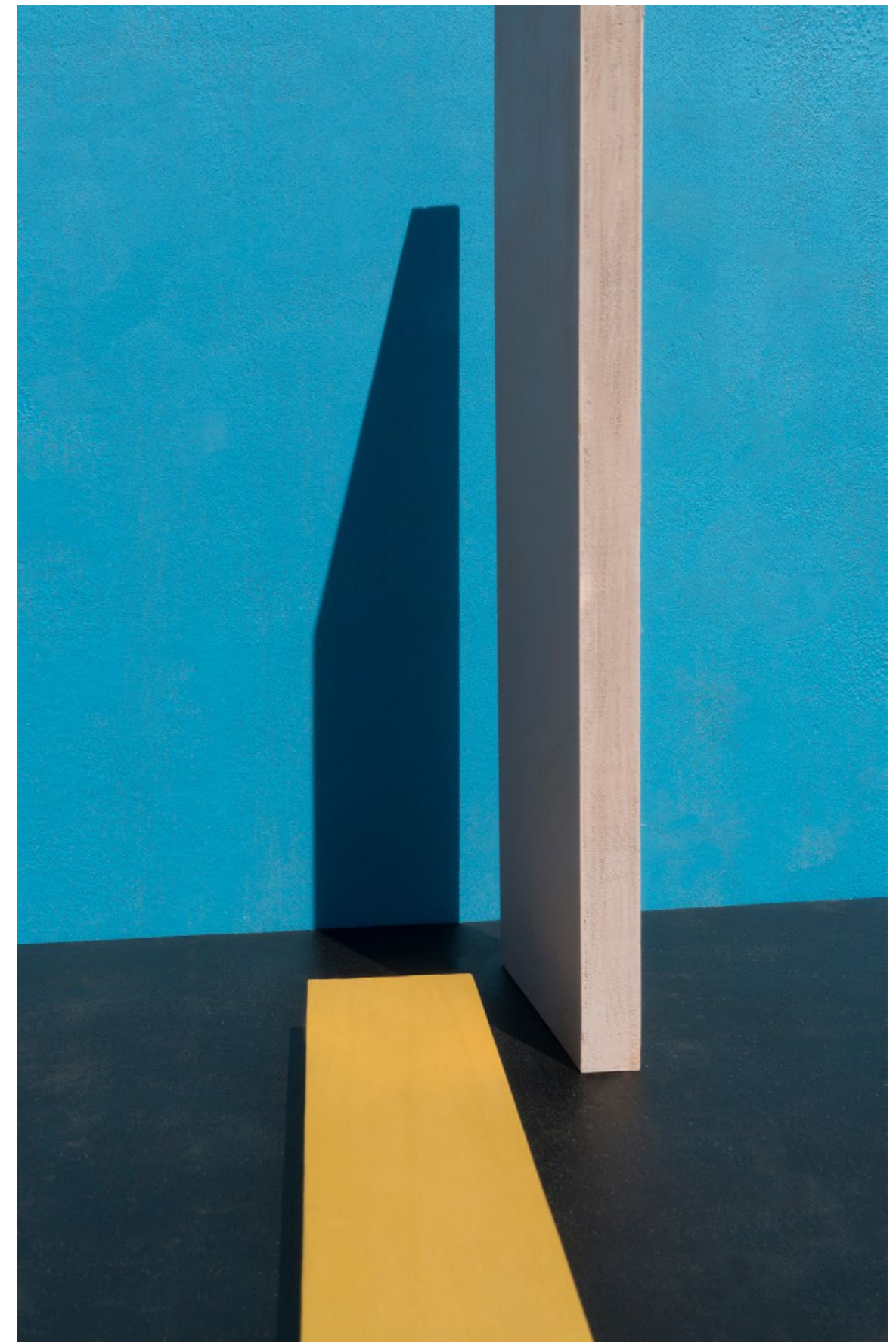
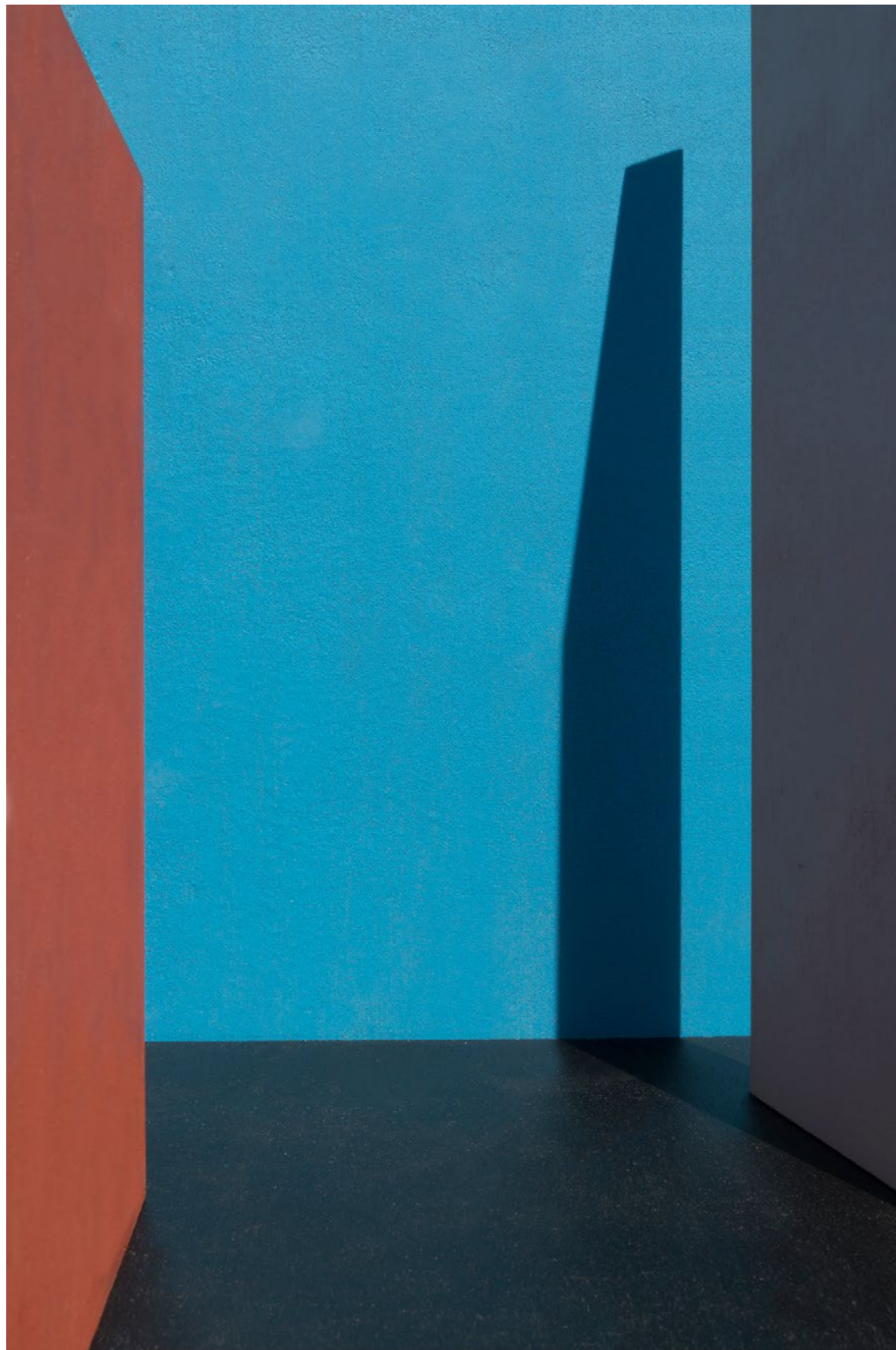
2022

BRG

Impresión de pigmentos sobre papel de algodón
Archival pigment print on cotton paper

50 x 40 cm (imagen 24 x 16 cm) / Ed: 15

19 5/8 x 15 3/4 in (image 9 1/2 x 6 1/4 in) / Ed: 15



JG279

A

C

BRG-131/139

2022

BRG

José Guerrero

Díptico
Impresión de pigmentos sobre papel de algodón

50 x 40 cm (imagen 18 x 12 cm) c.u. / Ed: 15

Díptico
Archival pigment print on cotton paper

19 5/8 x 15 3/4 in (image 7 x 4 3/4 in) each / Ed: 15

JG280

A

C



José Guerrero

BRG-149

2022

BRG

Impresión de pigmentos sobre papel de algodón
Archival pigment print on cotton paper

50 x 40 cm (imagen 24 x 16 cm) / Ed: 15

19 5/8 x 15 3/4 in (image 9 1/2 x 6 1/4 in) / Ed: 15

BIOGRAPHY

Granada, Spain, 1979.

José Guerrero lives and works between Madrid and Rome. Educated in technical architecture, he works in the field of photography. The formal questions his work focuses on is the expression of human action in urban spaces, examining the ever-growing expansion of cities, and the temporary circles these processes leave like sediments in the environment. His work revolves around the representation of the landscape through image and our perception towards it. Structuring itself into a thematical series of geographic environments that hold iconographic resonance. Despite the singularity of the artist's visual scheme, constant uncertain readings arise among Guerrero's works, so that finally they suggest a kind of neutral space, without identity, impossible to associate with certainty to any form of geographical context. In a formal aspect, Guerrero is interested in the syntax of the photographic medium itself, and in the construction of polyptychs and portfolios; highlighting the thin line that distinguishes between the documenting and abstract nature of photography.

In 2005 Guerrero received the 'Joven Autor Andaluz' scholarship from Caja San Fernando for the development of his project 'Efimeros'. Guerrero received numerous awards and scholarships throughout the beginning of his career such as Beca Cajasol (2005), Descubrimientos PhotoEspaña (2006), Purificación García (2008), Generaciones (2008), Iniciarle (2007 & 2010) and awarded artist in residence at the college of Spain in Paris in 2008.

In 2010 Guerrero won the First Prize in 'Imagine the Memory of Andalusia', at the Andalusian Studies Centre. His work has also been published in 'Andalusian Art of the 21st century' edited by Iván de la Torre Amerighi. Guerrero's work has been shown extensively, in national and international museums and institutions such as Centro Andaluz de Arte Contemporáneo (Seville), Matadero and Tabacalera (Madrid), University library of Bratislavia (Slovakia), Centro de Arte Dos de Mayo (Madrid) and Círculo de Bellas Artes. Much of Guerrero's work has been developed in Spain and the

United States, and is part of various public and private collections between the two countries. Highlights including the Amon Carter Museum (Texas) and the Center for Creative Photography (Arizona).

In 2011 Guerrero received the XIV Manuel Rivera Scholarship for developing a project in collaboration with Mark Klett, a North American artist and lecturer at the University of Phoenix, Arizona. This work relates back to places previously photographed by Guerrero, places of isolation and desertion such as the Southeast of Andalusia in correspondence with the surroundings of Arizona. Guerrero's work is a constant reference to previously completed photographs that reverberate in more recent works. Bringing together a series of trips in 2002 ('California'), with works from 2006-2007 ('Desértica'), 'To Come Back', 2011-2012, and 'New York' 2014. The result of this research has been exhibited at the Centro de Arte de Alcobendas (Madrid) in 2015, in a solo exhibition titled 'After The Rainbow'.

Moving to Italy in 2015 to become resident artist at the Academy of Spain in Rome, Guerrero developed the series 'ROMA'. 'ROMA' was included in the 'Art Situacions 2015-2016' project, curated by Lorena Martínez de Corral, Vicente Todolí and Ilaria Gianni, and was exhibited at the Museo d'Arte Contemporanea di Roma, Villa Croce Genova and Matadero Madrid. In 2017 Guerrero won the IX Pilar Citoler Prize.

His work is represented in important collections such as Amon Carter Museum of American Art, Center for Creative Photography, Arizona, Colección DKV, Mirabaud Collection, Fundación MAPFRE, Centro Andaluz de Arte Contemporáneo, Arizona State University, Colección Los Bragales, Nueva Colección Pilar Citoler, Colección Centro de Arte de Alcobendas.

**Daugavpils/
Dvinsk/Dyneburg/
Borisoglebsk**

Nicolas GrosPierre

A

C

Daugavpils/Dvinsk/Dyneburg/Borisoglebsk

I travelled to Daugavpils in October 2012, to photograph the town where Mark Rothko was born, and which he left in 1910, at the age of ten, never to return. Throughout the duration of my stay in Rothko's native town, I kept asking myself: "to what extent is photography capable of enlightening a man's life?". This interrogation stemmed from the awareness that photography's ever-growing presence in our visual culture has led us to believe that practically everything might be illustrated or even explained by a single image, that the wealth of the world may be accounted by photography, perhaps even that a photograph may come to replace the written word, the narrative, become self-sufficient. And while I was walking the streets and alleys of Daugavpils, I came to the conclusion that the enlightening power of photography could actually be quite weak, all the more when thinking of the life of a man as Mark Rothko.

Indeed, Mark Rothko left Daugavpils as a child, and never came back, not even for a few days to visit his hometown. Furthermore, when one looks at Rothko's paintings, it seems that his native town had practically no influence on his visual language. It is my personal feeling that Rothko's links to Daugavpils were severed.

Faced with this absence of connection between Daugavpils and Rothko, I realised that I shouldn't use photography as an explanatory tool, but rather show precisely the divide that separated Rothko from his native city. To achieve this, I imagined a device that would place the viewer in a situation in which he would have to accept that he cannot examine the photographs representing Daugavpils, even though he can see them. A set of large exhibition cabinets, entirely made out of plexiglas, whose back panel is a lightbox displaying a photograph. The exhibition cabinet's cross-section is that of a trapeze, so that the photograph can be looked at from three different vantage points.

However, the plexiglas panes, through which one can look at the photographs, are covered with a special film which blurs what is behind it when looked at from a straight angle. In effect, the viewer may see that there is a photograph, but there is not a single vantage point from which he can actually distinguish what they represent.

Mark Rothko used to say that his art is not about experience, it is an experience. It is this approach to art which also partly inspired me in imagining this situation: an experience for the viewer to accept this absence of visibility.

The project *Daugavpils/Dvinsk/Dyneburg/Borisoglebsk** was commissioned to take part in the exhibition *Mark Rothko*.

*The title *Daugavpils/Dvinsk/Dyneburg/Borisoglebsk* refers to the four historical names of the city, in Latvian, Russian, German and Russian again.



A

C

[River2]

2013

Daugavpils/Dvinsk/Dyneburg/Borisoglebsk

Lambda Duratrans Print in plexiglas cabinet
covered with control view film

40 x 50 x 25 cm. Ed: 5 + 1 A.P. (#1 sold)

Large format work : 120 x 125 x 40 cm. Unique
edition

Nicolas GrosPierre



A

C

Nicolas GrosPierre



[River2] Original Photograph

2013

Daugavpils/Dvinsk/Dyneburg/Borisoglebsk

Lambda Duratrans Print in plexiglas gabinet covered with control view film

40 x 50 x 25 cm. Ed: 5 + 1 A.P. (#1 sold)

Large format work : 120 x 125 x 40 cm. Unique edition



A

C

Nicolas GrosPierre

[Cinema]

2013

Daugavpils/Dvinsk/Dyneburg/Borisoglebsk

Lambda Duratrans Print in plexiglas cabinet
covered with control view film

40 x 50 x 25 cm. Ed: 4 + 1 A.P. (#1, #3 sold)



[Cinema] Original Photograph

2013

Daugavpils/Dvinsk/Dyneburg/Borisoglebsk

Lambda Duratrans Print in plexiglas gabinet
covered with control view film

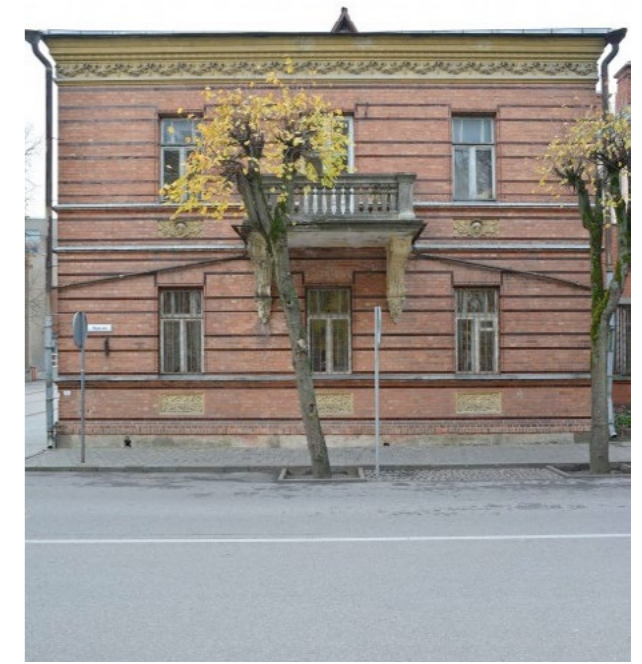
40 x 50 x 25 cm. Ed: 4 + 1 A.P. (#1, #3 sold)

Nicolas GrosPierre

NG063



Nicolas Groszpiere
Dvinsk, 2013
objet photographique / photographic object



A

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[Townhouse]

2013

Daugavpils/Dvinsk/Dyneburg/Borisoglebsk

Lambda Duratrans Print in plexiglas cabinet
covered with control view film

Large format work : 120 x 125 x 40 cm. Unique
edition

40 x 42 x 25 cm. Ed: 3 (#1 sold)

Nicolas Groszpiere



Nicolas Groszpiere
Dvinsk, 2013
œuvre photographique / photographic work

A

C

[Townhouse]

2013

Daugavpils/Dvinsk/Dyneburg/Borisoglebsk

Lambda Duratrans Print in plexiglas cabinet
covered with control view film

Large format work : 120 x 125 x 40 cm. Unique
edition

40 x 42 x 25 cm. Ed: 3 (#1 sold)

Nicolas Groszpiere

NG201



A

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[Tree]

2013

Daugavpils/Dvinsk/Dyneburg/Borisoglebsk

Lambda Duratrans Print in plexiglas cabinet
covered with control view film

40 x 42 x 25 cm. Ed: 3

Large format work : 105 x 125 x 40 cm. Unique
edition

Nicolas Groszpiere



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NG201



[Stairs] Original Photograph

2013

Daugavpils/Dvinsk/Dyneburg/Borisoglebsk

Lambda Duratrans Print in plexiglas gabinet
covered with control view film

40 x 42 x 25 cm. Ed: 3

BIOGRAPHY

Geneva, Switzerland, 1975.

Nicolas Groszpiere lives and works in Poland. He works and understands the medium of photography extensively. Before dedicating his career to his artistic practice he studied at the Institut d'Etudes Politiques de Paris and the London School of Economics.

His work as a photographer focuses on documentaries as well as conceptual work. In his documentary work he explores the collective memory and the feeling of hope that can be linked to modern architecture at a particular time, and how certain idealizations linked can be dismantled. Another aspect of his photography is to explore conceptual puzzle games, and capture their attractive and sensual display and functions.

Nicolas Groszpiere has been awarded the Golden Lion at the 11th edition of the Venice Biennale (2008) for the exhibition Hotel Polonia in the Polish Pavilion, and has also received the Polityka Passport Award Artistic Residence at Stadtgalerie der Schedule, Bern (2012), the Prize of the Ministry of Culture of the Republic of Poland (2009) and Graham Foundation of Chicago scholarship in 2014.

His monograph, *Open-Ended*, has been published by Jovis Verlag (Berlin, 2013) and his work has been included in *SHOOTING SPACE: ARCHITECTURE IN CONTEMPORARY PHOTOGRAPHY* (Phaidon) and in *Modern Forms. A Subjective Atlas of 20th-century Architecture*, edited by Elias Redstone and Alona Pardo. Which has been a part of individual and collective exhibitions in different parts of Europe and America: *All Pales Before The Book en PhotoEspaña* (Centro de Arte de Alcobendas, Madrid), *Modern Forms. A Subjective Atlas of 20th-century Architecture*, Architectural Association School of Architecture of London, *La Memoria Finalmente Arte in Polonia dal 1989-2015* in Galleria Civica di Modena (2016) *Viewfinder* in the Signum Foundation of Poznan and *Lost in Architecture*, Baltic Gallery of Contemporary Art, Słupsk in 2015, *A glass shard in the eye*

(with Olga Mokrzycka) in *BWA Warszawa Warsaw and The Oval Offices, Maison de la Photographie, Lille* (2014), a project that exhibited in 2013 at the Presidential Palace of the Republic of Poland and the State Gallery of Art, Sopot.

He has also been featured in galleries such as *Bunkier Sztuki* in Krakow, *Graham Foundation*, Chicago, *Raster Gallery*, Warsaw, *Signum Foundation of Venice*, *Artist's House*, Jerusalem, *National Art Museum of China*, Beijing *Ecco-Espacio Cultural Brasilia*, *Contemporaneo*, *Kunsthalle*, Bratislava.

His work is present in collections such as the *National Museum in Warsaw*, *Polonia*, *Rubell Family Collection*, *Jan Michalski Foundation Switzerland*, *Coleccion Los Bragales*, *Coleccions DKV*, *Signum Foundation Collection*, *ARUP Collection*, *APT Collection*, *PAMM Miami*, *Jozami Collection* and the *21st Century Museum*.

